A SYSTEMIC FUNCTIONAL APPROXIMATION TO THE USE OF CLEFT SENTENCES AND REVERSED PSEUDO-CLEFT SENTENCES IN ENGLISH IN A NARRATIVE SAMPLE WRITTEN BY THE SOUTH AFRICAN WRITER ALAN PATON

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I would like to have one hundred tongues and one hundred hearts
to create interest for the poor Africa,
which is the least known part of the world and the most marginalized,
therefore the most difficult to be evangelized.

Saint Daniel Comboni
To Maribel and Lazaro, my parents, and to Alfonso, my teacher and mentor. Without their encouragement, support and dedication this small contribution would not have been possible.

To Philip, whose generosity brought this book out of darkness.
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My gratitude too to several members of the Department of English Studies at the University of Alicante, especially Dr. José Mateo Martínez, Dr. Francisco Yus Ramos and Dr. Teresa Morell Moll for their support in the editing and publication of this book.
Taking into consideration the fundamental principles of Systemic Functional Grammar, we have studied in detail two syntactically-marked structures in English, cleft sentences and reversed pseudo-cLEFTs, in two novels written by the African writer Alan Paton: *Cry, The Beloved Country* (1958) and *Ah, But Your Land Is Beautiful* (1983).

To study cleft sentences and reversed pseudo-cLEFTs in their context we will try to see the reasons why the author uses these structures to reflect the social situation that surrounds him.

The study of the novels allows us to state that language creates and builds a social situation and that is why from one particular text we can predict the social context that surrounds that text.
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INTRODUCTION

Presentation

The title of this research work is “Systemic Functional Approximation to the Use of the Cleft Sentence and Reversed Pseudo-Cleft Sentence in English in a Narrative Sample of the African Writer Alan Paton”. In this title we can find the different aspects of the contents of this work, such as the theoretical model: Systemic Functional Grammar. This linguistic model is characterized by the assumption that the phonological, grammatical and semantic structures of language are determined by the functions that language performs in society.

The social function of language has special importance for Systemic Functional Grammar, and for this reason analysis of text is contextual, since there is a relationship between text and social context. This analysis helps us to understand the relationship between language and society.

Taking into consideration the fundamental principles of this linguistic school, we are going to study in detail two syntactically marked structures in English: cleft sentences and reversed pseudo-clefts. These structures are studied in two novels written by the African writer Alan Paton: Cry, The Beloved Country (1958) and Ah, But Your Land Is Beautiful (1983). These novels have been selected for two reasons: firstly because they contain abundant syntactical processes of thematization and postponement, and secondly because they reflect an interesting socio-political context: the apartheid era in South Africa. In both novels we find references to real situations presented by the author to report an unjust social situation characterized by racial segregation.

In order to study cleft sentences and reversed pseudo-clefts in their context, let us begin to consider the reasons why this author uses these structures as the novelist tries to reflect the social situation that surrounds him. The study of the novels allows us to state that language creates and builds a social situation and that is the reason why from one particular text we can predict the social context that surrounds that text.

Objectives and contents

With this book, in the first place we intend to consider in detail the essential aspects of Systemic Functional Grammar, whose main figure is Michael Halliday. That is why we will start by defining the fundamental concepts of this theoretical model, moving on to expound its historical perspective and explain the social function of language and some important topics related to that function, such as ideology, situation type, context of culture, context of situation and the notions of field, tenor and mode. These concepts will be studied not only theoretically but will also be applied to the two novels written by Alan Paton that are the object of study: Cry, The Beloved Country (1958) and Ah, But Your Land Is Beautiful (1983).

We will then proceed with the study of Halliday’s integrative model of linguistic description, in which we will pay special attention to the concept of function and its antecedents, the linguistic metafunctions, the situational
variables, and the three systems of options proposed by him: transitivity, mood and theme.

Next, we will concentrate on the textual function of language, and in this section we will include an analysis of the concept of "theme", the different types of theme, and some questions related to word order, namely word order in the sentence and its grammatical relationships.

While on the theoretical approach, we will also present the different structures of thematization and examine in detail the theory related to the structures we will analyse in our corpus of examples: cleft sentences and reversed pseudo-cleft sentences in English.

To obtain conclusions about how language works, linguists should base their analysis on a concrete corpus of examples. After analysing the systemic functional model and reviewing the theoretical knowledge of the structures of thematization in general, we would like to focus our study on two structures in particular: cleft sentences and reversed pseudo-clefts.

Our corpus of examples belongs to two novels by the South African writer Alan Paton: *Cry, The Beloved Country* (1958) and *Ah, But Your Land Is Beautiful* (1983), which can be characterized by the frequent use of syntactical structures of thematization and postponement. After having selected the examples, we will analyse the main features of these structures, their main formal and functional characteristics as well as their different uses in the written language.

One of the main objectives of the analysis of the corpus will be to study the structure of the highlight element and its role as the carrier of communicative dynamism (CD). We also intend to link the analysis of the use of the structures to an analysis of which of the main characters use these structures. Similarly, we also consider it important to study the significance that an accumulation of examples in the same paragraph or on the same page has from a functional point of view.

Finally, we also hope to contribute to the awareness of the African writer Alan Paton (1903-1988), whose novels are set in South Africa in the period in which the predominant ideology was that of apartheid, and show his importance as a literary figure in the body of African literature written in English.

In his novels he describes the historical, political, cultural and social situation of his time with precision. With this research work, we also intend to spread the values of African society and the reality that surrounded South Africa in the apartheid era.

**Methodology**

We started this research by selecting bibliographical references that let us have general and specific theoretical knowledge of the various aspects enumerated in the first of the objectives presented in the previous section.

After having analysed and meticulously studied these references, we prepared a synthesis of the main contents, allowing us to write the first chapter. Next, we proceeded to the selection of English texts in which we could make an in-depth study of the thematization structures that we have decided to study: cleft sentences and reversed pseudo-clefts.
Instead of choosing the compilation of isolated and independent examples from a computerized corpus, we preferred to exploit the linguistic material we found in the two novels of the African writer Alan Paton, *Cry, The Beloved Country* and *Ah, But Your Land Is Beautiful*, because there were many processes of thematization and postponement in them.

The limited nature of our corpus is compensated for by its unity, which allows us to obtain original and clarifying conclusions about the use of specific linguistic forms in terms of certain communicative objectives, as well as to investigate the use of language in a social context.

After having read the novels and the bibliographical references that have permitted us to know the political, historical, cultural and social background of the historical period in which Alan Paton writes and that is clearly reflected in his works, we proceeded to prepare a synthesis of both novels and to analyse in them certain questions related to the social function of language such as ideology, situation type, context of culture, context of situation and its variables of field, tenor and mode. In this way we were able to construct chapter two.

Immediately after that, we started the detailed analysis of our corpus of examples, in which we studied the form and function of clefts and reversed pseudo-cleft sentences. We also made reference to other syntactically marked structures that can be found in the novels. From that analysis, we drew our own conclusions.

CHAPTER 1. THEORETICAL FOUNDATION

1.1 MAIN ASPECTS OF THE SYSTEMIC FUNCTIONAL MODEL

1.1.1 Short introduction

We shall start by referring to the two main ways of approaching grammar: as a collection of rules (this approach is called formal) or as a semantic system with a network of interrelated systems (the approach known as functional). Each system contains a network of options from which the speakers select according to the meanings they want to transmit.

We are going to study this second approach, emphasizing the social function of language, that is to say language understood as one of the means people use to operate in society. That is the reason why Systemic Functional Grammar concentrates on the analysis of authentic products of social interaction (texts), considered in the social and cultural context in which they
take place. The most generalized application of systemic linguistics is: “To understand the quality of texts: why a text means what it does, and why it is valued as it is.” (Halliday, 1994²: xxix).

From what we have previously said, we can deduce an interpretation of the system of meanings as social semiotics: “A system of meanings that constitutes the ‘reality’ of the culture.” (Halliday, 1978: 123). Understanding language as social semiotics (Halliday: 1978) implies interpreting language within a sociocultural context.

Michael Halliday’s Systemic Functional Grammar is functional in three senses. Firstly, his grammar is designed to explain how language is used. Each text is framed in a context of use and the different uses of language throughout different generations have confirmed the system. Language has evolved to satisfy human needs, it is not arbitrary. In Halliday’s words:

“A functional grammar is essentially a ‘natural’ grammar, in the sense that everything in it can be explained, ultimately, by reference to how language is used.” (Halliday, 1994²: xiii).

Secondly, we have to point out that the fundamental components of meaning are functional components. Meaning can be described by considering the three meta-functions, which are:

“The manifestations in the linguistic system of the two very general purposes which underlie all uses of language: (i) to understand the environment (ideational), and (ii) to act on the others in it (interpersonal). Combined with these is a third metafunctional component, the ‘textual’, which breathes relevance into the other two.” (Halliday, 1994²: xiii).

Thirdly, each element of language is explained by making reference to its function in the global linguistic system.

Once we have outlined the three senses in which our theoretical approach is functional, it must be noted that we will use the term grammar in the same sense that Halliday uses it. In the functional tradition in linguistics, the terms used for the different levels in language are semantics, grammar and phonology. In the formal approach mentioned at the beginning of this introduction, the term “syntax” is used to replace “grammar”; this use comes from the philosophy of language, where syntax is opposed to semantics. Syntax is considered only as one part of grammar since grammar is formed by syntax and vocabulary and, in many descriptions, also by morphology.

Another reason why we will use the term grammar instead of syntax is because the term syntax suggests that a language is interpreted as a system of forms to which meanings are attached afterwards. From this perspective, the forms of words (morphology) were studied first; afterwards, in order to study the forms of words, grammarians studied the forms of clauses (syntax); once the forms had been established, the question they posed was: “What do these forms mean?” (Halliday, 1994²: xiv).

A functional grammar works the other way round, in that a language is interpreted as a system of meanings accompanied by the forms through which those meanings are expressed. The question in this case is: “How are these meanings expressed?” (Halliday, 1994²: xiv).
This approach views the forms of language in a different light: as a means to an end, rather than as the end in themselves. Functional grammar follows the direction of semantics.

1.1.2 Definition of fundamental concepts in systemic functional grammar

After this short introduction of Systemic Functional Grammar, we will now briefly define the main concepts of this theoretical approach.

The notion of “rank” makes reference to the scale of grammatical units, i.e., a clause complex is composed of one or more clauses; a clause is composed of one or more groups, a group is composed of one or more words, and a word is composed of one or more morphemes.

The notion of “constituency” refers to the structural organization of the clause and to how clauses are composed of several parts.

As its name suggests, in “Systemic Functional Grammar” the concepts of “system” and “structure” form the basis of this school of linguistics.

The “system” is a collection of two or more opposed options, from which one (and only one) can be chosen. Systemic theory is a theory of meaning as choice, through which a language, or any other semiotic system, is interpreted as a network of options that are interrelated. An important concept inside the system is choice or opposition. Each choice inside the system specifies one context and a collection of options from which only one is chosen.

The term system is used essentially as a functional paradigm, as set out by Firth, but it is developed as a “system network”. A “system network” is a theory of language as choice. This theory presents language, or any part of language, as a resource to express the meaning to be chosen. The context and the collection of choices we have previously referred to constitute a system in the technical sense.

The concept of function will be studied in more detail in section 1.2 of this chapter, which is why for the time being we will just point out that by function we understand the way in which the elements of a clause are organized by the speakers of a language to express a message according to their communicative ends.

Finally, we would like to define the basic unit of meaning: the text. In Halliday’s words (1978: 109): “A text is ‘what is meant’ [...] In other words, text can be defined as actualized meaning potential.” Text is always understood within the situation in which it is framed and the most logical and natural unit inside the text is the clause.

Systemic Functional Grammar is intended to analyze text, any text, written or spoken, in modern English. In the words of Halliday and Hasan (1976: 1): “The word text is used in linguistics to refer to any passage, spoken or written, of whatever length, that does form a unified whole.” According to this definition, ‘text’ can refer to anything from a proverb to a whole play. A text is a unit of language in use. It is not a grammatical unit, such as a clause, and it is not defined by its size. A text has to be understood as a semantic unit, i.e., as a unit of meaning and not as a formal unit: “A text does not consist of sentences; it is realized by, or encoded in, sentences.” (Halliday & Hasan, 1976: 2).
There are various reasons to analyze a text: ethnographic, pedagogical and so on. The main reasons for us to approach the study of text are to understand the relationship between language and culture, and between language and situation. For that, we have to understand the text, and linguistic analysis will let us show how and why the text expresses its meaning.

The next step will be the evaluation of the text and the linguistic analysis will let us conclude if the text is effective or not in terms of expressing those ends - in which aspects it is effective and in which it fails, or is less effective. In doing so, we will need to presuppose not only an interpretation of the text’s environment, its “context of situation” and “context of culture”, but also how the text’s linguistic characteristics are systematically interrelated with the characteristics of its environment.

The analysis of a text in grammatical terms is just the first step; this will be followed by a commentary or exegesis, which is the reason why chapters two and three of this book will be devoted to the application of concepts related to the social function of language, to the grammatical and functional analysis of the corpus and to the subsequent commentaries or conclusions.

Before proceeding with the analysis, we have to be conscious of the fact that text can be a complex phenomenon: “To a grammarian, text is a rich, many-faceted phenomenon that ‘means’ in many different ways” (Halliday & Matthiessen, 2004: 3)

At this point, we think it is important to note that the very first step, the grammatical analysis of the text, is already a work of interpretation. In the same way, it is important to be clear that no matter what the purpose or reasoning behind the analysis may be, there has to be a grammar at its base. Discourse analysis that is not based on grammar is not an analysis at all, but simply a running analysis on a text (Halliday, 1994: xvi).

We agree with Halliday (1994: xvii) in that: “A text is a semantic unit, not a grammatical one. But meanings are realized through wordings; and without a theory of wordings – that is a grammar – there is no way of making explicit one’s interpretation of the meaning of the text. Thus the present interest in discourse analysis is in fact providing a context within which grammar has a central place.”

After having considered the notions of text and system, we conclude that Systemic Functional Grammar is a grammar of system and a grammar of text at the same time. Linguists from the main European functional schools – The Prague School, the French functionalists, the Copenhagen School – all, in different but interrelated ways, considered text the object of study of linguistics, together with the system.

The analysis of the text needs to be founded on a study of the system of language. At the same time, the main reason to study the system is to understand better the text or discourse - what people say, write, listen or read. Both the system and the text have to be the focus of attention.

Finally, we will conclude this second section by dealing with the main aspects of the model, declaring that the fact that our theoretical model is Systemic Functional Grammar implies that it is based on meaning, but the fact that it is a grammar implies at the same time that it is an interpretation of linguistic forms.
Each distinction we see in grammar – each collection of options, or “system” in systemic terms – contributes to the form of the text. The choice of one particular element means one thing, its place in the syntagm another, its combination with something else another, and its internal organization means still something else. What grammar does is attribute semantic functions to all these possible variables.

We have to conclude that systemic grammar is not a structural grammar in the American sense, since those grammars are syntagmatic. On the contrary, systemic grammar is paradigmatic. In general, we can say that in this theoretical approach the applied takes precedence over the pure, the rhetorical over the logical, the real over the ideal, the functional over the formal, the text over the sentence (Halliday, 1994: xxvii).

1.1.3 Historical perspective of the theoretical approach

The 19th century was presided over by the Neogrammarian School, whose main figures were Herman Paul, Dellbrück and Brugmann. They developed the comparative method and concentrated their attention on the diachronic study of language, taking the historical perspective into consideration. The Neogrammarians, inheritors of the comparativist tradition, considered that the object of linguistics was the study, in different languages, of the facts of linguistic evolution.

The discussion of the new approach of modern linguistics normally starts with Ferdinand de Saussure (1857-1913). One of his main contributions was to give a new point of view to linguistic studies: the synchronic approach, which was completely different to the historical one, which had been predominant until that moment.

De Saussure declared that language could never be explained as a whole, but can be perceived in one way as “langue”, which is the collection of signs, the system of language; in another way as “parole”, which is the use that each individual makes of language.

Another important contribution to linguistics in general and, at the same time, something that is significant for Systemic Functional Grammar, is the Saussurean distinction between syntagmatic and paradigmatic relationships. De Saussure observed that linguistic elements acquire meanings in relation with other linguistic elements in the system. He uses a spatial metaphor and says that language is systematically organized along two axes: horizontal and vertical. In Systemic Functional Grammar, syntagmatic and paradigmatic relationships are referred to as chain and choice relationships.

De Saussure saw linguistics as part of a wider discipline called semiology – the science that studies signs inside society – studying the sign with its two parts: “signifié” (the signified) and “signifiant” (the signifier).

De Saussure’s followers (Bally, Séchehaye, Frei, Godel) have stated in their writings that de Saussure is a founder of functional linguistics, because he attempts to explain facts connected to the functions (needs, instincts, and so on) they are supposed to satisfy (Leroy, 1974: 89).

After de Saussure, the first great 20th century school with a coherent program was the Prague Linguistic Circle, whose foundation saw the rise of a new train of thought in linguistics, proposing that only the language of the
present moment can offer us a complete vision of the linguistic system. They uphold that language is alive, and they study it from a synchronic perspective, relegating the historical approach to second position.

The representatives of this linguistic school do not concentrate on the form of language but on its function. Another important aspect is the concept that language is used as a system of communication only because it creates a system of signs that are interrelated. If this system is disturbed, it acquires a new balance.

The Circle was founded in 1926 by V. Mathesius, B. Havránek, J. Mukarovsky, B. Trnka, J. Vachek and M. Weingart (R. Jakobson and N. Trubetzkoy, influential linguists in the school, joined afterwards). The Prague School linguists created a method, the functional one, and started applying it to higher levels of linguistic analysis, such as phonology. They tried to clarify the problems of Slavonic languages, and the relationship between language and literature.

In 1928, the First International Congress of Linguists took place in The Hague. At that time Jakobson wrote a manifesto presenting nine theses to expound the Prague Linguistic Circle’s program. This manifesto, known as the “Thèses du Cercle Linguistique de Prague”, was proposed for discussion in the First Congress of Slavonic Philologists, which took place in Prague in 1929. We will only mention the first three “Thèses”, since they are devoted to general linguistic problems, whereas the other six deal with typical problems of Slavonic linguistics (the speciality of the majority of members of the Circle).

The Theses (Fontaine, 1980: 22-38) were written in French. The title of the first one is: “Problèmes de méthode découlant de la conception de la langue comme système et importance de ladite conception pour les langues slaves” (“Methodological problems derived from the conception of language as a system, and the importance of such a conception for Slavonic languages”) and it proposes that language has to be understood as a functional system, in that it is a system of ways of expression adjusted to an end. This end could be communication or expression, which is why the speaker’s intention lays the foundations of discourse.

The functional facet of language is complemented by its systematic facet, since no aspect of language can be understood without considering the system to which it belongs. In this thesis they also insist on the necessity of synchronic study in any kind of linguistic research, and they defend the use of the comparative method, whose end was to establish a typology of all languages, starting with the Slavonic ones.

The second thesis presents the areas that a study of the linguistic system should take into consideration, especially the Slavonic system, from the phonic and grammatical point of view. In the study of the phonic aspect, acoustic analysis is given more importance than articulatory, and forms are not studied by themselves in morphology but as being dependent on grammatical or lexical meanings.

The third thesis is called “Problèmes des recherches sur les langues de diverses fonctions” (“Research problems of the various functions of languages”), and it is intended to enumerate the different functions of language, function being understood as “variety of use” or “way of realization”.
Between 1929 and 1939 the members of the Circle wrote eight volumes known as “Travaux”, in French, German and English. In 1966 a new edition of “Travaux” was started, with the title “Travaux Linguistiques de Prague”.

In the Circle, we have to stress that Mathesius was the main representative in terms of grammatical studies. In the same way, we would like to emphasize his importance, because in 1911, five years before de Saussure published his General Linguistics Course, he had already pointed out the importance of studying language from a synchronic point of view.

The main linguists of the Prague School were very much influenced by the German psychologist Karl Bühler. His three functions’ model (expressive, conative and referential), which we will refer to in more detail in the second section of this first chapter, is considered a precedent of the three metafunctions proposed by Halliday: ideational, interpersonal and textual.

As in the Prague School, Halliday’s model is also called Functional Grammar since it places emphasis on researching thematic organization. However Halliday, unlike the Prague School, separates the concepts of Theme/Rheme from those of Given/New Information.

A revolution united the linguists of the Prague School, and a war drove them apart. When the Germans entered the Czech Republic the group was effectively dissolved. Jakobson escaped to North America because of his Jewish background. His move to North America favoured the extension of the Prague School and the foundation of the Harvard School. Trubetzkoy had denounced Hitlerian racism in his writing, and so when Hitler’s forces entered Vienna, Trubetzkoy was viciously interrogated by the police, his files were confiscated and his life was in danger. He died in 1938, when his main work, Principles of Phonology, needed only twenty pages to be finished.

Another important figure in the linguistic studies of the previous century is J.R. Firth, founder of the London School. Although he did not publish a great deal, his influence on his successors is clear, especially in the case of Michael Halliday. In Serrano’s words (1992: 19): “J. R. Firth será siempre un ‘outsider’ que desde su posición marginal contribuye al desarrollo de la disciplina de su especialidad de forma muy especial y nueva.” (“J. R. Firth will always be an ‘outsider’ who, from his position on the sidelines, contributes to the development of his academic discipline in a new, special way.”)

A very important influence that Firth had upon Halliday is in terms of the concept of system as a collection of paradigmatic options. Firth declares that a language’s grammar is polysystemic, a system of systems. The concept of system in the Firthian sense is a functional paradigm. Halliday (1978: 40-41) defines the system in the following way:

“A system is a set of options, a set of possibilities A, B or C, together with a condition of entry. The entry condition states the environment: ‘in the environment X, there is a choice among A, B and C’. The choice is obligatory; if the conditions obtain, a choice must be made. The environment is, in fact, another choice (and here I depart from Firth, for whom the environment of a system was a place in structure - the entry condition was syntagmatic, whereas mine is again paradigmatic).”
Another definition of system offered by Halliday is the following: “A system is a set of options in a stated environment; in other words, a choice, together with a condition of entry.” (Halliday, 1974: 45).

Firth disagreed with de Saussure in that he did not recognize the “langue” as the object of research for a linguist, but his model is similar to de Saussure in that both are based on syntagmatic and paradigmatic relationships.

