

CHAPTER II

LITERATURE REVIEW

A. Review of Related Literature

1. Systemic Functional Linguistics

Systemic Functional Linguistics (SFL) is primarily developed by Michael Halliday. It examines language from a functional-semantic approach (Eggins, 2004; Halliday & Matthiessen, 2014). The primary aim of this theory is to understand the nature of texts through the analysis of texts in their cultural and social context. There four main theoretical claims of SFL are (1) language is functional, (2) its function is to make meanings (semantic), (3) these meanings are influenced by social and cultural contexts, and (4) the process of using language is semiotic (Eggins, 2004: 3).

In this functional-semantic theory, language is believed to carry three kinds of simultaneous meanings: *ideational*, *interpersonal*, and *textual*. *Ideational* meaning refers to the 'real world' and how people represent experience in language. *Interpersonal* meaning expresses the writer's or speaker's relationships with others and people's attitudes toward each other. Meanwhile, *textual* meaning refers to the organization of a written or spoken texts (Eggins, 2004: 11). These three strands of meaning are all expressed simultaneously in units of language, such as clauses, sentences, texts, and paragraphs.

In SFL, the context of a linguistic event is examined in order to understand the different kinds of meanings and answers functional questions of language. Texts are seen as being connected at two levels: register and genre. The register of language is determined by three factors: *field* (the topic of focus of an activity), *tenor* (the relationship between participants), and *mode* (the channel of communication, whether spoken or written). Genre, also central to understanding context, refers to the staged and structured way people in a culture use language to achieve a particular goal (Eggins, 2004: 9-10).

SFL is distinctive because it has developed both a theory about language as a social process and a methodology to analyse language patterns (Eggins, 2004: 21). There are three main analytical tools to identify parts of a lexico-grammar in which meaning is expressed (Eggins, 2004: 110). First, the field of a text, which carries ideational meaning, can be analysed through transitivity patterns. Second, the tenor of a text, which expresses interpersonal meanings, can be identified through mood analysis. Third, the mode of a text, typically associated with textual meanings, is analysed through Theme patterns. These analytical tools or grammatical resources provide a systemic way to identify each type of meaning and register, which ultimately helps people gain better understanding of language. These analytical tools have been applied to a range of fields such as child language development, media discourse, and language educations (Eggins, 2004: 2)

2. Textual Meaning: Theme and Rheme

The focus of this research is only on analysing textual meaning of language. Relevant to its function in organizing the language, Eggins (2004) explains that textual meaning is important as it facilitates in organizing the clauses of the text in such a way that is effective and appropriate to the context, and at the same time, succeeds in achieving the intended purpose. As Halliday & Matthiessen (2004: 30) state, textual metafunction is the enabling function in which language is organized as message in particular structure based on the choices of meaning.

At the textual dimension, clause is considered to be the source of meaning which is used to organize information or messages. Wiratno (2018: 54-56) explains that when a communication happens between two people, they share information in form of clauses. The information distributed are organized and structured according to what is more important. The most important information is commonly placed first at the initial position while the remainder is followed. These initial and following elements are called Theme and Rheme.

Theme and Rheme are two important concepts in the discussion of language textual meaning. As language is structured based on the information distribution from speaker or writer, Theme-Rheme become the units of analysis which show the structure of how messages are distributed, organized, and developed and the flow of information. To avoid ambiguity, Bloor & Bloor (2004: 64) says that Theme in this textual meaning is not similar to the Theme of what we are common about. In this discussion, Theme is the linguistic unit

while Theme that refers to topic of speaking or writing is not a linguistic unit. It is the idea or what the speaker or writer are going to discuss.

Halliday & Matthiessen (2004: 64) defines Theme as “the element which serves as the point of departure of the message; it is that which locates and orients the clause within its context. The remainder ... is called Rheme”. Furthermore, Bloor and Bloor (2004: 71) explain Theme as “the idea represented by the constituent at the starting point of the clause”. A clause is a carrier of the message, the Rheme is the development of Theme or “the rest of the message”.

In line with the statement of Halliday and Bloor & Bloor above, Eggins (2004: 299) adds that Theme is the starting point of the message that is what the clause is going to be about. Typically, it contains familiar information or information which has already been mentioned somewhere in the text or is familiar in the context. Its identification is based on order where it usually comes first in the clause. While, Rheme is the part of the clause in which the Theme is developed. It typically contains unfamiliar or ‘new’ information. Its identification is simple: everything that is not the Theme is Rheme. In addition, Wiratno (2018: 54-55) explains that the constituent of Theme-Rheme in the clause is the system of a clause as a message. What is put as a Theme then is developed by Rheme and its repetition on the following clauses creates ‘waves’ of information that then make the thematic progression.

In order to simply understand the concept of Theme and Rheme in clause, Halliday & Matthiessen (2004: 66) gives examples as follow:

<i>My aunt</i>	<i>has been given that teapot by the duke</i>
<i>The duke</i>	<i>has given my aunt that teapot</i>
Theme	Rheme

In these examples, it can be seen that the messages conveyed by these two clauses are typically similar. There is a teapot which has been given by the duke to my aunt. However, the starting point of the messages of each clause is different. Theme of the first clause is *my aunt*, while Theme of the second one is *the duke*. As both of these clause has different Themes, the orient to the reader is also different. In the first clause, the writer or speaker might want to focus more on the subject *my aunt*. Meanwhile, in the second clause, the speaker or writer wants to focus more on *the duke*. It will absolutely influence information which follow these two clauses that will be developed by the speaker or writer because the starting points of these clauses are different.

Furthermore, Saragih (2007: 5) explains that placing an important element as Theme absolutely determines the development of the information in the following clauses and even the whole text. He states that if a Theme has been chosen, the possible occurrence of other different Theme is limited. It means that a Theme choice has significant influence on the possibility of occurrence of the related Theme.

3. Types of Theme

It has been stated in the previous discussion that Theme is the clause initial constituents serving as a point of departure of the message. In English, it

is placed at the beginning of the clause. In the examples provided previously, it is relatively easy to identify the Theme of those clause as they belong to simple declarative clause which have simple Theme. However, it obviously raises some questions particularly about what kind of constituents that should be counted as Theme and how many of them belong to the Theme and Rheme in the analysis of Theme of many different clause types which are long and complex.

