

ABSTRACT

This thesis is entitled Thematic Progression on the Headline entitled “Japanese Firms Move RI Service Sector”. It has two objectives: first, it is aimed at finding the types of thematic progression pattern found in the headline. Second, it is aimed at describing the coherency of the headline entitled “Japanese Firms Move RI Service Sector”.

In analyzing the data, the researcher used the framework proposed by Paltridge. While the steps in analyzing the data are as follows: Segmenting the data into clauses. The second is identifying the Theme and Rheme for each clause. Then describing the types of thematic progression of headline. After that, describing the coherent of the headline entitled “Japanese Firms Moves into RI Service Sector” January 9, 2013. The last is drawing the thematic progression pattern of the headline.

It is found that there are 32 clauses showing the 3 types of thematic progression in the 10 paragraphs of the headline. They are reiteration or constant, zigzag or linear, and multiple or split patterns. The number of the three patterns shows that there are reiteration patterns with 9, it is followed by zigzag pattern with 4. Meanwhile, multiple pattern was not found in the tenth paragraph of the headline. The most frequently used thematic progression patterns in the headline of “Japanese Firm Moves into RI Service Sector” are reiteration or constant pattern, that is 9 which indicates that the writer gives information which is as the theme of her writing and zigzag pattern with 4 meaning that the writer took the rheme of a clause becomes the theme in the following clause.

In the 10 paragraphs above, the researcher still finds new themes in the paragraphs that are not expected in the paragraph. The more paragraphs the writers give unexpected themes when developing texts, the worse their texts will be. An unexpected theme makes a paragraph less coherent, therefore this kind of development should be avoided.

Keyword: Constant, Multiple, Thematic Progression, Zig-zag

Introduction

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. 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, 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.

The researcher tries to analyze the thematic progression more detail in this thesis entitled “Thematic Progression on the headline entitled “Japanese Firm Moves into RI Service Sector” because thematic helps the writers to organize the text flow coherently and logically, so the result of the writing will be readable and easy to understand. Besides that, It is in order to have more description of how thematic progression is realized in the headline writing of the Jakarta Post edition January 9, 2013. The problems of this study can be stated as follows:

1. What types of thematic progression are found in the headline entitled “Japanese Firm Moves into RI Service Sector”?
2. How is the coherency of the article the headline entitled “Japanese Firm Moves into RI Service Sector”?

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 text, 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.

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.

Eggin 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.

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 Theme 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).

Thematic Progression

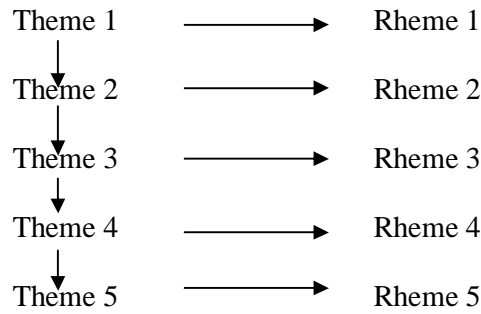
Butt *et .al.* (2000:114) say that if the Theme is the signpost for a speaker or writer’s point of departure, then each Rheme is the temporary destination. Usually the bit of the message that the writer or speaker considers interesting or important comes in the Rheme. While the first clause or clause 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

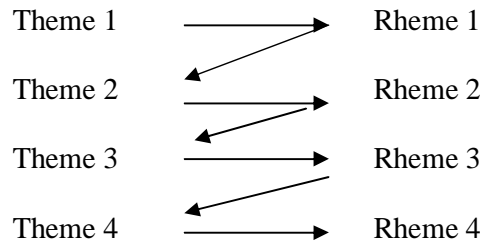
This pattern shows that the first theme is picked up and repeated in the beginning of the next clause. This is the example of this pattern.



