

**THEMATIC DEVELOPMENT ON READER'S LETTER
“FALLING IN LOVE WITH INDONESIAN’S CULTURE”
IN THE JAKARTA POST 2012 EDITION**

THESIS

**Presented in the Partial Fulfillment of the Requirement
for the Completion of Strata 1 Program of English Department
Specialized in Linguistics**



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STATEMENT OF ORIGINALITY

I hereby certify this thesis is definitely my own work. I am completely responsible for the content of this thesis. Other writers' opinions and findings included in this thesis are quoted or cited in accordance with ethical standard.

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Indiyah Puji Rahayu

MOTTO

- We all live in suspense, from day to day, from hour to hour; in other words we are the hero of our own story. (Mary McCarthy, American writer)
- People will forget what you said, people will forget what you did, but people will never forget how you made them feel. (Bonnie Jean Wasmund)
- If you want to get somewhere, you have to know where you want to go and how to get there. Then never, never, never give up. (Normant Vincent Peale)

DEDICATION

I dedicate this thesis to:

1. My beloved parents, Jaryanto and Titik S.R who always support me either in happiness or sorrow and also give me some courage to stand when I fall and give me spirit when I am hopeless.
2. My lovely husband, Arif Sasongko, thank for your care and love
3. All my friends who love me.

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At this moment, I wish a prayer to the Almighty Allah SWT who blessed me during the writing of this thesis.

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5. Librarians of Central Library of Dian Nuswantoro University for their permission for me to use some valuable references in writing this thesis;
6. My husband, Arif Sasongko, who happens to be my inspiration to do this research;
7. My brother, Andry Irawan, thanks for your support and love;
8. My beloved parents and family for their endless love and patience as well as their sharing in both happiness and sadness who have motivated my effort to finishing this thesis.
9. The dedicated gang: Yusti, Eny, Gesty, Febby, Gigih, Liya Umaroh, Ati, Nana, Atika, Pipit, Nitha, and Mega. Thanks you all guys. You mean a lot to me.

Finally, I do realize that due to my limited ability this thesis must have shortcoming.

For this, I welcome any suggestions and criticisms.

Semarang, August 2012

The Researcher

Indiyah Puji Rahayu

ABSTRACT

This thesis entitled *Thematic progression on the Reader's Letter on the Jakarta Post 2012 Edition* has three objectives. The first is to examine the theme and Rheme realized in reader's letter found in The Jakarta Post 2012 edition. The second is to find out the types of thematic progression patterns in the reader's letter found in The Jakarta Post 2012 edition. The last is to describe the coherent of the reader's letter found in the Jakarta Post edition 2012.

The qualitative research is a procedure of research, in which the collected data will not be created by statistic procedure. The researcher selects the data which are considered to be typical of the wider population. .

The data analysis shows that there are 3 types of theme used in this research. Those are topical, interpersonal and textual themes. Topical theme is mostly used theme in this research. The use of personal pronouns such as *it*, *you*, and *they* shows that the editor wants to explain the cases and the person involved in the crime. The data analysis also shows that there are 3 types of Thematic Progression Patterns in this study, those are Reiteration, Zig-zag and Multiple theme patterns. The zig-zag pattern is thematic progression pattern that is most frequently used by the writer. Meanwhile, most of the paragraph on the reader's letter are not coherent because there are many sentences are not interrelated.

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CHAPTER I

INTRODUCTION

1.1 Background of the Study

Language plays many important roles for an individual to interact with others in society. It unites different people to be in a family, in a tribe, in a country, even in a world society. It is hard to imagine how people convey messages without a language. Language is the most important tool in communication, and this gives us a global identity. Edward Sapir in Susan Bassnet- McGuine (1980: 13) claims that language is a guide to social reality and that human beings are at the mercy of the language that has become the medium of expression for their society. Beyond the notion stressed by the narrowly linguistic approach, that translation involves the transfer of meaning contained in one set of language signs into another set of language signs through complement use of the dictionary and grammar, the process involves in whole set of extra linguistics criteria also. In this case, language is identified as a means of communication.

Communication is a process by which information is exchanged between individuals through a common system of symbols, signs, or behavior (Webster's New Collegiate Dictionary 1981: 225). By communicating using language, human can interpret their ideas, thought, reality, concept or feeling and give information to other. There are three components of communication process (Meesala, 2009),

they are: (1) the participants (2) the information to be communicated and (3) a means that is used in communication. The third component that is a means of communication can be in the form of language, sign, gesture, etc. According to Chaer (1995:26) there are two kinds of communication based on the means that is used. They are non-verbal and verbal communication. Non-verbal communication is a communication using a means except language, such as light, whistle, gesture, etc. While verbal communication is a communication that uses language as its means. What most people mean when they say “language” is talk, communication, and discourse.

Discourse analysis is the study of language in the everyday sense in which most people use the term (Johnstone, 2002:2). So this study is about the relationship between language and the context as the statement “Our ability to deduce context from text, to predict when and how language we must focus not just on language, but on language use in context (Eggins, 1993:9). This context is divided into two: context of situation and context of culture. The context of situation can be specified through the use of register variables: Field, Tenor, Mode. Field refers to what is going on with reference to what. Tenor refers to the social relationships between those taking apart. Mode refers to how language is being used, whether the channel of communication is spoken or written, language is being used as a mode of affection or reflection.

A text is encoded in sentences (Halliday and Hasan, 1976: 9), which can be distinguished from a random list of sentences. The former forms a unified whole whose elements should correlate each other in building the meaning. By this way,

the readers are able to interpret it well. While, the latter has no relation at all to one another among its elements as a disconnected sequences of sentences. Therefore, it is important to know how the parts of a text are linked together and how sentences are related to other sentences by referring to text as a semantic unit which has a unity in meaning (Halliday and Hasan, 1976:293). This unity is expressed through coherence and cohesion among sentences which compose the text, especially in writing.

Finding the main idea is very useful. In writing, the main idea gives unity and order to our paragraph. Being a writer needs a good grammar as professional references and they also need theory of grammar to understand how the words build a text. A good grammar will help the writer to understand and to analyse what the text is about and whether the writing is good or not.

In addition to unity, coherence plays a crucial role in making a paragraph. Every coherent paragraph contains smoothly – connected ideas. Each sentence moves on naturally. The paragraph is like a well – built high way. A coherent paragraph consists of interrelated sentences which have in such a way that they smooth the way, one for the other.

To make a coherent paragraph the writer should employ thematic progression pattern in his writing. Thematic progression refers to the way in which the theme of a clause may pick up, or repeated, a meaning from a preceding theme or rheme (Paltridge, 2002:140). He also stated that the notion of theme and rheme are also employed in the examination of thematic progression, or method

of development of a text. There are three kinds of thematic progression patterns, they are: reiteration or constant theme pattern, zig-zag/ linear theme pattern, and multiple theme/ split rheme pattern.

Based on the reason above, the researcher tries to analyze the thematic progression more detail in this thesis entitled “Thematic Progression on “YouthSpeak” Article in The Jakarta Post magazine” 2012 edition. It is in order to have more description of how thematic progression is realized in the youth writings.

1.2 Statements of the Problem

The problems of this study can be stated as follows:

1. How are theme and rheme realized in “Falling in Love with Indonesian’s Culture” Article in The Jakarta Post magazine” 2012 edition?
2. What types of thematic progression are found in “Falling in Love with Indonesian’s Culture” Article in The Jakarta Post magazine” 2012 edition?
3. How is the coherence of the youth writing in the article “Falling in Love with Indonesian’s Culture”?

1.3 Scope of the Study

This study is limited into the following things to avoid being broad and not being focused:

1. The data of this thesis, which are in the form of article is written in English, are ones from “Falling in Love with Indonesian’s Culture” taken from The Jakarta Post 2012 edition.
2. The analysis on thematic progression of the data uses functional grammar approach proposed by Brian Paltridge.

1.4 The Objectives of the Study

In line with the statements of the study above, it can be stated that the objectives of the study are as follows:

1. To examine the theme and Rheme realized in an editorial found in “YouthSpeak” Article in The Jakarta Post magazine” 2012 edition.
2. To find out the types of thematic progression patterns in “Falling in Love with Indonesian’s Culture” Article in The Jakarta Post magazine” 2012 edition.
3. To describe the coherency of the youth writings of the articles in “Falling in Love with Indonesian’s Culture” in The Jakarta Post magazine” 2012 edition.

1.5 Significance of the Study

It is hoped that the result of this research will be valuable contribution to Dian Nuswantoro University and everybody who reads this thesis. In detail, it is hoped that the result of this study will be:

1. A contribution to Dian Nuswantoro University, particularly for students of English department of faculty of languages and letters. It is expected that

by reading this thesis, the student will be encouraged to seriously learn subjects related to the textual meaning.

2. A great knowledge of this study for myself to understand about the coherence as well as the thematic progression pattern on the readers' letters.
3. A great knowledge of this study for anybody who read this thesis.

1.6 Thesis Organization

This thesis is composed systematically in order that the readers can read and understand it easily. It is divided into five chapters, and each chapter contains sub-chapters.

Chapter one is the introduction. It explains background of the study, scope of the study, statement of the problems, objective of the study, significance of the study, and thesis organization.

Chapter two is the review of related literature. It contains the opinion from scientists of education or linguists.

Chapter three is the research method. This chapter discusses research design, unit of analysis, source of data, technique of data collection, technique of data analysis.

Chapter four is the data analysis. This chapter explains the data analysis and interpretation.

Chapter five is conclusion and suggestion. It contains the conclusion from the research and suggestion.