According to Halliday and Matthiessen (2004) there are three types of Theme: Topical Theme, Interpersonal Theme and Textual Theme. These Theme types reflect the three language meanings: ideational/experiential, interpersonal, and textual. The following are brief explanation about these Themes including the criteria determining the Theme and Rheme boundary.

a. Topical Theme

The first type of Theme is topical Theme. It relates to the ideational meaning of language which represents what the clause is about or the topic of the clause (Bloor & Bloor, 2004: 79-81). Its identification is slightly simple. Any clause initial constituent to which a Transitivity function can be assigned is categorised into topical Theme (Egins, 2004: 301). This constituent includes participants, process and circumstance (Halliday & Matthiessen, 2004: 73; Butt, et al., 2001: 136; Gerot & Wignell, 1995: 104). The main principle in identifying thematic structure of a clause is that a clause contains one and only topical Theme either participants, process, or circumstance.

For instance, in *I have given blood 36 times*, the subject *I* is the actor of the process *have given*. It functions as topical Theme as it serves as the participant of the action of giving blood. Besides, circumstance occurring in initial element of the clause is also considered as topical Theme. In *In most infants there are frequent episodes of crying with no apparent cause*, *in most infants* is a circumstance of location. Because it is placed in the initial position, it becomes topical Theme and *there are* is not considered anymore as a topical Theme. In term of process, verb *read* in imperative clause *Read that book!* is topical Theme as it functions as process.

Moreover, Wiratno (2018: 56) explains that in identifying topical Theme, it is important to identify the actor or participant and process of a clause first. Once topical Theme has been identified, the rest constituents are identified as Rheme. The structure of a common declarative clause is *actor + process + circumstance*. An actor is from nominal group, process is from verbal group and circumstance is from adjective and adverbial groups. Then, in various clauses the finite aspect should be considered. Finite is the grammatical function used to state polarity, interrogatives, and tenses.

In term of subject or participant as unmarked topical Theme, Martin et al. (1997: 31-35) explained in details some constituents which are included into unmarked topical Theme in declarative clauses. They are pronoun (i.e. "*They*") or noun phrase (i.e. "*The big, Bad wolf*") as the

subject, grammatical item “it” (i.e. “It is hot”), existential item “there” (i.e. “There is always a long queue”), nominal group which extends beyond the main noun (i.e. “The teacher who understands him best, was Marianne Fawle”), group or phrase complexes (i.e. “Nelson Mandela, the newly elected President of South Africa, was invited”), embedded WH- clause (i.e. “What he said is nonsense”), embedded non-finite clause (i.e. “Doing twenty sits-up a day will improve your tummy muscle”) and embedded “that” clause (i.e. “That the food might not be fresh did not occur to them”).

Moreover, Halliday and Mathiesen (2004: 73-74) explain that there are two types of topical Theme. They are Unmarked topical and marked topical. Unmarked topical Theme in a clause is realised by subject, while marked topical Theme is realised by elements other than subject. It includes circumstances (i.e. In the library, those students discussed) and adverbial groups (i.e. Sometimes, we visit Bali during holiday season) which are placed in initial position, and predicator (i.e. Follow all instruction for your safety) which is found in imperative clause.

b. Interpersonal Theme

The second type of Theme is interpersonal Theme. It relates to the interpersonal meaning of language. Eggins (2004: 32-33) explains that when a constituent to which a Mood label, not a Transitivity label, occurs at the beginning of the clause, it is called interpersonal Theme. It is usually placed before topical Theme. The constituents of interpersonal Theme

include Vocative, Modal Comment Adjuncts, Finite Verbal Operator and mental clause which express speaker or writer’s opinion or belief. Vocative is any item used to address (Halliday & Matthiessen (2004: 81; Bloor & Bloor, 2004: 78). It includes personal name (i.e. *John, Abraham*), familiar address (i.e. *Mother, Father, Boy*), or a term of affection or insult (i.e. *Darling, Honey, Baby*).

Furthermore, modal comment adjunct is the expression of speaker or writer’s judgment on or attitude to the content of the message. The use of interpersonal Theme such as *honestly* or *possibly* reflects the commitment of a speaker or a writer to the truth or correctness. Halliday & Matthiessen (2004: 82) provide complete categories of modal comment adjuncts that can be used in constructing messages in a clause as follows:

Table 1. Modal Comment Adjuncts category

Category	Type	Items
I	probability	<i>probably, possibly, certainly, perhaps, maybe</i>
	usuality	<i>usually, sometimes, always, (n)ever, often, seldom</i>
	typicality	<i>occasionally, generally, regularly, for the most part</i>
	obviousness	<i>of course, surely, obviously, clearly</i>
II	opinion	<i>in my opinion, personally, to my mind</i>
	admission	<i>frankly, to be honest, to tell you the truth</i>
	persuasion	<i>honestly, really, believe me, seriously</i>
	entreaty	<i>please, kindly</i>
	presumption	<i>evidently, apparently, no doubt, presumably</i>
	desirability	<i>(un)fortunately, to my delight/distress, regrettably, hopefully</i>
	reservation	<i>at first, tentatively, provisionally, looking back on it</i>
validation	<i>broadly speaking, in general, on the whole, strictly speaking, in principle</i>	

	evaluation	<i>(un)wisely, understandably, mistakenly, foolishly</i>
	prediction	<i>to my surprise, surprisingly, as expected, by chance</i>

Other constituent that belongs to interpersonal Theme is finite verbal operator. They are a small set of finite auxiliary verbs construing primary tense of modality. They are unmarked Theme of yes/no interrogative. The following is the constituents included into finite verbal operator as stated by Halliday & Matthiessen (2004: 116):

Table 2. Finite Verbal Operator

Temporal Operator:			
	Past	Present	Future
Positive	<i>did, was, had, used to</i>	<i>does, is, have</i>	<i>will, shall, would, should</i>
Negative	<i>did not, was not, had not, did not + used to</i>	<i>does not, is not, has not,</i>	<i>will not, shall not, would not, should not</i>
Modal Operators:			
	Low	Median	High
Positive	<i>can may, could, might</i>	<i>will, would, should, is/was to</i>	<i>must, ought to, need, has/had to</i>
Negative	<i>need not, does not/did not + need to, have to</i>	<i>Will not, would not, should not, (is not/was not to)</i>	<i>Must not, ought not to, cannot, could not, (may not, might not, has not, had not to)</i>

The use of interpersonal Theme in Finite/interrogative structure can be seen in “Do you give me blood?” and “Can you take my bag for me?”. Finite *do* and *can* and subject *you* function as Theme in which *do* and *can* function as interpersonal Theme and *you* functions as topical Theme. The other constituents include all modal, auxiliary and to be, in traditional

grammar. In Mood Adjuncts, the constituents of interpersonal Theme include the element such as *I think*, *may be* and *just* such as in “*I think they take a pint or whatever it is.*”, “*Maybe Stephen could help.*”, and “*Just give me a whistle.*”.

