

**THEME AND THEMATIC PROGRESSION  
IN ELEMENTARY AND JUNIOR STUDENTS' TEXTS**



**A THESIS**

**In Partial Fulfillment of the Requirements  
for Master's Degree in Linguistics**

**Lisdiana Anita  
13020213420040**

**FACULTY OF HUMANITIES  
DIPONEGORO UNIVERSITY  
SEMARANG**

**2016**

A THESIS

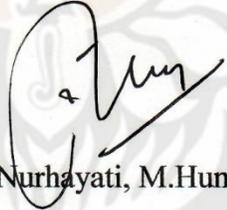
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Submitted by

Lisdiana Anita  
13020213420040

Approved on June 21<sup>st</sup> 2016 by

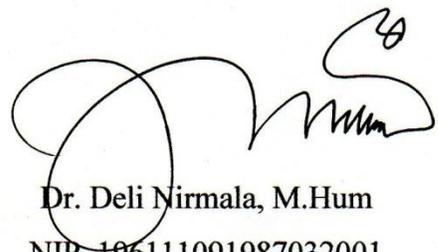
Advisor



Dr. Nurhayati, M.Hum  
196610041990012001

Master Program in Linguistics

Head,



Dr. Deli Nirmala, M.Hum  
NIP. 196111091987032001

A THESIS

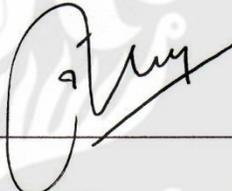
THEME AND THEMATIC PROGRESSION  
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Submitted by  
Lisdiana Anita  
13020213420040

VALIDATION

Approved By  
Thesis Examination Committee  
Master Degree in Linguistics  
Faculty of Humanities Diponegoro University  
On July 14<sup>th</sup> 2016

Chairman  
Dr. Nurhayati, M.Hum



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First Member  
Dr. Deli Nirmala, M.Hum



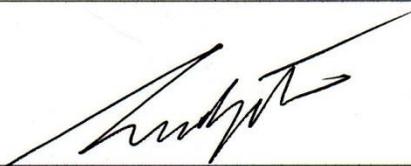
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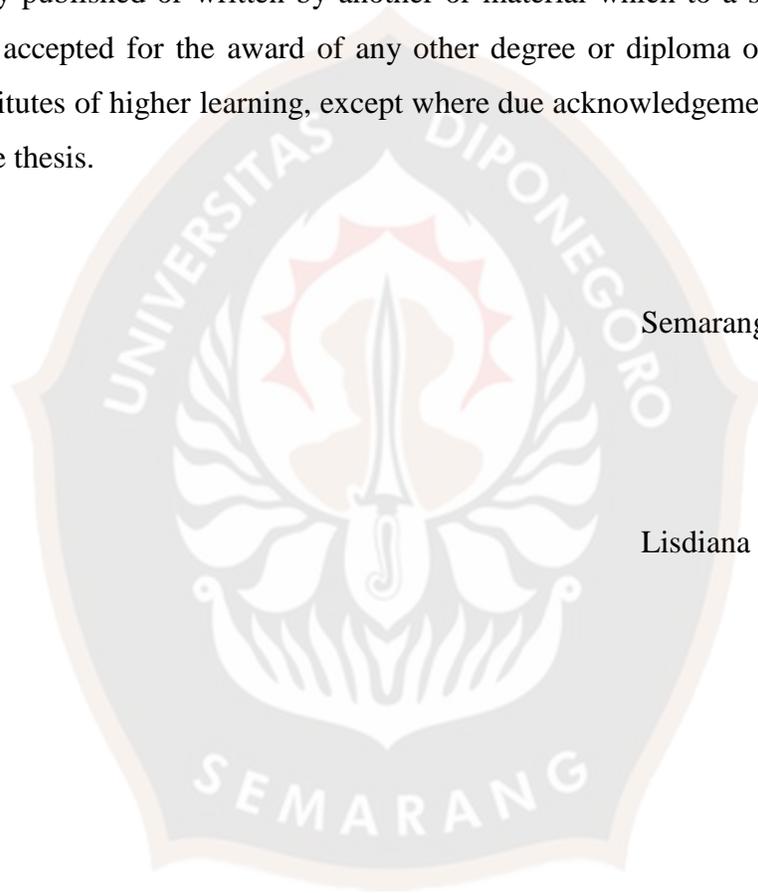
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## **CERTIFICATION OF ORIGINALITY**