CHAPTER II

REVIEW OF RELATED LITERATURE

This chapter contains some brief explanation of theories used as the bases for doing the analysis in this thesis. The theories used in this study are systemic functional linguistics, meta – functional analysis and textual strand meaning, language as a means of communication, communication, levels of language, spoken and written language, language, text and texture, theme and rheme, theme and mood, clause as theme, theme/rheme: the system, clauses as theme in a clause complex, text in context, types of theme, and field, tenor, and mode. The complete discussions of each theory above are given in the following subchapters.

2.1 Systemic Functional Linguistics

Systemic functional linguistics, often called systemic functional grammar or systemic grammar (the *functional* is often omitted), is a grammar model developed by Michael Halliday (1985) with his *Introduction to Functional Grammar* based on the model of language as social semiotics. According to Eggins (1994: 2) systemic functional linguistics is an approach to language which is centered on how people use language with each other in accomplishing everyday social life. In this approach there are four main theoretical claims about language: that language used is functional; that its function is to make meaning; that these meanings are influenced by social and cultural context in which they are exchanged; and that the process of using language is semiotic process, a process of making meanings by choosing. These four points, that language is functional,

semantic, contextual, and semiotic, can be summarized by describing the systemic functional linguistics is interested in the authentic speech and writing of people interacting in naturally occurring social context.

According to Halliday (1994: xiii) language is structured to make three kinds of meanings, or metafunctions, simultaneously: ideational, interpersonal, and textual meanings. Eggins (1994: 12) defines ideational or experiential meanings as ones about how we represent experience in language. Whatever use we put language to, we are always talking about something or someone doing something. For example, utterance *I suggest we attack the reds* makes meaning about “bottles of wine” and what we should do with them. It makes meanings that focus on the actions *we*, as human agents, should carry out, and the entities our actions will effect (*the reds*)

Simultaneously, we use language to make interpersonal meanings: meanings about our role relationships with other people and our attitudes to each other. Whatever use we put language to we are always expressing an attitude and taking up a role. For example, utterance *I suggest we attack the reds* makes meaning of friendly suggestion, non – coercive, open to negotiation; the kind of meaning we might make with friends, whose opinions we are interested in and whose behavior we do not seek to dominate.

Finally, in any linguistic event we are always making textual meanings: meanings about how what we are saying hangs together and relates to what was said before and to the context around us. Whatever use we put language to we are

always organizing our information. For example, the sentence *I suggest we attack the reds* takes as its points of departure the speaker's intention (only to suggest, not to impose) and the interactants (we). It is a possible answer to *What should we do now?*

2.2 Meta-functional Analysis and Textual Strand Meaning

There are three meta-function of language: the experiential /topical/ ideational, the interpersonal and the textual meta-function. Halliday (1974:97) described the textual meta-function as the “relevance” or the enabling meta-function. While, Thomson (1996:117) defines the three meta-function as “when we look at the language from the point of view of the textual meta-function, we are trying to see how speakers construct their message in a way which makes them fit smoothly into the unfolding language event...”.

In Meta-function of language, the third and the final strand of meaning is the level organization of the clause that enables the clause to pack in ways that make it effective given purpose to its context. Thus, the textual strand of meaning is concerned with the potential clause offers its constituents to be organized differently, to achieve different purpose.

The other language expresses textual meanings differently (e.g. through the use of particles to signal the textual status of particular constituent). What seems true, however, is that all language users depend on signals, which indicate the cohesive relations between the clause, its context and its purpose.

Two key systems enter into the expression of textual meaning in the clause, the system of theme and the system of information structure. The system of theme is realized through a structure in which the clause falls into just two main constituents: a theme and a rheme. The different types of themes can be found in the clause, and that the choice of what gets to be theme in an English clause contributes very significantly to the communicative effects of the message. But to understand these points, first, we need to develop the description of the clause into its textual constituents.

Halliday (1994:34) states that the significance of these three distinct functions in the clause is subject, actor and theme. Each of the three forms parts of a different functional configuration making up a separate strand in the overall meaning of the clause. Halliday (1994:34) defines these three different strands of meaning as follows:

1. The theme functions in the structure of the clause as a message. A clause has a meaning as a message, a quantum of information; the theme is the point of departure for the message. It is the element the speaker selects for “grounding” what he is going to say.
2. The subject functions in the structure of the clause as an exchange. A clause has a meaning as an exchange, a transaction between speaker and listener; the subject is the warranty of the exchange. It is the element the speaker makes responsible for the validity of what he is saying.
3. The actor functions in the structure of the clause as a representation. A clause has meaning as a representation, a construal of some processes in on going

human experiences; the actor is the active participant in that process. It is the element the speaker portrays as the one that does the deed.

These three headings-clauses as a message, clause as an exchange and clauses as representation- refer to the three distinct kinds of meaning that are embodied in the structure of a clause. Theme, subject and actor do not occur as isolates; each occurs in association with other functions from the same strand of meaning.

By separating out the functions of theme, subject and actor it is able to show that the clause is a composite entity. It is constituted not of one dimension of structure but of three, and each of three construes a distinctive meaning.

Eggan and Slade (1997:48) states that:

One of the most powerful aspects of the systemic approach is that language is viewed as a resource for making not just meaning at a time, but several strands of meaning simultaneously. In Linguistics, the simultaneously meaning can be identified in the word, phrase, clause, sentence and text.

And the three types of meanings or meta-function can be glossed as follows:

1. Ideational meaning : meaning about the world.
2. Interpersonal meaning : meaning about roles and relationship.
3. Textual meaning: meaning about the message.

In addition, Meta-functions are embodied into a clause. The clause is chosen because it is the grammatical unit in which three distinct structures, each expressing one kind of Semantics Organization, are mapped onto one another to produce a single wording. The clauses simultaneously encode three strands of meaning; they are ideational, textual and interpersonal.

2.3 Communication

People within the society need a tool of communication which is called “language” (Ramelan 1991:8). By language, human being can deliver, express, and show this message, idea, and wishes to another. It is the most important tool used by the people to store their values, beliefs, and attitude (Anderson 1990:9). As defined by Priestly in Alwasilah (1990:9) who points out that “language” is a method of conveying our ideas to the minds of other persons. Language has assisted our society in many respects due to the domino effect of the benefits achieved from the opportunity to communicate. Intentional communication is the common conversations and exchange of words and thoughts that forms and maintains social relationships in our everyday lives. In addition to the role of language in interpersonal communication, we can look to its role within individual humans and also its function within human society. So, language has become a very important communication tool in the human’s life. This type of communication can be either intentional or unintentional. Succinctly, language within the individual, supports thought, rationalization and attribution, creativity, memory, self-direction, self-expression, humor, and perhaps even aspects of consciousness. It is in respect to this idea that many have developed ideas concerning the presence of a universal language in our world whereby we can communicate with one another in more ways than one and not only verbally.

As a social creature, we cannot live alone in our life. We need to interact and communicate with other people. In communication, we need a medium to

express our thought and feeling. The medium is language. Language is a form of interaction. It is a part of the social and there is no need to interpose a psychological level of interpretation. It is a system of meaning, and a system of meaning is one by which meaning is created and meanings are exchanged. According to Halliday (2004:8) "A language is a resource for making meaning- a semogenic system, together with the processes which instantiate the system in the form text (spoken and written discourse)." While Ramelan (1991:8) says that "Each member within the society needs a tool of communication which called language. By language, human can deliver, express, and shows his message, ideas, and wishes together."

Language is the development of the basic form of communication between human beings, and in a society. Just as it is the basic form, it is also the most developed. We cannot communicate in any real sense without language, other than through gesture, we do communicate through some non-verbal forms like the visual arts-painting and sculpture-and through dance, but the culmination of true, articulate, communication is through language. It could take a number of forms. It could be unvarnished, workaday prose, it could be poetry, it could be drama, but all of these are forms of language, written, spoken and read. Language is a systematic means of communicating by the use of sounds or conventional symbols while communication is the exchange of thoughts, messages, or information, as by speech, signals, writing, or behavior.

Language is a means of communication; language also differentiates human being from other creatures. It can be said that language has a function as a

distinctive feature for human being. Besides, language also plays its role as social control and medium to reveal about the human mind.

Hill (1969:91) states “Language is seen in our definition as a means through which interaction between human being takes place, and interaction – human interaction – is equated with communication”. Communication is not a process made up of total of individual expression in some action – reaction sequence. It is a system of interaction with a structure independent of the behavior of its individual participants. One person does not “communicate to” another person; he engages in communication with him. In such communication, surely, spoken and written communication by using language occurs.

2.4 Levels of language

There are two levels of language, the second realizing the first. The first level is systems of meanings (SEMANTICS) which are realized in the second level, system of wording or signing (LEXICOGRAMMAR), which simply means words and the way they are arranged.

System of meanings which are experiential, interpersonal and textual is realized at the lexicogrammatical level. Experiential meanings construing field are realized lexicogrammatically by the system of Transitivity. Interpersonal meanings construing Tenor are realized lexicogrammatically by system of Mood. Textual meanings construing Mode are realized lexicogrammatically by system of Theme and Rheme. But *et all.* (1995:122) state that

... knowledge of the context allows us to make prediction about the lexicogrammar of a text. Conversely, grammatical analysis ... allows us

to understand the context of a text's production because the sum of the meanings encoded in the lexicogrammar become signs of the context.

Metalanguage is a tool for analyzing the lexicogrammar and meanings of a text. With metalanguage text can be explored by describing how different elements function to realize experiential, interpersonal and textual meaning.