The last constituent which constitutes interpersonal Theme is mental clause. Martin, et.al. (1997: 25) explain that first and second mental clause which express the speakers’ opinion can be categorised into interpersonal Theme. For example, in *I think there would probably be some of them that you will never see*, the clause *I think* maintains interpersonal meaning which Halliday regards as interpersonal metaphors of modality.

c. Textual Theme

The third type is textual Theme. It includes any category of textual elements. These are elements which do not express any interpersonal or experiential meaning, but which are doing important cohesive work in relating the clause to its context (Eggins, 2004: 305). There are three categories of constituent that are included into textual Theme. They are continuative, structural conjunction and conjunctive adjuncts (Halliday and Matthiessen, 2004). Continuative is a small set of words that signal a move in the discourse. Some of the common forms are *yes*, *oh*, *well*, *yea* and *no*, as can be seen in ‘*oh they give you a cup of tea*’.

Furthermore, Halliday and Matthiessen (2004: 81) explains that conjunction is a word or group of word that either links (paratactic) or binds

(hypotactic) the clause in which it occurs structurally to another clause. The most common forms are *and, or, nor, either, neither, but, yet, so, then*, for (paratactic) and *when, while, before, after, until, because, etc.* (hypotactic). Meanwhile, conjunctive adjuncts are adverbial groups or prepositional phrases which relate the clause to the preceding text. They are roughly similar to conjunctions, but its primary function is to link one clause to another preceding clause. Some of the examples are *first, second, then, furthermore, in addition*, etc. Further details of conjunctive adjunct categories can be seen in Appendix 1.

d. Simple and Multiple Theme

As stated previously, topical Theme (marked or unmarked) must exist in every single clause. Meanwhile interpersonal and textual Theme is optional. Speaker or writer may use these two Themes to modify the topical Theme or they may not. According to Bloor & Bloor, 2004: 77-78), a clause which has only one Theme, absolutely topical Theme, is called as simple Theme. This structure is usually found in simple declarative or imperative cause. On the other side, a clause that has more than one Theme is said to have multiple Theme structure. It is commonly found in conversation or longer complex sentences.

In conversation, for instance, the use of expressions *well*, or *anyway* indicating the speaker is going to continue an idea or refute the argument sometimes happens. In writing, a writer may begin a clause with an adjunct

that comments on the substance of the following clause. By using a word like *honestly, really, probably, or presumably*, a writer can commit himself to the truth of correctness or the use of word like *happily, unfortunately, tragically, or clearly* can help the writer to display attitude to something or evaluate the situation. These words are known as modal adjuncts or comment adjuncts. They are commonly used before topical Theme and are analysed as interpersonal Theme. The following is the example of multiple Theme: “*Well, children, the story is about to begin*” Well (textual Theme), children (interpersonal Theme), the story (topical Theme), *is about to continue* (Rheme). Finally, the structure of Themes in clause can be summarised into the following system.

Thompson (2014: 164) further explains that the common ordering of elements in multiple Theme is *textual+interpersonal+topical* (i.e. *Well, certainly, sanity is a precarious state.*). However, when a conjunctive and modal adjunct appear together in Theme, the modal adjuncts normally precedes the conjunctive one to be *interpersonal+textual+topical* (i.e. *Unfortunately, however, the “Un-artist” proliferated within the art institutions as well.*). Besides, the ordering of *textual+topical* (i.e. *After that, we would like to go.*) and *interpersonal+topical* (i.e. *Honestly, I would like to do that.*) are also common in everyday communication. To understand clearly about the Theme and its constituents and ordering, the following are the Theme system as provided by Thompson (2014: 170)