I hereby declare that this study entitled “THEME AND THEMATIC PROGRESSION IN ELEMENTARY AND JUNIOR STUDENTS’ TEXTS” is my own and that, to the best of my knowledge and belief, this study contains no material previously published or written by another or material which to a substantial extent has been accepted for the award of any other degree or diploma of a university or other institutes of higher learning, except where due acknowledgement is made in the text of the thesis.

Semarang, June 18<sup>th</sup> 2016

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## MOTTO AND DEDICATION

### MOTTO

*“Our Lord, give us good in this world  
and good in the Hereafter and defend us  
from the torment on the fire”*

*(Q.S. Al – Baqarah :201)*

*“There is no might and power except  
with Allah”*

*(HR. Muslim)*

### DEDICATION

*I dedicate this thesis for:  
My beloved parents and my siblings*

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## LIST OF SYMBOLS

Symbol	Meaning
<u>underlined</u>	Topical theme
<b>bold</b>	Textual theme
<i>italic</i>	Interpersonal theme
↓	Constant TP
↙	Linear TP
↘	Multiple TP



## ABSTRACT

This is a study of texts produced by elementary and junior students. This study aims to find out the theme types, thematic progression (TP) types, and their implication in teaching writing. This study is a descriptive qualitative research. The data are the texts which were written by eleven students of 5<sup>th</sup> grade of elementary school and eleven students of 8<sup>th</sup> grade of junior high school. The analysis of this study is based on the theories of Halliday and Matthiessen (2004), Paltridge (2008), Gerrot and Wignell (1995), and Martin, *et al.* (1997). The results show that E-texts and J-texts consist of topical theme, textual theme, and interpersonal theme. Those theme types have almost similar numbers of occurrence. Besides, E-texts and J-texts also consist of similar TP types; those are constant TP, linear TP, and multiple TP. The numbers of TP type occurrence in elementary students' texts (E-texts) and junior students' texts (J-texts) are much different. The largest distinctive numbers are in the use of linear TP. Based on the analysis and the discussion of theme and TP types in students' texts, it is known that E-texts contain limited information while J-texts contain larger information. It occurs because J-respondents have higher cognitive ability than E-respondents. Besides, it also occurs because J-respondents could organize their information better than E-respondents. Therefore, teachers can improve the students' writing skill by giving familiar topic of writing and teaching them to use more textual themes to organize their information.

**Keywords:** Theme, thematic progression, E-texts, J-texts

## INTISARI

Kajian ini adalah analisis teks siswa SD dan SMP. Kajian ini bertujuan untuk menemukan jenis tema, jenis pola pengembangan tema (TP), dan implikasi dari penemuan pada pengajaran menulis. Kajian ini menggunakan pendekatan penelitian deskriptif kualitatif. Data dari kajian ini adalah sebelas teks siswa kelas 5 SD dan sebelas teks siswa kelas 8 SMP. Analisis data dalam kajian ini didasarkan pada teori Halliday dan Matthiessen (2004), Paltridge (2008), Gerrot dan Wignell (1995), dan Martin, dkk. (1997). Hasil dari analisis menunjukkan bahwa teks siswa SD dan teks siswa SMP terdiri dari tema topikal, tekstual, dan interpersonal. Jenis-jenis tema tersebut memiliki jumlah kemunculan yang hampir sama. Sementara itu, teks siswa SD dan teks siswa SMP juga terdiri dari jenis TP yang sama yaitu konstan TP, linear TP, dan gabungan TP. Jenis pola pengembangan tema tersebut memiliki perbedaan jumlah kemunculan yang cukup besar. Perbedaan jumlah kemunculan terbesar terjadi pada jumlah kemunculan pola pengembangan tema jenis linear. Berdasarkan analisis dan diskusi mengenai jenis tema dan jenis TP, diketahui bahwa E-teks mengandung informasi yang terbatas sedangkan J-teks mengandung informasi yang lebih luas. Hal itu dapat terjadi karena respondent SMP memiliki kemampuan berfikir yang lebih baik daripada siswa SD. Selain itu, hal itu juga terjadi karena responden SMP dapat menyusun informasi tulisannya dengan lebih baik. Oleh karena itu, pengajar dapat meningkatkan kemampuan menulis siswa dengan memberikan topik yang siswa pahami dan mengajarkan mereka untuk menggunakan lebih banyak tema tekstual dalam menyusun informasi.