The relationship between context, meanings and wordings can be summarized as shown on the figure 2.1:

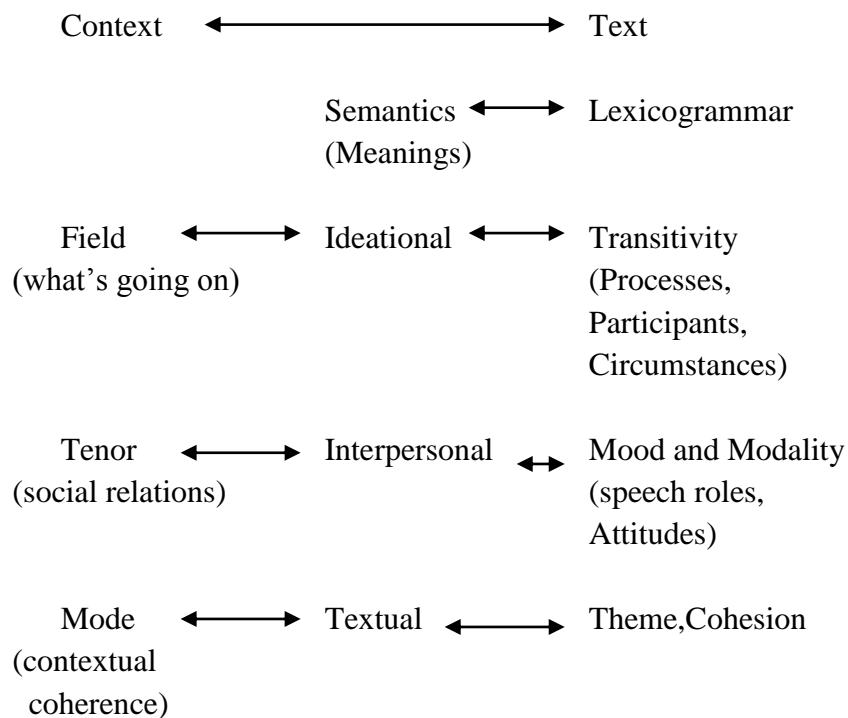


Figure 2.1 The Relationship Between Context, Meaning and Wordings

Source: (Gerot and Wignell, 1994:15)

The figure 2.1 above shows the relation between context, meaning and wordings. The figure above explains the bi-directionality between situation and meaning, and meaning and wording, in turn, we can also move from context to

text, as we do in writing or speaking. The ability to predict from context to text is critically important for text production (speaking or writing) and the ability to predict from text to context is essential for text comprehension (listening or reading). To understand something of the text-context relationship is to understand something of how literacy is possible.

2.5 Theme and Rheme

“In English, where we put information in a clause tells us about where the clause is coming from and where it is going to” (Gerrot and Wignell, 1994:102). In an English clause there are two points of prominence, the beginning and the end. The beginning of a clause is where we put information which links the clause to what has come before. For example, we find conjunctions at the beginning of clauses because they provide a logical link with what has gone before. We also find information about the topic of the clause, what the clause is about. This information is contained in the first nominal group in the clause. There are exceptions to this, such as when a prepositional phrase precedes the first nominal group. These will be discussed later. The topical information is also usually related to something, which has been introduced earlier in a text or is retrievable from the context. The following sentence is the example from the Bruce Springsteen song ‘The River’.

I come from down in the valley

Here we find ‘I’ at the beginning, telling us that the clause is about ‘me’ (the singer). This is the *Theme* of the clause and in this case it relates the text to its context. We retrieve the identity of ‘I’ from outside the text, i.e. the person singing the song (adopting the role of the main participant in the song). ‘I’ is the Theme of the clause.

The new information in the clause ‘*down in the valley*’ is, in this case, a prepositional phrase (realizing a circumstance) and comes at the end. If we move on to the next line: ***where Mister, when you’re young***. We find the new information from the previous line picked up as Theme (‘where’). Information, which was already available in the text, is further developed.

In English the Theme can be identified as that or those element(s) which come(s) first in the clause. This represents the point of departure of this message from the previous one. It means that first position in the clause is important in many of the world’s language and that creating a theme in the clause is a universal feature, through its realizations may vary from language to language. One way of explaining the interaction organization of sentence is to suggest that a clause consist of two segments. The first segment is called Theme and the second segment called Rheme.

The definition of Theme is given by Halliday (1994:30) as follows:

The Theme can be identified as that element which comes in first position in the clause, and it is one element in a particular structural configuration which taken as a whole, organizes the clause as a message. Within that configuration, the Theme is starting-point for the message; it is the ground from which the clause is taking off.

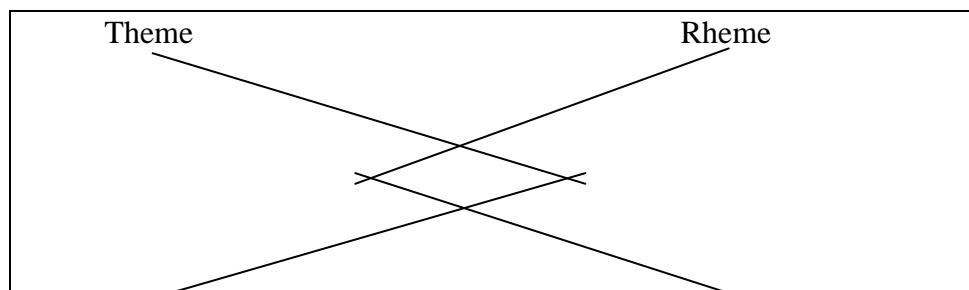
Theme is, broadly speaking, what the clause is going to be about. Or in terms of Theme and Rheme, Theme represents '*This is what I'm talking about*' and Rheme is '*This is what I'm saying about it*'. In terms of looking at a clause as a message, the Theme looks backwards, relating the current message to what has gone before.

The part in which the theme is developed is called the rheme. The Rheme is also defined as the remainder of the message.

The definition of rheme is given by Eggins (1994:275) as follows:

Rheme is the part of the clause in which the theme is developed. Since we typically depart from the familiar to head towards the unfamiliar, the Rheme typically contains unfamiliar, or 'new' information. To identification the rheme are simple: everything that is not the theme is the rheme. Thus, once I have identified the theme in a clause, I have also identified the Rheme which just "everything else".

The Rheme points both backwards and forwards by picking up on information, which is already available and adding to it, and by presenting information, which was not there before. The interaction of Theme and Rheme governs how the information in a text develops. This will be illustrated after in the discussion of texts. Information prominence can be summarized in the following diagram.



| | |
|---------------------|------------------------|
| Thematic prominence | information prominence |
|---------------------|------------------------|

Figure 2.2. Information of prominence (source: Gerot and Wignell, 1994:103)

As thematic prominence decreases, information prominence, or Newness, increases.

2.6 Relation of Text and Context

The existence of text and context is always continuum. The Meaning of text can be defined as a piece of language in use; ‘language that is functional’ (Halliday and Hassan, 1985). According to Eggins (1994: 7) “context is in the text”. It means we can find the context in text. The context that texts, whether spoken and written, are designed to key into are construct of reality as conceived by particular groups of people, representations of what they know of the world and how they think about it. It is obvious that context is an important concept in discourse analysis. Context refers to the situation giving rise to the discourse, and within which the discourse is embedded. According to Nunan (1993: 8) there are two different types of context. Those are linguistic context and non-linguistic or experiential context. Linguistic context is the language that surrounds or accompanies the piece of discourse under analysis. Whereas, non-linguistic or experimental context within which the discourse take place. Non-linguistic context include: the type of communicative events (for example, joke, story, lecture, greeting, and conversation); the topic; the purpose of the event; the setting, including location, time of day, season of year and physical aspects of the

situation; the participants and the relationship between them; and the background knowledge and assumption underlying the communicative event. There are two kinds of context. Those are context of situation (register) and context of culture (genre).

2.7 Text in Contexts

A good place to start is to say more precisely what functional linguistics mean by TEXT. A text is a piece of language in use: that is, ‘language that is functional’. A text’s length is not important and it can be either spoken or written. What is important is that a text is a harmonious collection of meaning appropriate to its context. This unity of purpose gives a text both texture and structure. Texture comes from the way the meanings in the text fit coherently with each other – in much the same way as the threads of a piece of the fabric or carpet are woven together to make a whole. Structure refers to the way that most pieces of language in use will contain certain obligatory structural elements appropriate to their purpose and context.

Actually, a text always occurs in two contexts, one within the other. This is represented visually in Figure 1.1. The outer context around the text is known as the CONTEXT OF CULTURE. When you think of the difference in form of address, in ceremonies, in politeness and in significant activities between one culture and another, you get some idea of the importance of context of culture in shaping meanings. The context of culture is sometimes described as all the sum of the meanings it is possible to mean in that particular culture.

Within the context of culture, speakers and writers use language in many more specific context of situation. Each of these is an inner context which functional linguistic call the CONTEXT OF SITUATION. The combination of context of culture and context situation results in the differences and similarities between one piece of language and another. The spoken texts accompanying vegetables shopping, for example, would be quite different in a North American supermarket from those in a Pacific Island market place, and both context of culture and context of situation would be implicated in the differences. The barter and trading of the island market place simply do not occur within the context of culture of the supermarket conglomerate and this cultural difference will influence aspect of the buying context of situation.