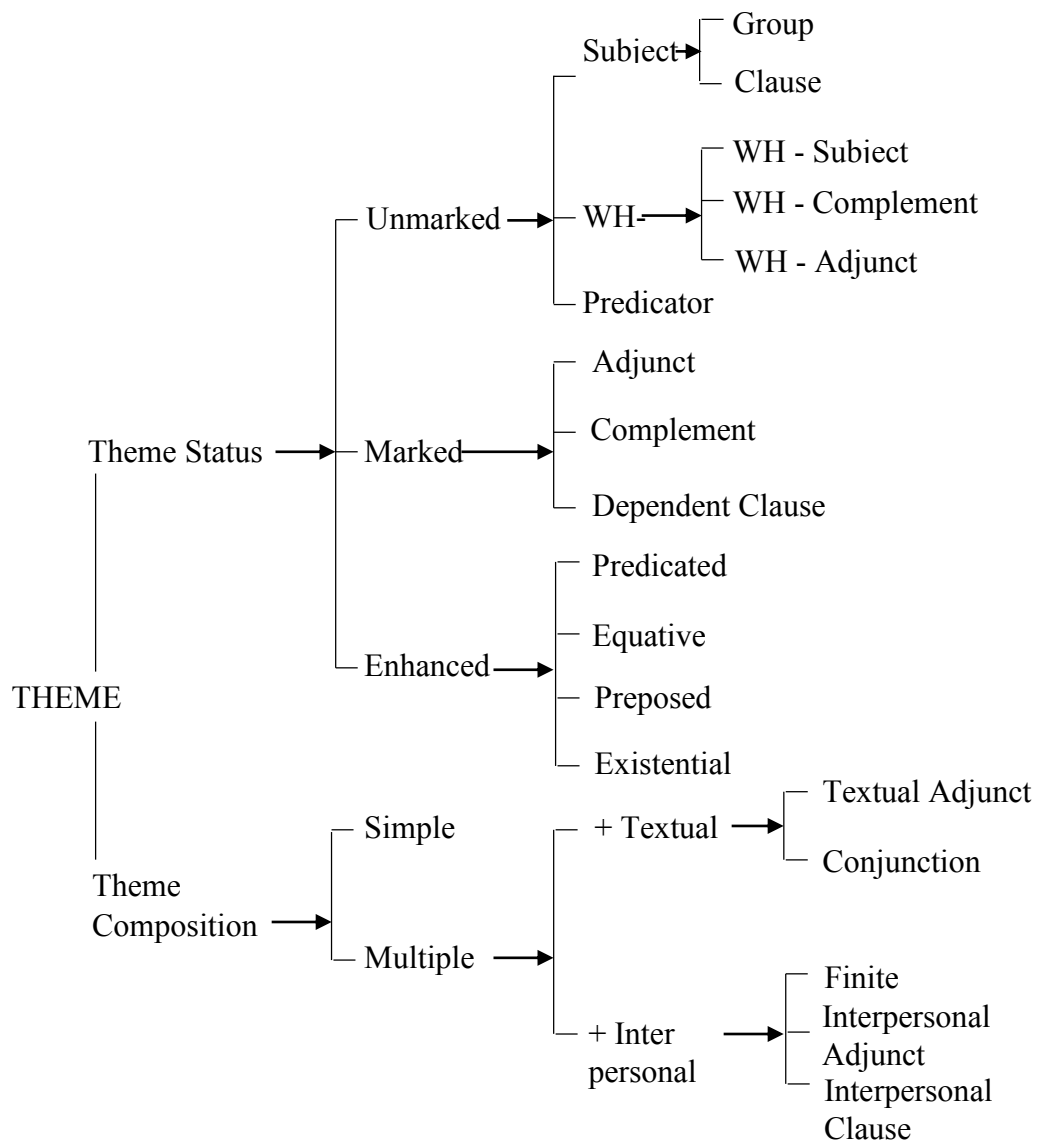


Figure 1. Theme System

4. Themes in Different Clauses

Some examples provided in the previous discussion show some types of Themes mostly in declarative clauses in which it is quite easy to identify. As there are some other types of clause related to mood classes, analysing Theme would be rather challenging since each type of clause has its own specific

constituents representing Theme elements. The following are some guidelines to analysing Theme in different mood classes and Theme in special thematic structure.

a. Theme in Declarative Clause

Theme in declarative clause is mostly straightforward to identify. Mostly, Theme and subject are the same constituent which means they are conflated. Normally, subject is the common Theme in declarative clause (i.e. *You have never seen it before*), and the choice of subject as a Theme is called unmarked Theme choice (Thompson, 2014: 148-150). Additionally, subject in this clause may be extensive including nominal group (i.e. *This large sixth form college is one of only two offering boarding accommodation*) and even nominal group complex (i.e. *The languages that the Eskimo people speak around the top of the world, in places as far apart as Siberia, Alaska, Canada, and Greenland differ quite a lot in details of vocabulary*). Furthermore, the other common constituents that are often chosen as Theme in declarative clause is Adjunct (i.e. *Last night, a man was helping police inquires*) and complement (i.e. *All the rest we will do all for you*).

b. Theme in non-Declarative clause

There are two types of clause that are not categorised into declarative clause. The first one is interrogative clause. Halliday and Matthiessen (2004: 75) explains interrogative clause as a clause which functions to ask question or to find some missing information. Generally, there are two types

of question: yes/no interrogative and WH-interrogative. In yes/no interrogative, the speaker or writer want the missing information of polarity, whether it is yes or no answer. The element functioning as Theme are the element that embodies the expression of polarity namely finite verbal operator which is put before subject and the subjects of the clause (i.e. *Do you need more paper?*).

Besides, in the WH-interrogative clause the speaker or writer wants know the identity of some elements in the content. The elements functioning as Theme are the WH-word (i.e. *what, how, when, where*) or WH-group (i.e. *what time, what school, which part, etc.*) and the subject of the clause (i.e. *what do you want to know?* and *which food do you prefer?*). It is important to note that if an adjunct occurs as the initial element of the clause followed by finite verbal operator or WH-words/WH-groups (i.e. *After party, where did you go?*), it is identified as the Theme of the clause.

The second clause type of non-declarative clause is imperative clause. Thompson (2014: 152) states that, in its communicative purpose, imperative clause functions “to get the other person to carry out the action, and the natural starting point is therefore the predicator, which express the action”. In this case, whether in negative or emphatic, the predicator should include the finite verbal operator *do* or *do not*. In its Theme identification, Halliday and Matthiessen (2004: 76) explain that imperative clause is the only type of clause in which the predicator (the verb) is regularly found as Theme. The rest of the clause other than the verb and finite *do* or *do not* are

the Rheme. Additionally, there is a type of imperative which involve both the addressee and the speaker using let's (i.e. *Let's go for a walk*). The Theme of this type imperative is limited to let's. In a case, when other constituents such as adjunct or other circumstance occur before the predicator (i.e. *On arrival in Liverpool, take a taxi to the university*), those constituents are identified as the Theme of the clause. The thematic pattern of this clause is marked Theme.

c. Thematic Equative

There is a special thematic structure in English clause which is called thematic equative. This term is used to refer to the equation of Theme and Rheme/Theme = Rheme, with the '=' expressed by the predicator 'be' (Thompson, 2014: 153-154). Clearly, the Theme in thematic equative are construed by WH-clause (i.e. *What I am going to do now is reading a book*) which functions as the subject of the clause and technically it is unmarked Theme. It is important to note that the Theme of in thematic equative clause is always WH-clause functioning as subject.

d. Predicated Theme

The Theme in thematic equative clause discussed previously is a single element formed by WH-clause which functions as the subject of the clause. Following this type, there is another type of clause which allows speaker or writer to pick up a single element as a Theme which is constituted by grammatical *It + to be* followed by either subject (i.e. *It is we who have not learned how to use it*), complement (i.e. *It is the second of these points*

that I shall be concentrating on in this week), or adjunct (i.e. *It was until 1986 that we finally came back to work in the UK*) (Thompson, 2014: 155-156).

e. Thematized Comment

In particular clause, speaker or writer tend to start their message with their own comment on the value or validity of what they are going to say about. The structure of this clause obviously aims to express explicit objective modality or appraisal (Thompson, 2014: 156-157). Therefore, the common starting point that becomes the Theme of the clause is speaker or writer's own comment which is constituted by *It + to be + adjective* (i.e. *it is true that we will get more than what we give*).

f. Interpolation in Theme

Interpolation refers to the additional or extra detail information to a subject (Thompson, 2014). In traditional grammar it is called appositive if the extra details is from word or word group, and adjective clause if the extra details is from clause group. The Theme identification of this type of clause include both the subject of the clause and its extra details (i.e. *The speaker of the conference, who is the principal of the best Senior High School in Yogyakarta, have begun his speech* and *Karr, 40, is a testimony to survival*).