**Kata Kunci:** tema, pola pengembangan tema, teks siswa SD, teks siswa SMP

# CHAPTER I

## INTRODUCTION

This chapter discusses background of the study, research questions, research purposes, significance of the research, operational of definition, and organization of the writing.

### 1.1. Background of the Study

Writing is one of language skills beside listening, speaking, and reading. Writing is an expression of ideas through written language (Tarigan, 1986:15). It is taught from basic grade of school to the college level. Moreover, general people also do writing activity.

Writing becomes an important language skill because it is one of people ways to convey their intention to other people. People can share their arguments, experience, *etc.* through writing. However, some writers, especially novice writer, tend to write a story based on their way of thinking instead based on readers' comprehension (Steinberg, 1980:83). It can make readers fail to get the writers' point..

That phenomenon also happens to students in young class. Many students write their texts based on their way of thinking. They just write everything in their

mind without considering the results of their writing. Their texts often contain jumbled information which makes it is hard to be well understood.

Therefore, teachers need to improve students' writing skill. To improve students' writing skill, teachers have to know their students ability first. It will be easier to improve their writing skill by knowing the common progress of students' writing skill. Generally, students in higher level of school have better writing skill than students in lower level of school. Thus, by knowing the common progress of students' writing skill, teacher can optimize their teaching in developing part.

One of the writing aspects that can be used to identify the quality of students' texts is the organization of information within a text. To know the information more specifically or clearly, readers have to pay more attention to each clause or sentence within a text. It is because each clause within a text brings its own information. It is also known that clause is a structure which has message (Halliday and Matthiessen, 2004:64).

Clause as a message can be identified from its theme and rheme. Theme is the information that a writer talks about while rheme is the information that a writer says about (Gerrot and Wignel, 1995:103). By knowing the structure of theme and rheme, readers could identify the focus of information from each clause. Besides, writers who know theme and rheme position could also put their main information appropriately.

The theme and rheme in a text influence the thematic progression (TP) of a text. TP is theme development in a text (Taboada, 2004:85). It shows how the information is presented and also contributes to the information flow of a text (Paltridge, 2008:148). By knowing the information flow that is identified from thematic progression, writers could develop their texts better and also readers could comprehend a text better

Based on the description above, this thesis considers finding types of theme and TP in the students' texts of each level. The findings of theme and TP types will show the students' development in using certain theme and TP. Thus, teachers can accelerate students' writing skill by considering the development of the use of theme and TP from the students' texts of those two levels.

## **1.2. Research Questions**

There are three research problems that can be answered in this study. They are listed as follows:

- a. What types of theme are there in the texts?
- b. What types of TP are there in the texts? and
- c. What is the implication of findings in teaching writing?

## **1.3. Research Purposes**

Dealing with the research problems, the purposes of the study are mentioned as follows.

- a. To investigate the theme types in E-texts and J-texts.
- b. To identify the thematic progression (TP) types in E-texts and J-texts.
- c. To explain the implication of findings in teaching writing.

#### **1.4. Significance of the Research**

The significances of this research are hoped to contribute theoretically and practically.

##### **1. Theoretically**

In theoretical aspect, this research is hoped to contribute (a more diverse analysis) on the theory of discourse analysis especially thematic structure. This research also could be reference as the development of writing way for different grade students from theme-rheme and thematic progression theories.

##### **2. Practically**

For practical significance, this research is expected to contribute to teachers, students, and next researchers.