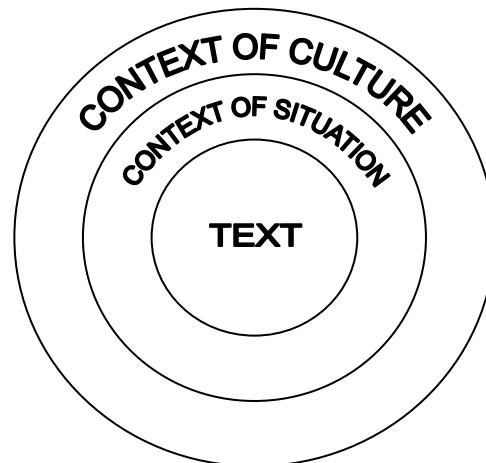


Figure: 2.3 Text in context
(David Butt, 1994 : 4)

Context of situation is useful term to cover the things going on in the world outside the text that make the text what it is. These are the extralinguistic features of a text which are given substance in the words and grammatical patterns that speakers writers use consciously or subconsciously to construct texts of

different varieties, and that their audience use the classify and interpret. Although at first it may seem astonishing, the situational differences between texts can, in fact, be accounted for by just three aspects of the context. Systemic functional linguistic refers to these three aspect, or parameters, of the context of situation as FIELD, TENOR, and MODE OF DISCOURSE. We see this represented visually in Figure 1.2

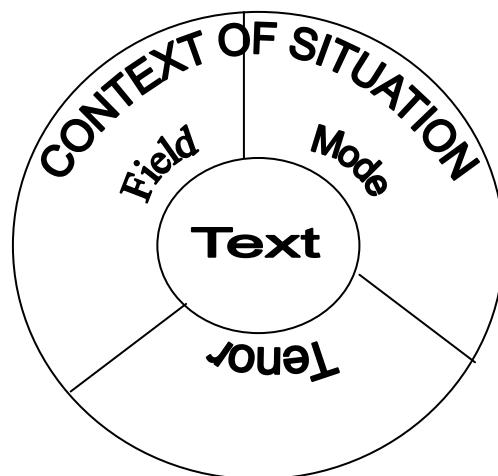


Figure 2.4 Parameters of Context of Situation
(David Butt, 1994: 4)

2.7.1 Field, Tenor and Mode

In very general terms, we can define field, tenor and mode as follows:

Field: what is to be talked or writer about: the long and the sort of term goals of the text

Tenor: the relationship between the speaker and hearer (or, of course, writer and reader)

Mode: the kinds of text that is being made.

When you think about the parameters of context of situation you will realize that only one of the three needs to be different to create the substantially different text. Imagine the differences between a job application letter and a letter to a friend about your hopes of getting the job, and then compare the letter to a friend with a conversation which the same friend on the same topic. All three texts are about a job application (field) and two of them are made in the form of a letter (mode). What particularly makes the two letters different is the difference in the relationships between writer and reader (tenor)

2.8 Pattern of Theme Choice: Marked and Unmarked Theme

The final point we need to make about Theme is explaining the system in the theme network that distinguished between marked and unmarked theme.

Theme marked-ness has to do with the relationship between mood and theme structures of the clause how the functional roles assigned to constituent in a theme analysis conflate with the functional roles assigned to those some constituents in the mood structure.

Marked theme is when theme conflates with any other constituent from the Mood system. The commonest type of marked theme is to have theme conflating with an adjunct: circumstantial (which is not conflated with Wh-element).

The nature of the unmarked choice of theme depends on the interpersonal status of the clause. Unmarked theme is when the constituent that is Theme is also playing one of the following roles:

- a) Subject (in declarative clause)
- b) Finite (in an interrogative)
- c) Predicator (in an imperative)
- d) Wh-element (in a Wh-interrogative)

Table 2.2: Examples of unmarked thematic choice.

| EXAMPLE | MOOD TYPE | ROLE CONFLATION |
|---------------------------------|--------------------------|------------------------|
| You woke up late today. | Declarative | Theme / Subject |
| Did you wake up late today? | Interrogative: Yes/No | Theme / finite |
| Why did you wake up late today? | Interrogative: Wh- | Theme / Wh- element |
| Don't wake up late today! | Imperative | Theme / Predicator |

(Source: Martin, 1997:55)

Table 2.3: Relatives

| Type | Example |
|-------------|---|
| Definite | Which, who, that, whose, when, where (why, how) |
| Indefinite | Whatever, whichever, whoever, whosever, whenever, wherever, however |

(Source: Halliday, 1994:50)

Table 2.4: Conjunctions

| Type | Example |
|--------------|--|
| Co-ordinator | And, or, nor, either, neither, but, yet, so, then |
| Subordinator | When, while, before, after, until, because, if, although, unless, since, that whether, (in order) to Even if, in case, supposing (that), assuming (that), seeing (that), given that, provided (that), in spite of the fact that, in the event that, so that |

(Source: Halliday, 1994:50)

Table 2.5: Conjunctive Adjuncts

| | Type | Meaning | Example |
|-----|--------------|----------------|--|
| I | appositive | 'i.e, e.g.' | That is, in other words, for instance |
| | corrective | 'rather' | Or rather, at least, to be precise |
| | dismissive | 'in any case' | In any case, anyway, leaving that aside |
| | summative | 'in short' | Briefly, to sum up, in conclusion |
| | verificative | 'actually' | Actually, in fact, as a matter of fact |
| II | additive | 'and' | Also, moreover, in addition, besides |
| | adversative | 'but' | On the other hand, however, conversely |
| | variative | 'instead' | Instead, alternatively |
| III | temporal | 'then' | Meanwhile, before that, later on, next, soon, finally |
| | comparative | 'likewise' | Likewise, in the same way |
| | causal | 'so' | Therefore, for this reason, as a result, with this in mind |
| | conditional | '(if...) then' | In that case, under the circumstances, otherwise |
| | concessive | 'yet' | Nevertheless, despite that |
| | respective | 'as to that' | In this respect, as far as that's concerned |

(Source: Halliday, 1994:49)

Table 2.6: Modal Adjuncts

| | Type | Meaning | Examples |
|----|-------------|---------------|---|
| I | probability | How likely? | Probably, possibly, certainly, perhaps, maybe |
| | usuality | How often? | Usually, sometimes, always, (n)ever, often, seldom |
| | typicality | How typical? | Occasionally, generally, regularly, for the most part |
| | obviousness | How obvious? | Of course, surely, obviously, clearly |
| II | opinion | I think | In my opinion, personally, to my mind |
| | admission | I admit | Frankly, to be honest, to tell you the truth |
| | persuasion | I assure you | Honestly, really, believe me, seriously |
| | entreaty | I request you | Please, kindly |

| | | |
|--------------|----------------|---|
| presumption | I presume | Evidently, apparently, no doubt, presumably |
| desirability | How desirable? | (un)fortunately, to my delight/distress, regrettably, hopefully |
| reservation | How reliable? | At first, tentatively, provisionally, looking back on it |
| evaluation | How sensible? | (un)wisely, understandably, mistakenly, foolishly |
| prediction | How expected? | To my surprise, surprisingly, as expected, by chance |
| validation | How valid? | Broadly speaking, in general, on the whole, strictly speaking, in principle |

(Source: Halliday, 1994:49)

2.9 Thematic Development Within a Text

The choice of Theme for any individual clause will generally relate to the way information is being developed over the course of the whole text. In the following text, the overall discourse theme concerns reptiles and their subtypes; clause by clause the Themes are selected to indicate the progression from reptiles in general to ‘some reptiles’, ‘many reptiles’, and so on:

Reptiles were the first animals with backbones that could live on land all the time. Some reptiles we know today are snakes, lizards and turtles. Many of the early reptiles grew very large. Two large early reptiles were Edaphosaurus and Dimetrodon. They were each about ten feet long. Edaphosaurus and Dimetrodon had large fins on their backs. These were held up by tall, bony spines.

This progression of Themes over the course of a text is referred to as the text’s **method of development** (Fries, 1981) as cited in Martin et. al (1997: 22).

2.10 Thematic Progression

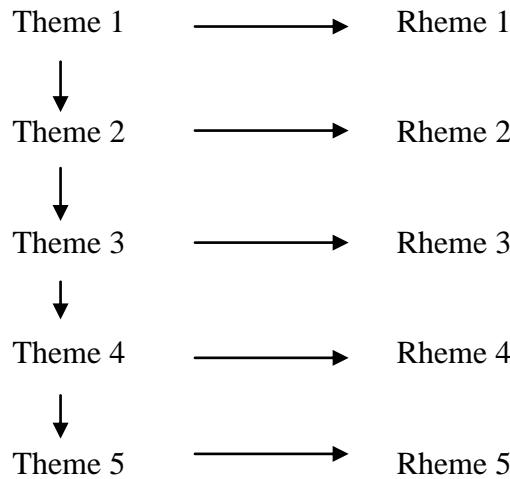
Butt *et al.* (2000:114) say that if the Theme is the signpost for a speaker or writer's point of departure, then each Rheme is the temporary destination. Usually the bit of the message that the writer or speaker considers interesting or important comes in the Rheme. While the first clause or clause complex in a text will probably contain all new meanings, the thematic choices for the following clauses should not be unexpected. They should be connected with ideas that we have already met in the Theme or Rheme of a clause or not too far before.

Because readers and addressees need to be reassured that they are following the development of the text, many texts are signposted by placing elements from the Rheme of one clause into the Theme of the text, or by repeating meanings from the Theme of one clause in the Theme of subsequent clauses. This kind of text development method is called thematic progression.

Thematic progression refers to the way in which the Theme of a clause may pick up or repeat, a meaning from a preceding theme and rheme. According to Martin and Rother in Paltridge (2000:140), there are three kinds of thematic development patterns, they are:

a. Theme reiteration/ constant theme pattern

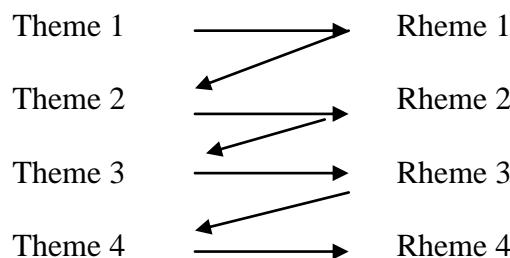
This pattern shows that the first theme is picked up and repeated in the beginning of the next clause. This is the example of this pattern.