g. Preposed Attributives

Another common thematic structure in written discourse is preposed attributive. It is a clause structure that is similar to interpolation but the

additional information or extra detail is placed in the initial position of the clause. This detail is structurally independent and commonly is constituted by nominal groups. The Theme of this type of clause includes both the extra detail positioned before the subject and the subject of the clause itself (i.e. *One of the most imposing buildings in Liverpool, St George's Hall was designed by Lonsdale Elmes and Standing in the extensive gardens, the house has been carefully maintained to a high standard*) (Thompson, 2014: 158).

h. Theme in Clause Complex

Most of the Theme analysis in the previous discussion focuses more on simple clause where there is only one independent clause. The Theme analysis will be rather challenging in clause complexes in which there are more than one clause including independent and dependent clause. Thompson (2014: 159-161) gives a note to this analysis that when a dependent clause precedes the independent clause on which it depends (i.e. *As the universe expanded, the temperature of the radiation decreased*), then the dependent clause is taken as the Theme.

This Theme analysis in different clauses indicates that different structures of different clauses determine different constituents that are taken as Theme and Rheme. However, Halliday & Matthiessen (2004) and Thompson (2014: 80) stated that the most important point to note is that the Theme identification must include the first experiential element of the clause.

5. Thematic Progression

The study of Theme over the years have continuously assessed the function of Theme that goes beyond the clausal structure which have significant contribution to the global articulation of the text. In paragraph level, Theme and Rheme in a clause are influenced and derived from Theme and Rheme in the previous texts. Simply, it means that what is selected as a Theme in particular clause can be from Theme or Rheme in the previous clause. This structure is called thematic progression. The work on thematic progression was firstly done by Danes (1974). He studied the chain of thematic structure intra-clauses which forms unique pattern called thematic progression, then presented its importance in building coherence and cohesion.

In general, there are four patterns of thematic progression adopting Bloor & Bloor (2004: 88-93) thematic progression patterns. They are the Constant Theme pattern, the Linear Theme pattern, the Split Theme pattern, and Derived Themes). Explanation of these type of thematic progression is as follows:

a. The Constant Theme pattern

The constant Theme pattern is common in short passages of biographical information and sometimes in narratives which focus on behaviour of one person. It is also frequently found in textbooks and description of factual information focusing on a particular thing or concept (Bloor & Bloor, 2004: 88). In this pattern, the thematic progression is made through reiterating Theme particular Theme. Theme of the first clause is

selected as Theme of the following clauses (Bloor & Bloor, 2004: 88). Another term referring to this pattern is Theme Reiteration. The pattern of this progression pattern is as follows:

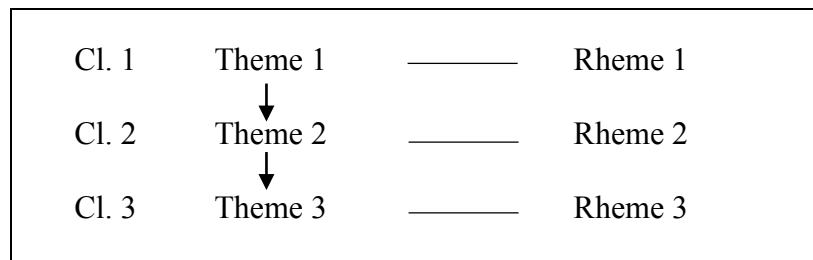


Figure 2. The Constant Theme pattern

Example:

Cl. 1	<u>Most students today already</u>	have plan ...
	↓	
Cl. 2	<u>They</u>	know ...
	↓	
Cl. 3	<u>They</u>	are going to doctors

This example illustrates the constant Theme pattern in which the Theme of clause 1 *Most of students already* is reiterated as Theme in clause 2 with personal pronoun *They*. Then, the same Theme is then also reiterated in clause 3 with the personal pronoun *They*. By using this pattern, the writer or speaker may give special attention to particular subject or participant. Therefore, this thematic progression pattern is commonly found in descriptive or narrative texts (Bloor & Bloor, 2004: 88).

b. The Linear Theme pattern

The second type of thematic progression is the linear Theme pattern or what Eggins (2004: 324) calls as zigzag pattern. In this pattern, the element which is introduced in the Rheme of the first clause gets promoted to be the Theme of the second clause (Bloor & Bloor, 2004: 89). In this pattern the writer or speaker develops what she or he introduces in Rheme in the following clause. The pattern of this thematic progression is as follow:

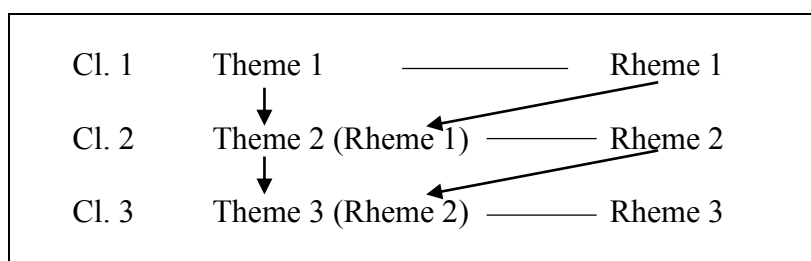


Figure 3. The Linear Theme pattern

Example:

Cl. 1	The stomach	produces <u>gastric juice</u> ,
Cl. 2	<u>which (gastric juice)</u>	contains <u>dilute hydrochloric acid</u> .
Cl. 3	<u>The acid</u>	kills most of bacteria in the food.

This example illustrates the linear Theme pattern or zigzag pattern in which the Rheme of clause 1 *gastric juice* becomes the Theme of clause 2 in the form of the relative pronoun *which*. Then, the Rheme of clause 2 *dilute hydrochloric acid* becomes the Theme of clause 3 *The acid*. This pattern is absolutely different with the constant Theme pattern in which the writer or speaker give more focus on the subject or participant. In this

pattern, the speaker and writer develops what she or he introduces in the Rheme which allows his/her to elaborate more ideas. This pattern is commonly found in argumentative or expository texts.

c. The Split Rheme pattern

The third common type of thematic progression is the split Theme pattern. This pattern occurs when the Rheme of a clause has two components, each of which is taken in turn as the Theme of a subsequent clause (Bloor & Bloor, 2004: 89). Another term to refer to this pattern is the Multiple-Rheme pattern (Eggins, 2004: 85). The pattern is as follows:

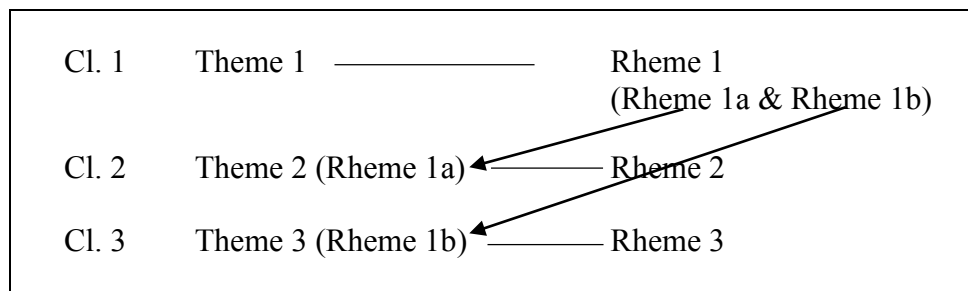
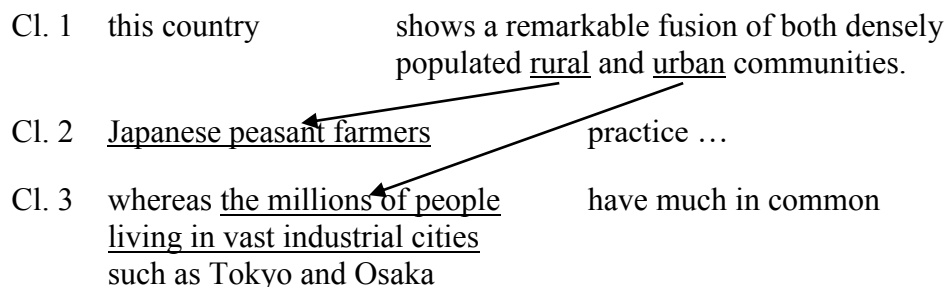


Figure 4. The Split Rheme pattern

Example:



This example illustrates the split Rheme pattern in which there are two main points contained in Rheme of clause 1 *rural* and *urban*

communities. Those points are selected as Theme in clause 2 *Japanese peasant farmers* and clause 3 *the millions of people living in vast industrial cities such as Tokyo and Osaka*.

d. Derived Themes

The last type of thematic progression is Derived Themes. It commonly occurs in longer texts. Typically, the topic introduced by the writer in the first clause is then discussed in the following clauses, taking the Theme of the first clause as the Themes of each clause (Bloor & Bloor, 2004: 91). In derived Themes pattern, there is no concrete grammatical form relationship of Themes derived. The only one connection is their semantic relationship. The pattern is as follow:

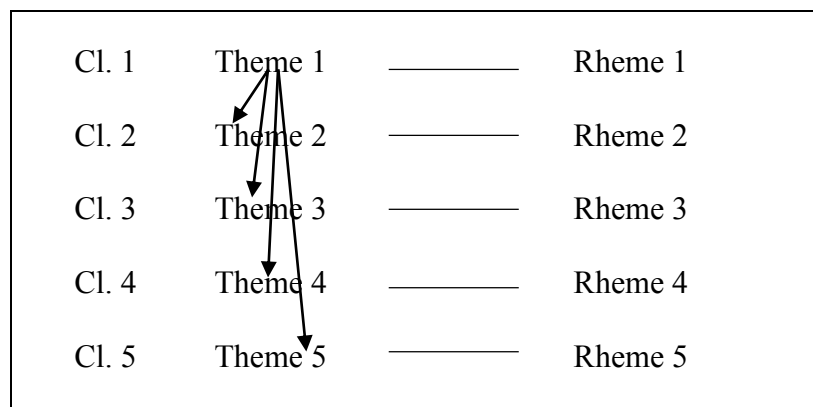
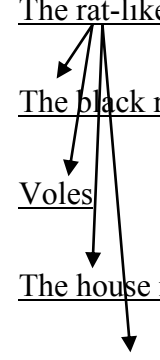


Figure 5. Derived Theme pattern

Example:

Cl. 1	<u>The rat-like rodents</u>	include ...
Cl. 2	<u>The black rat</u>	is found ...
Cl. 3	<u>Voles</u>	are mouse-like rodents ...
Cl. 4	<u>The house mouse</u>	often lives in ...
Cl. 5	<u>The field mouse,</u> On the other hand,	very rarely comes ...



This example illustrates derived Theme pattern. In this pattern, the Theme of clause 1 *The rat-like rodents* is the central topic that is developed in the subsequent clauses. It is selected as Theme of clause 2 *The black rat*, clause 3 *Voles*, clause 4 *The house mouse*, and clause 5 *The field mouse*. These Themes are derived from the Theme of clause 1. This pattern is different with the constant Theme pattern. In the constant Theme, the Theme is reiterated while in derived Themes, the Theme is derived meaning that there is no grammatical relation. It correlates only in semantic relation.

6. Academic Writing Genres

Writing in college or university is different than other kinds of writing. This writing is called academic writing as its purpose is to facilitate both students and lecturers to show their academic voice. Gillet, Hammond and Martala (2009: 3) explain that academic writing is used to show an understanding and knowledge of theory, demonstrate awareness of what has

been learned, provide viewpoints or ideas and synthesize other works across disciplines. In addition, Bailey (2011: 3) state that the purpose of academic writing is to report on research that has been conducted, answer question in examination, discuss subject of common interest, and synthesize other works. It means that academic writing is common for students in their daily academic activities.

Furthermore, there are different types of academic writing which are commonly called as genres. Common examples are essays, reports, case studies and projects. Gillet, Hammond and Martala (2009: 5) state that there are two most common types of academic writing. They are essay and report. Essay is the most common one in students' academic life. It is used to discuss and explore something in depth. Mostly, students are assigned to write essay as assignments or in examinations. Due to its common form, Andrew (2003) as cited in Gillet, Hammond and Martala (2009: 5) call it as "the default genre".

Essay is a short form of academic writing. It mainly has one single topic or main idea and must have at least three paragraph (Zemach & Rumisek, 2011: 56). Gillet, Hammond and Martala (2009: 56) explains that an essay normally has three structure. They are introduction, development and conclusion, and sometimes followed by references. Introduction contains general statement and organizational statement. Development contains one or more paragraph developed from topic of the introductory paragraph. Meanwhile, conclusion recalls issues in introduction, draws together main points and states final comment.