Firth understood the meaning of language according to the situations in which language is used. Instead of talking about “parole/performance” and “langue/competence”, he prefers to talk about what the speaker can choose, what he could say (“potential”), and what he finally chooses, what is finally said (“actual”). Language is a way of behaving, and the speaker of a language always has a number of behavioural options depending on each circumstance (Quereda, 1992: 45). For Firth, the context in which language is used is of prime importance.

Firth’s main idea, which would be developed afterwards by his disciple Halliday, is to base the study of language on its different functions and see the expressive reality through the context of situation, taking into consideration the creative force of language and the different communicative functions.

There are other concepts whose developmental origins can be traced back to J. R. Firth. One of them is the “context of situation”, although when this concept is studied we should emphasize the fact that it comes from the anthropological studies carried out by Malinowski.

Malinowski, to whom further reference will be made when we explain the notion of “context of situation” in detail, stated that, to understand the meaning of a sentence, we need to know not only the words’ literal meaning but also the social context in which that sentence is pronounced. That context of situation is framed at the same time in a context of culture. The progression we can establish is: the context of utterance is framed in a context of situation, which itself is framed in a context of culture.

The notion of meaning as function in context constitutes a central idea in Firth’s studies. He states that speech acts take place in context and the features of the participants have to be considered (persons and personalities, the verbal action and the non-verbal action), the relevant objects, and the effects of the verbal action. In this way, Firth forms a link forward to the studies of speech acts (Austin, Searle) and to the studies of pragmatics and non-verbal action.

To be more precise, Firth outlined in his article “Personality and language in society” (written in 1950 and published in 1957) the contextual relationships (verbal and non-verbal) that should be taken into consideration in the analysis of any text. These can be summarised as follows (Firth, 1957: 182):

1. **Internal relationships:**

   A. The relevant features of participants: persons, personalities.
      
      (i) The verbal action of the participants.
      
      (ii) The non-verbal action of the participants.

   B. The relevant objects.

   C. The effect of the verbal action.
Quereda (1992: 42) also specifies the external relationships to be considered when a text is analysed:

2. External relationships:

A. Economic, religious and social structure of the participants: social status, social function, traditions and customs of the community.

B. Type of discourse: monologue, narrative, dialogue, recitation, exposition, explanation, and so on.

C. Personal interchange: speaker-hearer, writer-reader as well as number of interlocutors, age, sex of the participants, and so on.

D. Type of speech: flattery, insult, command, deception, and so on.

After what we have previously said we can state, as Serrano (1992: 20) does, that Firth contributed “a elaborar un nuevo concepto de lengua como objeto de estudio lingüístico; a proponer y aplicar una metodología descriptiva; a delimitar la disciplina [...]”. (“to the elaboration of a new conception of language as the object of linguistic study; to the proposition and application of a descriptive methodology; to fixing the boundaries of the discipline […]”)

This was the vision of language inherited by Halliday, who was born in 1925. He studied Chinese at the University of London, which was where he was influenced by Firth.

Halliday’s main interest lies in the study of language in social situations. An essential aspect of language for both Halliday and Firth is meaning. Halliday also inherited from Firth his interest in applying linguistic theory, one of his main aims being to apply linguistics to fields such as stylistics and education. Halliday acknowledges the influence of other linguistic schools in his Systemic Functional Grammar, such as the Prague School. As is well known, we can also consider several American linguists, such as Pike and Lamb, as Halliday’s predecessors, but we have concentrated on the European environment in this short review. In the following outline, however, the Russian and American traditions are also represented (Serrano, 1983: 74):

<table>
<thead>
<tr>
<th>Russian tradition</th>
<th>European tradition</th>
<th>American tradition</th>
</tr>
</thead>
<tbody>
<tr>
<td>Formalists</td>
<td>Saussure</td>
<td>Jespersen</td>
</tr>
<tr>
<td>Prague Sch</td>
<td>Geneva Sch.</td>
<td>Copenhagen Sch.</td>
</tr>
<tr>
<td>Mathesius</td>
<td>Bally</td>
<td>Hjelmslev</td>
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<tr>
<td>Trubetzkoy</td>
<td>Ulldall</td>
<td>Firth</td>
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<td>Jakobson</td>
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<td>Halliday</td>
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<td>Harris</td>
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<td></td>
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<td>Chomsky</td>
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</table>

| Anglosaxon Sch.   | Boas               | Sapir              |
|                   | Bloomfield         |                    |

|                |                    |                    |
|                |                    |                    |
1.1.4 The social function of language and similar matters

1.1.4.1 Ideology

Now that we have defined the main concepts of Systemic Functional Grammar, reviewed its historical development and emphasized the importance of text for this school, it should be made clear that there is no text with just one meaning. Meaning is joined to ideology. We would even say that the analysis of how a text expresses its meaning is an analysis of how the world expresses its meaning. That is why understanding a text can depend not simply on knowledge of word or clause meaning but also, crucially, on cultural frames of reference and meanings. “[…] language is a site in which beliefs, values and points of view are produced, encoded and contested.” (McCarthy & Carter, 1994: 155).

There are many definitions which refer to the concept of ideology. In our opinion, the easiest way to explain this concept will be by referring to it as the way in which a person understands the world. From a critical linguistic perspective the term normally describes the ways in which what we say and think interacts with society, which is the reason why a central component of linguistic criticism is the belief that language reproduces ideology.

As we pointed out earlier in section 1.1.1, language is a form of social behaviour, and so it will inevitably be linked to the socio-political context in which it works. Language is used in different contexts, which are impregnated by the ideology of different social systems and institutions. Since language takes place inside this social dimension, it has to reflect ideology and, in some cases, language also constructs it.

Before we continue with the variety of definitions to refer to the concept of ideology, we have to underline that there are other terms used to refer to it. The main ones are “world view”, which makes reference to the capacity of language to create a peculiar vision of things, or “mind style”, which is the term used by Fowler:

“Cumulatively, consistent structural options, agreeing in cutting the presented world to one pattern or another, give rise to an impression of a world-view, what I shall call a ‘mind style’.” (Fowler, 1977: 76).

Another way to define the same term is the following:

“The world-view of an author, or a narrator, or a character, constituted by the ideational structure of the text.” (Fowler, 1986: 150).

Fowler prefers this term to “point of view on the ideological plane”, used by the literary theoretician Boris Uspensky (1973), although both options are equivalent.

We find two different kinds of meanings in any language: on one hand the natural meaning, which is necessary because all human beings are biologically equipped to distinguish between “red”, “black”, “up/down”, and so on; on the other hand we find the social meaning which shows the organization of society and its relationship with its environment: “doctor”, Prime Minister”, “spring”, and so on.
Halliday (1971: 332) mentions the person’s experience by saying:

“Language serves for the expression of content: it has a representational, or, as I would prefer to call it, an ideational function [...] The speaker or writer embodies in language his experience of the phenomena of the real world; and this includes his experience of the internal world of his own consciousness: his reactions, cognitions, and perceptions, and also his linguistic acts of speaking and understanding.”

From this we can conclude that the person’s experience and his/her expression through language differs from person to person. Our experience is personal, but it is also a product of our perception of social-economic aspects. Each act of language takes place to express a specific purpose in a determined context, and the structure of the text reveals these circumstances.

The social context and the purpose of communication produce a collection of typical meanings that are encoded through the characteristic structure of the text. The text structure and its objective to tackle the topic follow a certain type of communicative conventions in a certain type of context. A clear example to illustrate this point is that the language we use is not the same in a love letter as it is in an essay on poverty, since the proposed end of the communication is completely different.

It would be wrong to think that somebody’s ideology or his/her ideational function (use of language to express meaning) has only one perspective, when the opposite is true: somebody’s ideology has different perspectives related to the different kinds of discourses and situations in which the speaker takes part.

From what we have said in the previous lines we can conclude that language includes different ways, not just one, of looking at the world and under these circumstances it seems obvious that the speakers are not going to allow themselves to be restricted to only one system of beliefs.

Language is very important in terms of expressing ideology and the ideational function, and that is the reason why at this point it is necessary to mention three linguistic characteristics related to both concepts: (Fowler, 1986: 151-167): vocabulary, transitivity and syntactic structures.

1. The vocabulary speakers command is an indicator of their experience. If we look at vocabulary or lexis as the encoding of ideas or experience it becomes more dynamic than a list of words in a dictionary.

2. After having referred to vocabulary, we will move to a deeper level of meaning: transitivity. By transitivity we understand a small set of categories which characterize different kinds of events and processes, different types of participants in these events, and the varying circumstances of place and time within which events occur. According to our selections in the system of transitivity, we can suggest different world-views: transitivity patterns determine mind-style\textsuperscript{2}.

3. Syntax is a clear way to show our world-view. The neutral SVO order in modern English is normally associated with the expression of actions in narrative\textsuperscript{3}.
1.1.4.2 Situation type

After having explained the concept of ideology or world view, and to continue with the systemic functional approach, we will now define a concept proposed by Halliday in his theory of language as social semiotic: the situation type. Firstly, we have to say that the concept of situation type is part of linguistic studies because by ‘situation’ we understand the environment in which the text takes place. Perhaps the most straightforward definition of situation type is “social context”\(^4\). It is essentially a semiotic structure, a constellation of meanings that derive from the semiotic system that constitutes culture. In Halliday’s words:

“The situation type is not an inventory of ongoing sights and sounds, but a semiotic structure; it is the ecological matrix that is constitutive of the text.” (Halliday, 1978: 122).

The situation is a sociological and theoretical construction. That is why we have to interpret one particular situation type or social context as a semiotic structure. The semiotic structure of a situation type can be represented as the grouping together of three dimensions: the social activity that takes place, the relationships between the participants, and the symbolic or rhetorical language channels. We will refer to these three aspects as “field”, “tenor” and “mode”\(^5\).

The detailed descriptions of these three concepts and their relationship with the functions of language are questions that will be dealt with shortly. In the following sections, we will continue to present concepts that are interrelated and that are very important for the social function of language, since it is always used in a determined situation and within a culture. This is why the next concept we are going to define is the “context of culture” (Genre).

1.1.4.3 Context of culture (Genre)

According to Eggins (2004\(^2\): 74), we can talk about genre whenever language is used to achieve a culturally established purpose. We can deduce the type of genre a text belongs to according to the purpose or function of the interaction.

Eggins (2004\(^2\): 55) makes reference to the two definitions of genre offered by Martin: “a genre is a staged, goal-oriented, purposeful activity in which speakers engage as members of our culture” (1984: 25). The second definition offered by this author is less technical: “genres are how things get done, when language is used to accomplish them” (1985: 248). Defining genre in this way reveals that there are as many genres as there are different types of social activities in our culture. This means that we can talk about literary genres (such as sonnets, autobiographies, tragedies and so on), written genres (such as newspaper articles, recipes and so on), educational genres (such as exams, the writing of textbooks and so on) and everyday genres (such as buying and selling things, telling stories, the interchange of opinions and so on).

In this book, however, we are going to refer to and focus on the meaning of genre or context of culture proposed by Malinowski. The term context of culture was coined by this anthropologist (1923), (1935). He saw that for any
description to be appropriate it was necessary to give information not only about what was taking place at that precise moment but also about the whole cultural environment, since in any type of linguistic interaction, in any type of conversational interchange, the only thing that counts is not just the sights and sounds that surround the event but also the whole cultural history that lies behind the participants and the social practices in which they take part, thereby determining their meaning inside that culture.

This concept, together with the context of situation, which we will define in the next section, were, according to Malinowski, absolutely essential for appropriate comprehension of a text. That is why this lineal definition of concepts is so necessary for one of the ends of this book: to study the syntactical structures, short cleft sentences and reverse pseudo-cleft sentences, in their social context and, therefore, as a reflection of the social situation.

1.1.4.4 Context of situation (Register)

By the term context of situation we refer to all those extra-linguistic factors that are in any way present in the text. The anthropologist Bronislaw Malinowski (1923) needed a term to refer to the whole environment of the text, and one that also included the situation in which the text was produced. In an article written in 1923 he coined the term 'context of situation' to refer to the environment of the text.

The majority of Malinowski's investigations took place in a group of islands in the Pacific. He was always interested in translation, and wanted to know if language was a closed system, and if translation from one culture to another was possible. His reasoning was that language is dependent on culture and on situation. His vision was sociological, and he upheld the importance of context, both immediate and general, in terms of understanding how language works and how meanings are expressed.

In Malinowski’s view, meaning is the result of social functions. What people want and need to do produces meanings. Meanings are neither in the world waiting for a linguistic expression to activate them, nor are they in the mind just waiting to be selected according to needs. The meanings and structures of language develop as answers to social needs (Malinowski, 1935).

As a result of this vision, he establishes a number of macro functions through which a precise society can be described: these functions are based on language as a form of action, as a way to control, and as a historical record. These categories had great consequences in the development of functional theories of language in the last century, especially on Systemic Functional Grammar as developed by Michael Halliday, whose theoretical model is the basis of this book.

According to Birch (1989: 132), the grammarian Benjamin Whorf also influenced functional grammar in a similar way to Malinowski. Whorf also considered language an autonomous system and, like Malonowski, he claimed that language and meaning are determined by culture (Whorf, 1956).

Whorf’s study, derived from Gestalt psychology (he deals with understanding whole structures, not just parts of them), developed what is in
fact a functional grammar based on “overt and covert categories”, which distinguished between deep and surface structure of language. Whorf developed a theory of language with his disciple Edward Sapir known nowadays as “the Sapir-Whorf hypothesis”. In this theory he declares that meanings are determined by culture. In other words, meanings “arise as a result of the knowledge, preoccupations and hegemonic necessities of specific societies and kinds of societies” (Fowler, 1981: 146).

According to this theory, the speakers of one language see the world in a different way to speakers of a different language. Moreover, anthropologists such as Lévi-Strauss and Malinowski were always aware of the importance of recognizing that world views differ from society to society, and that these world views determine the language of those societies.

Firth was the first linguist to develop Malinowski’s idea of “context of situation” in a linguistic way, in that he was the first to do everything possible so that this concept could be built into a language description model. For Malinowski, words ‘mean’ only while they are integrated into a situation. In his opinion, the meaning of a sentence is not the sum of the meanings of the lexical elements that make up the sentence. Malinowski concludes that “meaning is not contained in words”. Words by themselves have no meaning because words are never found on their own.

What we have previously said does not imply that we have to ignore the different meanings of words, but, although the meaning of one word is important, it is even more important to bear in mind the context in which we find that word. In this sense, Firth declares that the non-linguistic aspects of texts should also be analysed. Before the linguistic analysis, the text should be studied in its context:

“In common conversation about people and things present to the senses, the most important ‘modifiers’ and ‘qualifiers’ of the speech sounds made and heard, are not words at all, but the perceived context of situation. In other words, ‘meaning’ is a property of the mutually relevant people, things and events in the situation. Some of the events are the noises made by the speakers.” (Firth, 1968: 14).

The context of situation cannot be understood merely as the physical setting where the act of speech is produced, but as a group of abstract categories interrelated with the relevant features of the interaction.

Besides what we have previously said, we should also point out that Firth undertook the responsibility of giving a sociological and functional perspective to Malinowski’s theory. He placed his attention in the paradigmatic axis of meaning. This implies taking into consideration not only what appears in the text, but also what does not appear in it. Because Firth concentrated on paradigmatic relationships, he emphasized the notion of choice. In Firth’s view, linguistics should explain the ways in which people use language to live and communicate, which is why the interest of linguistics should be “the meaning of the communicative act in situation”.

To sum up, we can say that Malinowski declared that language becomes intelligible only when it is placed in its context of situation, which is to say that the situation in which words are pronounced should never seem unimportant in terms of linguistic expression: “The meaning of any single word is to a very high degree dependent on its context.”(Malinowski, 1923: 307).
Firth developed a theory of meaning in context influenced by Malinowski and understood the notion of context of situation as a more general question of linguistic predictability. Firth stated that once we have the description of context, we can predict what language is going to be used. In his view, learning to use language is a process of:

“ [...] learning to say what the other fellow expects us to say under the given circumstances [...] Once someone speaks to you, you are in a relatively determined context and you are not free just to say what you please.” (Firth, 1957: 28)

The predictability to which Firth refers also implies that, given an example of a determined text, we could also make predictions about what was happening at the moment when the text was created.

1.1.4.5 Variables of the context of situation

As we mentioned when we defined the situation type in section 1.1.4.2, these three concepts (field, tenor and mode) make reference to the three parts of any semiotic structure.

The main contribution of Halliday’s model to the interpretation of the context of situation has been to propose systematic co-relationships between the organization of language and the specific contextual characteristics. Halliday proposes the three general concepts “field”, “tenor” and “mode” to describe the way the context of situation determines the kind of meanings that are expressed.

We will now define these concepts, explain their relationship with the context of situation and emphasize their importance for the objective of this book.

- When we talk about what a text is about, we talk about the **field** of a text.

- The second aspect, the **tenor** of a text, makes reference to the interpersonal relationships between participants and to the social roles they play.

- When we talk about the role language plays in the text, we refer to **mode**.

Field, tenor and mode are the three characteristics that constitute the context of situation and the three aspects that compose the semiotic structure of the situation. We should be able to show how the text relates to the situation if we can specify which aspects of the context of situation determine each of the semantic options. Which are the situational factors through which each component of meaning is activated?

This implies the characterization of the context of situation in a way that shows us the systematic relationship between language and its environment. All of this leads to a theoretical proposal that simultaneously relates the situation to the text, to the linguistic system and to the social system. That is why we interpret the situation as a semiotic structure, as a sample of the meanings that form the social system.
The context of situation in Halliday’s words consists of:

“(i)  The social action: that which is ‘going on’, and has recognizable meaning in the social system [...] 
(ii) the role structure: the cluster of socially meaningful participant relationships, both permanent attributes of the participants and role relationships that are specific to the situation, including the speech roles, those that come into being through the exchange of verbal meanings; 
(iii) the symbolic organization: the particular status that is assigned to the text within the situation; its function in relation to the social action and the role structure, including the channel or medium, and the rhetorical mode.” (Halliday, 1978: 142-143).

These are the three concepts known as field, tenor and mode. The environment or social context of language is structured as a “field” of social action, a “tenor” of relationships and a “mode” of symbolic organization. The three concepts together constitute the situation, or the context of situation, of a text.

1.1.4.5.1 Field

The selection of options between objects, people, events, time, place, and so on, tends to be determined by the nature of the activity: the type of social action in which the participants are involved and in which the verbal interchange of meanings takes place. This includes all kinds of things, from the type of actions defined without making reference to language, in which language has a subordinate role; several other actions such as the manipulation of objects or simple games, operations requiring some verbal instruction, “games with components of scoring, bidding, planning, and the like” (Halliday, 1978: 143); types of interaction defined in linguistic terms such as seminars, religious discourse and the greatest part of what is called literature. The concept of “subject matter” comes into play at the end of the process.

What we understand by “subject matter” can be interpreted as an element inside the field structure in those contexts where the social action has symbolic and verbal nature. In a football match, the social action is the match in itself; the instructions or any other type of social interaction between the players are part of the social action. In a discussion on a football match, the social action is the discussion and the verbal interaction between the participants is the whole of the social action. Here the match constitutes a second type of field, one that exists thanks to the first type, the discussion. This second type of field is what we call “subject-matter”.

Field refers to what is taking place, to the nature of the social action, and to the objectives for using language in a determined situation: “what is it that the participants are engaged in, in which the language figures as some essential component?” (Halliday, 1989: 12). The notion of field concentrates on the physical aspects of communication: the place and the moment in which discourse takes place (“setting”), the topic of the linguistic interchange (“subject-matter”), the objective of the message (“purpose”) and the speaker’s intention and attitude (“key”).
1.1.4.5.2 Tenor

The selection of interpersonal options of the systems of mood, modality, intensity, and so on tends to be determined by the relationships in a given situation. Once again we have to distinguish between two types of relationships:

“Social roles of the first order are defined without reference to language, though they may be (and typically are) realized through language as one form of role-projecting behaviour; all social roles in the usual sense of the term are of this order.

Second-order social roles are those which are defined by the linguistic system: these are the roles that come into being only in and through language, the discourse roles of questioner, informer, responder, doubter, contradicter and the like.” (Halliday, 1978: 144).

These social roles determine the selection of options in the mood system.

Tenor makes reference to the participants that take place in the communication, to the roles and social positions that participants have: “what kind of role relationship obtains among the participants, including permanent and temporary relationships of one kind or another, both the types of speech role that they are taking on in the dialogue and the whole cluster of socially significant relationships in which they are involved?” (Halliday, 1989: 12).

Without any doubt, the roles and the relationships between participants carry with them social interest. The participants are the “sender”/“addresser”, from whom information starts, (i.e., the person that writes or talks) and the “addressee”/“receiver”, (i.e., the person to whom the message is addressed or anyone receiving the message). In Halliday’s words (1978: 110): “The tenor is the set of role relationships among the relevant participants.”

1.1.4.5.3 Mode

The selection of options in the textual systems (theme, information and voice), and also the selection of cohesive models (reference, substitution and ellipsis), tend to be determined by the symbolic forms that are involved in the interaction. This includes the choice of the medium: written or oral.

All the categories included in this third section belong to the second type, since they are defined with reference to language and their existence depends on the text’s existence. In this sense we can attribute a function of relationship between the other two components to the textual component of the semantic system, “an enabling function”:

“It is only through the encoding of semiotic interaction as text that the ideational and interpersonal components of meaning can become operational in an environment.” (Halliday, 1978: 145).

Mode refers to the role that language plays, to what participants expect language to do for them in that situation: the symbolic organization of text, its
function in context, including the channel (if it is written or oral or a combination of both) and also its rhetorical component, i.e., if we are able to persuade, teach, state, and so on through the text.

This concept is clearly connected with the “medium”, the channel of communication used. The selection of one medium or channel implies some inherent restrictions to that “mode”. For example, for oral channels, the dialogue normally follows ordered intervention shifts, whereas there is never an answer in a monologue, and that is the why we have to take into consideration the rules of interaction and interpretation. In Halliday’s words (1978: 110): “The mode is the channel or wavelength selected, which is essentially the function that is assigned to language in the total structure of the situation; it includes the medium (spoken or written), which is explained as a functional variable.”

The concept of genre is an aspect of what we call “mode”. The different discourse genres, including literary genres, are the specific semiotic functions of the text that have social value inside a determined culture.

The linguistic characteristics that are normally associated with a collection of situational characteristics constitute a register. Register is defined by Halliday (1978: 110) in the following way: “The register is the semantic variety of which a text may be regarded as an instance.” The three main dimensions of this variation which characterize any register are: what we talk about (field); the people that take part in the communication and the relationship between them (tenor) and how language functions in the interaction (mode).