Source: (based on Butt et.al, 2001:142)

b. A zig-zag/ linear theme pattern

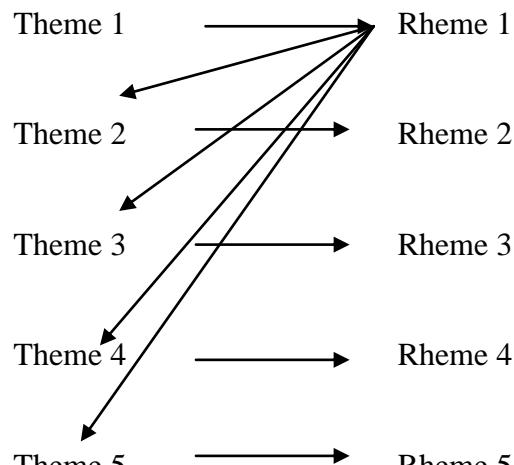
It is a pattern when the subject matter in the rheme of one clause is taken up in the theme of the following clause. The example of zig-zag pattern can be seen below:



(based on Clogg and Wheeler 1991:83)

c. Multiple theme/ split rheme pattern

In this pattern, a rheme may include a number of different pieces of information, each of which may be taken up as the theme in a number of subsequent clauses. The example of multiple theme patterns can be seen below:



(based on Nesbitt et al. 1990:21)

2.11 Coherence

Coherence means to hold together, in basic that paragraph in writing has the right order with the clear process. In addition to unity, coherence plays an important role in making a paragraph read well. Every coherent paragraph contains smoothly – connected sentences. A coherent paragraph consists of interrelated sentences which move in such a way that they smooth the way, one for another (Barl Bram, 1995:23).

Coherence concerns the way in which the things that the text is about, called the textual world, are mutually accessible and relevant. The textual world is considered to consist of concept and relations. A concept is defined as a configuration of knowledge (cognitive content) which can be recovered or activated with more or less unity and consistency in the mind, and relations as the links between the concepts which appear together in a textual world (de Beaugrande and Dressler, 1981, p. 4) in Malmkjer (1991:465).

CHAPTER III

RESEACH METHOD

In conducting this research, it is important for a researcher to determine the research method that researcher would like to use. This chapter will discuss the research method used in this research including research design, unit of analysis, and source of data, collection and technique of data analysis.

3.1 Research Design

In conducting this research, it is important for the researcher to determine the research method that researcher would like to use.

This study is descriptive and qualitative research. The descriptive research is research conducted to describe systematically the fact and the characteristic of given population or area of interest, factually, and accurately. It describes the thematic progression and coherence of the

The qualitative research is a procedure of research, in which the collected data will not be created by statistic procedure. In this research, the collected data are often called ‘soft data’. They usually reach in people description that are neither easily done by statistic procedure. So this research is not only limited to collecting and arranging the data orderly, but also analyzing and interpreting the meaning of the data.

3.2 Source of Data

The source of the data of this research was taken from *The Jakarta Post* magazine 2012 edition. The data were the letters made by the readers of the *Jakarta Post* in the part of “YouthSpeak” published on February Wednesday 2nd 2012 volume 6.

3.3 Unit of analysis

Unit of analysis in this research is every clause in the article entitled “Falling in Love with Indonesian’s Culture” taken from the letter in “YouthSpeak” in *The Jakarta Post* magazine 2012 edition , February Wednesday, 2nd volume 6.

3.4 Techniques of Data Collection

The data of this study were obtained by doing the following steps:

1. Searching the data by collecting the letter in “YouthSpeak” in *The Jakarta Post* magazine 2012 edition.
2. Choosing the letter entitled “Falling in Love with Indonesian’s Culture” which are written in English.
3. Reading the letter about “Falling in Love with Indonesian’s Culture”. By reading the letter about “Falling in Love with Indonesian’s Culture”, the researcher can analyze the data before segmenting the sentences into clauses.

3.5 Techniques of Data Analysis

The steps in analyzing the data are as follows:

1. Segmenting the data into clauses.

In this part of technique, the data of the study is classified into each clause.

The example:

I did not want it at first,(1) but I accepted it anyway(2) because my parents pushed a bit.(3)

Based on the example above, then the sentence above can be segmented into three clauses

2. Identifying the Theme and Rheme for each clause.

Then after the sentence is segmented into clauses, the next step is that the clause is classified into theme and rheme. For example:

I did not want it at first

| | |
|-------|--------------------------|
| I | did not want it at first |
| Theme | Rheme |

3. Identifying the types of theme in each clause.

After that, the clauses are segmented into types of theme. For example:

| | |
|---------|--------------------------|
| I | did not want it at first |
| Topical | |
| Theme | Rheme |

4. Describing the thematic progression of reader leatter.

After the clauses are described for each pf type of theme, the nest step is describing the thematic patter for each clause.

5. Describing the coherent of the youth writing in articles of “Falling in Love with Indonesian’s Culture”

In this part of the analysis, the researcher describes the coherency of each paragraph based on the type of theme.

6. Drawing the thematic progression pattern of the reader's letters.

CHAPTER V

DATA ANALYSIS

In this chapter, the result of data analysis is given and arranged to answer the problems of this research. The problems are to examine the theme and rheme, to find out the types of theme and to examine types of thematic progression of the paragraphs in the reader's letter of The Jakarta Post entitled *Falling in with the Indonesian's Culture*. There is 1 reader's letter taken and it consists of ten paragraphs.

After the data of the reader's letter is analyzed and classified into each of clause, it can be seen in the following tables 4.1 and table 4.2 below. These tables show the numbers of thematic progression patterns found as well as the types of theme existed in the reader's letter of the Jakarta Post. The brief explanation can be seen in the following each table below.

Table 4.1 Thematic Progression Pattern on the Reader's Letter in The Jakarta Post

| No | Thematic progression | Paragraph | | | | | | | | | | Σ |
|----|----------------------|-----------|---|---|----|---|---|---|---|---|----|----------|
| | | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | |
| 1. | Reiteration | - | - | - | 5 | 2 | 1 | 1 | 2 | 1 | 1 | 13 |
| 2. | Zig –zag | 1 | 1 | 2 | - | 1 | 1 | 2 | 2 | 2 | 4 | 16 |
| 3. | Multiple | 1 | 1 | 4 | 2 | 1 | 1 | 1 | 1 | 1 | 1 | 14 |
| | Total of clauses | 7 | 5 | 9 | 10 | 7 | 5 | 8 | 8 | 8 | 7 | |

As shown in the table 4.1 above, it can be seen that the most dominant thematic progression pattern found in the reader's letter is zig-zag theme patterns. There are 16 zig-zag patterns found in the tenth paragraph of the reader's letter.

The writer tends to develop his editorial by picking up the rheme of a clause to become the theme of a clause. Then, it is followed by multiple theme patterns with 14 patterns and the last is the reiteration pattern with 13. The brief explanation of the finding can be seen in the following subchapter.

Meanwhile, the table 4.2 below shows the number of types of theme found in the 10 paragraphs of the reader's letter found in the The Jakarta Post newspaper.

Table 4.2 Types of Themes of the Reader's Letter of The Jakarta Post

| No | Theme Types | Paragraph | | | | | | | | | | Σ |
|----|---------------|-----------|---|---|----|---|---|---|---|---|----|----------|
| | | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | |
| 1. | Topical | 3 | 4 | 6 | 10 | 7 | 5 | 8 | 8 | 7 | 7 | 65 |
| 2. | Textual | 3 | 1 | 1 | 2 | - | - | 4 | 2 | 1 | 1 | 15 |
| 3. | Interpersonal | - | - | 2 | 1 | - | - | - | - | - | - | 3 |
| | | | | | | | | | | | | |

It can be seen in the table 4.2 above, that the most dominant theme type found in reader's letter is topical theme. The writer tends to develop his letter by employing personal pronouns such as *you*, *they* and *it*. These personal pronouns show that the writer wants to explain the cases and the person involved in the writing. Then, it is followed by textual theme, where it is indicated by some conjunctions such as *and*, *but*, and *when*. The last is interpersonal theme with 3. The brief explanation of the finding can be seen in the following subchapter.

4.2 The Analysis of Thematic Progression Pattern and Theme Types of The Reader's Letter in Jakarta Post

4.2.1 Thematic Progression Analysis and Theme types of The Reader's Letter in The Jakarta Post in paragraph 1

After the data of the first paragraph were analyzed, it is divided into clauses and then classified into theme and rheme, it can be seen that the reader's letter text of paragraph 1 consists of 4 clauses. It can be seen in the analysis below:

1. To be honest, as a youngster born and raised in Jakarta,

| | | |
|-------|-------------|----------------------------|
| As | A youngster | Born and raised in Jakarta |
| Text | Topical | |
| Theme | | Rheme |

2. I was not all that interested in ethnic music.

| | |
|---------|--|
| I | was not all that interested in ethnic music. |
| Topical | |
| Theme | Rheme |

3. Perhaps that was to be expected,

| | | |
|---------------|---------|---------------------|
| Perhaps | that | was to be expected, |
| Interpersonal | Topical | |
| Theme | | Rheme |

4. since Western music influences were everywhere.

| | | |
|-------|--------------------------|-----------------|
| since | Western music influences | were everywhere |
| Text | Topical | |
| Theme | | Rheme |

After the paragraph 1 of the reader's letter above is divided into clauses, it can be seen that there are 4 clauses found. The thematic pattern can be drawn below:

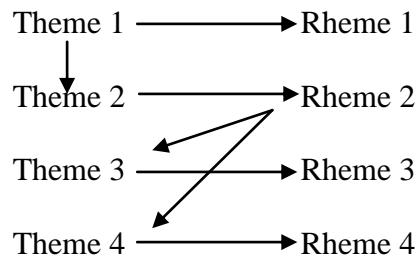


Figure 4.1. Thematic Pattern of Paragraph 1 of the Reader's Letter

It can be seen that the paragraph 1 above only consist of 2 type of thematic progression patterns found in the reader's letter. This type of thematic progression pattern is called as multiple theme and constant theme pattern. It can be seen in the figure 4.1 above that theme of the first clause *as a youngster* is repeated to the theme of the seceond clause with *I*. Meanwhile, there are three types of theme found in the paragraph above. Those are topical, textual and interpersonal themes. The topical themes are found in all number of clauses. It is found in the first clause until the fourth clause. Then, textual theme is existed in the first and the fourth clauses with *since* and *as*. While, interpersonal theme is found in the third clause with *perhaps*.