- a. For students, this research is expected to give understanding or knowledge about the construction of text development, so that students have information in producing good texts.
- b. For teachers, it is expected to help teachers give direction to their students in order to improve students' writing skill. This research could give information to the teacher how the common form of

students' writing that is viewed by using theme-rheme theory. Therefore, teachers can understand students' typical texts and know what aspect they can maximize.

- c. For next researchers, this research can be reference for next researchers who are interested in analyzing thematic structure.

### **1.5. Operational Definition**

- a. Theme is an element which is used as the starting point of information in a clause (Halliday and Mathiessen:2004).
- b. Rheme is the element or information in which the theme is developed (Eggin:2004).
- c. Thematic progression refers to the way of a theme that is developed (Paltridge:2008).

### **1.6. Organization of the Writing**

This thesis consists of five chapters. Each chapter consists of different field. Those are stated as follows.

Chapter one provides the framework of study in order to conduct this research. It consists of background of the study, research problems, research purposes, significance of the research, operational definition, and organization of the writing.

Chapter two is a chapter which discusses the literary review used in conducting this research. This chapter starts from the previous study to give general view about

the previous studies conducted before. Then, this chapter includes theories about clause, clause as message, theme-rheme, thematic progression, and writing skill.

Chapter three delivers the information about research method. Research method consists of research design, object of the research, method of collecting data, method of analyzing data, and procedure of analysis.

Chapter four provides the finding and discussion. This chapter consists of discussion about theme types in respondents' texts, thematic progression types in respondents' texts, and the implication in teaching writing.

Chapter five is the closing chapter. It is about the conclusion and suggestion. The conclusion resumes this research and the suggestion is delivered based on this research to some related parties.

## CHAPTER II

### REVIEW OF RELATED LITERATURE

This chapter consists of previous studies and theoretical framework. Theoretical framework contains the theories of clause, clause as message, theme-rheme, thematic progression, and writing skill.

#### 2.1. Previous Studies

There are four previous studies which are reviewed in this study. The presenting of previous studies is considered to give information about how the previous studies were conducted.

The first previous study was written by Leonora (2007). Leonora analyzed theme types, thematic progression, and cohesion in Hotel Brochures. She used theories of Halliday (1994), Eggins (1994), Gerot and Wignel (1994), and Halliday and Hasan (1994). The results of her study showed that the brochures consist of topical themes: marked topical and unmarked topical themes, textual themes, and interpersonal themes. Besides, those brochures also consist of multiple theme, those were textual-experiential, interpersonal-experiential, and textual-interpersonal. Then, thematic progressions found in those brochures were zig-zag, re-iteration, and multiple. Moreover, the results for textual cohesion were reference, ellipsis, and conjunction. Meanwhile lexical cohesion was classification and composition.

In relation to this research, both Leonora's research and this research have one similarity and some differentiations. For the similarity, the writers of these studies analyzed theme types and thematic progression types. However, there are three different points between her study and mine. First, Leonora analyzed theme-rheme by using Halliday's theory (1994), while I used theory of Halliday and Mathiessen (2004). The second is that Leonora did not compare her objects, while this study compared the objects of each level. The third is that Leonora also analyzed the cohesiveness of those brochures contents while I just focused on two topics: theme and thematic progression in the students' texts of two levels.

The second previous study was conducted by Wiana (2010). Wiana conducted her research on three types of poem: love, humor, and metaphor. She used Halliday's theory (1994). She looked for the theme types in three kinds of poem, and the most dominant theme type that is used in those poems. The result of her study showed that topical themes were 69,2%, textual themes were 17.5%, and interpersonal themes were 15%.

Correlating Wiana's study and this study, both of the writers analyzed theme types in written texts. However, Wiana's study just analyzed theme-rheme field while this study analyzed theme-rheme and thematic progression fields. Wiana's study also did not compare her objects while this study compared the objects. Besides, the theory used by Wiana was Halliday (1994) while this study conducted by using theory of Halliday and Matthiessen (2004).

The third previous study was conducted by Sujatna (2013). Sujatna analyzed the Sundanese texts which are written by Sundanese female writers. She used theory of TP by Deterding and Poedjoesadarmo (2001). The result showed that the writers use simple and multiple TP. Simple TP consists of constant theme, constant rheme, or linear theme. Then, the multiple TP consists of two elements TP, three elements TP, and four elements TP.