The theory of register describes the impact of the context of a situation’s dimensions from a language act through the way in which that language is used. The three dimensions have a clear influence in the use of language: “Mode: amount of feedback and role of language. Tenor: role relation of power and solidarity. Field: topic and focus of the activity” (Eggins, 2004: 9). These three dimensions are used to explain our intuitive comprehension of the use we make of language, since we do not use language to speak in the same way we use it to write (mode variation), to talk to our boss rather than to our boyfriend (tenor variation) or to talk about linguistics or about jogging (field variation).

The following summary proposed by Hudson (1980: 49) provides a very clear outline of the three concepts:

“Field refers to ‘why’ and ‘about what’ a communication takes place; mode is about ‘how’; and tenor is about ‘to whom’ (i.e. how the speaker defines, how he sees the person with whom he is communicating).”

1.2 HALLIDAY’S COMPLETE MODEL OF LINGUISTIC DESCRIPTION

Once we have defined the concepts of field, tenor and mode and having clarified that these three aspects constitute the situation or the context of situation of a text, we should proceed to the explanation of a general principle according to which we can establish the way in which these characteristics of the environment can be seen in the text. This principle consists of each of the components of the active situation that has its corresponding component in the semantic system, creating in this way a process of semantic configuration. This semantic configuration is what we normally call register. The concept of register
is the intermediate concept necessary to establish continuity between a text and its correspondent socio-semiotic environment.

In the typical example, field determines the selection of experiential meanings, tenor determines the selection of interpersonal meanings, and mode determines the selection of textual meanings.

In the following outline, we establish in a very clear way a relationship between semiotics and semantics:

<table>
<thead>
<tr>
<th>Semiotic structure of the situation</th>
<th>associated with</th>
<th>the functional component of semantics</th>
</tr>
</thead>
<tbody>
<tr>
<td>Field (type of social action)</td>
<td>associated with</td>
<td>the ideational function (transitivity)</td>
</tr>
<tr>
<td>Tenor (relationships between participants)</td>
<td>associated with</td>
<td>the interpersonal function (modality)</td>
</tr>
<tr>
<td>Mode (symbolic organization)</td>
<td>associated with</td>
<td>the textual function (theme)</td>
</tr>
</tbody>
</table>

1.2.1 Linguistic metafunctions

Halliday explains the three main functions of language in the following way:

The ideational function consists of the expression of content. The ideational meaning is related to the different ways in which language represents our experience of the world, together with the way of representing the internal world of our thoughts and feelings. We discover facts and states and the entities involved in them.

This function has two parts:

- The experiential, which deals with the representation of experience, with the “context of culture” in Malinowski’s terms.

- The logical, which expresses the abstract relationships that derive from experience in an indirect way.

In the clause, this function specifies the options available to express the experiential meaning and determines the nature of its structural realizations inside the Transitivity system.

The interpersonal function consists of the expression of interaction. The interpersonal meaning has to do with the different ways in which we relate with others through language - giving or asking for information, asking somebody to do something or offering to do something ourselves – and the ways in which we express our judgements and attitudes of necessity, wish or possibility. This function is in charge of establishing personal relationships; it is very much
related with the social, expressive and conative functions of language. In the clause, the interpersonal function is represented by Mood and Modality.

The textual function consists of presenting one particular situation through a coherent text, following Malinowski’s tradition. The textual meaning has to do with the different ways in which language is organized in relation with its context. This function shows us the different resources language can use to create a text that is coherent both with itself and with its context of situation. This means that when we use language we have to organize our messages in such a way that it is made clear how these messages fit with other messages and with the context in which the messages are written or spoken. In the clause, this function is represented with the system of “Theme”, and in the tonal unit, with information structure.

To continue with the explanation of the three main functions of language, we would like to return to Michael Halliday, whose definitions are very forceful by themselves. He considers that a clause is a product of three semantic processes that are developed in a simultaneous way: it is at the same time a representation of experience, an interactive interchange and a message. There are three kinds of meanings that form the basis of the semantic organization of all languages:

“Ideational meaning is the representation of experience: our experience of the world that lies about us, and also inside us, the world of our imagination. It is meaning in the sense of ‘content’. 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.

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.

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).

These three functions that present the clause as representation, exchange and message have their own structure: at the level of representation, the structure is composed of semantic categories derived from the real world.

Regarding the experiential function: “Processes are construed as a configuration of components of three types: (i) the process itself; (ii) the participants in that process; and (iii) any circumstantial factors, such as time, manner or cause.” (Halliday & Matthiessen, 2004: 79)

With regard to the interpersonal function of exchange, there are two types of exchange: that of information, and that of goods and services (Halliday & Matthiessen, 2004: 107). The clause becomes a proposition in this way, composed of subject, finite verb followed by the predicator and complements.

Finally, the clause as message has what Halliday has called “thematic structure” and this structure is expressed through word order, through the way in which theme and rhyme appear.

Halliday uses the term “metafunctions” to refer to the ideational, interpersonal and textual functions. He argues (1978: 50) that he prefers the prefix “meta” instead of “macro” to show that the three functions are abstract,
because this concept refers to the function of language incorporated in the linguistic system.

The concept of function takes a very important place in our theoretical approach, as we pointed out at the beginning of this chapter. For this reason, we are going to analyse this concept briefly from a diachronic perspective, since we consider that such a perspective will help us to clarify it.

1.2.2 The concept of “function”: definition and antecedents

The term “functional”, in the context of “functional theory”, makes reference to the functions of language. On the other hand, in the theory of “functional sentence perspective” (henceforth, FSP), “functional” makes reference to the analysis of the sentence in different parts that have a function in the whole process of communication. FSP is a concept that has its origin in the Prague School. When a functional perspective is adopted, the sentence is seen as a communicative unit, and consequently we are interested in the way in which the elements of the sentence are organized by the speakers to express a message according to their communicative perspective.

A functional theory is one that deals with the functions of language by themselves, and the function of creating text is one of them. As an introduction to functional theory, we have to say that taking Firth’s concepts of “system” and “structure” into consideration can be very useful when trying to understand the organization of language. To investigate language in social contexts, as is our purpose, we have to consider the system as a fundamental concept. But considering language inside the system-structure framework is not enough if we want to explain why language has a determined form. We cannot give a definitive answer to the question of why human semiotics should take one determined form and not another, but we can observe this aspect. To do that, we need a theory of language functions.

After these short introductory lines, we are going to present an outline with the terminology coined by various different prestigious authors to refer to the functions of language (Cook, 1994: 39):

<table>
<thead>
<tr>
<th></th>
<th>Jakobson</th>
<th>Bühler</th>
<th>Searle</th>
<th>Popper</th>
<th>Halliday</th>
</tr>
</thead>
<tbody>
<tr>
<td>Referential</td>
<td>Representational</td>
<td>Representatives</td>
<td>Descriptive</td>
<td></td>
<td>Ideational</td>
</tr>
<tr>
<td>Metalingual</td>
<td>Metalingual</td>
<td></td>
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</tr>
<tr>
<td>Phatic</td>
<td></td>
<td>Commissives</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>(1) Practical</td>
<td></td>
<td></td>
<td></td>
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<td></td>
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<tr>
<td>(2) Social</td>
<td></td>
<td></td>
<td></td>
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</tr>
<tr>
<td>Expressive</td>
<td>Expressive</td>
<td>Expressives</td>
<td>Expressive</td>
<td></td>
<td>Interpersonal</td>
</tr>
<tr>
<td>Conative</td>
<td>Conative</td>
<td>Declarations</td>
<td>Signalling</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Poetic</td>
<td>(no equivalent)</td>
<td>(no equivalent)</td>
<td>(no equivalent)</td>
<td>(no equivalent)</td>
<td></td>
</tr>
<tr>
<td>(No equivalent)</td>
<td>(no equivalent)</td>
<td>(no equivalent)</td>
<td>(no equivalent)</td>
<td>Textual</td>
<td></td>
</tr>
</tbody>
</table>
The functions suggested by these authors (Bühler (1934), Jakobson (1960), Searle (1969), (1975) and Popper (1972)) can be grouped into four types: those dealing with the expression of states of mind, those dealing with communicating information, those dealing with the creation and maintenance of social relationships, and those dealing with influencing the behaviour of others. In the theories of Jakobson, Popper and Hymes there is a fifth category: the metalinguistic function in which language is described and controlled by itself.

According to these theoreticians’ views, language has two main functions:

1. The communication of information about the world.
2. The creation and maintenance (or destruction) of social relationships.

In a way, this categorization corresponds with the categorization of the functions of language set out by Halliday. The two main functions we have already mentioned correspond in Halliday’s analysis with:

1. The ideational function.
2. The interpersonal function.

These two functions together allow the human being to:

1. Be in charge of cooperative manipulation of the environment.
2. Create and maintain social relationships.

Appropriate human manipulation of the environment is possible thanks to social relationships, and that is why the second of these two categories derives from the first.

Among the abovementioned categories there is one function that does not fit in with the two main categories, namely Jakobson’s poetic function, which focuses more on linguistic than on communicative aspects. The other two categories either do not include this function or do not pay a great deal of attention to it. Because the poetic function has not been included in the previous two general categories, it should be given a category to itself.

3. The poetic function.

Although Jakobson upholds that literary language has a poetic function, he does not provide an explanation of what this function is in terms of what it does or intends to do. The emotive function shows states of mind and feelings, the conative function tries to influence others’ behaviour, and so on. These are explanations and descriptions. But what does language do with the poetic function?

Although Jakobson describes the poetic function by focusing on the linguistic form of the message in great detail, he does not give a detailed explanation.
Halliday (1978: 48) underlines that Bühler is not interested in trying to explain the nature of the linguistic system in functional terms, but in psycholinguistic terms. However, Halliday admits that there is a relationship between his functional framework and the one used by Bühler: Halliday’s ideational function corresponds with Bühler’s representational one, except for Halliday introducing the difference between experiential and logical function, which corresponds with a fundamental description in language. Halliday’s interpersonal function corresponds more or less with Bühler’s conative and expressive functions, because these two functions are not distinguished in the linguistic system. Halliday adds a third function which is not found in Bühler nor in any other author, because it is intrinsic to language, the textual function: this is the function through which language creates text and relates to context, both with the situation and the external context.

In Halliday’s view, the importance of the functional system lies in that it can be used to explain the nature of language, since language is structured in these three dimensions. From what we have previously said, we can conclude that the system is, at the same time, extrinsic and intrinsic: it is designed to explain the internal nature of language in such a way that it connects with the external environment.

1.2.3 Linguistic metafunctions, situational variables and systems of options

Before we continue explaining the relationship that Halliday establishes between the functions of language and the systems of Transitivity, Mood and Theme, we would like to offer a brief summing up of some of the key questions explained in previous sections so that it is clear how everything in Systemic Functional Grammar is related.

Social interaction normally adopts a linguistic form, which we call a text. The text is the product of many and successive selections of meanings that are expressed through the lexico-grammatical structure. The environment of the text is the context of situation, which is at the same time an example of the social context or situation type. The situation type is a semiotic construction that can be interpreted in terms of three variables (Halliday, 1978: 189): the field of the social process (“what is going on”), the tenor of the social relationships (“who is taking part”) and the mode of the symbolic interaction (“how are the meanings exchanged”). If we concentrate on language, this last category of mode refers to the role language plays in the situation under consideration.

These three situational variables are interrelated with the ideational, interpersonal and textual components of the semantic system:

“[...], the type of symbolic activity (field) tends to determine the range of meaning as content, language in the observer function (ideational); the role relationships (tenor) tend to determine the range of meaning as participation, language in the intruder function (interpersonal); and the rhetorical channel (mode) tends to determine the range of meaning as texture, language in its relevance to the environment (textual).” (Halliday, 1978: 117).

The relationship is clear, since each of the situational components requires a collection of options from the corresponding semantic component; in
In this sense, the semiotic qualities of a determined situation type and its structure in terms of field, tenor and mode, determine the semantic configuration of register – the potential of meaning that is characteristic of the situation type under analysis. This process is arranged by the code, the semiotic principles of the organization of social meaning that represent a particular subcultural angle inside the social system.

In the same way that there is a direct relationship between the situational variables and the functions of language, we can establish another direct relationship between these functions and the three systems of options that Halliday establishes in the clause: Transitivity, Mood and Theme.

Next, we are going to analyse these systems; we will start to explore how the clause is used when we express interpersonal meanings.

### 1.2.4 Interaction in the clause: Mood

Halliday approaches the grammar of interaction from a semantic perspective. He states that whenever we use language to act in a reciprocal way, one of the things we are doing is establishing relationships between us: between the person who is talking now and the person who will probably talk afterwards. To establish this relationship, different speech roles are established in the exchange.

When Halliday talks about speech roles he refers to statements, questions, offers and commands. Lock (1996: 189) mentions a fifth category: exclamation. Four of these basic functions are associated with determined grammatical structures: assertions are expressed with statements; questions are expressed with interrogative sentences; commands are expressed with imperative sentences; and exclamations are expressed with exclamative sentences.

In this way, we have outlined what kind of grammatical structure expresses each meaning and it is clear that there is a co-relationship between the semantic option of the discourse function and the grammatical structure which is typically chosen to carry it out.

Modality makes reference to the attitude or opinion the speaker has about the proposition he/she expresses: "Mood is the grammar of speech functions - the roles adopted (and those imposed on the hearer) by the speaker, and his associated attitudes." (Halliday, 1974: 50).

An outline of the speech functions and the typical mood of clause can be the following (Eggins, 2004²: 147):

<table>
<thead>
<tr>
<th>Speech function</th>
<th>Typical mood</th>
</tr>
</thead>
<tbody>
<tr>
<td>Statement</td>
<td>declarative Mood</td>
</tr>
<tr>
<td>Question</td>
<td>interrogative Mood</td>
</tr>
<tr>
<td>Command</td>
<td>imperative Mood</td>
</tr>
<tr>
<td>Offer</td>
<td>modulated interrogative Mood</td>
</tr>
<tr>
<td>Answer</td>
<td>elliptical declarative Mood</td>
</tr>
<tr>
<td>Acknowledgement</td>
<td>elliptical declarative Mood</td>
</tr>
<tr>
<td>Accept</td>
<td>minor clause</td>
</tr>
<tr>
<td>Compliance</td>
<td>minor clause</td>
</tr>
</tbody>
</table>

33
We need to study what Halliday calls “grammar of the clause as exchange” to describe the structures associated with each of the options. What is the difference in structure between an imperative and a question, or a question and a statement?

To study the system of modality we have to concentrate on how clauses are structured so that we can exchange information. When the clause is used to exchange information, Halliday refers to it as a proposition.

Whenever we use language, we do it to exchange information or goods and services. Our first choice consists of deciding our role in the discourse, i.e., if we start the interaction or if we will answer. If we decide to start the interaction, we have to decide between asking for information or offering it. However, in any interaction there is always something to be exchanged: either information (something intangible, purely verbal), or goods and services (something tangible).

The choice of a specific role in the discourse is expressed through the choices in the modal structure of the clause, i.e., choices from the functional constituents such as the subject, the finite verb form, the complements, and so on. The distinction between giving or receiving information can be associated with statements and imperatives. The distinction between information and goods and services can be associated with the differences in mood between main and minor clauses.

When we ask ourselves about the way language is structured to allow interaction, we realize the answers are mainly in the systems of mood and modality. When describing the modal structure of the clause, we describe how language is used to allow us to express interpersonal meanings through dialogue.

In fact, when we observe how language uses the systems of mood and modality in the clauses that people exchange it is when we can see how people express their meanings on interpersonal dimensions such as: the degree of intimacy, the degree of familiarity, their judgements and attitudes, and so on.

As we have said in previous sections of this chapter, the systemic model explains that there is a clear and direct relationship between the mood system in the clause, the interpersonal function inside semantics and the register variable called tenor inside the context.

When analysing the grammar of the clause as an exchange we have to take into consideration two elements: the modal element and the “residue”, which can be elided.

The main elements that can carry a modal nuance are:

- An expression of polarity, either “yes” or “no”.

- A nominal element we call subject (it shows the person or thing in relation to which the utterance can be stated or denied).

- A verbal element we call the finite verbal form, whose function is to define the utterance.
The main components inside the part of the clause not having a modal element are:

- The lexical part or other words, the part which contains the content in the verbal group (“the predicator”), which specifies the type of process or action that takes place, without specifying the aspect, time or voice.

- The complement, which is identified inside the clause as a component that could potentially be the subject but is not.

- Elements that add additional information (“adjuncts”). These can be circumstantial, modal, textual, and so on.

1.2.5 Representation of the world: transitivity

In Halliday’s words (1974: 50), by transitivity we understand the following: “Transitivity is the grammar of processes - of actions, mental processes, relations - and the participants in these processes, and the attendant circumstances.”

In this section we are going to explain the organization of the clause to express experiential meanings. The description of this system of meaning implies one of the main systems, the system of transitivity (type of process). The choice of process is associated with the participants’ roles. In the same way that the modal structure of the clause is connected with the contextual dimension of tenor, transitivity is connected with field, with the selection of types of processes and participants’ roles: the world of actions, relationships, participants and circumstances that provide our discourse with content.

In addition to the relationship between participants, they talk about something. In fact, it would not be possible for them to establish relationships without talking about something. Their discourse has content, and representational and experiential meaning. We have to admit that to be part of a text, participants should express an experiential meaning besides an interpersonal meaning. This simultaneous expression of both types of meanings is achieved thanks to the simultaneous structure of clauses that together make up a text.

When we analyse the experiential metafunction, we are analysing the grammar of the clause as representation. In this interchange there is a main system of grammatical choice, i.e., the transitivity or process type. After what we have previously said, we can state that transitivity relates to the experiential function of language because it is connected with the transfer of ideas. Its three components are: processes, participants and circumstances. (Halliday & Matthiessen, 2004: chapter 5)

1. The selection of processes takes place in the verbal syntagm of the clause which can be of several types:

- Material processes: they are processes of ‘doing’. They express the notion that some entity ‘does’ something – which may be done ‘to’ some other entity.
- Mental processes: we find them when we feel, think or perceive.

- Behavioural processes: Halliday describes these processes as being intermediate between material and mental processes. They express a physiological or psychological nuance.

- Verbal processes: these are processes of saying.

- Existential processes: they represent something that exists or happens; will exist or happen; or existed or happened.

- Relational processes: they represent the different ways in which ‘being’ can be expressed in English.

2. The selection of participants takes place in the nominal group.

- Actor: the constituent of the clause who does or performs the action.

- Goal: the participant at whom the process is directed.

- Range: shows the field of the activity.

- Beneficiary: the participant who benefits from the process.

- Recipient: the participant to whom something is given.

- Senser: the participant who feels, thinks or perceives in a conscious way.

- Phenomenon: indicates what is felt, thought or perceived.

- Behaver: the participant whose behaviour performs the action.

- Sayer: the participant responsible for the verbal process.

- Recipient: the participant to whom the verbal process is directed.

- Verbiage: a nominalized statement of the verbal process: a noun expressing some kind of verbal behaviour.

- Carrier: always realized by a noun or nominal group from which the attribute predicates something.

- Attribute: a predicate of the subject.

- Token: identified element in an equative attributive clause.

- Value: identifier element in an equative attributive clause.

- Existent: this participant appears normally after “there is/there are”.
3. The selection of circumstances is expressed through prepositional phrases and adverbial groups. The nuances expressed are different: mood, manner, cause, place, and so on.

Transitivity is the type of process which determines the participants’ roles, for example the person responsible for a physical action such as “to kick” is different from the person responsible for a mental process such as “to think”. Transitivity distinguishes between the “actor” and the “goal” in material processes. It is also possible to approach these processes from a different perspective, one based on the fact that the process could take place by itself or could have been caused. In functional grammar this is known as the “ergative perspective”. As Lock (1996: 90) points out:

“It is useful to make a distinction between ergativity in the broad sense, which refers to the Affected- only and Affected- causer representation of goings-on, and ergative verbs, which refer only to those verbs which allow the three-voice option of active, middle and passive (verbs which allow the Object of a transitive clause to become the Subject of an intransitive clause, without any change in the voice of the verb).”

1.2.6 Organization of the message: Theme

The third system mentioned by Halliday is theme. When we study language from the point of view of the textual function, we try to see how messages are built to express one particular event. Since this will be the system we will use for the analysis of our corpus of examples, it requires a section by itself: see section 1.3

1.2.7 Synthesis

We are now going to present an outline of all we have said in this second section in order to see the whole model:

<table>
<thead>
<tr>
<th>Functions of language</th>
<th>Ideational</th>
<th>Interpersonal</th>
<th>Textual</th>
</tr>
</thead>
<tbody>
<tr>
<td>Clause as</td>
<td>Representation</td>
<td>Exchange</td>
<td>Message</td>
</tr>
<tr>
<td>System of options</td>
<td>Transitivity</td>
<td>Mood</td>
<td>Theme</td>
</tr>
<tr>
<td>Functions</td>
<td>Semantic (logical subj)</td>
<td>Syntactical (grammatical subj.)</td>
<td>Pragmatics (psychological subj.)</td>
</tr>
<tr>
<td>Aspects of context</td>
<td>Field</td>
<td>Tenor</td>
<td>Mode</td>
</tr>
</tbody>
</table>

The social system is represented by a construction of meanings – as a semiotic system (in a similar way to what happens with culture). The meanings that constitute the social system are interchanged through a variety of ways or channels, of which language is one, but not the only one.
The social context (or situation in terms of the theory of situation) can be interpreted in terms of the three variables of field, tenor and mode. These three variables are related to the three functions of language:

- Field is physical, and that is why it performs the ideational function, responsible for the way in which we communicate our messages, the creation of meaning through language.

- Tenor is social and it performs the interpersonal function of language, responsible for studying the way in which we communicate with other people.

- Mode performs the textual function of language, responsible for studying the appropriate text construction.

With regard to their relationship with the systems, we have to point out that the relationship is also direct: field determines the selection of the patterns of transitivity, tenor determines the patterns of modality and mode determines the selection of theme-rheme and the forms of cohesion in the text.

The linguistic system is organized in such a way that the social context can be predicted through the text. We will go into this idea in greater detail after the analysis of our corpus of examples.

1.3 THE TEXTUAL FUNCTION OF LANGUAGE

Next, we are going to focus on the textual function and the system of theme. This section of the theoretical model is of great importance to the analysis of our corpus of examples. When we use language to talk about language or to join different messages, we are using the textual function. Halliday (1994: 97) refers to the textual function of language as the “enabling function” or “relevance”.