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

b. A zig-zag/ linear theme pattern

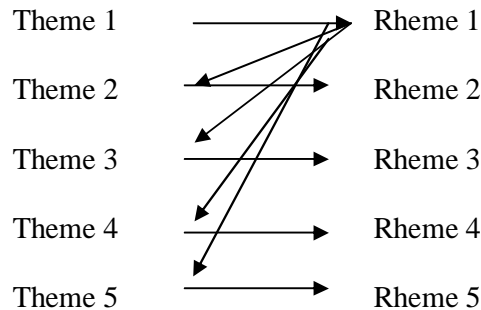
It is a pattern when the subject matter in the rheme of one clause is taken up in the theme of the following clause. The example of zig-zag pattern can be seen below:



(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)

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).

Method

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 headline about “Japanese Firms Moves into RI Service Sector” January 9, 2013.

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.

Finding and Discussion

Here the researcher draws the table for the findings of thematic progression patterns found in the the headline entitled “Japanese Firms Moves into RI Service Sector” January 9, 2013”. The table 4.1 below shows the results and number of the types of the,atic progression pattern found in the data.

Thematic Progression	Paragraph										Total
	1	2	3	4	5	6	7	8	9	10	
Constant	1	1	-	-	2	-	2	2	-	1	9
Zig-zag	-	-	-	-	1	1	-	1	1	-	4
Multiple	-	-	-	-	-	-	-	-	-	-	-
Total number	1	1	-	-	3	1	2	3	1	1	13

It can be seen in the table 4.1 above that there are 13 numbers of thematic progression pattern found in the table aboev. The table shows that the highest thematic progression pattern is constant theme pattern with 9. It describes that the writer of the headline focusses on the topic of its discussion. Then it is followed by zig-zag theme patterns. There are four number of this patterns. It is found in paragraph 5, 6, 8, and 9. Meanwhile, the multiple theme pattern was not found in all the paragraph of the headline.

4.2 Discussion of Thematic Progression

There are some paragraphs found in the headline of the Jakarta Post entitled “Japanese Firms move into RI Service Sector”. Each of thematic progression found in the paragraph can be seen below:

Paragraph 1

It can be seen in the paragraph 1 below that there are two clauses occurred in the paragraph 1. It can be seen as follows:

1. Indonesia is likely to see a shift in investment by Japanese companies

Indonesia	is likely to see a shift in investment by Japanese companies	
Theme	Rheme	

2. as investors take full advantage of the country’s huge population

As	inventors	take full advantage of the country’s huge population
Conj.	Topical	
Theme	Rheme	

Based on the data above, it can be seen that the clauses are interrelated. It is found that the rheme in the first paragraph “is likely to see a shift in investment by Japanese companies” is taken up as the theme in the following clause, it is in clause 2 with theme “investors”. The topical theme “investors” in the clause 2 refers to Japanese companies in the rheme of the first clause. As a result, the two clauses in the first paragraph above is interrelated and it can be called as a coherent paragraph. Meanwhile, the type of thematic progression pattern of the first paragraph is zig-zag theme pattern because the rheme of the first clause is taken up as theme in the second clause. So, the thematic progression pattern of the first paragraph can be seen in the figure 4.1 below:

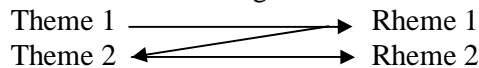


Figure 4.1 Thematic Progression of Paragraph 1

Paragraph 2

It can be seen in the paragraph 1 below that there are two clauses occurred in the paragraph 1. It can be seen as follows:

1. While investment in manufacturing by Japanese firms will continue,

While	investment in manufacturing by Japanese firms	will continue
Conj.	Topical	
Theme		Rheme

2. new investment would go into other sectors, including services and retail, according to Yoshida Susumu, secretary general of the Jakarta Japan Club (JJC).

new investment	would go into other sectors, including services and
----------------	---

	retail, according to Yoshida Susumu, secretary general of the Jakarta Japan Club (JJC).
Topical	
Theme	Rheme