Furthermore, essay is commonly written in examination. This essay is called as opinion essay Heinkel (2004: 11) explains that this essay is used to argue opinions by providing some arguments and examples. The main features are statement of belief and reasons. In term of examination, some common questions which require students to write such kind of this essay is begun with imperative words such as *discuss* and *explain* (i.e. *Discuss the following questions* and *Explain how ...*)(Gillet, Hammond and Martala, 2009: 8).

The second most common type of academic writing is report. It aims to report an investigated phenomena or situation. It has longer and more complex parts than essays does, but it is still constructed as the same way as essay. There are three main parts of report. The first part consist of tittle page, summary, and list of contents. The middle part contains introduction, methodology, findings/results, discussion, and conclusion. The last part consists of references, bibliography and appendices (Gillet, Hammond and Martala, 2009: 9).

Furthermore, there are also some other types of academic writing with which students have to deal in completing their study. They are review, research proposal, lab report, reflective account, case study, and thesis or dissertation. Each of this kind of writing has its own style and feature in appropriate to different subject areas/disciplines. In term of subject area, essay and critique or review is popular in Arts and Humanities. Report and research proposal is popular in Science, Engineering and Technology. Lab report and reflective account is popular in Health and Life Sciences. Project and case study is popular

in Social Sciences. (Gillet, Hammond and Martala, 2009: 9-11; Bailey, 2011: 4).

7. Expository Essay

There are many types of text or genres which should be learnt progressively by students at school or university. Those texts have different characteristics each other depend on their communicative purposes. Schleppegrell (2004: 85) provides three broad categories of genres with which students have to deal mainly. They are personal, factual and analytical genres. Personal genre includes recount and narrative, factual genres include procedure and report, and analytical genre includes account, explanation, and exposition. From all of these three categories, personal genres are introduced earlier to students of intermediate level, followed by factual and analytical genres to those who are in advance level.

Among those all genres, exposition is the single most important type of writing to succeed particularly in advance level such as higher education (Hamman & Stevens, 2003; Hryniuk-Adamov, 2008). In this text, students are required to provide arguments as a response to an issue. They have to state stance through a thesis statement which shows their view points, provide arguments through elaborated reasons, evidences or examples, and give reiteration linking back to the thesis statement in conclusion (Knapp & Watkins, 2005: 191; Pardiyono, 2016: 151-153; Mahsun, 2014: 2003; Schleppegrell, 2004: 88).

Almost all subjects at college or university level require expository writing, including writing expository essays, final projects, and thesis. It is also considered as a key parameter of students' academic development. Furthermore, it becomes an essential skill which determines academic success and social participation (Knapp & Watkins, 2005; Beers & Nagy, 2011). Schleppegrell (2004: 88) claims that expository essay becomes a symbol of students' success with language at school. Bizzel (1992) in Emilia (2005) also argues that the ability to compose argumentative text can help students develop their critical thinking leading them to powerful and competitive individuals.

Furthermore, Schleppegrell (2004: 88) explains that expository essay often serves as an evaluation metric for acceptance at college or university and placement in writing program. It has long been applied by many colleges and universities in countries all over the world. Expository essay writing is taken as an enrolment requirement for colleges and universities. Besides, it also becomes a specific requirement of scholarship program and job recruitment. In case of scholarship, Indonesia Endowment Fund for Education (LPDP) takes expository essay writing in a process of scholarship selection. As a prestigious postgraduate fund provider, LPDP requires the selected students passing the first selection phase to write an expository text in the *on the spot essay writing* process (LPDP, 2019).

Furthermore, exposition is considered to be the most sophisticated and cognitively demanding type of writing rather than the other genres (Crowhurst, 1980: 229). It requires not only better language performance but also higher

level of thinking. Exposition text is constructed through reviewing other relevant ideas, which includes the process of reasoning, evaluating and persuading (Knapp & Watkins, 2005). Gadda (1991) as cited in Schleppegrell (2004: 88) explains that writers must acknowledge other ideas, then link them together through transition to arrange into a good expository text. It is to argue the proposed thesis with more than one argument as judgements. Exposition has more complex features that expect writers to be more knowledgeable, enabling them to present point of view by supporting it by sufficient examples and evidences. In expository writing, writers must include thesis, the statement of writers' position, and then provide relevant supporting arguments (Knap & Watkins, 2005: 191).

In spite of its importance, expository writing is not an easy task. It becomes extremely challenging for students who has little experience in writing. This may even be more challenging for students to write in foreign language. Most of students are still encountered with many problems in constructing an effective expository text. Writing expository text is more difficult than writing other genres. This is due to the complexity and high demands of exposition. Schleppegrell (2004: 229) points out that its difficulty is not about the ideas being presented, but the way one presents his/her ideas through balance lexical and grammatical choices. Crowhurst (1980: 229) notes that exposition, or argument, features greater syntactic complexity than in narrative or descriptive writing. She explains more that exposition is more

cognitively demanding in the location of the relevant content and in organization and logical use of that content.

In most of standardized language test, expository essay becomes the common form used. One of them is in IELTS academic writing test particularly task 2. In this test, students have to write an essay of at least 250 words in length. It should be done within 45 minutes. This writing requires students' responses toward specific question. Commonly, students are given one statement referring to specific current issue. It can be social, political, economic, environmental and other relevant issues. Moreover, this writing is considered as spontaneous writing or direct writing where they have limited time to complete the test.

B. Review of Relevant Studies

The researcher found three current most relevant studies related to the research topic. The first study was conducted by Gunawan & Aziza (2017) entitled "*Theme and Thematic Progression of Undergraduate Thesis: Investigating Meaning Making in Academic Writing*". The primary aim of this study is to investigate the choice of Theme and thematic progression on undergraduate students' theses. The study showed that the three types of Theme: topical, interpersonal and textual Themes were realized in the theses following the conventional features of good academic writing. The topical Theme dominantly occupy the Theme system for the thesis.

The second study was conducted by Sri Yunita (2018) entitled “*Theme and Thematic Progression in Students’ Recount Texts*”. The primary aim of this study is to investigate the Theme and Thematic progression patterns in student’s recount text in a state vocational school in Bandung. The findings show that the Theme and Thematic progression support the character of Recount text written by students in some extents. The Topical Theme represents students ability to deliver what the text is about, the interpersonal Theme help students declare their personal comments, while the textual Theme showed the students’ ability to develop the logical relationship between the clauses and make their texts more cohesive and coherent. In term of thematic progression, zigzag pattern allowed students to organize the ideas based on what they choose as Theme and Rheme in the previous clauses.