The textual function of language differs from the other two functions in that it is intrinsic to language. It is the function that consists of creating text or “texture”. This last term is stylistic but both have the same meaning. Bloor & Bloor (2004: 84) refer to this concept as the quality of being a text, rather than a set of unconnected bits of language.

1.3.1 The textual component of grammar

Halliday & Matthiessen (2004: 579) identify the textual component of English grammar, and therefore texture, with the two types of characteristics associated with two types of resources: the structural and the cohesive. The first type of resources makes reference to the intraclausal relationships and the second type to the interclausal relationships.

a. Structural component.
   1. New and known information: information structure and focus.
   2. Theme and rheme: thematic structure.
b. Cohesive component.
1. Reference. A participant or circumstantial element introduced at one place in the text can be taken as a reference point for something that follows.
2. Ellipsis and substitution: omission of an element and use of one element instead of another.
3. Conjunction: in this case, cohesion is expressed through connectors, in such a way that there is an abstract relationship between one proposition and another.
4. Lexical cohesion: it consists of selecting the same lexical element twice, or of using two related elements in different ways (synonymy, antonymy, and so on.)

The textual function (which is the object of study in this section), besides being in charge of the creation of text, is not only internal to language, but it is also an instrument for the other two, i.e., the ideational and interpersonal functions. In Halliday’s words (1973: 107):

“It is through this function that language makes links with itself and with the situation; and discourse becomes possible, because the speaker or writer can produce a text and the listener or reader can recognize one.”

There are two systems that act in each locution:

1. The system of information - the organization of discourse in a lineal series of tonal units, each one structured in terms of given and new information. With given information we refer to those parts of the message that are known by the addressee, and therefore we can refer to them in an anaphoric way and without having to use stress, and on the contrary, with new information we refer to those parts of the message that the hearer does not know, and that are normally stressed.

2. The system of theme - the organization of the clause in theme and rheme.

The notion of theme used by the Prague School since around 1930 has attracted the attention of British and American linguists in recent decades, as part of the increasing interest in the study of discourse. Sometimes the theme is referred to as “psychological subject” and the rheme as “psychological predicate”. Hockett (1958: 201) uses the terms “topic” and “comment”.11

This way of approaching the clause in terms of theme and rheme is known as Functional Sentence Perspective because it is determined by the speaker’s functional approach. The role of this Functional Perspective consists of adapting the forms to the necessities of the communicative situation.

1.3.2 The concept of “theme”
Among the different ways of approaching the definition of theme, the majority are based on the definition proposed by Mathesius in 1939: “that which is known or at least obvious in the given situation, and from which the speaker proceeds” (Mathesius, 1964: 268). The first part of this definition makes reference to the notion of known information, and the second to the idea of theme. Mathesius and other linguists use these two concepts to define the notion of theme, which is why Fries (1981) calls them “combiners”. Fries declares about this group:

“While they have all made various important refinements on the original Mathesian definition, the basic point remains that in their view the thematic content or topic of a sentence is determined to a great degree by how the information expressed in that sentence relates to the information already available in the linguistic and non-verbal contexts. That is, the theme of a sentence must be known information and one can only tell what is or is not known information in a particular sentence by looking at how the information in that sentence relates to the information available in the context.” (Fries, 1981: 1-2).

The definitions of theme and rheme offered by Firbas (1957) are also representative in this group:

“Elements which convey something already known or something that may be taken for granted, in other words, those elements that may be inferred from the verbal or from the situational context.” (Firbas, 1957: 72).

The other way to approach the definition of theme is establishing a clear distinction between the two concepts, i.e., between theme and known information. The main figures of this approach, called “separators” by Fries, as opposed to the “combiners”, characteristic of the Systemic school, whose main figure is Halliday, distinguish two components in Mathesius’ definition. These linguists consider that known information and theme are two different functional components. Besides, they also highlight that theme in English is the element or group of elements occupying the initial position of the sentence. This statement creates a great difference between this group and the previous one, since for the group considering that theme and known information is the same, theme is defined in terms of known information that can be expressed in any position inside the sentence or be absent.

From this, we can conclude that, for the main figures of this group, theme does not always have to appear at the beginning of the clause, and their definition allows for clauses without theme.

Halliday defines theme from an informal point of view as “the peg on which the sentence is hung” (1970: 161), and “the ground from which the clause is taking off” (1994: 38). Halliday & Matthiessen (2004: 64) also offer a very clear definition: “The theme is the element which serves as the point of departure of the message; it is that which locates and orients the clause within its context.”

In Halliday’s view, although the theme is analysed as the element occupying the first position in the sentence, it is not defined in this way: analysis is not the same as definition. The concept of theme is functional in Halliday’s model and its relationship with the point of departure of the sentence relates it
to this function. According to Halliday, its first position in the sentence is simply the way in which this function is accomplished in English.

The concepts of theme and known information are dealt with separately, since they are considered independent options. Halliday summarizes the difference in this way:

“While ‘given’ means ‘what you were talking about’ (or ‘what I was talking about before’), ‘theme’ means ‘what I am talking about’ (or ‘what I am talking about now’), and, as any student of rhetoric knows, the two do not necessarily coincide.” (Halliday 1967: 212).

Another definition of the two concepts under study is proposed by Young (1980: 144):

“The theme is that part of a clause that the speaker has chosen to present as ‘what I am talking about at this point in the developing discourse’; the rheme is ‘what I have to say about it’.”

1.3.3 Word order

The concepts of theme and rheme are very much related with word order in general, which is why at this moment we would like to comment on some aspects of word order in English. The term word order normally refers to the order of the different constituents in the sentence; in a more precise way, we can say that we refer to the order of the different elements in the sentence or to their grammatical relationships.

To classify languages according to word order, we need to emphasize that all languages have a basic one, defined from a syntactical point of view. Some linguists do not agree that this is a universal statement, but it remains undeniable that in modern English, SVO constitutes the basic word order.

There is more consensus about the classification of languages according to their word order when the following statement establishing distinctions is taken into consideration:

“(a) Languages in which order is primarily used for syntactic functions such as signalling grammatical relations, (b) languages in which order is primarily used to signal the discourse-pragmatic status of information [...], and (c) languages in which order displays a good mixture of syntactic and discourse-pragmatic functions.” (Payne, 1990: 25).

According to this statement, we can distinguish between languages with a pragmatic or flexible word order and languages with a strict or grammatical word order (cf. Thompson, 1978; Givón, 1988).

Although in English we can find a clear word order (SVO), this language has different resources to adapt it. When we find any variation in the SVO order in statements in English, we talk about marked word order. Mathesius calls the word order in which the theme appears at the beginning of the sentence (Theme-Rheme) “objective order”. On the other hand, he calls the opposite
order, in which the speaker offers new information at the beginning (Rheme-Theme) “subjective order”.

Before we continue commenting on other points related to word order, we are going to introduce a concept related to this topic: “communicative dynamism”. In the previous lines we have declared that in English, known information normally precedes new information; Prague School linguists refer to this order in terms of communicative dynamism and they argue that there is a tendency to present the different elements of the sentence in terms of communicative dynamism. This concept denotes “an inherent quality of communication which manifests itself in constant development towards the attainment of a communicative goal” (Firbas, 1992: 7). In practice, this implies that the different parts of the sentence have different communicative potential, i.e., that there are units more capable of transmitting information or with higher communicative dynamism than others.

We have to bear in mind that the clause is normally headed to the more dynamic element, i.e., towards the element with more communicative dynamism. This element tends to occupy the final position. Quirk et al. (1985) refer to this phenomenon as the “principle of end-focus”.

To continue dealing with word order, we are going to state how the natural or cognitive principles of word order work in English according to Dorgeloh (1997: 18). Since the initial position of the clause is relevant from a cognitive point of view, it is normally used to express something urgent or relevant. An important task of the element appearing at the beginning of the clause is to establish the direction of the rest of the message. Languages with a pragmatic word order choose this option only when there is a new theme, whereas a language with a grammatical word order and with a tendency to place the subject in the first position, as happens in English, clearly shows its preference for the theme-rheme order.

From a discursive perspective, the fact that a constituent different from the subject appears in clause initial position in a language with a grammatical word order shows a higher relevance of discourse. This implies relationships with the preceding context and with what follows. In this sense, Givón characterizes the fact that an element different from the subject appears in the first position as a “combination of anaphoric and cataphoric grounding” (Givón 1987), or as a resource to redirect the structure of a text.

In the same way we can talk about marked or unmarked word order, we can talk about marked or unmarked theme; we talk about marked theme when an element different from the subject functions as theme. The term “unmarked” implies that it is something typical or usual, whereas the term “marked” is atypical or unusual. When we choose a marked word order, we are underlining that not all the message has the same importance, that there is something in the context requiring special attention.

1.3.4 Types of theme

As well as talking about marked and unmarked theme, we can talk about different types of theme: (Halliday, 1994: 52-63; Halliday & Matthiessen, 2004: 79-87)
1 Topical or experiential theme: it is the first constituent of the clause that has a function in transitivity. Each clause must have one and only one experiential theme. Once we have identified this theme, the rest of the constituents can be considered part of the rheme. Thompson (2004: 159) points out that Halliday and Matthiessen prefer to use the term topical theme instead of experiential because “it corresponds closely to what is called ‘topic’ in topic-comment analysis.”

2 Interpersonal theme: we find this kind of theme when a constituent is modal (but not transitive) and appears at the beginning of the clause. The interpersonal theme is any combination of vocative, modal and mood-marking (Halliday, 1994: 53-54): “(i) A vocative is any item, typically (but not necessarily) a personal name, used to address; it may come more or less anywhere in the clause, and is thematic if preceding the topical Theme. (ii) A modal Theme is any modal Adjunct, whenever it occurs preceding the topical Theme. (iii) A mood-marking Theme is a Finite verbal operator, if preceding the topical Theme; or a Wh-interrogative (or imperative let’s) when not preceded by another experiential element (i.e. when functioning simultaneously as topical Theme).”

3 Textual theme: the third type of constituent that can appear in thematic position is the category of textual elements. These elements do not have interpersonal or experiential meaning but they are important as cohesive elements since they relate the clause with its context. The textual theme is any combination of continuative, structural and conjunctive, in that order. “(i) A continuative is a small set of discourse signallers, yes, no, well, oh, now, which signal that a new move is beginning: a response, in dialogue, or a move to the next point if the same speaker is continuing. (ii) A structural Theme is any of the obligatorily thematic conjunction and Wh-relative. (iii) A conjunctive Theme is a conjunctive Adjunct, wherever such an Adjunct occurs preceding the topical Theme.” (Halliday, 1994: 53).

4 Multiple themes: some clauses have a sequence of themes, normally several textual themes and/or interpersonal that appear before the topical theme, which is obligatory.

1.3.5 Thematization structures

Finally, we are going to talk about the different thematization structures.

1. Topicalization: this is the process through which we get a marked theme by placing at the beginning of the clause an element that does not normally appear there. We can find topicalization of prepositional, nominal, verbal and adjectival phrases.

2. Inversion: this phenomenon implies a change in the order of the main elements in the clause. We can establish two types:
Subject-verb inversion\textsuperscript{13}: as its name indicates, the subject appears after the verbal group. For this process to take place, it is necessary that the first element of the clause be an adverb or a prepositional phrase, normally with locative value or indicating movement.

Subject-auxiliary inversion\textsuperscript{14}: apart from inversion in interrogative clauses, the auxiliary goes before the subject in another four circumstances: in elliptical clauses in which we find “so” or “neither/nor”; when a phrase or negative form appears at the beginning of the clause; in comparative clauses in which the subject is not a personal pronoun, and finally in conditional and concessive subordinate clauses.

3. “Tough-movement”: this transformation consists of starting the clause with a nominal phrase, object of a “to” infinitive clause, which is the subject of a copulative clause SVC.

4. “Left-dislocation”: Geluykens’ definition (1992: 18) is very clear: “It consists of a sentence with a pro-form, preceded by a noun phrase which has the same reference as the following pronoun. For example: Steve, he likes beans.”

5. “Left-branching”: it consists of placing a subordinate clause before the main one.

6. Passive: it is normally a way of emphasizing the agent (“by”-phrase), i.e., a way of postponing the focus of information to the end of the clause. The passive also allows emphasis of the verb whenever the agent is unknown or ignored. As a thematization process, the passive is used to emphasize the object.

7. Cleft sentence: since this is going to be one of the two structures we are going to study in detail in our corpus of examples, at the moment we will just present the definition offered by Quirk et al. (1985: 1383): “Way of giving prominence to an item by more elaborate grammatical means, involving the division of the sentence into two clauses, each with its own verb.”

8. Reversed-pseudo cleft: it is an SVC clause type, in which we find a nominal relative clause as subject complement and the emphasis is placed on the subject. We normally find pronouns or demonstratives in the theme that make reference to something said before.

We have just briefly defined the main thematization structures since they are well-known processes and we are going to focus our attention on the analysis of examples of two processes of thematization in our corpus of examples: cleft sentences\textsuperscript{15}, and reverse-pseudo cleft sentences\textsuperscript{16}. We will dedicate section 1.4. of this first chapter to the theory of these structures.

1.4 CLEFT SENTENCES AND REVERSED PSEUDO-CLEFT SENTENCES

1.4.1 General characterization
In this section, we are going to concentrate on the structures that will be the object of study in our corpus of examples since they are representative of a marked word order: “cleft sentences” or “predicated themes” and “reversed pseudo-cleft sentences” or “marked thematic equatives”.

Jespersen (1909-49: 147-48) defines cleft sentences in the following way: “A cleaving of a sentence by means of it is (often followed by a relative pronoun or connective) serves to single out one particular element of the sentence and very often, by directing attention to it and bringing it, as it were, into focus, to mark a contrast.”

Visser (1963-73: 49) presents the structure as follows: “This periphrastic construction is used to bring a part of a syntactical unit into prominence; it is especially employed when contrast has to be expressed: It is father (not mother) who did it.” In a similar way, Quirk et al. (1985: 1383) define this structure as: “Way of giving prominence to an item by more elaborate grammatical means, involving the division of the sentence into two clauses, each with its own verb.”

This construction is known as a cleft sentence since it results from the division of a simple sentence in two different parts (that form different sentences). For example, *It was a faulty switch that caused the trouble* comes from *A faulty switch caused the trouble*. 16

Normally, this structure starts with the pronoun *it*, without meaning, followed by the verb *be*. In Kruisinga’s words (1931-325: 505): “[...] the introductory *it is* (was) is completely without any meaning and serves to give front-position to some part of the sentence that can be easily interpreted as a simple one, and can easily be replaced by a simple sentence conveying the same meaning.”

The part of the sentence after the copular verb, which normally has the highlighted element, is the focus, although the whole cleft sentence has a divided focus. To avoid any mistake with the use of the term made by Halliday and Matthiessen18, we will refer to this constituent as the “highlighted element”19. The constituent introduced by the relative pronoun is normally known as “presupposition”, but we will refer to this constituent as a relative sentence, following Collins (1991: 2).

It is difficult to classify the subordinate clause we find in cleft sentences, as Quirk et al. (1985: 1386-1387) and Huddleston (1984: 459-460) point out. Its structure is very similar to a restrictive relative clause because we find the pronouns “who”, “that”, “zero pronoun” and because there is a tendency toward the topicalization of those pronouns.

There are also differences regarding the relative clause: the “wh-” forms are not very often used in cleft sentences if we compare them with *that* or “zero pronoun”: “Except where the wh-word is who (and perhaps whose and whom), there is fairly strong preference for the non-wh class of relative” (Huddleston, 1984: 460). Another difference between the relative clause that postmodifies and the clause that follows the first element, which is the focus in a cleft sentence, is the possibility for the relative clause to have as antecedent not only an element that is a nominal phrase but also an adjunct or an adverbial clause. In this way, Huddleston (1984: 459) points out that the variety of syntactic functions that a relative pronoun can occupy in a cleft sentence is greater than in other relative constructions, since these functions can be: subject, direct
object, complement of a preposition, neutral PP complement, complement or adjunct of time, place, and so on.

Besides, it is also possible to omit the relative pronoun functioning as subject in cleft sentences, but this cannot normally be done in relative clauses: *It was Tom did it.* When the antecedent is not a nominal phrase, as in the following example: *It was because he was ill (that) we decided to return,* to use the term pronoun to refer to *that* (word that joins) is not appropriate as Quirk et al. (1985: 1387) point out:

“Indeed, such a construction, where there is no noun-phrase antecedent, makes inappropriate the use of the term ‘pronoun’ for the linking word *that*. It is noteworthy that a *wh*-relative pronoun cannot be used in cleft sentences where the focused element is an adjunct, and where consequently *that* does not have a strict ‘pronominal’ status:

*It was because he was ill which we decided to return.*”

Jespersen (1909-49: 88-89) suggests that the relative clause does not restrict the antecedent (or what seems to be the antecedent):

“When we say ‘it is the wife that decides’ or ‘it was the Colonel I was looking for’ what we mean is really ‘the wife is the deciding person’ and ‘the Colonel was the man I was looking for’: the relative clause thus might be said to belong rather to ‘it’ than to the predicative following after ‘it is’.”

Although this structure is quite often used in spoken English, it is also suitable in written English since it guides the reader to the right prosody. Cleft sentences allow the speaker or writer to state something in a categorical way, generally in contrast with something that has been said previously. This structure also allows us to emphasize information that we consider important in a determined text, which is why we can assert that this structure is important for the textual organization of discourse.

Cleft sentences can be considered an adaptable structure since the highlighted element can be very different: subject, object, adjunct of time, cause or place. The indirect object and the object complement can also be emphasized in exceptional cases (Quirk et al., 1985: 1385). All this will be proved after the analysis of our corpus of examples.

We consider that it is important to underline the nine characteristics of cleft sentences proposed by Delahunty (1984: 64-65):

i. The constituents occur in the order: *it* (Modal) *Neg* *Aux* *be* (Adv) Focus S

ii. The focal phrase is invariably the maximal projection of its lexical head.


iv. The focus and the clause are syntactic sisters. They e-command each other.

v. The subject of the cleft matrix clause is invariably *it*, the non-referential, semantically null cipher.

vi. The main verb of the matrix clause is the copula *be*.
vii. The clause always contains a ‘gap’ or trace, with which the focus is (ultimately) associated.

viii. The focus and the gap are members of the same syntactic category, except where the Comp of the clause contains a wh-phrase. In that case the focus and the wh word in Comp will be members of the same category.

ix. The truth conditions of a cleft and of its thematically related non-cleft form are the same. It follows that their Logical Structures, which represent their function/argument structures, must be equivalent.

The formula offered by Prince (1978: 883) to present the syntactic structure of cleft sentences is the following:

\[
\text{It is/was } C_i \text{ which/ who(m)/ that } O \text{ S-C}_i
\]

Collins (1991: 34) declares that there are several reasons to modify this formula: the sentence introduced by it may include a “focusing adverb” such as only or just, between the copula and the highlighted element; the class of relative wh-words should also include when and where serving as complement of a preposition, as in in which and for whom. Collins (1991: 36) proposes that Prince’s formula may be recast as follows:

\[
\text{It (Modal) (NEG) (Adv)(have) [be (NEG) (Adv) (C_i)] (Prep) which (Prep) whom who that when where S-C}_i
\]

Next, we are going to talk about the pseudo-cleft sentence\textsuperscript{21}: in this structure we can see the division between known information and given information in an explicit way. It is a clause with the structure SVC with a nominal relative clause as subject or subject complement. It differs from cleft sentences since it easily allows the marked focus to be in the predicate.

Normally, the clause introduced by the wh- element functions as the subject of the main verb and in this way the complement is presented as new information. From this we can deduce that the pseudo-cleft sentence is basically a postposition phenomena, and that is the reason why we are not going to study it in our corpus of examples. Since reversed pseudo-cleft sentences are a subtype of pseudo-cleft sentence, however, we consider it important to present their characteristics in this chapter devoted to theoretical issues.

The definition that Quirk et al. propose of a pseudo-cleft sentence is: “It is essentially an SVC sentence with a nominal relative clause as subject or complement.” (Quirk et al., 1985: 1387).
Huddleston (1984: 462) defines this structure in the following way: “The pseudo-cleft is a special case of the identifying be construction - the case where the identified role is associated with a fused relative construction.”

Halliday & Matthiessen (2004: 69) refer to this structure as “thematic equative” since theme and rheme appear as an equation. In Halliday & Matthiessen’s words (2004: 69): “This kind of clause is known as a Thematic Equative, because it sets up the Theme + Rheme structure in the form of an equation, where ‘Theme = Rheme’.”

In a thematic equative, all the elements of the clause are organized into two constituents; these two are then linked by a relationship of identity, a kind of “equals sign”, expressed by some form of the verb be. In Lock’s words (1996: 240): “In wh-clefts, the message is presented as an identifying clause, with the Identified realized by a wh-clause.”

While we are on this subject, we would like to mention Thompson (2004: 150), since he considers it revealing to compare WH-clauses as Themes with WH-interrogative clauses. The author declares that “in both, the WH-element represents a ‘gap’ that is about to be filled in: with questions, it is the addressee who is expected to fill the gap, whereas in thematic equatives it is the speaker who completes his or her own message by filling the gap. This link with questions helps us to understand why a speaker might use a thematic equative.”

Another important fact related to pseudo-cleft sentences is the difference between identification and attribution. Identification is a relationship between two entities and attribution is a relationship between one entity and any attribute assigned to it. The main difference between the two types is reversibility: clauses with identification are reversible while attributive clauses are not, in terms of voice (this difference is explained by Halliday, 1968: 191, 1994: 120-125 and Halliday & Matthiessen, 2004: 230-234): in identified clauses there are two participants and that is why we can have an active and a passive clause, each one with a different participant as the subject. On the contrary, in attributive clauses there is only one participant, and that is why only one element of the clause can function as the subject. This reversibility property allows us to distinguish between pseudo-cleft sentences and attributive clauses with a similar structure.

In the same way that we can find this clause introduced by the wh-element as theme, we can also find it as rheme. This is a subtype of the pseudo-cleft sentence, the “reversed pseudo-cleft” (Huddleston, 1984: 462), in which the nominal relative clause is subject complement and the emphasis is placed on the subject. The nominal relative clause is normally introduced by what. In this kind of constructions, we normally find pronouns or demonstratives in the theme (this or that) that refer to something that has been said before in the immediate preceding context, i.e., they have anaphoric reference and known information. Even when we do not find a pronoun or demonstrative in the theme position, the message component in the theme refers to something said before. Thompson (2004: 151), following Halliday & Matthiessen (2004), refers to these structures as “marked thematic equatives”.