As a result, the paragraph 1 of the reader's letter above is coherent because the sentences are interrelated to each other.

4.2.2 Thematic Progression Analysis and Theme types of The Reader's Letter in The Jakarta Post in paragraph 2

After the data of the second paragraph were analyzed, it is divided into clauses and then classified into theme and rheme, it can be seen that the reader's letter text of paragraph 2 consists of 5 clauses. It can be seen in the analysis below:

1. Then in 2001 I accepted a music directorship for a Batak concert

| | | |
|--------------|---------|---|
| Then in 2001 | I | accepted a music directorship for a Batak concert |
| Text | Topical | |
| Theme | | Rheme |

2. that was part of a Lake Toba preservation campaign.

| | |
|---------|--|
| that | was part of a Lake Toba preservation campaign. |
| Topical | |
| Theme | Rheme |

3. I did not want it at first,

| | |
|---------|---------------------------|
| I | did not want it at first, |
| Topical | |
| Theme | Rheme |

4. but I accepted it anyway

| | | |
|-------|---------|--------------------|
| But | I | accepted it anyway |
| Text | Topical | |
| Theme | | Rheme |

5. because my parents pushed a bit.

| | | |
|---------|------------|--------------|
| because | my parents | pushed a bit |
| Text | Topical | |
| Theme | | Rheme |

After the paragraph 2 of the reader's letter above is divided into clauses, it can be seen that there are 5 clauses found. The thematic pattern can be drawn below:

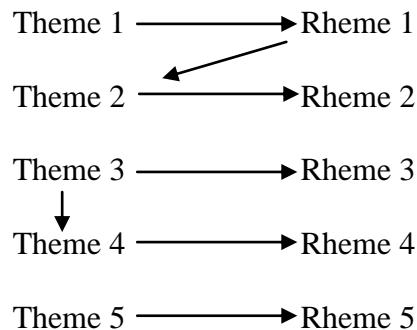


Figure 4.2. Thematic Pattern of Paragraph 2 of the Reader's Letter

It can be seen that the paragraph 2 above only consist of 2 type of thematic progression patterns found in the reader's letter. This type of thematic progression pattern is called constant theme and zig-zag theme pattern. It can be seen in the figure 4.2 above that rhyme of the first clause *accepted a music directorship for a Batak concert* is repeated to the theme of the second clause with *that*. Then, the constant theme is found in the third clause that the theme *I* is repeated as the theme in the fourth clause with *I*. Meanwhile, there are two types of theme found in the paragraph above. Those are topical and textual themes. The topical themes are found in all number of clauses. It is found in the first clause until the fourth clause. Then, textual themes are existed in the first, the fourth and the fifth clauses with *then, but* and *because*.

As a result, the paragraph 2 of the reader's letter above is less coherent because the sentences are not interrelated to each other.

4.2.3 Thematic Progression Analysis and Theme types of The Reader's Letter in The Jakarta Post in paragraph 3

After the data of the third paragraph were analyzed, it is divided into clauses and then classified into theme and rheme, it can be seen that the reader's letter text of paragraph 3 consists of 6 clauses. It can be seen in the analysis below:

1. I went with the visual team to Lake Toba

| | |
|---------|--|
| I | went with the visual team to Lake Toba |
| Topical | |
| Theme | Rheme |

2. to record some video for the concert.

| |
|--|
| went with the visual team to Lake Toba |
| Rheme |

3. I spent three days there

| | |
|---------|------------------------|
| I | spent three days there |
| Topical | |
| Theme | Rheme |

4. and I was astonished by the natural beauty.

| | | |
|-------|---------|-----------------------------------|
| And | I | astonished by the natural beauty. |
| Text | Topical | |
| Theme | | Rheme |

5. And I realized

| | | |
|-------|---------|----------|
| And | I | realized |
| Text | Topical | |
| Theme | | Rheme |

6. that this region was producing few artists.

| | | |
|-------|-------------|----------------------------|
| that | this region | was producing few artists. |
| Text | Topical | |
| Theme | | Rheme |

After the paragraph 3 of the reader's letter above is divided into clauses, it can be seen that there are 6 clauses found. The thematic pattern can be drawn below:

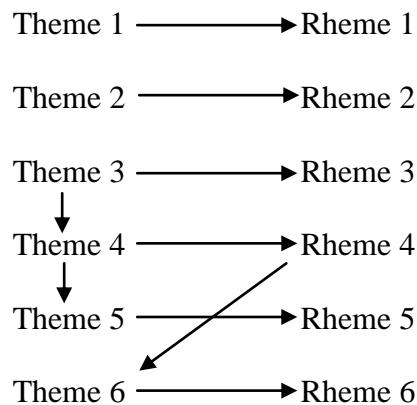


Figure 4.3. Thematic Pattern of Paragraph 3 of the Reader's Letter

It can be seen that the paragraph 3 above only consist of 2 type of thematic progression patterns found in the reader's letter. This type of thematic progression pattern is called constant theme and multiple theme pattern. It can be seen in the figure 4.3 above that theme of the third clause *I* is repeated to the theme of the fourth clause with *I*. Then, the theme of the fourth clause *I* is also repeated as the theme in the fifth clause with *I*. Then, multiple theme is found in the rheme of the fourth clause with *astonished by the natural beauty* is taken up as the theme in the sixth clause with *that*. Meanwhile, there are two types of theme found in the paragraph above. Those are topical and textual themes. The topical themes are found in almost all number of clauses. It is found in the first clause until the sixth clauses. Then, textual themes are existed in the fourth the fifth and the sixth clauses with *and* and *that*.

As a result, the paragraph 3 of the reader's letter above is less coherent because the sentences are not interrelated to each other.

4.2.4 Thematic Progression Analysis and Theme types of The Reader's Letter in The Jakarta Post in paragraph 4

After the data of the fourth paragraph were analyzed, it is divided into clauses and then classified into theme and rheme, it can be seen that the reader's letter text of paragraph 4 consists of 5 clauses. It can be seen in the analysis below:

1. Back in Jakarta I plunged into arranging Batak songs in the studio with new energy,

| | | |
|---------|---|--|
| I | plunged into arranging Batak songs in the studio with new energy, | |
| Topical | | |
| Theme | Rheme | |

2. and discovered the essence of those songs.

| | | |
|------|---------|--|
| And | (I) | discovered the essence of those songs. |
| Text | Topical | |
| | Theme | Rheme |

3. I realized

| | | |
|---------|----------|--|
| I | realized | |
| Topical | | |
| Theme | Rheme | |

4. that ethnic songs can be incredibly beautiful,

| | | |
|------|--------------|------------------------------|
| that | ethnic songs | can be incredibly beautiful, |
| Text | Topical | |
| | Theme | Rheme |

5. even more beautiful than pop music.

| |
|-------------------------------------|
| even more beautiful than pop music. |
| Rheme |

After the paragraph 4 of the reader's letter above is divided into clauses, it can be seen that there are 5 clauses found. The thematic pattern can be drawn below:

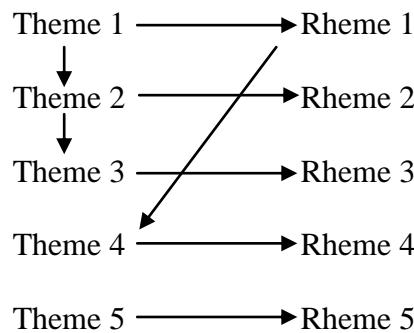


Figure 4.4. Thematic Pattern of Paragraph 4 of the Reader's Letter

It can be seen that the paragraph 4 above only consist of 2 type of thematic progression patterns found in the reader's letter. This type of thematic progression pattern is called constant theme and multiple theme pattern. It can be seen in the figure 4.4 above that theme of the first clause *I* is repeated to the theme of the second and the thirrd clauses with *I*. Then, multiple theme is found in the rheme of the first clause with *plunged into arranging Batak songs in the studio with new energy*, is taken up as the theme in the sixth clause with *that ethnic song*. Meanwhile, there are two types of theme found in the paragraph above. Those are topical and textual themes. The topical themes are found in almost all number of clauses. It is found in the first clause until the fourth clauses. Then, textual themes are existed in the second and the fourth clauses with *and* and *that*.

As a result, the paragraph 4 of the reader's letter above is less coherent because the sentences are not interrelated to each other.