Based on the data above, it can be seen that the clauses are interrelated. It is found that the theme in the first paragraph “while investment in manufacturing by Japanese firms” is taken up as the theme in the following clause two with theme “new investment”. As a result, the two clauses in the second paragraph above is interrelated and it can be said that the clauses in the paragraph two is coherent. Meanwhile, the type of thematic progression pattern of the first paragraph is constant theme pattern because the theme of the first clause is taken up as theme in the second clause. So, the thematic progression pattern of the second paragraph can be seen in the figure 4.1 below:

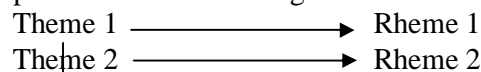


Figure 4.2 Thematic Progression of Paragraph 2

Paragraph 3

It can be seen in the paragraph 3 below that there are three clauses occurred in the paragraph 3 below. It can be seen as follows:

1. Investment in manufacturing has passed its peak.

Investment in manufacturing	has passed its peak.
Topical	
Theme	Rheme

2. Japanese businesses will now focus on [taking advantage of] the purchasing power of the Indonesian people,

Japanese businesses	will now focus on [taking advantage of] the purchasing power of the Indonesian people,
Topical	
Theme	Rheme

3. he said.

He	Said
Topical	
Theme	Rheme

Based on the data above, it can be seen that the clauses are not interrelated. It is found that in those three clause the sentences are not in relation. But each clause has its topical theme so actually th sentences are well accepted but less coherent. So, the thematic progression pattern of the second paragraph can be seen in the figure 4.3 below:

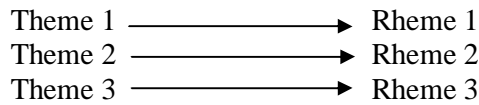


Figure 4.3 Thematic Progression of Paragraph 3

Paragraph 4

It can be seen in the paragraph 4 below that there are three clauses occurred in the paragraph 3 below. It can be seen as follows:

1. Given this focus, investment in sectors dealing with consumer goods or services, such as finance, information technology and health care, will likely be the next boom,

Given this focus, investment in sectors dealing with consumer goods or services, such as finance, information technology and health care,	will likely be the next boom,
Topical	
Theme	Rheme

2. He added.

He	Added
Topical	
Theme	Rheme

Based on the data above, it can be seen that the clauses are not interrelated. It is found that in those three clause the sentences are not in relation. But each clause has its topical theme so actually the sentences are well accepted but less coherent. So, the thematic progression pattern of the second paragraph can be seen in the figure 4.4 below:

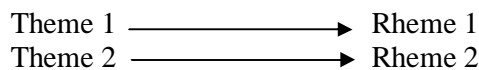


Figure 4.4 Thematic Progression of Paragraph 4

Conclusion and Sugestion

After analyzing the data, 32 clauses types of thematic progression are found in the paragraphs of the headline entitled Japanese Firm Moves into RI Service Sector of the Jakarta Post. They are reiteration or constant, zigzag or linear, and multiple or split patterns. The number of the three patterns shows that there are reiteration patterns with 9, it is followed by zigzag pattern with 4. Meanwhile, multiple pattern was not found in the tenth paragraph of the headline. The most frequently used thematic progression patterns in the headline of “Japanese Firm Moves into RI Service Sector” are reiteration or constant pattern, that is 9 which indicates that the writer gives information which is as the theme of her writing and zigzag pattern with 4 meaning that the writer took the rheme of a clause becomes the theme in the following clause.

In the 10 paragraphs above, the researcher still finds new themes in the paragraphs that are not expected to be. The more paragraphs the writers give unexpected theme when they developed texts in their paragraphs, the worse their texts will be. The unexpected theme makes their paragraphs less coherent, therefore this kind of development should be avoided.