Halliday (1967: 231-232) declares that demonstratives are not always anaphoric:
"But demonstratives are not always anaphoric; they are reference items whose reference may be either situational or textual, and if textual may be either backward (anaphoric) or forward (cataphoric). It is their particular reference function that determines the information focus. Since what is referred to anaphorically is ‘given’, while what is referred to situationally or cataphorically is ‘new’, demonstratives are normally non focal when anaphoric and focal otherwise. Thus in // that's what I thought// that is anaphoric to the preceding text, whereas in // that’s what I want// the focus shows that the that is referring to something in the situation, unless it is anaphoric but contrastive. This is a general feature of the demonstratives, not restricted to identifying clauses; compare // this would be the best plan//, referring back, with // this would be the best plan// which (again unless anaphoric but contrastive) is either cataphoric-the speaker is going on to expound the plan- or referring to an object, perhaps a set of drawings, that is under consideration."

In contrast with the highlighted element in pseudo-cleft sentences, which generally has new information, in reversed-pseudo cleft sentences it normally has new information, as we can observe in: *I've had enough time now to choose the ring I'd like - That is the one I want* (Collins, 1991: 140).

Since this relative clause in reversed pseudo-cleft sentences belongs to the rheme, it is more likely that it has new information than in pseudo-cleft sentences, in which the relative clause belongs to the theme.

Each demonstrative makes reference to something already mentioned in the text and, at the same time, relative clauses become less specific, and that is why the content of the information decreases: *Everyone knows that John's worried about his gambling debts, but they probably haven't heard the latest news: his wife has left him and that is why he's upset* (Collins 1991: 139).

The main function of cleft sentences and pseudo-cleft sentences is thematic: these structures allow us to group the elements of the sentence in two parts in different ways. These structures have developed in the English language due to:

- the communicative needs of the speakers in a precise moment of discourse

- the necessity to select an appropriate linguistic form suitable for the information the addressee already knows

- the necessity to select a form that emphasizes in an appropriate way certain parts of discourse, or that establishes a contrast.

The theory of these structures will be completed with the analysis of our corpus of examples.

### 1.4.2 Subclasses of pseudo cleft sentences

Prince (1978: 883) limits pseudo-cleft sentences to canon constructions, i.e., to those sentences in which we find a nominal relative clause introduced by what as subject/theme, but the author recognizes the arbitrary restriction of this decision:
“I am (perhaps arbitrarily) defining wh-clefts as sentences of the form What S-Ci is/was C, where S-Ci = Sentence minus Constituent. That is, I am excluding all clefts whose subject clause has a lexical head (the one, the thing).”

Collins (1991: 26) divides pseudo cleft-sentences in three subclasses: “wh-clefts”, “th-clefts” and “all-clefts”. The author (1991: 27) includes identifying constructions with a fused relative clause introduced by who, where, when, why or how, and those with a relative clause introduced by the in conjunction with the pro-form equivalents of the English interrogatives: thing, one, place, time, reason, way, and an optional relative, for example, Where Tom saw Sue was in front of the bank; The place (where) Tom saw Sue was in front of the bank.

The idea mentioned in the previous paragraph is also found in Halliday (1967: 233): “The head of the nominalization in an identifying clause is either a general noun, always with definite article, the thing (that ...), & c., or the corresponding WH-item what, & c. For the adverbial elements there is a straightforward correspondence the time (when/that...) to when; the place, the reason, the way to where, why, how.22"

Finally, Collins also considers inside the group of pseudo-cleft sentences the identifying constructions introduced by all (“all-clefts”), for example: All he wanted was a hamburger.

1.4.3 Syntactic analyses of cleft and pseudo-cleft sentences

In this section we are going to prepare an outline of the different options of syntactic analysis presented by Huddleston (1984: 459-462) for the cleft sentence: the subordinate clause can be considered as a restrictive relative clause functioning as a postponed modifier to it, with the superordinate clause belonging to the identifying be construction.

According to Huddleston, there can be several objections to this analysis of the relative clause as postponed restrictive relative clause: in the first place, it does not take into consideration the fact that the verb agrees with the highlighted element and not with it, as we can see in the following examples, It’s her parents who are to blame and It is I who am to blame.

Another objection to this analysis is that the subordinate clause of the cleft sentence is different from the restrictive relative clause in several ways: although it is introduced by the same pronouns as a relative clause, the wh-forms are scarce if we compare them with that and zero. The syntactic functions that a relative pronoun can have in these constructions are greater. Another difference is that it is possible to skip the relative element functioning as the subject in cleft sentences, and this is generally not possible in other types of relative clause.

On the other hand, Huddleston deals with it and be as grammaticalized elements, and associates cleft sentences with their corresponding non-cleft sentences. The highlighted element is considered the antecedent of the relative clause, but the relative clause and its antecedent are not considered to form a constituent. In this way, we avoid the difficulties we find if we analyse the relative clause as a restrictive modifier inside the nominal phrase starting with it. In addition, Huddleston’s proposal reduces the difficulty of considering cleft
sentences with a nominal phrase as a highlighted element and those having other constituents as highlighted element; both types will be described under the same analysis. One of the weak points in Huddleston’s proposal is that the relative clause is *sui generis*, unique to this construction.

Regarding the syntactical analysis of pseudo-cleft sentences, we can say that it is a clause with an SVC structure with a nominal relative clause as subject or subject complement. If the element introduced by *wh*- functions as the subject, we have a pseudo-cleft sentence. On the other hand, if we find the nominal relative clause as the subject complement, we have a reversed pseudo-cleft sentence.

### 1.4.4 **Highlighted elements: form and function**

The highlighted element can be a noun phrase, a prepositional phrase, a finite clause, a non-finite clause, an adverb phrase, an adjective phrase and zero. Delahunty (1984: 76, 79) includes two other types: “particles”, as in sentences like *It wasn’t on that he pulled his boots, it was off or It was up that we pushed the lever, not down* and “quantifier phrases” as in sentences: *It is how much farther (that) we have to travel that I want to know or It is too much that we expect from the over-burdened tax-payer.*

There are differences between the highlighted elements we find in cleft sentences and pseudo-cleft sentences: pseudo-cleft sentences favour nominal elements as a consequence of the means by which they highlight, through direct equation, with the equated segments being reversible. In pseudo-cleft sentences, the highlighted element is complementary to a nominal clause, and therefore it tends to be nominal. Reversed pseudo-cleft sentences also favour nominal elements. On the contrary, cleft sentences highlight any element that can be thematized in its correspondent non-cleft clause.

The syntactic functions represented by the highlighted element are: (a) subject, (b) adjunct, (c) direct object, (d) complement of preposition, (e) indirect object and (f) subject complement:

a. *It is apparently praise that is still so important to him that he lets his talent drown* (LOB C06, 88-9).

b. *I think that it was through her inspiration that possibly the Women’s Institute really developed* (LL S. 12. 6, 995-9).

c. *While this general picture of the way the farm was run will be of interest to the practical farmer, it is the economic aspect which the experiment was undertaken to test* (LOB E36, 130-1).

d. *And it is the imagination and the mind of man that I’m interested in* (LL S. 3. 1, 1123-4).

e. *Hollie glanced from one to the other in keen display. It was to Terence that she made her appeal* (LOB P13, 171-2).
f. ‘Och, Mistress Paterson – you should be telling fortunes at a fair!’ She teased. ‘It’s rich you’d soon be, with such fine fates for the asking!’ (LOB N28, 58).

The highlighted element of pseudo-cleft sentences represents five syntactic functions: (a) direct object, (b) subject, (c) complement of verb, (d) complement of preposition and (e) adjunct:

a. What the great masses of ordinary people in the world desire most of all is the certain prospect of peace for as long ahead as possible. (LOB B20, 190-1).

b. What is important and interesting is the political movement of our times. (LL S.5.5, 760-3).

c. What they did was to collect opinions and voices. (LL S.5.3, 243).

d. What we can and do object to, however carefully ‘landscaped’ and however beautifully designed this power station may be, is the fact that we shall be able to see it from all parts of the Solent. (LOB E18, 126-8).

e. The reason it got there was because of my wife. (LL S.11.3, 857-9).

In reversed pseudo-cleft sentences, five syntactic functions are represented by the highlighted element: (a) direct object, (b) adjunct, (c) subject, (d) complement of preposition and (e) subject complement:

a. Like the Grecian urn and beauty, that was all we knew or needed to know about Russia. (LOB G22, 6-7).

b. And that is when it’s going to be. (LL S.2.10, 203).

c. That’s what is the female. (LL S.2.5, 431).

d. And that’s all I’m interested in, said Mr Harvey helplessly. (LOB A07, 184).

e. [...] which is what I regard my late holiday as having been. (LL S.2.14, 98).

1.4.5 Cleft sentences and theme-rheme structure

Halliday and Matthiessen (2004: 97) propose a double thematic analysis for cleft sentences. The first represents the local thematic structure of the two clauses taking part in the construction. The second level shows the thematic structure of the whole clause. The following example illustrates the two analysis:

It was a sherry that Tom offered Sue
According to Collins (1991: 84), the theme/new combination is unmarked in cleft sentences if we concentrate only on the first part of the structure; the construction creates, through predication, a local structure, the superordinate clause, in which information focus is in its unmarked place, at the end. This means that in the previous example, inside the superordinate clause *It was a sherry*, the information focus is *a sherry*, placed at the end of the superordinate clause. This interaction between theme and information in cleft sentences is very important in understanding their popularity in writing: since stress is not marked in writing, the construction serves to direct the reader through to the right interpretation of information structure.

But cleft sentences do not by themselves show which the right information structure is; this construction presents a divided focus and which focus predominates depends on the context (Quirk et al., 1985: 1384):

A: You should / criticize his CÁLlousness/
B: /No, it is his CALlousness/ that I shall ig/NÓRE/
(callousness given, ignore new)
A: You should ig/nore his disHÓNesty/
B:/ No, it is his CÁLlousness that I shall igNÓRE/
(callousness new, ignore given)

In cleft sentences, theme is predicative. Elements performing the functions of theme and rheme are not reversible: emphasis consists of choosing one part of the structure (Collins, 1991: 85).

The choice of the highlighted element is very important, since neither the pronoun *it* nor the copula carries much thematic dynamism due to their first position. In our study, the theme of the cleft sentence will be the highlighted element. We will not pay much attention to the fact that the pronoun *it* and the copula are also thematic elements. As happens in reversed pseudo-clefts, in cleft sentences we find that the highlighted element in the theme is also the identifier.

In cleft sentences, the theme-rheme structure is not reversible, which is different from pseudo-cleft sentences and reversed pseudo-clefts.

### 1.4.6 Pseudo-cleft sentences and theme-rheme structure

Halliday & Matthiessen (2004: 70-71) suggest that a pseudo-cleft sentence, which they call “thematic equative”, is a syntactic process which allows the speaker to select almost any element or any group of elements as theme:

“A thematic equative (which is sometimes called a ‘pseudo-cleft sentence’ in formal grammar) is an identifying clause which has a thematic nominalization in it. Its function is to express the Theme-Rheme structure in such a way as to allow for the Theme to consist of any subset of the elements of the clause. This is the explanation for the evolution of clauses of this type: they have evolved, in
English, as a thematic resource, enabling the message to be structured in whatever way the speaker or writer wants."

In pseudo-cleft sentences, normally just one element is the rheme. In these structures, we find a discontinuous theme-rheme structure, in which the copular verb is out of the structure. Collins (1991: 84) specifies that the pseudo-cleft sentence isolates its theme by representing it as one of the two members participating in the equation, and gives prominence to the rheme. The function of the theme is to select a particular participant in the relational process.

In pseudo-cleft sentences, the relative clause functioning as grammatical subject corresponds with the semantic function of “identified”, the textual function of theme, and the logico-semantic function of presupposition.

When analysing the thematic structure of “do-type pseudo-clefts”: What Tom did was offer Sue a sherry (Collins, 1991: 133), from a thematic point of view, we enable the clause’s elements to be grouped in such a way that verbal elements are assigned to both the theme and the rheme. In Collins’ words (1991: 134):

“The theme will contain the finite element(s): either pro-form do as the only finite element, or pro-form do preceded by one or more auxiliaries. The rheme will contain the head of the verb group (usually non-finite: infinitive, present participle or past participle).”

Pseudo-cleft sentences thematize a nominalization consisting of relative element, subject and verbal group.

1.4.7 Reversed-pseudo cleft sentences and theme-rheme structure

Reversed pseudo-clefts are thematically unmarked insofar as they display the theme and subject in the normal way for declarative sentences. In these constructions, it is the identifier instead of the identified that is thematic and receives emphasis. Therefore, the identified is rhematic.

Pseudo-clefts typically have as identifier a lexical unit carrying known information, but that is not always the case, as we can see in the following example: A good rest is what you need more (Quirk et al., 1985: 1388). That element is more appropriately placed in the theme and can be paraphrased in the following way: “what I have been talking about until now, namely x, y, z...” (Collins, 1991: 151).

Reverse pseudo-clefts are normally considered a way to structure the text. The highlighted element is normally a demonstrative or a pronoun whose reference is found in the text and, as theme, it represents the starting point of the speaker, as we can see in the following example:

That this was the case is confirmed both by the testimony of the earliest references to Robin Hood in the chronicles, and by the consistently favourable attitude of the outlaws of the story towards the poorer classes. The outlaws were not always poor men, but the poor man did not demand that: he demanded kindness, good lordship to engage his fidelity, and this is what the outlaw gave. It is the theme of Robin Hood’s famous advice:
1.4.8 Cleft and pseudo-cleft sentences in written and spoken language

According to Collins (191: 178), we can say that pseudo-clefts and reversed pseudo-clefts outnumber clefts in speech, while cleft sentences outnumber the other two structures in writing. The reason for this is to be found in the different textual functions of these constructions.

In pseudo-clefts, we find a mapping of theme, givenness and presupposition on to the subject relative clause. Pseudo-cleft sentences offer the speaker a means of specifying precisely the background knowledge to which the addressee is expected to have access, before the announcement of the message.

In reversed pseudo-clefts, the theme is normally a text-referential demonstrative, which implies that the theme of this construction has hardly any new information in the rheme, as we will see when we analyse our corpus of examples. In general, we can say that reversed pseudo-cleft sentences increase with the informality of the situation and with the degree of intimacy of the interlocutors.

On the contrary, cleft sentences have certain characteristics that make them appropriate structures for writing, where the combination theme/new information in the superordinate clause is unmarked, and tends to be constrastive. Cleft sentences are also common in writing because they are similar to impersonal constructions such as “It is said that...”, “It is true that...”, which gives them formality and impersonality, typical characteristics of written language, but less appropriate for spoken language.
CHAPTER 2: APPLICATION OF CONCEPTS RELATED TO THE SOCIAL FUNCTION OF LANGUAGE TO THE ANALYSIS OF THE NOVELS

2.1 APPROXIMATION TO THE CONTENTS OF THE NOVELS

In this chapter we are going to apply the concepts we presented in section 1.1.4 to the novels written by the South African writer Alan Paton that are the object of study. We will describe the ideology, the situation type, the context of culture, the context of situation and field, tenor and mode in *Cry, the Beloved Country* and *Ah, But your Land Is Beautiful*.

However, before we start applying those concepts, we are going to offer a short summary of the two novels. This will be useful when dealing with some of the questions related to the linguistic commentary we will present in chapter three.

2.1.1 Synthesis of *Cry, the Beloved Country* (1958)

Reverend Stephen Kumalo lives in Ndotsheni, where he receives a letter from Reverend Msimangu in Sophiatown, in which he advises Kumalo to visit his sister because she is sick.

Stephen Kumalo goes to Johannesburg where he is expecting to see his sister and his son Absalom, since he has not heard anything about them since they left. Once in Johannesburg, Msimangu tells Stephen Kumalo that his sister lives a disorderly life, has had several husbands, and has even been to jail. His brother John Kumalo, who also lives there, is a good politician and lives with another woman since his wife Esther left ten years ago. Stephen takes his sister, Gertrude, out of the place where she is living and, from that moment on, she lives with her son at Mrs. Lithebe's house, a woman Msimangu knew.

When Stephen Kumalo talks to his brother, John tells him that Absalom and John's son live in Alexandra. John gives him the address and Stephen and Msimangu start to look for Absalom. When they arrive at that address they are told that Absalom neither lives nor works there any more, since he has gone to Orlando, where he lives illegally. When they find this place, they are told that he is in a reformatory, but when they arrive at the reformatory they are told that he was released from there one month beforehand, due to his good behaviour and because the woman he was with was pregnant. Now he lives in Pimville. The person who dealt with them in the reformatory takes them there, but the woman who was living with Absalom reports to them that he has left and she does not know if he will be back. She also comments that the police have been there, asking for Absalom.

Stephen and Msimangu read in the newspaper that a white man known for his social commitment and for supporting Africans, Mr. Arthur Jarvis, was killed at home by an intruder. Stephen is afraid that his son may have been involved.

Absalom and John Kumalo’s son are both in prison, accused of having killed that white man. Stephen reports what has happened to his brother John and they both go to prison to visit their sons. There, Absalom confesses to his
father that he fired the gun but he did not want to do it. Stephen recommends that his son should tell the truth.

Stephen goes to see Father Vincent, an English priest who had offered his help. He gets a lawyer to defend Absalom, claiming that he killed out of fear but that it was not a deliberate action.

The Ixopo police inform Mr. Jarvis (Arthur Jarvis’s father) that a black person has killed his son. Arthur’s parents set off for the place where he was killed and they stay with the Harrisons (Arthur’s wife’s parents). The funeral takes place in Parkwold church. Mr. Jarvis and his wife read an article their son had written before his death on the crimes performed by the native population. Arthur was an intellectual; he had a large number of books and loved writing. The defence of the native population’s rights was one of his favourite themes.

The day of the trial arrives and Absalom Kumalo, Matthew Kumalo and Johannes Paturi are accused of Arthur Jarvis’s murder in Johannesburg on October 8th, 1946. In the trial, Absalom states that it was he who shot Arthur but that his intention was not to kill. He shot him because he was frightened. Absalom is found guilty and is sentenced to be hanged and the other two men are found innocent. Before going to prison in Pretoria, Absalom had married the woman who was expecting his child.

Stephen goes to talk to Mr. Jarvis and admits to him that it was Absalom who killed his son. This is the first time that the two men meet, and both are grieving.

Stephen Kumalo decides to go back to Ndotsheni after this painful journey to Johannesburg, in which he has discovered that his son is a criminal. He has also witnessed the unfairness with which the black population have to live in that place, and the fear that threatens them constantly. James Jarvis also decides to go back home, but before doing so he gives John Harrison a cheque for one thousand pounds for the Young Africans Club, together with his wish that the club be called “Arthur Jarvis” from then on.

When Stephen goes to look for his sister Gertrude to go back home, he discovers that she has gone and he just finds her son, therefore Stephen leaves with this child and his son’s wife. When they get home, Stephen’s wife is waiting for them. At the church, there are also a lot of people waiting for Stephen. All together they give thanks for Stephen’s return, and they pray for rain and food for the people of that place, since there is a terrible drought and people are hungry.

While Stephen is at church, a white boy arrives riding a horse; he is Arthur Jarvis’s son. The boy goes with Stephen to his house to practise his Zulu, and there they offer him something to drink. The white boy wants to drink milk but Stephen explains to him that they do not have milk because they are very poor, and that is the reason why many children are dying. The boy leaves the place in a state of embarrassment.

At night, a man who works for Mr. Jarvis arrives with milk for the children of the place. Stephen takes charge of sharing it out, and he will receive milk every morning. This decision taken by Mr. Jarvis shows his great kindness.

Absalom and his lawyer send letters to his parents and wife from Pretoria. Msimangu also writes to Stephen to tell him that Absalom will not be shown any mercy. While Absalom is in jail, Mr. Jarvis visits Stephen with some magistrates that carry harvest tools and put up pillars to help build a dam.
Suddenly, Mrs. Jarvis dies and Stephen writes a letter of sympathy to Mr. Jarvis. Jarvis sends a message to thank him and to tell him that he would like to rebuild the church in Ndotsheni, because that was his son's desire. Stephen is very grateful that a white man has done good things for them and thinks that Jarvis can help to revive the place where they live.

At that time, the bishop of the area recommends that Stephen should move to a different place where people do not know everything that has taken place. Stephen shows him Jarvis’s message, and the bishop concludes from this that God’s will is that Stephen should stay in Ndotsheni.

Stephen goes to the mountain the day before Absalom’s execution, and there he remembers everything that happened to him on his journey to Johannesburg. There he confesses his sins, asks for forgiveness and thanks God for all the blessings he has received and for Ndotsheni’s revival. He thinks about his son, and his execution the next day at the very same time.

2.1.2 Synthesis of *Ah, But Your Land Is Beautiful* (1983)

The next novel we will study is *Ah, But Your Land Is Beautiful*, set in South Africa between 1952 and 1958.

Prem Bodasingh, the best student in Durban, sits in a whites-only section of a public library. Mr. Mainwaring, president of the Natal Executive Government, proposes that she should not be allowed to go to school if she continues to flout the law. Dr. Johnson, Education Director, thinks that that measure is too radical and goes to visit Prem in Durban prison to advise her that if she continues to fail to observe the law, she will ruin her life. Being in places that are only for white people implies challenging the Government and the Parliament. Prem had already been to jail three times for being against segregation in libraries.

Mr. Monty comments to Dr. Johnson that teachers have been forbidden to take part in the Defiance Campaign, which consists of failing to observe the measures of racial segregation imposed by the Government, and if the Campaign continues for a long time, Prem will never be a social worker as she would like, because she will be denied the right to study.

An unlikely alliance is established between Lutuli, Chief of the National African Congress and Dr. Naicker of the Indian Congress, meaning that Africans and Indians cooperate in the campaign.

It seems that the Prime Minister will retire soon and his successor will be Dr. Hendrik, the present Minister of Internal Affairs. Another important figure is Dr. Fischer, considered, after the Prime Minister and Dr. Hendrik, to be one of the best orators of the city. It is said that he is the best student that the university has ever had. He belongs to the Government Committee of Civil Services and he promises to have a great future in politics.

The National Union of South African Students (NUSAS), whose president is Hugh Mainwaring, Mr. Mainwaring’s son, is founded in July 1953. This association is considered dangerous by some people. At the same time, Lutuli and the Congress are boycotting some schools.