The third study was conducted by Mellos (2011) entitled “*Coherence in English as a Second Language Undergraduate Writing: A Theme-Rheme Analysis*”. The primary aims of this study is to investigate the coherence and cohesion difficulties in student writing through Theme and thematic progression analysis comparing the low and high scoring essays. Its findings show that high scoring coherent essays employ dense and complex nominal group in ideational Themes, a wide variety of textual Themes, and different forms of thematic progression patterns to establish connection between different parts of the texts. In contrast, low scoring essays frequently overused unmarked Themes of simple nominal groups or pronouns and overuse Theme reiteration.

These three studies are closely relevant to the present study as they mainly investigated the thematic choices and progression of students’ writing products. All

of these studies were conducted based on the framework of analysis by Halliday's thematic system. The first study concerns on students' thesis writing. The second study concerns on students recount texts, while the third study focus on the coherence and cohesion of student writing through Theme and thematic progression analysis.

There are two main differences between these three studies and the present study. First, the text types analysed are different. These three studies analysed types of different genres including thesis, recount and argumentative text, while the present study analysed expository essays of IELTS academic writing. This text absolutely has different characteristic to the texts analysed in the previous studies. Second, the texts analysed in the present study are products of standardised test in which there is very limited time given to students to complete their texts. These texts are taken from IELTS like test where students write the essays in test situation. They have to finish spontaneous writing within 45 minutes where they have no available time to plan, make outlines, and revise their essays. It is absolutely different to the texts of the previously studies which were written through regular writing process.

C. Conceptual Framework

This research aims to investigate the thematic structure of students' expository essays of IELTS academic writing test. These essays are written by 40 students taking IELTS preparation course at the Language Centre of Yogyakarta State University. The analysis is based on the theory of Systemic Functional

Linguistics particularly the textual meaning of language. Thematic structure as the realization of textual meaning in clause level, has two main constituents. They are Theme and Rheme. In forming the thematic structure, Theme plays more significant role than Rheme through the discourse flow within a text. Additionally, the repeated use of Theme and Rheme in the clauses forming text is called thematic progression. There are two main points that are investigated in this studies. The first point is the thematic choices made by students. It realized by the Theme types found in students' essays. The second one is the thematic progression used by students in their texts. It realised by different types of thematic progression pattern. Furthermore, this study also aims at comparing how students are different in using Themes and thematic progression patterns. There are 24 low and high scoring essays compared. Each of these group consists of 12 essays. The conceptual framework of this research is drawn in the following figure:

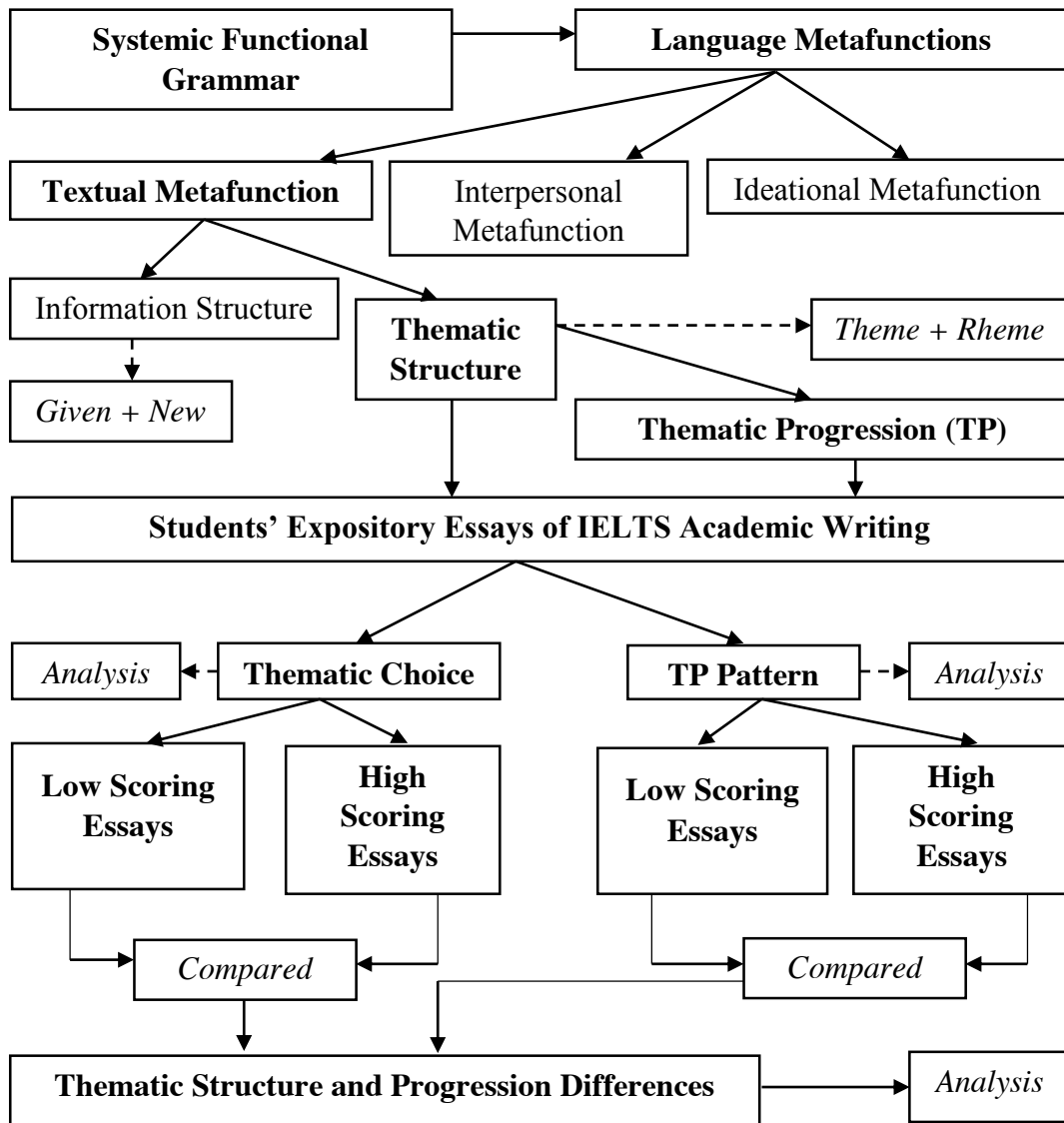


Figure 6. Conceptual Framework