4.2.5 Thematic Progression Analysis and Theme types of The Reader's Letter in The Jakarta Post in paragraph 5

After the data of the fifth paragraph were analyzed, it is divided into clauses and then classified into theme and rheme, it can be seen that the reader's letter text of paragraph 5 consists of only 3 clauses. It can be seen in the analysis below:

1. Long story short, the Save Lake Toba concert was successful

| | |
|----------------------------|----------------|
| the Save Lake Toba concert | was successful |
| Topical | |
| Theme | Rheme |

2. and I got the idea to make an album from those recycled Batak songs.

| | | |
|-------|---------|--|
| And | I | got the idea to make an album from those recycled Batak songs. |
| Text | Topical | |
| Theme | | Rheme |

3. The Toba Dream trilogy album was the result.

| | |
|------------------------------|----------------|
| The Toba Dream trilogy album | was the result |
| Topical | |
| Theme | Rheme |

After the paragraph 5 of the reader's letter above is divided into clauses, it can be seen that there are only 3 clauses found. The thematic pattern can be drawn below:

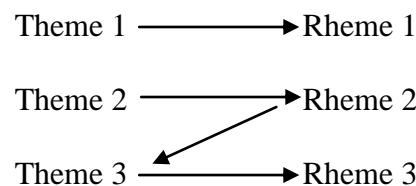


Figure 4.5. Thematic Pattern of Paragraph 5 of the Reader's Letter

It can be seen that the paragraph 5 above only consist of a thematic progression pattern found in the reader's letter. This type of thematic progression pattern is called zig - zag theme pattern. It can be seen in the figure 4.5 above that rheme of the second clause *got the idea to make an album from those recycled Batak songs* is repeated to the theme of the third with *The Toba Dream trilogy album*. Meanwhile, there are two types of theme found in the paragraph above. Those are topical and textual themes. The topical themes are found in almost all number of clauses. It is found in the first clause and the third clauses. Then, textual theme is existed in the second clause with *and*.

As a result, the paragraph 5 of the reader's letter above is less coherent because the sentences are not interrelated to each other.

4.2.6 Thematic Progression Analysis and Theme types of The Reader's Letter in The Jakarta Post in Paragraph 6

After the data of the sixth paragraph were analyzed, it is divided into clauses and then classified into theme and rheme, it can be seen that the reader's letter text of paragraph 6 consists of 8 clauses. It can be seen in the analysis below:

1. With that project wrapped up, I thought,

| | |
|---------------------------------|---------|
| With that project wrapped up, I | thought |
| Topical | |
| Theme | Rheme |

2. “Is it only North Sumatra?

| |
|----------------------------|
| “Is it only North Sumatra? |
| Rheme |

3. What about other regions?”

| |
|----------------------------|
| What about other regions?” |
| Theme |

4. I started digging up other ethnic songs,

| | |
|---------|--|
| I | started digging up other ethnic songs, |
| Topical | |
| Theme | Rheme |

5. this time from my mother’s heritage of Sunda.

| | |
|-----------|-------------------------------------|
| this time | from my mother’s heritage of Sunda. |
| Topical | |
| Theme | Rheme |

6. I found that material cool as well.

| | |
|---------|-----------------------------------|
| I | found that material cool as well. |
| Topical | |
| Theme | Rheme |

7. I became addicted to exploring traditional music from other ethnic groups, like Java, Banyuwangi, Malay, Betawi and Padang,

| | |
|---------|--|
| I | began addicted to exploring traditional music from other ethnic groups, like Java, Banyuwangi, Malay, Betawi and Padang, |
| Topical | |
| Theme | Rheme |

8. and compiled them on the album Indonesian Beauty album.

| | | |
|-------|---------|---|
| And | (I) | compiled them on the album Indonesian Beauty album. |
| Text | Topical | |
| Theme | | Rheme |

After the paragraph 6 of the reader’s letter above is divided into clauses, it can be seen that there are 8 clauses found. The thematic pattern can be drawn below:

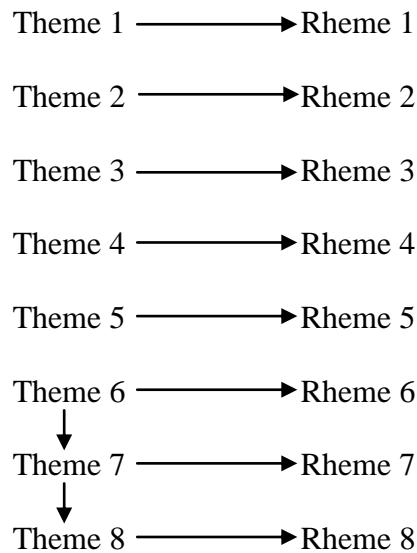


Figure 4.6. Thematic Pattern of Paragraph 6 of the Reader's Letter

It can be seen that the paragraph 6 above consists a thematic progression pattern found in the reader's letter. This type of thematic progression pattern is called constant theme. It can be seen in the figure 4.6 above that theme of the sixth clause *I* is repeated to the theme of theseventh and the eighth clauses with *I*. Meanwhile, there are two types of theme found in the paragraph above. Those are topical and textual themes. The topical themes are found in almost all number of clauses. It is found in the first clause until the eighth clauses. Then, textual theme is existed in the eighth clause with *and*.

As a result, the paragraph 6 of the reader's letter above is less coherent because the sentences are not interrelated to each other.

4.2.7 Thematic Progression Analysis and Theme types of The Reader's Letter in The Jakarta Post in Paragraph 7

After the data of the seventh paragraph were analyzed, it is divided into clauses and then classified into theme and rheme, it can be seen that the reader's letter text of paragraph 7 consists of 6 clauses. It can be seen in the analysis below:

1. We often envy other countries for being advanced in many areas: — politics, economy – , urban planning, sports, music development,

| | |
|---------|---|
| We | often envy other countries for being advanced in many areas: — politics, economy – , urban planning, sports, music development, |
| Topical | |
| Theme | Rheme |

2. which we cannot compete with.

| | | |
|-------|---------|----------------------|
| which | we | cannot compete with. |
| Text | Topical | |
| Theme | | Rheme |

3. I found something

| | |
|---------|-----------------|
| I | found something |
| Topical | |
| Theme | Rheme |

4. that we do have in spades: cultural pluralism.

| | | |
|-------|---------|--|
| that | we | do have in spades: cultural pluralism. |
| Text | Topical | |
| Theme | | Rheme |

5. Indonesia is the richest country in terms of heritage.

| | |
|-----------|--|
| Indonesia | is the richest country in terms of heritage. |
| Topical | |
| Theme | Rheme |

6. Ironically, our government only puts minimum effort into promoting this.

| | | |
|---------------|----------------|---|
| Ironically, | our government | only puts minimum effort into promoting this. |
| Interpersonal | Topical | |
| | Theme | Rheme |

After the paragraph 7 of the reader's letter above is divided into clauses, it can be seen that there are 6 clauses found. The thematic pattern can be drawn below:

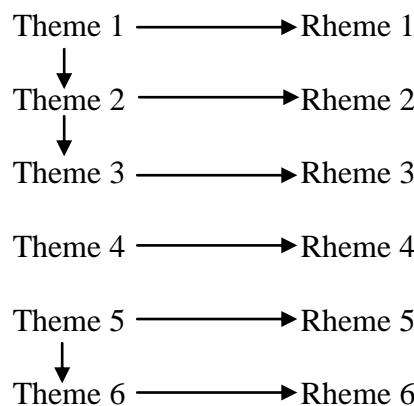


Figure 4.7. Thematic Pattern of Paragraph 7 of the Reader's Letter

It can be seen that the paragraph 7 above only consist a thematic progression pattern found in the reader's letter. This type of thematic progression pattern is called constant theme pattern. It can be seen in the figure 4.7 above that theme of the first clause *we* is repeated to the theme of the second clauses with *we*. Meanwhile, there are three types of themes found in the paragraph above. Those are topical, interpersonal and textual themes. The topical themes are found in almost all number of clauses. It is found in the first clause until the sixth clauses. Then, textual themes are existed in the second and the fourth clauses with

which and *that*. Then, interpersonal theme is found in the sixth clause with *ironically*.

As a result, the paragraph 7 of the reader's letter above is less coherent because the sentences are not interrelated to each other.

4.2.8 Thematic Progression Analysis and Theme types of The Reader's Letter in The Jakarta Post in Paragraph 8

After the data of the eighth paragraph were analyzed, it is divided into clauses and then classified into theme and rheme, it can be seen that the reader's letter text of paragraph 8 consists of only 2 clauses. It can be seen in the analysis below:

1. Youngsters these days can preserve these culture by doing small things, like trying to learn their mother tongue,

| | |
|-----------------------|---|
| Youngsters these days | can preserve these culture by doing small things, like trying to learn their mother tongue, |
| Topical | |
| Theme | Rheme |

2. or wearing Indonesian ethnic clothing regularly.

| | | |
|-------|------------|---|
| or | (they are) | wearing Indonesian ethnic clothing regularly. |
| Text | Topical | |
| Theme | | Rheme |

After the paragraph 8 of the reader's letter above is divided into clauses, it can be seen that there are only 2 clauses found. The thematic pattern can be drawn below:

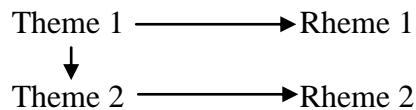


Figure 4.8. Thematic Pattern of Paragraph 8 of the Reader's Letter

It can be seen that the paragraph 8 above only consist of a thematic progression pattern found in the reader's letter. This type of thematic progression pattern is called constant theme pattern. It can be seen in the figure 4.8 above that theme of the first clause *Youngsters these days* is repeated to the theme of the second with *they*. Meanwhile, there are two types of theme found in the paragraph above. Those are topical and textual themes. The topical themes are found in all number of clauses. It is found in the first clause and the second clauses. Then, textual theme is existed in the second clause with *or*.

As a result, the paragraph 8 of the reader's letter above is coherent because there are only two sentences and they are interrelated to each other.