Robert Mansfield, headteacher of a school in Natal, talks to his friend Nhalapo, headteacher of a school in Ingogo, about the support they both give to racial integration. On the contrary, the Government (the National Party governs...
the country), and especially Dr. Hendrik, has a project for the total separation of the different races.

Dr. Johnson, Education Director, sends a letter stating that the different departments should not encourage racial integration. Mansfield visits him and decides to give up his position as headteacher to do something to improve the current situation, because it is the right time to fight against what separates some people from others, especially people from different races. Robert Mansfield decides to join the Liberal Party. Prem Bodasingh and her friend Lutchmee Perumal are also members of that party.

On some occasions, when members of the Liberal Party are assembled, the police tell them to break up the meetings. Prem and Lutchmee are insulted in the meetings and accused of being traitors.

Mansfield receives letters from a white woman and a group of white people asking him to give up his position as President of the Liberal Party of Natal, since this party is antichristian and is against whites. If he does not do what is requested, they threaten to kill him.

Prem’s father, Mr. Bodasingh, comments to his friend Jay Perumal that, since she joined the Defiance Campaign, he has no authority over his daughter. Mrs Bodasingh adds that her daughter, besides loving justice, also loves Hugh Mainwaring, Mr. Mainwaring’s son. Hugh was the leader of all the students in NUSAS and afterwards he and Prem joined the Liberal Party.

Somebody tries to kill Robert Mansfield. He continues to receive letters from a white woman and a white group because he is considered to be anti-whites and antichristian, since he wants equality among the different races; this time, they threaten to attack his children. Another important figure in the defence of equality is Father Huddleston; Dr. Hendrik and the Minister of Justice launch an attack on him in Parliament, saying that he fomented the use of violence in the Sophiatown Campaign.

In Congress the Freedom Charter is written. This constitutes a democratic and non-racial vision of the future of South Africa so that blacks and whites can live together in peace. Lutuli, Professor Matthews and Dr. Naicker, from the Indian Congress, are all arrested and accused of treason.

Hugh declares to Prem’s parents that he loves their daughter and he will marry her, but he also tells them that his father, who is a member of the National Party, does not know that he loves a girl of a different race.

The white woman continues to send letters to Robert Mansfield. She also writes to the Archbishop to tell him that she is thinking about leaving the Anglican church, and that she agrees with the decision taken by Dr. Hendrik in which he bans black people from going to white churches.

There are boycotts and violence, and the government arrests 156 people, the leaders of the resistance movement and of the Defiance Campaign, including a group of white people and the main figures of the African National Congress.

Dr. Fischer, the young leader who showed promise of being an important politician, is arrested for kissing a black woman in a park, an act which is considered an offence to national honour. The white woman sends him a letter accusing him of treason but he never receives it because, faced with such humiliation, he decides to take his own life.
Somebody shoots at Robert Mansfield’s house in Durban three times. The third shot hits Prem Bodasingh in the face, and Mansfield feels a great responsibility for her injury. Prem is advised to visit a surgeon in New York. She decides to go with her family and when she comes back, she works for an association for sick people.

A bomb is placed in Mansfield’s street and his daughter discovers the corpse of Heinrich Rohrs, a man who was the leader of a group of white preservationists. Since the fanatics continue their attacks on Mansfield, he decides to emigrate to Australia with his family. Now his position as president of the Liberal Party is taken up by Hugh Mainwaring, against his father’s will. After this, the white woman writes to Robert Mansfield to accuse him of running away and says that he will not defend the black population any longer.

Mr. Buti, who is in charge of the church in Zion, proposes to Judge Olivier that he should kiss the foot of a black woman in a ceremony, as proof of reconciliation of the two races and as a similar gesture to what Jesus did in the Last Supper. Due to this fact, the judge will not be put in charge of justice in the area because he is considered to be against the main authority.

In this case, the white woman writes a letter to Judge Olivier accusing him of having gone to a church for black people, thereby failing to observe Dr. Hendrik’s law. On the other hand, Prem writes to Judge Olivier from New York to thank him for that symbolic gesture.

Mr. Prinsloo, a respectable white clerk who works for the railway company, is visited by two inspectors who interrogate him. They have investigated his background and have discovered that his mother was a coloured woman. This means that he is immediately dismissed from his job, he cannot live in his home any more and his children cannot go to schools for whites. Mr. Prinsloo’s wife did not know that he had black ancestors and abandons him.

In the last letter that the white woman sends Mansfield, she wishes him good luck in Australia and begs forgiveness for everything she had said in the previous letters. In the end, Dr. Hendrik is chosen to be the leader of the National Party and Chief of Government.

2.2 ANALYSIS OF THE NOVELS

2.2.1 Ideology

At this point it is essential to consider the author’s ideology. Alan Paton wrote the two novels (Cry, the Beloved Country (1958) and Ah, But Your Land Is Beautiful (1983)) from which we have obtained the corpus of examples which we will analyse in chapter three.

Paton was brought up by very religious parents who helped him to develop the necessary ethical and moral principles to make him sensitive to the racial conflicts in South Africa. He interprets the racial fight as a revolt against the domination of man, against either dominating or being dominated.

This vision underlined his innovations as director of Diepkloof Reformatory for Black Boys near Johannesburg, which provided him with the material to write several short stories. In Diepkloof, Paton introduced reforms
and, at the same time, his vision of human life and society, which had always been religious, became hardened and, due to his contact with young offenders, focused on the African social system.

For several years, Paton wrote and travelled constantly, struggling to decide between thought and action but, being highly aware of the socio-political situation of his country, he decided to participate actively in politics through the Liberal Association against Apartheid, which he founded in 1953 and led until 1968 when the government forced it to dissolve.

The poles of his political visions and his literary topics are the same. On the negative side, distrust of institutionalised power, and on the positive side, the belief in the power of love expressed through brotherhood between human beings.

A central idea in Alan Paton’s ideology is to denounce what is inhuman in racial segregation and, consequently, to defend the importance of individual freedom and of racial equality.

2.2.2 Situation type

In the two novels we find the social context of South Africa, whose population is divided in several groups: Africans, Asians, Coloured (mixed race) and Whites. Each group has its own cultural identity, language, social organization and a territory to which it is supposedly attached by historical links. In 1910 South Africa was proclaimed independent and the country became part of the Commonwealth and fought alongside Great Britain in the two world wars.

Conservatism increased when the National Party came to power in 1948 (the same year Alan Paton first published the novel _Cry, The Beloved Country_). This party won the majority of seats with a minority of votes. The National Party was in power until 1994 and showed immense control of political power with leaders such as Hendrik Verwoerd, B.J. Vorster and P.W. Botha. They developed a policy of extreme racial segregation known as apartheid. The creation of areas just for blacks was part of this politics. These autonomous territories, called “homelands”, covered almost 13% of the national territory and people lived in conditions of extreme poverty there.

All attempts to resist apartheid were violently and brutally repressed. One of the most notorious incidents was the Sharpeville Massacre in 1960, when the police killed 69 people and 180 demonstrators were injured. The State then started to act against the black political organizations through the adoption of a rigorous legislation of intimidation, by means of which several organizations were rendered illegal. In this way the African National Congress became a clandestine movement and increasingly started using an strategy of controlled violence.

South Africa was proclaimed a republic in 1961 and abandoned the Commonwealth. To summarize, we can say that the social context that surrounds Alan Paton’s novels is dominated by racism and the enforced superiority of the white man.

2.2.3 Context of culture (Genre)
In the novels that are under analysis we can consider as context of culture (in the sense that is used by Malinowski (1923), (1935)) the second stage of African colonization, which took place from the 19th century with the creation of colonial empires. At that time, European countries embarked on a race to expand their colonies in different countries in order to obtain raw materials and cheap manpower for their industries, not to mention new markets where they could sell their products. Most major European countries were able to take possession of some territory or other in Africa between 1880 and 1900; the North-East and the South, by way of an example, were controlled by the British.

In the 20th century, movements in favour of autonomous government in the French and British colonies which were set in motion coincided with an increase in African nationalism. After the Second World War, Africa started to experience a great change and the colonies obtained their political independence quickly. Postcolonial Africa is the context in which Alan Paton writes.

From 1958, life in South Africa was controlled by apartheid. The African National Congress and the National Party, founded almost at the same time (1912 and 1914 respectively) fought for a long time, because, since 1920, the Nationalists had deprived black people of land and political rights, which is why black people started the Defiance Campaign in 1952, which is mentioned in Ah, But Your Land Is Beautiful, or the tragic 1960 campaign against the pass laws, which ended up with so many people dying in Sharpeville.

According to the concept of genre proposed by Eggins (20042: 74), which we mentioned in chapter one, the two works we are studying belong to the literary genre. They are novels in which we find many references to real situations and a very important autobiographical component.

### 2.2.4 Context of situation (Register)

When we approach the novel *Cry, The Beloved Country* (1958), we find the story of a white family and a black family, the story of black and white social groups and the discriminatory society in which they coexist. It is a story in which both crime and reasons for crime, strained relations and anguish, idealism and reconciliation cohabit. We would go so far as to describe the book as a documentary about South Africa at that time, with fictional events blended with socio-political, economic, and even ecological realities. It is also a cry for pain, an exhortation, a prophecy, almost a prayer. For everything we have previously said, we consider that *Cry, The Beloved Country*, the story of Stephen Kumalo and the search for his son in Johannesburg, is a product of its time, since we can clearly see the social tensions and, beyond them, the search for brotherhood.

In *Ah, But Your Land Is Beautiful* (1983) we find the main events that took place during the first years of the Liberal Party, together with some of the hopes and fears of that time. In the novel we can see how the National Party practises the ideology of apartheid, which threw South African politics into a dismal period. A few prominent leaders were convinced that they had found the formula to guarantee the future of the white minority until the 21st century. The plan, as it is described in the novel, was to create a permanent political majority of white people, taking the right to vote away from the black population and
creating “autonomous territories” for the Africans, where they could be offered a political alternative to self-government and a certain form of independence.

The National Party’s ‘success’ can be partially explained because of the fact that many of its activities and political actions did not break with the past. This party did not invent segregation, which was created after the Anglo-Boer War (1899-1902) and which featured in legislation governing urban residence and land rights from 1910 until 1946. The National Party did not invent racial classification, which originated before the creation of the Union of South Africa and which had been regularized by Prime Minister Hertzog as far back as 1926.

The decade of the 1950s, in which Alan Paton sets his novel, was when the main body of apartheid legislation was passed and, equally, when the black movements showed their rejection by whatever means were available to them.

2.2.5 Field, tenor and mode

When we analyse the notion of field we have to remember the place and the moment in which Alan Paton sets the action of his novels: in both cases the action is centred on South Africa in the apartheid era.

In both novels it is clear that the apartheid politics included the application of total segregation in such a way that cities were divided in group areas, selecting the population by their racial category according to their identity documents. The purpose of this measure was to eliminate irregular categories through the prohibition of mixed marriage.

The topic is different in both novels: in *Cry, The Beloved Country* the reader is shown how the terrible conditions in which black people live lead Absalom Kumalo to an extreme situation, that of killing a white man.

In the case of *Ah, But Your Land Is Beautiful*, we observe how the National Party supports the racial segregation and how the Liberal Party is set up and tries to defend the interests of the disadvantaged racial groups.

The objective of both novels is to denounce an oppressive and marginal situation caused merely by the colour of the skin. The intention of the author is to present real facts that took place during the historical period in which he sets the novels.

When we analyse the notion of tenor, we have to take into consideration the social relations between the participants in the linguistic interchange, since the kind of social relation affects the use we make of language: the sender is the author Alan Paton and the addressees can be considered to be both the society of his time as well as any reader that approaches the novels in any other moment in time.

Alan Paton (1903-1988) dedicated a great part of his life to travelling and writing. In his writings we can clearly see how he is conscious of the socio-political situation of his time and how he denounces it. He tries to make the reader understand how unjust the situation is.

Despite the evident repression and inhibition that Alan Paton suffered during his time, he was brave enough to present his contemporary readers (as well as present-day readers) with the disastrous consequences of the apartheid era. He allowed his readers to become aware of the fact that human beings cannot be governed by laws of segregation but that they have to be governed
by ethical and moral principles that are designed to defend equality and the
values of universal brotherhood.

Poynton (1985) indicates that we find three dimensions inside the notion
tenor, to which we shall refer briefly:

The power dimension observes whether the relations between the
participants are equal or not. In the case of the novels we are analysing, it is
evident that the author, Alan Paton has power over the readers and tries to
make them aware of the facts he is narrating.

The contact dimension makes reference to the existence or not of a
contact relation between the participants. In our case, it is evident there is no
contact. When we read the novels we establish a relationship with the author
and we are conscious of his thoughts and his ideology, but we are not in touch
with him.

The affective involvement dimension refers to the extent to which the
participants are emotionally involved or committed in a situation. It is evident
that the author is committed, and the way to express his commitment is by
writing these novels. Alan Paton tries to create a commitment in the readers in
such a way that they are involved affectively.

According to these three dimensions, we can see that we can establish a
clear contrast between formal and informal situations. In this case we are faced
with a formal situation since the power between the participants is not the same.
No direct contact exists between the author and the readers and the affective
implication between them is not the same. Since we are faced with a formal
situation, we have to say that the author also uses language in a formal way.

The concept of mode makes reference to the role that
language plays in
the text. We consider that in the case of the novels we are studying, language is
not limited to presenting a series of actions but it offers us a detailed description
of facts that took place: it teaches us.

The channel through which the author transmits his linguistic message is
the novel, in that it is a written text which contrasts with a spoken one. Since we
are dealing with a written text, the author lacks both visual contact and the
possibility of obtaining information from the reader, because there is both spatial
and temporal distance.

There is no interaction in written language, because the author and the
reader are not together. The written language, when contrasted with the
spoken, is produced as a block with an internal organization in which there is no
place for phenomena related to spontaneity such as false starts, interruptions or
incomplete sentences. In written language, grammar is more complex and
vocabulary is more careful than in spoken language.

In written texts, such as the novels we are analysing, we find disclosure
of ideas, reasons, consequences, and so on. These are normally abundant due
to nominalization, since this process allows us to convert into nouns units that
are not nouns. In this way, nominalization condenses meaning. Nominalization
also gives the clause more lexical content, since by using nouns we can
specify, classify, describe, and so on. In this way the text is rhetorically
organized.

Language is the instrument Alan Paton has to narrate a historical
situation. Language creates and builds the social situation; the author transmits
his experience through language.
As a writer, the author becomes an authority and transmits, through an expressive language, political, social and cultural facts that really took place in the society of his time, as we will see when we analyse cleft sentences and reversed pseudo-clefts in the linguistic study. Paton uses language to reflect the social situation in which he lived.
CHAPTER 3: FORMAL AND FUNCTIONAL STUDY OF CLEFT AND REVERSED PSEUDO-CLEFT SENTENCES IN THE CORPUS OF EXAMPLES

3.1 APPROXIMATION TO THE STRUCTURE OF THE CORPUS

As has already been mentioned, our corpus of examples is based on two novels written by the South African writer Alan Paton: *Cry, The Beloved Country* (1958) and *Ah, But Your Land Is Beautiful* (1983). In both novels we find many examples of thematization constructions but we will just concentrate on two of those structures: cleft sentences and reversed pseudo-clefts, whose main theoretical characteristics were presented in section 1.4 of chapter one.

Our corpus of examples is made up of all the examples of cleft sentences and reversed pseudo-cleft sentences we find in both novels: eighty-seven paragraphs in which we find examples of cleft sentences and twenty-nine paragraphs with examples of reversed pseudo-clefts sentences. The number of paragraphs with examples in each novel is as follows:

*Cry, The Beloved Country*:
- cleft sentences: 57 paragraphs
- reversed pseudo-cleft sentences: 11 paragraphs

*Ah, But Your Land Is Beautiful*:
- cleft sentences: 30 paragraphs
- reversed pseudo-cleft sentences: 18 paragraphs

In the first place, we are going to analyse the formal aspects of each structure and after that we will concentrate on the functional aspects, which are of great importance to the systemic functional model.27

3.2. CLEFT SENTENCES

3.2.1 Formal aspects

It is known that cleft sentences start with the pronoun *it* without any meaning, followed by the verb *be*; after that we find the highlighted element and the relative clause at the end of the structure, as we can see in the following example from our corpus:

- *It is fear that rules this land.* (7).

The division between theme and rheme in the previous example can be established in two different ways, as Halliday & Matthiessen (20043: 97) suggest:
It is fear that rules this land

(a) Theme Rheme Theme Rheme
(b) Theme Rheme

Version (a) shows “the local congruent thematic structure” of the two clauses in the construction: both themes are unmarked (it and that are both subjects). Version (b), on the contrary, shows us the thematic structure of the whole sentence as a predicative theme. Collins (1991: 170) refers to version (b) as “metaphorical analysis in which the superordinate clause is all thematic.”

Halliday refers to cleft sentences as grammatical metaphors, where the selection of the metaphorical form is determined by thematic considerations. Here we find a marked theme and the subject is it... that rules this land.

Starting the sentence with it is gives a determined effect to the structure as well as coming from the division of a simple sentence into two different parts (which constitute two different sentences), as Kruisinga (1931-32: 507) points out: “When we try to define the effect of the introductory phrase, the best way to distinguish it from simple front-position of a sentence-element is to consider it as serving to identify as well as to emphasize. This identifying function of it is is sometimes very apparent; it also explains why the construction can be conveniently used when a contrast must be expressed.”

Next, we are going to pay attention to the tense of the copular verb: it is in the past tense in 52% of our examples; it is in present tense in the rest of our examples, 47.9%. The past tense is the predominant form because we are studying two novels in which certain facts are narrated. Present tense refers to usual facts or to events that are taking place at that very moment.

The copular verb is always in singular, even when it is followed by a plural noun, because it agrees with the subject it:

- It is the white man’s shares that will rise, [...] (10).
- [...] and it is the points of disagreement that are the most fundamental. (76).

The part of the sentence introduced by it can be negative, as we can see in several examples from our corpus:

- It was not I who opened it, she said, hurt by the accusation. (1).
- [...] it is not we who will get more for our labour. (10).

Regarding the form of the highlighted element, the data we have obtained shows what follows:

A nominal phrase is found as the highlighted element in 77.5% of our examples:

- And it is not only the Europeans who are afraid. (4).

The nominal phrase is a personal pronoun in 16.7%:
- *It was they who sat themselves down, [...] (87).*

We do not find the object form of the pronoun in any examples.

In the majority of the examples the pronoun has anaphoric reference, as happens in:

- *Go to the hospital, he said, and see our people lying on the floors. They lie so close you cannot step over them. But it is they who dig the gold. (10).*

However, the pronoun also has cataphoric reference in examples such as the following:

- *I do not hurt myself, it is they who are hurting me. My own son, my own sister, my own brother. (2).*

In the rest of the examples, we find a prepositional group (11.2%), an adverb (7.1%) or a finite clause (4%) as the highlighted element:

- *(...) it was with reluctance that she let them in. (11).*
- *(...) and it is there that the lawyers sit. (27).*
- *It is only as one grows up that one learns that there are other things here than sun and gold and oranges. (32).*

The highlighted element also has a variety of functions, although the predominant one is clearly the subject, as in 67.3% of our examples:

- *It was an umfundisi that was here. (8).*

In all the occasions in which the highlighted element is a personal pronoun, it is found in the nominative case, having the function of subject, as we can see in:

- *It is I who must do this. (18).*
- *It is he who will make the blueprint for the future. (64).*

In 20.4% of our examples, the highlighted element’s function is adjunct:

- *It is with the utmost difficulty that I bring myself to speak to you. (62).*

Visser (1963-73: 64) points out that when *it was* or *it is* has an adverbal of time or place as a complement, the verb *to be* is not a copula but the notional *to be* with the sense ‘to happen’ or ‘to take place’. Kruisinga (1931-325: 503) agrees with Visser: “When it is a formal subject, it may occur that the predicative form of *to be* expresses a meaning or not. When an adjunct (or clause) of time or place is given front position, the verb may often be said to express ‘to happen’, [...]”
We agree with these two authors, since we consider that in the following examples from our corpus, the sense of the verb *to be* is “to happen”, “to take place”:

- *It was at the Phillipsons, three doors down, that a gang of these roughs broke in [...] (24).*
- *It was when he came to the J. R. Hofmeyr High School that he had met the first two men who had ever treated him with contempt.* (65).

The direct object function is found in 9.1% of the examples and the prepositional object function in 3%:

- *[...], it is the careless laughter that she does not like.* (22).
- *Yes, it was to the small serious boy that he turned for his enjoyment.* (12).

In 17.2% of our examples we find a “focusing adverb” between the highlighted element and the copular verb. The predominant adverb is *only*. This is the way to emphasize even more the highlighted element in cleft sentences, as we can observe in:

- *It is only our umfundisi that we understand.* (42).
- *It is only the truth that you must tell him.* (23).

“Not only” and “alone” are other focusing expressions used to underline the highlighted element even further. The repetition of the highlighted element is also used for that purpose:

- *It is not only in your place that there is destruction.* (5).
- *It was this world alone that was certain.* (3).
- *It was now, now, that he went.* (14).

As we have seen in the examples we have used to present the structure of the sentence, after the highlighted element we find the relative clause, which is introduced by the following relative pronouns:

*That* in 56.1% of our examples, making reference to people and things:

- *It was my son that killed your son.* (34).
- *[...], and it is the points of disagreement that are the most fundamental.* (76).

*Who* in 38.7% of the examples, always with a personal antecedent:

- *It was white men who did this work of mercy,...* (16).

*Which* only in 2%, always with an inanimate antecedent:

- *It is that which I do not understand.* (33).
We have to remember that when the antecedent of *that* is not a nominal phrase, Quirk et al. (1985: 1387) do not consider it appropriate to refer to *that* as a pronoun (cf. 1.4.4):

- *For it is only because they see neither purpose nor goal that they turn to drink and crime and prostitution.* (13).
- *It is with the utmost difficulty that I bring myself to speak to you.* (62).

We do not find any relative pronoun introducing this part of the cleft sentence in 3% of the examples:

- *But it is only the truth you must tell him.* (23).

According to Onions (1932\(^6\): 74), the relative pronoun is normally omitted when it is the object or the subject of the sentence, which is very common in spoken language. Poutsma (1904-16: 1000) agrees with that statement: “It will be observed that the absent relative would be either the subject or the object of the clause [...]”.

In the majority of the examples from our corpus, when we find a relative pronoun, it normally has the function of object, as we can see in example (23) above or in the following example:

- *It is that I mean, she said.* (37).