SUGESSTION

From the analysis about the types of thematic progression pattern found in the headline entitled “Japanese Firm Moves into RI Service Sector” and the researcher has some suggestions as follows:

1. The students should understand and know about the thematic progression patterns in order to make a good writing or coherent paragraph. And it is hope that someone who like writing should know about this thematic progression to make a better writing.
2. Everyone who wants to do the same research should not only analyze the written data but also the spoken ones.

References

- Butt, D et al. 2001. *Using Functional grammar: An explorer’s Guide Second Edition*. Sidney” National Centre for English Language Teaching and Research Maguire Universit.
- Celce-Murcia, M and E. Olshtain. 2000. *Discourse and Context in Language Teaching*. Cambridge: Cambridge University Press.
- Cook, G. 2001. *Discourse*. Hongkong. Oxford: Oxford University Press.
- Coulthard, M. (ed). 1999. *Advances in Spoken Discourse Analysis*. New York: Routledge.
- Derewianka, Beverly. 1995. *Exploring How Text Work*. Newtown: Primary English Teaching Association.
- Eggs, S. 1994. *An Introduction to systemic Functional Linguistics*. London: Pinter Publisher.
- Eggs, S. 1985. *Analyzing Casual Conversation*. London: Cassel.
- Gerot, L and Wignell, P. 1992. *Making Sense of Functional Grammar*. Australia: Gerd Stabler.
- Guion, Lisa A. 2002. *Triangulation: Establishing the Validity of Qualitative Studies*. University of Florida: Extension . Institute of Food and Agriculture Scienes.
- Halliday, M.A.K. 1994. *An Introduction to functional Grammar: Second Edition*. London: Edward Arnold.
- Halliday, M.A.K. and C.M.I.M. Matthiessen. 1999. *Construing Experience Through Meaning: A Language-based Approach to Cognition*. London: Continuum.
- Isaac, Stephen and William B. Michael. 1971. *Handbook in Research and Evaluation*. Sandiego: Edits Publishers.

- _____. 1985. *Spoken and Written Language*. Geelong, Victoria: Deakin University Press.
- Jonstone, B. 2002. *Discourse Analysis*. Oxford: Blackwell.
- Malmkjaer, Kriste. 1995. *The Linguistic Encyclopedia*. New York: Roudledge.
- Martin, J.R., C.M.I.M. Matthiessen, C. Painter. 1997. *Working with Functional Grammar*. London: Arnold.
- Martin, J.R., Rose, D. 2003. *Working with Discourse*. New York: Brown and Company.
- Martin, J.R. 1992. *English Text: System and Structure*. Amsterdam: Benjamins.
- Matthiessen, C.M.I.M. 1995. *Lexicogrammatical Cartography: English System*. Tokyo: International Language Science Series.
- McCarthy, M. 1991. *Discourse Analysis for Language Teacher*. Cambridge: Cambridge University Press.
- Miles, M.B. and A.M. Huberman. 1984. *Qualitative Data analysis: A Source of New Method*. Beverly Hills: Sage.
- Nunan, D. 1993. *Introducing Discourse Analysis*. London: The Pinguin Group.
- Palmer, R. F. 1998. *Mood and Modality*. Cambridge: Cambridge University Press.
- Renkema, J. 1993. *Discourse Studies: an Introductory Textbook*. Amsterdam: John Benjamins Publishing Company.
- Schiffin, D. 1995. *Approaches to Discourse*. Oxford: Blackwell.
- Stubbs, Michael. 1983. *Discourse Analysis*. Oxford: Blackwell.
- Thompson, G. 1996. *Introducing Functional Grammar*. London: JW Arrowsmith Ltd.
- Van Dijk. T. A 1985. *Handbook of Discourse Analysis: Volume 2 Dimension of Discourse*. Florida: Academic Press Inc.
- Ventola, Eija. 1979. The Structure of Casual Conversation in English. *Journal of Pragmatics*. 267 – 298