4.2.9 Thematic Progression Analysis and Theme types of The Reader's Letter in The Jakarta Post in Paragraph 9

After the data of the eighth paragraph were analyzed, it is divided into clauses and then classified into theme and rheme, it can be seen that the reader's letter text of paragraph 9 consists of only 6 clauses. It can be seen in the analysis below:

1. Interest in local cultures can also be raised by alternating your Europe, Hong Kong, or Singapore vacations with trips to Komodo, Ambon, Gorontalo, Lake Toba, Lombok, and other sites in country.

| | |
|----------------------------|--|
| Interest in local cultures | can also be raised by alternating your Europe, Hong Kong, or Singapore vacations with trips to Komodo, Ambon, Gorontalo, Lake Toba, Lombok, and other sites in country |
| Topical | |
| Theme | Rheme |

2. You can also support Indonesia's national team (no matter how bad they are!),

| | |
|---------|---|
| You | can also support Indonesia's national team (no matter how bad they are!), |
| Topical | |
| Theme | Rheme |

3. as it will be the starting point to build national pride.

| | | |
|------|---------|---|
| As | it | will be the starting point to build national pride. |
| Text | Topical | |
| | Theme | Rheme |

4. For those who are into making art,

| | |
|---------------|----------------------|
| For those who | are into making art, |
| Topical | |
| Theme | Rheme |

5. you can find ways to build in Indonesian elements,

| | |
|---------|--|
| You | can find ways to build in Indonesian elements, |
| Topical | |
| Theme | Rheme |

6. whether it is in architecture, filmmaking, music or fashion.

| | | |
|---------------|---------|---|
| whether | it | is in architecture, filmmaking, music or fashion. |
| Interpersonal | Topical | |
| | Theme | Rheme |

After the paragraph 9 of the reader's letter above is divided into clauses, it can be seen that there are 6 clauses found. The thematic pattern can be drawn below:

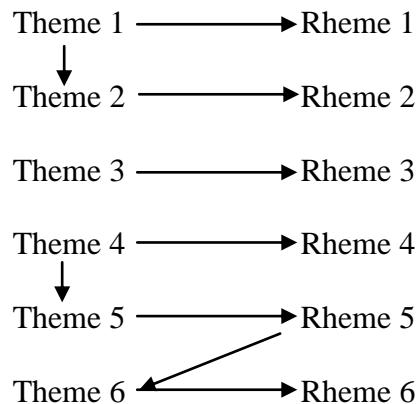


Figure 4.9. Thematic Pattern of Paragraph 9 of the Reader's Letter

It can be seen that the paragraph 9 above there are two thematic progression patterns found in the reader's letter. These types of thematic progression patterns are called constant and zig – zag theme patterns. It can be seen in the figure 4.9 above that theme of the first clause *Interest in local cultures* is repeated to the theme of the second clauses with *you*. Then, the zig – zag pattern can be seen in the clause five that the rheme of the fifth clause is taken up into the theme of the sixth clause with *it. Meanwhile*, there are three types of themes found in the paragraph above. Those are topical, interpersonal and textual themes. The topical themes are found in almost all number of clauses. It is found in the first clause until the sixth clauses. Then, textual themes are existed in the third clause with *as*. Then, interpersonal theme is found in the sixth clause with *whether*.

As a result, the paragraph 9 of the reader's letter above is less coherent because the many sentences are not interrelated to each other.

4.2.10 Thematic Progression Analysis and Theme types of The Reader's Letter in The Jakarta Post in Paragraph 10

After the data of the eighth paragraph were analyzed, it is divided into clauses and then classified into theme and rheme, it can be seen that the reader's letter text of paragraph 10 consists of only 4 clauses. It can be seen in the analysis below:

1. While those who are into tourism,

| | | |
|-------|-----------|-------------------|
| While | those who | are into tourism, |
| Text | Topical | |
| Theme | | Rheme |

2. make sure you promote Indonesia's touristic destinations.

| | | |
|---------------|---------|---|
| make sure | you | promote Indonesia's touristic destinations. |
| Interpersonal | Topical | |
| Theme | | Rheme |

3. When one region's tourism moves forward,

| | | |
|-------|----------------------|----------------|
| When | one region's tourism | moves forward, |
| Text | Topical | |
| Theme | | Rheme |

4. its local culture will advance as well.

| | |
|-------------------|-----------------------|
| its local culture | will advance as well. |
| Topical | |
| Theme | Rheme |

After the paragraph 10 of the reader's letter above is divided into clauses, it can be seen that there are 4 clauses found. The thematic pattern can be drawn below:

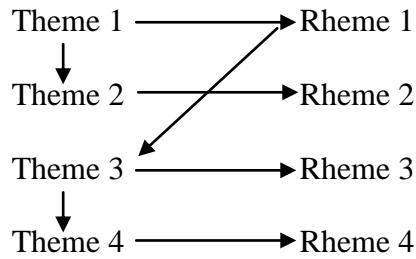


Figure 4.10. Thematic Pattern of Paragraph 10 of the Reader's Letter

It can be seen that the paragraph 10 above there are two thematic progression patterns found in the reader's letter. These types of thematic progression patterns are called constant and multiple theme patterns. It can be seen in the figure 4.10 above that theme of the first clause *those who* is repeated to the theme of the second clauses with *you*. Then, the theme of the third clause with *one region's tourism* is repeated in the theme of the fourth clause with *its local culture*. Meanwhile, multiple theme pattern can be seen in the rheme of the first clause *are into tourism*, is taken up as the theme in the third clause with *one region's tourism*. Meanwhile, there are three types of themes found in the paragraph above. Those are topical, interpersonal and textual themes. The topical themes are found in almost all number of clauses. It is found in the first clause until the fourth clauses. Then, textual themes are existed in the first and the third clauses with *when* and *while*. Then, interpersonal theme is found in the second clause with *make sure*

As a result, the paragraph 10 of the reader's letter above is coherent because there are many sentences are interrelated to each other.

CHAPTER V

CONCLUSION AND SUGGESTION

5.1 Conclusion

After analyzing the data, the researcher concludes in 10 paragraph of a the reader's letter of The Jakarta post entitled *Falling in Love with Indonesian's Culture* taken from *The Jakarta Post newspaper* that there are 10 paragraphs. Types of theme which the editorial writer mostly employed are topical and textual themes. It contains 65 topical themes, 15 textual themes and 3 interpersonal themes. Topical theme is type of theme that mostly used in it, for example: it, that, you or they. Textual themes that the writer mostly employs are 'and', 'but', 'while'. Interpersonal themes are rarely used by the writer in his letter because this letter is a writer's comment and affection about Indonesian's culture.

Types of thematic progression which are found in 10 paragraphs taken from the reader's letter in *The Jakarta Post newspaper* are reiteration or constant, zigzag or linear, and multiple or split patterns. It can be identified that there are 13 reiteration, 16 zigzag, and 14 multiple patterns. The most frequently used thematic progression pattern in the 10 paragraphs made by the writer in his letter is zigzag or linear pattern. It happened because rheme of the clause becomes theme in the next clause.

5.2 Suggestion

After concluding this study, the researcher suggests that:

1. The writer of reader's letter should understand and know about the thematic progression patterns in order to make a good text.
2. Everyone who wants to do the same research is suggested not only to analyze the written data but also spoken ones.

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APPENDIX

Falling in love with Indonesia's cultures

To be honest, as a youngster born and raised in Jakarta, I was not all that interested in ethnic music. Perhaps that was to be expected, since Western music influences were everywhere.

Then in 2001 I accepted a music directorship for a Batak concert that was part of a Lake Toba preservation campaign. I did not want it at first, but I accepted it anyway because my parents pushed a bit.

I went with the visual team to Lake Toba to record some video for the concert. I spent three

days there and I was astonished by the natural beauty. And I realized that this region was producing few artists.

Back in Jakarta I plunged into arranging Batak songs in the studio with new energy, and discovered the essence of those songs. I realized that ethnic songs can be incredibly beautiful, even more beautiful than pop music.

Long story short, the Save Lake Toba concert was successful and I got the idea to make an album from those recycled Batak songs. The TobaDream trilogy album was the result.

With that project wrapped up, I thought, “Is it only North Sumatra? What about other regions?” I started digging up other ethnic songs, this time from my mother’s heritage of Sunda. I found that material cool as well. I became addicted

to exploring traditional music from other ethnic groups, like Java, Banyuwangi, Malay, Betawi and Padang, and compiled them on the album Indonesian Beauty album.

We often envy other countries for being advanced in many areas: — politics, economy —, urban planning, sports, music development, which we cannot compete with. I found something that we do have in spades: cultural pluralism. Indonesia is the richest country in terms of heritage. Ironically, our government only puts minimum effort into promoting this.

Youngsters these days can preserve these culture by doing small things, like trying to learn their mother tongue, or wearing Indonesian ethnic clothing regularly.

Interest in local cultures can also be raised by alternating your Europe, Hong Kong, or Singapore vacations with trips to Komodo, Ambon, Gorontalo, Lake Toba, Lombok, and other sites in country.

You can also support Indonesia's national team (no matter how bad they are!), as it will be the starting point to build national pride.

For those who are into making art, you can find ways to build in Indonesian elements, whether it is in architecture, filmmaking, music or fashion.

While those who are into tourism, make sure you promote Indonesia's touristic destinations. When one region's tourism moves forward, its local culture will advance as well.

JP/Manuel Dapa Loka

Viky Sianipar

This musician and composer recorded the trilogy TobaDream, Indonesian Beauty, his unique rendition of folk songs, and pop album Satu which contains his compositions with traditional music instruments. “Sahabat”, a number played with Sundanese drum and Batak flute, reigned on top of hip radio charts in Indonesia’s big cities for weeks.