In the following example, the function of the relative pronoun is that of an adverbial of time:

- *[..], and it was then it was done, they said.* (55).

With regard to the relative pronouns’ syntactic functions, we have to point out that the predominant one is the subject function, since when the relative pronoun is *who*, that function is found in all the examples and when the pronoun is *that* in 49.9%:

- *[..], and it was Moshweshwe who made the remnants into a new nation, the Basuto.* (59).
- *It is the umfundisi that has returned.* (41).

In 32% of our examples, the function of the relative pronoun is that of an adverbial of time, place or mood, as we can see in:

- *[..], and it is there that the lawyers sit.* (27).
- *It was now, now, that he went.* (14).

It is a direct object in 10.6% of our examples:

- *It’s only my love that I’m bringing to you.* (84).

Finally, we have to say that the relative pronoun *that* also has the function of prepositional object in 5.3% of the examples:
- Yes, it was to the small serious boy that he turned for his enjoyment. (12).

The relative pronoun which has the function of direct object and subject, as we can see in these two examples:

- It is that which I do not understand. (33).
- It was the British colonies of the Cape and Natal which allowed black people to purchase land in the ‘traditional white areas’. (72).

The verb in the sentence introduced by the relative clause agrees in number and person with the relative pronoun, whenever it is the subject of the sentence. When we study relative clauses, another important factor to take into consideration is the tense of the verb we find in the clauses. In the majority of them we find the verb in the past tense (44.8%), with the main function being to narrate facts that have already taken place:

- It was I who shot the white man. (19).
- It was my son that killed your son. (34).

As we can see in the two previous examples, when the past tense is used, the author presents the actions from a certain temporal perspective, already finished and separate from the present moment:

- [...], and it was Lutuli who mounted a chair and ordered them all to return to their seats,[...] (82).

The verb in the past tense sometimes shows the idea of an action that took place at a precise moment or that happened habitually in the past. We can see these nuances thanks to the adjunct:

- It was this that finally persuaded Manilal to join him [...] (63).
- It was J. R. Hofmeyr who every year while he was Minister increased the amount for African education. (66).

The present tense is found in 21.4% of our examples, and in 33.6% we find other verb tenses such as the future, the past perfect, and so on:

- [...], it is the careless laughter that she does not like. (22).
- It is that which I do not understand. (33).
- It is the white man’s shares that will rise, you will read it in all the papers. (10).

In the majority of the examples we find the present tense in the relative clause; the author presents actions as a whole, and he narrates facts or actions that take place habitually in the context of the novels:

- It is fear that rules this land. (7).
- It is this hatred that fills lovers of peace with despair. (61).
- *It is only this intense feeling of loyalty to God and nation that helps me to avoid bitterness and jealousy.* (69).

We can also talk about the use of the instantaneous present in some examples, since it refers to facts that are taking place in that precise moment:

- *It is that which I do not understand.* (33).
- *It is with the utmost difficulty that I bring myself to speak to you.* (62).

### 3.2.2 Functional aspects of cleft sentences

After having presented the formal analysis of our examples, we are going to comment on several functional aspects that are very important for this research. We will start by analysing if this structure has new or given information and if we want to emphasize or contrast with this structure.

#### 3.2.2.1 Information structure: new and given information

By given information we understand information that has been previously mentioned in the text, while by new information we understand information that has not been previously mentioned and the reader does not know.

The explanation of these concepts offered by Brown & Miller (1991: 344-345) is very clear:

“The terms ‘given’ and ‘new’ can only be understood in terms of text. In their most straightforward sense, these terms can be understood as information that has literally been ‘given’ in the preceding text and information that is ‘new’ to the sentence under consideration. A number of linguistic features correlate with this. New information is characteristically spelled out in full—otherwise there is no way for the hearer or reader to get access to it. Given information is typically either assumed and not referred to at all, or referred to by the use of proforms or other cross-reference expressions.”

If we just concentrate on the analysis of the superordinate clause, i.e., in the clause introduced by *it*, the highlighted element contains new information in several occasions, as we can see in the following example:

- *But they are not enough, he said. They are afraid, that is the truth.*

  *It is fear that rules this land.* (7).

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<thead>
<tr>
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*Fear* has new information inside the superordinate clause; it is the focus of information placed in an unmarked place, i.e., at the end.

It is evident that in other occasions, the highlighted element has known information as in the examples in which it is a personal pronoun:
Go to the hospital, he said, and see our people lying on the floors. They lie so close you cannot step over them. But it is they who dig the gold. (10).

The Cabinet, with one or two exceptions, are under the spell of Dr. Hendrik. He may not be the Prime Minister, but it is he who is at the helm of the ship of State. (67).

In these examples, that element has a contrastive function. The highlighted element also contains known information when the noun is accompanied by a demonstrative or a possessive:

- The humble man reached in his pocket for his sacred book, and began to read. It was this world alone that was certain. (3).
- You can only mean one thing, he said, you can only mean one thing. But I still do not understand.
- It was my son that killed your son. (34).
- It is not a campaign of protest, it is a war, and therefore everything white must be destroyed, even the sisters and their hospitals and their clinics and their schools. It is this hatred that fills lovers of peace with despair. (61).

Finally, when the highlighted element is a demonstrative such as this or that, or an adverbial of place or time with a clear anaphoric reference such as then or there, we can declare that the information is known, as we can see in these examples from our corpus:

- In front of the table are other seats, arranged in arcs of circles, with curved tables in front of the seats, and it is there that the lawyers sit. (27).
- It is only as one grows up that one learns that there are other things here than sun and gold and oranges. It is only then that one learns of the hates and fears of our country. (32).
- The mistress of the house is black, the daughter of uSmith. Do you wish to see her? Are you recovered?
- It was that that I came to do, umnumzana. (35).
- But that will not deter him, because after the violence in East London and Port Elizabeth he is anxious to demonstrate the power of satyagraha. It was this that finally persuaded Manilal to join him,[...] (63).

When we analyse the information structure, we cannot just conform by analysing the information structure of the superordinate clause: we also have to take into consideration the kind of information we find in the relative clause. In this way we can outline the information structure in the following way:

- The highlighted element can contain new information and the relative clause known information, as we can see in the following examples:

  - A woman opened the door to them. She gave them no greeting, and when they stated their business, it was with reluctance that she let them in. (11).
  - Be of courage, my son. Do not forget there is a lawyer. But it is only the truth you must tell him. (23).
The pronouns *them* in example (11) and *him* in example (23) make reference to people who have been previously mentioned in the text, and therefore we can state that the relative clause contains known information.

- In the majority of our examples, the highlighted element contains known information and the relative clause new information:
  - My friend, I am a Christian. It is not in my heart to hate a white man. It was a white man who brought my father out of darkness. (6).
  - It is not a campaign of protest, it is a war, and therefore everything white must be destroyed, even the sisters and their hospitals and their clinics and their schools. It is this hatred that fills lovers of peace with despair. (61).
  - The police were powerless to control them, and it was Lutuli who mounted a chair and ordered them all to return to their seats, [...] (82).

In many examples belonging to this group, we can observe that the highlighted element, which contains known information, has anaphoric reference, i.e., we find it in the previous text, as we can observe in the following examples. In Halliday’s (1967: 206) words: “Anaphoric items are inherently ‘given’ in the sense that their interpretation depends on identification within the preceding text.”

- Go to the hospital, he said, and see our people lying on the floors [...] But it is they who dig the gold [...] (10).
- When the sun stood so- and he pointed above his head- it was then that she died. (48).
- But you must watch Dr. Hendrik. He is the intellectual giant of the Cabinet. It is he who will make the blueprint for the future. (64).

In some examples, both the highlighted element and the relative clause contain new information, as we can see in the following examples:

- [...] it is the Governor-General-in Council who must decide if there will be mercy. (40).
- It was when he came to the J. R. Hofmeyr High School that he had met the first two men who had ever treated him with contempt. (65).
- It was John Parker who challenged the conservative and the timid at the Cape Town Conference. (74).

Finally, we have to refer to some examples in which both the highlighted element and the relative clause contain known information:

- But Mrs Lithebe does not like this laughter, it is the careless laughter that she does not like. (22).
- He did not ask visitors to sit down. It was they who sat themselves down, [...] (87).

Apart from the information structure, we have to mention that cleft sentences are used to emphasize in the majority of our examples (85.7%).
- But they are not enough, he said. They are afraid, that is the truth. It is fear that rules this land. (7).

In this example it is pointed out that in the place where the action of the novel *Cry, the Beloved Country* takes place, what prevails is the fear of the population.

In example (61) hatred is also underlined as a characteristic of the place:

- It is not a campaign of protest, it is a war, and therefore everything white must be destroyed, even the sisters and their hospitals and their clinics and their schools. It is this hatred that fills lovers of peace with despair.

In example (23), Stephen Kumalo uses a cleft sentence to insist to his son to tell the truth in the judgment:

- Be of courage, my son. Do not forget there is a lawyer. But it is only the truth you must tell him.

In a similar way, in example (69) another cleft sentence is also used to highlight a determined feeling, in this case loyalty to God and to the nation:

- It is only this intense feeling of loyalty to God and nation that helps me to avoid this bitterness and jealousy.

When cleft sentences were used in the previous examples, the highlighted element was emphasized to point out that it is really important for the development of the action.

We also find examples in which cleft sentences contrast with something said before (14.2%). A cleft sentence is normally associated with the following contrastive formula: *it was not..., it was..., who/which..., as Halliday & Matthiessen (20043: 96) point out and we can see in the following examples from our corpus:

- He knows it is not he, it is these people who have done it. (43).
- It’s not only my love that I’m bringing to you. I bring love from Laura and Hendrik and [...] (84).
- [...] it is not we who will get more for our labour. It’s the white man’s shares that will rise [...] (10).

Example (10) is especially important since it is very much related with one of the most important topics of the two novels we are analysing. In this example, a very clear contrast is established between the two main racial groups of South Africa: the whites, those having privileged social positions and those taking advantage of the other important social group, the black population, who were putting up with unjust situations and condemned to work in infrahuman conditions so that the white population could get rich at their expense.

In the following example, a very clear contrast is established between Absalom and the other two boys that were accused. The fact that Absalom had been to a reformatory seems to suggest that he is guilty of Arthur Jarvis’ murder:
- The other two were not reformatory boys. It was he who fired the shot. (17).

In the next example, we can see that Absalom establishes a contrast between him and his partners, because although the other two boys were with him, Absalom declares in the judgment that he was the only one firing:

- They came with me, but it was I who shot the white man. (19)

In example (20) we observe a clear contrast between Stephen Kumalo’s feelings: firstly, he felt fear, and afterwards this fear becomes terror. This contrast of feelings is associated with the contrast of two different places: at Alexandra and in your House.

- It was at Alexandra that I first grew afraid, but it was in your House, when we heard of the murder, that my fear grew into something too great to be borne. (20).

In the two following examples we can see a contrast between the judge’s mission and the people’s mission:

- The Judge does not make the Law. It is the People that made the Law. (28).
- It is the duty of the Judge to do justice, but it is only the People that can be just. (29).

In the next example, Absalom establishes a clear contrast between what he did and what Johannes did, which is really clear in the second cleft sentence of the paragraph. This example is pronounced when Absalom testifies in the trial, a key moment in the novel Cry, the Beloved Country:

- [...], but it was not Johannes who had killed the white man, it was I myself. But it was Johannes who had struck down the servant of the house. (31).

In example (42), a woman who lives in the town establishes a contrast between the teacher (“umfundisi”) who substituted for Stephen while he was out of town, and Stephen himself:

- We do not understand him, she says. It is only our umfundisi that we understand. (42).

In the following example, Dr Hendrik is contrasted with the politician who is now in charge of power:

- I feel that the hand at the helm is not strong enough for these dangerous waters. I feel that it is only Dr Hendrik that can lead us to safety. (83).

In the next section, we are going to consider the main reasons why the characters or the narrator use cleft sentences:
3.2.2.2 Use of the structure in climactic moments

It is very important to point out that this structure is used to express emotions at climactic stages of the two novels. Some of the most important moments in Cry, The Beloved Country (1958) are the following:

The person in charge of the reformatory uses the cleft sentence to inform Kumalo that it was his son who fired:

- *It was he who fired the shot.* (17).

Absalom Kumalo uses this construction when he confesses to his father that it was him who fired and when he testifies in front of the judge:

- *They came with me, but it was I who shot the white man.* (19).
- *I said no, I did not know, but it was not Johannes who had killed the white man, it was I myself. But it was Johannes who had struck down the servant of the house.* (31).

Stephen Kumalo uses the cleft sentence to recommend that his son should tell the judge the truth:

- *It is only the truth you must tell him.* (23).

This is also the syntactical structure chosen by Stephen Kumalo to tell Jarvis that it was Absalom who killed his son:

- *It was my son that killed your son.* (34).

In the same way, this is also the structure chosen by the narrator to express the hope that Stephen Kumalo has in Jarvis:

- *[...] he found himself thinking that it was Jarvis and Jarvis alone that could perform the great miracle.* (45).

Finally, the narrator also chooses this construction to present the moment in which Absalom Kumalo will be executed at the end of the novel:

- *The sun would rise soon after five, and it was then it was done, they said.* (55).

Next, we include some of the most representative examples of cleft sentences used in climactic moments of the novel Ah, But Your Land Is Beautiful (1983):

When Mr. Mainwaring and Dr. Johnson comment that Prem has failed to observe the law by coming into a library when it was prohibited for non-whites (Ah, But Your Land Is Beautiful starts with this fact), these two characters use a cleft sentence:

- *That is partly because it’s your authority that she is flouting.* (58).
The narrator informs us of the situation of places for black population ("blackspots") using the cleft sentence:

- *It was the British colonies of the Cape and Natal which allowed black people to purchase land in the 'traditional white areas'.* (72).

The narrator, in example (81), lets us understand that the chief of the African National Congress is losing his control over the country due to the influence of the white man:

- *Lutuli and his party would have liked to say, ‘Ah, but your land is beautiful’, but the words would not come out of their mouths because it was the land that was taken from them.*

The importance of Lutuli in the historical period described in the novel is obvious in example (82) when he is able to control a revolt:

- [*...]*, and it was Lutuli who mounted a chair and ordered them all to return to their seats, [*...]*

In one of the several attempted murders against Robert Mansfield in the novel, Prem is injured, and while she is in hospital, Professor Eddie tells her the following:

- *It’s not only my love that I’m bringing to you.* (84).

In another dramatic moment of the novel, when the fanatics place a bomb in Manfield’s street, it is shocking to find out that a man died and that it was his daughter who discovered the corpse:

- *It was her daughter Felicity who made the horrifying discovery of a man’s body lying by the demolished wall.* (85).

### 3.2.2.3 Characters using cleft sentences in the novels

The precise narrative moment in which we find the examples of cleft sentences is very much related to the character who produces them.

In the novel *Ah, But Your Land Is Beautiful* (1983), the examples are produced by different characters (Mr. Mainwaring, Emmanuel Nene, and so on), but the majority of them express the narrator’s thoughts, as we can see in:

- *It is this hatred that fills lovers of peace with despair.* (61).
- *It was the British colonies of the Cape and Natal which allowed black people to purchase land in the ‘traditional white areas’.* (72).

In the same way, in *Cry, The Beloved Country* (1958) a great number of examples are pronounced by the narrator:
- It is only because they see neither purpose nor goal that they turn to drink and crime and prostitution. (13).
- It was the pain that did that, that compelled one to these unprofitable thoughts. (26).

Since there are many examples produced by the narrator, we consider it is very important to comment on the role he has in the novels: in our opinion the narrator lets us know the author’s ideology through his statements. In the examples from the narrator, we can see that he does not limit himself just to narrating the facts; he also expresses his opinion about them.

The narrator knows the reality he is narrating very well, and he evaluates it in a negative way, i.e., he reports an unjust social situation. In the examples already mentioned we can see how he expresses his opinion in a categorical way.

It is evident that in Ah, But Your Land Is Beautiful, there are many statements through which the narrator lets us know the author’s opinion, since his political activity gave him the opportunity to know the political situation of the country.

Other examples are produced by the protagonists of Cry, the Beloved Country, i.e., by Absalom Kumalo:

- It was Johannes who chose this time. (30).

Or the examples (19) and (31) we have already presented.

The examples of cleft sentences pronounced by Stephen Kumalo have a great expressive and communicative value:

- It was at Alexandra that I first grew afraid, but [...] (20).

See also examples (23) and (34) quoted in the previous section.

3.2.2.4 Cleft sentences as a way to talk about feelings

Cleft sentences are very much used in the two novels to talk about feelings such as sadness, hatred and love:

- It is this hatred that fills lovers of peace with despair. (61).
- It is not only my love that I’m bringing to you. (84).

The feeling that is reflected more times than any other in the cleft sentences of our corpus is fear:

- It is not only the Europeans who are afraid. (4).
- It is fear that rules this land. (7).
- It was the suspense, the not-knowing, that made him fear this one thing, [...] (15).
- It was at Alexandra that I first grew afraid, but it was in your House, when we heard the murder, that my fear grew into something too great to be borne. (20).
- *It was only the fear of the chief that made anything come out of these meetings.* (49).

These feelings point out what the black population felt in the apartheid period, which surrounds Alan Paton in his narrative; the fear that the black population had about being exploited, marginalized and segregated; the hatred towards white men for being responsible for that precarious situation, and, above all, their love of their country.

This structure also reflects the concern about the terrible social situation of that place at that time:

- *It is not only in your place that there is destruction.* (5).
- *For it is only because they see neither purpose nor goal that they turn to drink and crime and prostitution.* (13).

Cleft sentences are used on several occasions to highlight feelings of loyalty to God and to the country, as we can see in:

- *It is only this intense feeling of loyalty to God and nation that helps me to avoid bitterness and jealousy.* (69).
- *[...], but it was South Africa that nurtured him.* (77).

The previous examples are representative of the ideology and personality of the author. As we already said in chapter two, Alan Paton was a very religious person and he always defended the interests both of people in need and of his country.

In other cases, we find references to the colonies and to political topics, since politics was also very important in Alan Paton’s life, which is clearly reflected in the novel *Ah, But Your Land Is Beautiful*, from which we offer the following examples:

- *It was the British colonies of the Cape and Natal which allowed black people to purchase land in the ‘traditional white areas’.* (72).
- *It was the British who allowed them to happen, [...] (73).
- *But you must watch Dr. Hendrik [...] It is he who will make the blueprint for the future.* (64).

We find references to the white man in many cleft sentences of our corpus. The following ones have positive connotations:

- *It was a white man who brought my father out of darkness.* (6).
- *It was white men who did this work of mercy, [...] (16).
- *It was a white man who taught me.* (52).
- *It was he also who taught me that we do not work for men, that we work for the land and the people.* (53).

Through these structures, the author wants to emphasize the idea that in South Africa there are white men with good intentions who try to be kind and constructive, as happens with Arthur Jarvis, a white man known for being very active in church and for working in favour of the Africans’ interests. The lawyer
who will defend Absalom in the trial is also a white man, Mr. Carmichael, who shows his generosity by deciding to defend him for free.

A very important white man for the development of the novel is Mr. Jarvis, Arthur's father, since instead of showing hatred or a desire for revenge after his son’s death, he decides to help the population in Ndotsheni. Stephen trusts him, as we can see in the following example:

- [...] it was Jarvis and Jarvis alone that could perform the great miracle. (45).

Thanks to these examples, the author reminds us that not everybody in South Africa is against the native population.

Apart from these examples, we find others making reference to the white man with negative connotations:

- It is the white man’s shares that will rise [...] (10).
- Umfundisi, it is the white man who gave us so little land, it was the white man who took us away from the land to go to work. (51).
- Blackspots became offensive. It was the British who allowed them to happen, [...] (73).

These examples bring out the point that the white man is responsible for the unjust social situation at that time in South Africa.

But the personal references in cleft sentences are not confined just to the white man, since in several examples the highlighted element is a proper noun, referring usually to an important politician of the moment:

- [...], and it was Moshweshwe who made the remnants into a new nation, the Basuto. (59).
- It was J. R. Hofmeyr who every year while he was Minister increased the amount of African education. (66).
- It was John Parker who challenged the conservative and the timid at the Cape Town conference. (74).
- [...], it was Lutuli who mounted a chair and ordered them all to return to their seats,[...] (82).
- I feel that it is only Dr Hendrik that can lead us to safety. (83).

In other examples we find personal references through pronouns or professions:

- He may not be the Prime Minister, but it is he who is at the helm of the ship of State. (67).
- [...] it was the judge who influenced the court to strike down the two previous Acts. (68).
- [...], and it was my Minister, who was then practising lawyer, who took over the education of his friend’s three sons, and saw them all through the university. (70).

It is also important to underline that cleft sentences express temporal and local nuances in several examples from our corpus, in the way that the author emphasizes specific places or moments:
Adverb of place as the highlighted element:

- It is here in Johannesburg that a new society is being built. (9).
- It was at Phillipsons, three doors down, that a gang of these roughs broke in. (24).
- It was of this vital, raw, violent, ugly place, that [...] (75).
- [...] at the moment it is only in the cities that they can find work. (78).
- [...] it was the land that was taken from them. (81).

Adverb of time as the highlighted element:

- When the sun stood so- and he pointed above his head- it was then that she died. (48).
- The sun would rise soon after five, and it was then it was done, they said. (55).
- It was when he came to the J. R. Hofmeyr High School that he had met the first two men who had ever treated him with contempt. (65).
- It must have been some fifteen minutes later that Captain van Niekerk turned his attention to the members of the Liberal Party. (71).

3.2.2.5 Accumulation of examples in the same paragraph or the same page

In this section, we are going to analyse some paragraphs in which we find several consecutive cleft sentences, which render the narrative more vivid.

In paragraph (10), we find three examples of cleft sentences, the three being produced by John Kumalo to make it clear that the white man is getting rich thanks to the hard work of the black man. That is to say that the author wants to emphasize a situation of exploitation and social inequality.

- But it is they who did the gold. For three shillings a day. [...] And when the new gold is found, it is not we who will get more for our labour. It is the white man’s shares that will rise, you will read it in all the papers.

The following paragraph in which we find an accumulation of examples is (29). On this occasion, the narrator gives us information about the justice of the place and declares categorically that it is the white man who makes the law:

- It is the duty of a Judge to do justice, but it is only the People that can be just. Therefore if justice be not just, that is not to be laid at the door of the Judge, but at the door of the People, which means at the door of the White People, for it is the White People that make the Law.

Besides this paragraph, we find another example on the same page. The judge faces the following problem: he has to administer unjust laws in the name of justice; it is only people who can create just laws:

- The Judge does not make the Law. It is the People that make the Law. (28)
In these examples, as well as the accumulation of cleft sentences, we consider it fundamental to comment on the spelling of certain key words in this paragraph: Judge, People, White People and Law all appear with capital letters. In these examples, the author also uses spelling as a way to let us know that justice is controlled by the white man, and that is the reason why laws are not the same for whites and blacks.

In the same way, in paragraph (38), the narrator highlights that in the court white people sit on one side and black people on the other side, with this rule being broken only on special occasions:

- It is not often that such a custom is broken. It is only when there is a deep experience that such a custom is broken.

On this occasion, the author shows us a situation of racial segregation and marginalization, since in the apartheid period black people had separate areas, separate churches, and so on.

We have already referred to paragraph (31) in section 3.2.2.2, since it is produced by Absalom Kumalo in a very important moment of the novel: when he declares he is guilty of having killed a man.

- I said no, I did not know, but it was not Johannes who had killed the white man, it was I myself. But it was Johannes who had struck down the servant of the house.

In paragraph (32), the three consecutive examples written by Arthur declare his reflection on how a person is conscious of the hatreds and fears of the country only when growing up:

- It is only as one grows up that one learns that there are other things here than sun and gold and oranges. It is only then that one learns of the hates and fears of our country. It is only then that one’s love grows deep and passionate, as [...] 

With these examples, we can clearly see the social situation that Alan Paton emphasizes: a society in which we find a radical division between blacks and whites. This division is accompanied by the mutual hatred that both groups have for each other.

Finally, the three examples in paragraph (51) underline the white man’s guilt at the hard situation that the black population is suffering at this moment in time:

- Umfundisi, it was the white man who gave us so little land, it was the white man who took us away from the land to go to work. And we were ignorant also. It is all these things together that have made this valley desolate.

After having commented on the accumulation of examples in the same paragraph, we consider that it is important to point out the accumulation of examples on certain pages, since this is also a way to emphasize concrete facts.
On page 22, we find two examples that place us in the social situation of the place, characterized by fear and destruction:

- And it is not only the Europeans who are afraid. We are also afraid, right here in Sophiatown. (4).
- You will learn much here in Johannesburg, said the rosycheeked priest. It is not only in your place that there is destruction. (5).

On page 122, we also find two examples of cleft sentences that underline the emphatic way in which Mr. Harrison relates a pitiful event that happened in that place:

- It was at the Phillipsons, three doors down, that a gang of these roughs broke in; they knocked old Phillipson unconscious, and beat up his wife. (24).
- Here he was, day in and day out, on a kind of mission. And it was he who was killed. (25).

On page 155, there are two cleft sentences, since we are in front of one of the climactic moments of the novel: the moment when Stephen goes to visit Jarvis to tell him that his son was killed by Absalom:

- I see you are afraid, umfundisi. It is that which I do not understand. But I tell you, you need not be afraid. I shall not be angry. There will be no anger in me against you. (33).
- You can mean only one thing, he said, you can mean only one thing. But I still do not understand.
- It was my son that killed your son. (34).

On page 229, we find two examples we have already referred to when we talked about the white man. With these examples, the author emphasizes the idea that there are white men with good intentions in South Africa:

- I was taught that, umfundisi. It was a white man who taught me. There is not even good farming, he said, without the truth. (52).
- It was he also who taught me that we do not work for men, that we work for the land and the people. We do not even work for money, he said. (53).

On page 37 in Ah, But Your Land Is Beautiful, there are also two examples which state the tension that appears in many moments of the novel:

- It is with the utmost difficulty that I bring myself to speak to you. You have no regard for your parents’ feelings, nor for my standing in Natal. (62).
- But that will not deter him, because after the violence in East London and Port Elizabeth he is anxious to demonstrate the power of satyagraha. It was this that finally persuaded Manilal to join him, […] (63).

On page 147 of this novel, we also find two examples in which we are informed that Africans were taken away from their land:
- [...] though it was only the Chief who actually remembered it, of the Natives Land Act of 1913 that took away from the African people the right to buy land [...] (80).
- [...] but the words would not come out of their mouths because it was the land that was taken from them. (81).

On other occasions, the vividness of the cleft sentence is clearly seen because the author repeats the same sentence twice on the same page, as we can see on page 75:

- *It was now, now that he went.* (14).

When repeating this sentence, the author makes it clear that he wants to emphasize that the white man has just gone.

In a similar way, with example (41), the author wants to emphasize that the person who is back is the teacher (“umfundisi”), Stephen Kumalo, one of the protagonists of *Cry, The Beloved Country* (1958):

- *It is the umfundisi that has returned.* [...] *It is the umfundisi that has returned.*

At the end of the novel, the author repeats *It is the dawn that has come...* (57) to make it clear that at that very moment Absalom was being executed.

### 3.2.3 Conclusions

After what we have said in the previous sections, we can state that cleft sentences are used in some of the climactic moments of the novels under study. In the same way, it is also the syntactical structure through which we know the feelings and thoughts of many characters and of the narrator, as we have said in section 3.2.2.3

Many thoughts, feelings or actions appear especially highlighted when we find several examples in the same paragraph or on the same page. Whether we find accumulation of examples or not, cleft sentences contrast with something previously said or emphasize a fact that is important for the narration.

The fact that cleft sentences are used by the protagonists in some of the most important moments of the novel underlines that we are in dealing with a structure that is used to emphasize and underline a determined part of the information, or highlight feelings or emotions.

After the analysis of our corpus of examples we can state that the structure of cleft sentences is quite common in writing since the combination theme/new information is marked, and normally contrastive. The cleft sentence in written English helps the reader to be conscious of assuring or denying something in a categorical way and it is also an important structure in the textual organization of discourse, since it lets us emphasize fundamental information in a specific text; in the case of our analysis, there are many examples of emphasized information in the two novels.
We can understand the function of cleft sentences if we concentrate on the choice of subject as theme. It is well known that the subject normally coincides with the theme, which is why it should not be necessary to use a special structure to place it in the theme position. Next, we are going to offer one example from our corpus and we are going to rewrite it in a way in which there is no cleft sentence:

- [...], but it was not Johannes who had killed the white man, it was I myself. (31)

If we avoid using the cleft sentence, the example could be said in the following way:

- Johannes had not killed the white man, I had killed him.

In this way we have lost a great part of the contrast between the two subjects. In spoken language, it would be possible to underline the contrast through intonation, emphasizing “Johannes” and “I” but, since this is not possible in writing, the reader would assume that the emphasis is on “white man”.

Cleft sentences help the reader to place emphasis on one particular element of the sentence. The initial position of the sentence is relevant from a cognitive point of view, which is why the cleft sentence structure is ideal for expressing something urgent.

The highlighted element is very important in these sentences since both it and the copula have low communicative dynamism. Because Functional Sentence Perspective serves to adapt the forms available to the communicative needs of the speakers, we can state that in this case the author uses cleft sentence to express feelings in climactic moments of the novels, as we already said in section 3.2.2.2

When we analysed the form and function of the highlighted element, we stated that it could be variable and had a flexible structure, although in a high percentage of our examples, the highlighted element is a nominal phrase with the function of the subject. In the cleft sentence, the sequence theme-rheme is not reversible.

The highlighted element is followed by what we have called the relative clause, which is introduced by that functioning as the subject in the majority of our examples. We can concur with Huddleston (1984: 460) that the use of that is preferred, although who is also very common when its reference is personal.

We also agree with Huddleston (1984: 459-462) in that it and be are grammaticalized elements and in that the relative clause does not form a constituent with its antecedent, which leads to the assertion that this construction is sui generis.

### 3.3 REVERSED PSEUDO-CLEFT SENTENCES

#### 3.3.1 Formal aspects
We shall start this section by restating that the nominal relative clause is subject complement in reversed pseudo-cleft sentences, therefore it belongs to the rheme, as we will see in our examples. The identifier contains known information and appears in the theme. In reversed pseudo-cleft sentences, the theme-rheme sequence is reversible, so we can find:

- *This is what I have been reading.* (96).

This is the way in which the example appears in our corpus, but it would also be possible to find the structure in a different way, although we will not deal with this in the current study, because it is a postposition phenomenon, which we already referred to in section 1.4 as pseudo-cleft sentences:

- *What I have been reading is this.*

In this kind of sentence it is common to find pronouns or demonstratives in the theme: 86.6% of our examples are introduced by *that*: - *That is why I am ashamed* (93) and 13.3% are introduced by *this*: - *This is what I have been reading* (96).

After *this* and *that* we find the copula in the present tense in 96.6% of our examples, since it describes habitual facts, and only in example (101) is it in the past tense:

- *That was what Huddleston really believed, that he had been sent to heal the broken-hearted.*

After the copula we find the nominal relative clause, which is introduced by *what* in 76.6% of the examples and by *why* in 23.3%:

- *That is what you ought to do, said Msimangu.* (91).
- *This is what they do to their children.* (115).
- *That is why I no longer go to the Church.* (88).
- *That is why I am asking your help.* (111).

The verb in the nominal relative clause is found in the present tense in the majority of our examples (46.6%) although it is also found in the past tense (26.6%). In other examples we find the present perfect, present continuous, and so on.

- *That is what beats me, Msimangu said.* (89).
- *A new heaven and a new earth, that’s what it is.* (103).
- *That is why I came, Minister.* (110).
- *This is what has happened in this case.* (108).

Before we comment on the functional aspects of this construction, we have to analyse one example from our corpus separately, since it is different from the rest of the examples. That is because we find a nominal group instead of a pronoun or demonstrative in the theme:
- *Quietness is what I desire.* (94).

In this example, the theme has new information and it is emphatic. As with the previous examples, the sequence theme-rheme is reversible and the nominal relative clause is a subject complement.

### 3.3.2 Functional aspects

We are going to start this section by pointing out that 70% of the examples of reversed pseudo-cleft sentences in our corpus are found in dialogues. Based on this, we can deduce that these constructions are often used in spoken language.

Reversed pseudo-cleft sentences normally appear introduced by a demonstrative referring to something previously said, so we can declare that the theme has very little new information even though it is emphatic, which transforms it into an adequate construction in informal situations.

In the following example we can see that the theme has known information but there is new information in the rheme:

- *Then I think, Mr Kumalo, that you should go away from Ndotsheni.*
- *Yes, that is what would be said, it is said now. Yes, that is what I have feared.* (98).

The rheme contains new information in the examples from our corpus: in example (88), we know from what has been previously said that John Kumalo has decided not to go to church any more:

- *That is why I no longer go to the Church.*

In a similar way, the rheme of reversed-pseudo cleft sentence number (93) informs us that Stephen Kumalo is ashamed of having asked the girl he is talking to a question to which she does not know the answer:

- *I knew that you would not know. That is why I am ashamed.*

Another example in which we get new information is (116), since we are informed about what Emmanuel Nene’s wife used to tell her husband:

- *You are a wonderful chap. [...] That’s what my wife used to say, Robert, when we were first married.*

*This* and *that* have anaphoric reference in the majority of the examples, in that they make reference to something that has been said previously in the text. They therefore contain known information, as we can see in:

- *Men come, and machines come, and they start building rough houses for us. That Dubula is a clever man, this is what he said they would do.* (90).
- *A new heaven and a new earth, that’s what it is.* (103).
- No, I cannot afford it. It’s a loaf of bread less every day. That is what we eat, mister. (106).

In our corpus of examples we also find some examples in which that has cataphoric reference, i.e., it makes reference to something that will be said immediately afterwards in the text:

- That is why he says to you, It is as my father wishes, and Yes that is, and I do not know. (92).
- That was what Huddleston really believed, that he had been sent to heal the broken-hearted. (101).
- That is what pleased her most of all, the sound of water falling, and of cows lowing, and the tapping of the bokmakierie on her window. (113).

What we have already said can be seen in the examples from our corpus, but we think it is important to underline the examples from part four of Ah, But Your Land Is Beautiful (1983): in this chapter there are no cleft sentences, but we find many examples of reversed pseudo-cleft sentences. The majority of these examples are produced by characters in dialogues or informal situations.

The examples are produced by different characters in the two novels under analysis, although we have to point out that in Ah, But Your Land Is Beautiful (1983) we find many examples produced by the narrator.

As we did in section 3.2.2.5, we are now going to comment on various paragraphs in which we find several consecutive cleft sentences, as we can see in example (98):

- Yes, that is what would be said, it is said now. Yes, that is what I have feared.

With this repetition of the structure, the author wants to highlight the feeling of surprise and fear that Stephen Kumalo feels when the bishop recommends that he leave the place.

On several occasions, we find a reversed pseudo-cleft sentence and a cleft sentence on the same page:

- It is the white man’s shares that will rise, you will read it in all the papers. (10).
- That is my experience. That is why I no longer go to the Church. (88).

Both examples are found on page 35 and they underline the negative opinion that John Kumalo has regarding the attitude of the white man and the church.

In a similar way, the examples of a cleft sentence and a reversed pseudo-cleft we find on page 126 in Ah, But Your Land Is Beautiful bring out the uneasiness caused by the social situation:

- […], but that is what the white Congress wants, for us to agree to attend this great gathering of the people, and then for us to chicken out. (102).
- […], and it is the points of disagreement that are the most fundamental. They are in fact the way that liberals look at the world. (76).
3.3.3 Conclusions

Reversed pseudo-cleft sentences give vividness to the narration because they make reference to information already mentioned. If we combine this with the fact that the majority of the verbs are in the present tense, because they refer to habitual actions or ones that are taking place at that moment, the vividness is even greater.

Reversed pseudo-cleft sentences are mainly used in dialogues or in more informal situations than cleft sentences. In our corpus, this type of construction appears in all the examples introduced by the demonstratives this and that, referring to something already mentioned in the text, except number (94), to which we referred to in section 3.3.1. When we find these constructions, we can observe that the theme-rheme sequence is reversible.

3.4 CONCLUSIONS

The two novels we have studied have allowed us to understand the relationship between language and culture, between how and why these novels express a determined meaning.

Firth (1957) considered that the context in which language is used was very important. This idea is directly related to one of the purposes of this work: that is to research the use of language in social contexts and predict the social context through the text.

The two novels we have chosen: *Cry, The Beloved Country* (1958) and *Ah, But Your Land Is Beautiful* (1983) are effective for our main purpose since in these novels the author, Alan Paton, gives us a great deal of information about the cultural, political and social environment of the period.

The author has chosen the English language as the instrument through which he lets both the readers of his time and any reader at any point in time know the real social situation that enveloped South African society during the apartheid era.

The use of marked thematization structures, such as cleft sentences and reversed pseudo-clefts, at key stages of the novels lets us state that those structures are appropriate to point out feelings and emphasize certain facts. Their use is justified by the novelist’s intention of showing the social situation of his time.

In the current study we have limited ourselves to the study of cleft sentences and reversed pseudo-clefts, but we would like to point out that both novels are characterized by the abundance of examples of other structures of thematization, which allow certain items to be emphasized when they are placed in initial sentence position (these thematization processes were defined in section 1.3.5). The novels we are analysing are also rich in examples of postposition, therefore we would like to offer some representative examples of processes of thematization and postponement:

*Cry, the Beloved Country* (1958):
Topicalization:
- He came to himself and said to her humbly, That I may not do. (p. 12).
- In South Africa men are proud of their Judges, because they believe they are incorruptible. [...] In a land of fear this incorruptibility is like [...] (p. 137).

Inversion:
- And so immersed was he in the watching that he was astonished when Msimangu suddenly burst out. (p. 47).
- Nor could he expect her to talk with him about the deep things that were here in Johannesburg. (p. 55).

Passivization:
- The work was done by old men and women, [...] (p. 113).
- The first accused states that the plan was put forward by the third accused Johannes Pafuri, [...] (p. 168).

Left branching:
- While they were driving to the Police Laboratories, John Harrison told Jarvis all he knew about the crime, [...] (p. 119).
- When the Judge enters you will stand, [...] When the Judge leaves you will stand [...] (p. 136).

We also offer some examples of postposition processes:

Extraposition:
- It is true that the Church speaks with a fine voice, [...] (p.34).
- It was one of her last wishes that a new church should be built at Ndotsheni, [...] (p.223).

Existing sentences:
- There are times, no doubt, when God seems no more to be about the world. (p. 67).
- And they shook hands, and there was some life now in the hand of the boy. (p. 109).

Ah, But Your Land Is Beautiful (1983)

Topicalization:
- In this mad and cruel country they are sensible and full of care for others. (p. 102).
- This you have not done and we therefore conclude that you have not resigned. (p. 107).

Inversion:
- But today it brings him no pleasure, nor does it appear to bring pleasure to his friend Jay Perumal. (p. 97).
- His progress was a series of banned meetings, and no sooner had he obeyed the order to move on from one than he was in the middle of another. (p. 113).
Passivization:
- The new streets are laid out and paved, and thousands of houses are built for the white workers of Johannesburg. (p. 115).
- ... usually schoolrooms in those few schools that are not yet controlled by Dr Hendrik and his Department of Bantu Education, or church buildings. (p. 185).

Left-branching:
- When you are in doubt, keep these words before you. (p. 92).
- As soon as the sons of the deceased became aware of this, they went to the vestry to remonstrate with the dominee, [...] (p. 168).

Some examples of postponement structures of this novel are the following:

Extraposition:
- For above the doors it was clearly stated that the library was for Whites Only – Blankes Alleen. (p. 13).
- It is his hope, and the hope of all the landowners, that the seed sown by NALA will also lead to a good harvest. (p. 90).

Existential sentences:
- There is a kind of truce between police and people, [...] (p.126).
- There is no offence greater than to sin against the purity of the nation. (p. 196).

We have to underline that through the syntactically marked structures we have referred to in the previous sections, the author highlights a determined social situation: inequality between whites and blacks, racial segregation, poverty and the humiliations that the black population was forced to put up with in the apartheid era.

In the same way, the author’s intention is to emphasize specific feelings such as sadness, fear or love, and to touch the readers so that they become aware of how terrible the apartheid era was for the South African population. The author intends the audience to suffer in the same way as the main characters of the novel and, in so doing, the individual readers commit themselves and possibly contribute to the improvement of the social situation.

In all the structures of thematization and postponement, the fact of finding a word order different to the usual one adds a determined communicative purpose to the message. We can state that we are dealing with two novels of social protest, since with them the author tries to expose certain facts that have been hidden until that moment.

Until the publication of the novel Cry, The Beloved Country, South Africa was known only as the place where the Anglo Boer War took place, and for its great diamond production. Cry, The Beloved Country surprised the critics and the readers in general because it showed an image that until that moment had been hidden. Many people were unaware of its existence, and the images of exploitation, decline, brutality, ignorance, hatred, fear, oppression, and so on, were extremely shocking.
Thanks to the publication of this novel and *Ah, But Your Land Is Beautiful*, the true socio-political situation that surrounded South Africa became known, and has been known since then.

We can ask ourselves why the author uses the novel to underline certain aspects of society. After having read the two novels, and having verified the abundance of marked syntactical structures as we have underlined in this section, and having analysed cleft sentences and reversed pseudo-clefts in detail, we feel we can state that Alan Paton uses the novel because he considers this the most effective way to report certain facts.

Writing these novels based on real facts, and suffused with thematization and postponement structures, is the way chosen by the author to express his commitment with South Africa, its people, its history and its future. In this way he tries to contribute to the reader’s commitment so that we become aware of certain historical facts that had been hidden for a long time. After raising the awareness of the reader, Alan Paton also invites him/her to commit himself/herself, to denounce the unjust social situation he presents in both novels so that this denouncement contributes to the necessary socio-political change for human beings to live with the dignity we all deserve.
FOOTNOTES

1. Sch. stands for School.

2. In this section we will just offer this definition of transitivity since we will refer to it again when we talk about the different functions of language.

3. We will also refer to word order in more detail in section 1.3 of this introduction.

4. “Social context” understood in the sense used by Bernstein, as it is explained by Halliday (1978: 26-31)

5. Halliday et al. (1964: 90-94) refer to these three concepts as “field of discourse”, “style of discourse” and “mode of discourse”.

6. Reference taken from Quereda (1992: 41)

7. This reference belongs to the article “Linguistic analysis as a study of meaning” written in 1952 and published in Firth (1968).


9. This reference belongs to the article “The technique of semantics” written in 1935 and published in Firth (1957).

10. Subj. stands for subject.

11. Apart from Hockett, there are other grammarians using the terms “Topic”-“Comment” but this terminology implies different connotations. “Topic” normally makes reference to a particular type of theme and tends to be used to cover the concepts theme and known information.

12. Dorgeloh (1997: 53) refers to this structure as “preposing” and Quirk et al. (1985: ch. 18) as “fronting”.

13. This terminology, “Subject-verb inversion” is used by Quirk et al. (1985: ch. 18). Dorgeloh (1997) calls it “full inversion”.

14. Quirk et al. (1985: ch. 18) refer to this type of inversion as “Subject-operator inversion”.

15. It is well know that the name of this structure in English is “Cleft sentence”. Halliday & Matthiessen (2004: 95) refer to this structure as “Predicated Theme”.


17. These examples belong to Huddleston (1984: 459).

18. Halliday (1970), (1994) and Halliday & Matthiessen (2004) use this term to refer to the most important point (“climax”) of new information inside the unit of information.

19. This term is suggested by Huddleston (1984: 459). He refers to the constituent which is the complement of be. The term “highlighted element” is neutral from the semantic, syntactical, textual and logical point of view (Collins, 1991: 217).

20. This example belongs to Huddleston (1984: 460).

21. Halliday & Matthiessen (2004: 69) refer to this structure as “thematic equative”.

22. Italics appear in the original text.
23. The syntactic functions and the examples we include in the following three paragraphs belong to Collins (1991: 62-63), except the “zero” function that, in our view, is an example of extraposition: *It could well be it’s time to adjust it.*

24. This example has been taken from Collins (1991: 153).

25. Most of the historical data we find in this section and in the following have been taken from the notebook *South Africa. History.* Edited and published by the Embassy of South Africa in Chile. ISBN 0-7970-3145-6

26. In one paragraph we can find more than one example.

27. Everything we will comment on is illustrated with examples from our corpus, followed by a number in brackets that corresponds to the number that the example has in the appendix at the end of this book, in which we find all the examples in their context. When the examples are preceded by a hyphen, it underlines that the examples belong to dialogues.

28. In our opinion, a cleft sentence is a grammatical metaphor, no matter if we apply analysis (a) or (b).