Sujatna and I analyzed the thematic progression field. Whereas, Sujatna just discuss thematic progression field while I included the analysis of thematic structure. In her study, Sujatna also used Deterding and Poedjoesadarmo's theory (2001) while I used Fries's theory which is stated in Paltridge (2008). The last, Sujatna did not compare their data while I compared my data of two different grades of school.

The fourth previous study was written by Sharndama and Panamah (2013). In that study, Sharndama and Panamah analyzed theme-rheme by using theory of Halliday and Matthiessen's (2004) and thematic progression by using Danes's theory (1974). They found that the writers mostly used multiple themes: modification of topical themes by textual, interpersonal, prepositional phrase or adverbials. Then, the finding of thematic progression analysis showed that linear and constant themes were used in almost same numbers, though the most used is constant TP.

Relevant to this study, these two studies analyzed theme and thematic progression. Both of the studies even used the same theory of Halliday and Mathiessen (2004). However, the objects of Sharndama and Panamah's study were

taken from professional writers, while this study used texts from novice writer. Besides, Sharndama and Panamah's study did not compare their objects, while this research compared the object.

## **2.2. Theoretical Framework**

There are some theories used to analyze this subject matter. Those are theory of Clause, Clause as Message, Theme-Rheme, Thematic Progression, Writing Skill.

### **2.2.1. Clause**

Clause is a syntax unit where theme and rheme is analyzed. A text contains some clauses. Gerrot and Wignell (1995:82) define clause as the largest grammatical unit and divide it into two types: minor clause and major clause.

Minor and major clauses are distinguished by the existence of predicate within a clause. Minor clause is a clause which does not have predicator. Gerrot and Wignell (1995:83) give three basic types of minor clause. Those are address, greeting, and exclamation. Meanwhile, major clause is a clause that has predicator inside. Further, Gerrot and Wignell (1995:84) divide major clause into two types. Those are independent and dependent clause.

Independent and dependent clauses relate to their dependence on another clause. Independent clause is a clause that can stand alone. It does not depend on another clause. It has complete meaning although it is not supported by another clause.

Meanwhile, dependent clause is a clause which cannot stand alone. It is a clause that needs other clauses to complete its meaning.

The examples below are dependent and independent clauses taken from Gerot and Wignel (1995)

(1) Although Tony is intelligent, he failed.

Dependent clause	Independent clause
------------------	--------------------

### 2.2.2. Clause as Message

Every clause has a message. It is known as ‘clause as message’. Martin, *et al.* (1997) delivers “each clause is organized as message related to an unfolding text”. In addition, Halliday and Matthiessen (2004:61) state that clause as message is making applicability to context. Thus, clause as message considers information which is contained in a clause to its context.

Clause as message has structure of clause information. That structure is known as thematic structure (Bloor and Bloor, 2004). It consists of theme and rheme. It deals with the prominent and supported information in a clause.

### 2.2.3. Theme and Rheme

As stated in the paragraph above, the concept of theme and rheme is discussed in clause as message subject matter. The structure of theme and rheme shows which information that speakers or writers want to emphasize.

Theme is a part in a clause which contains prominent information. The position of theme is in the front part of clause or in the beginning of clause. It shows the main information which speakers or writers want to talk about. Halliday and Matthiessen (2004:64) state theme is the part of clause which shows the departure point of information. In addition, Gerot and Wignell (2005:103) convey theme as the information that a writer talks about. It means that theme is the departure point to start information which writer wants to talk about in a clause.

Another part in a clause is rheme. Rheme is a part of clause that follows the position of theme. Halliday and Matthiessen (2004:64) write that rheme is the next part of theme which is the developed information. From that definition, it can be known that rheme is the continuation information that has been introduced in the beginning of clause. It is the rest part of theme that contains developed information about theme.

Thus, theme and rheme are parts in each major clause. They show which prominent information is and what about that information. There are three types of theme: topical (ideational) theme, textual theme, and Interpersonal theme. Those types are explained below.

#### **2.2.3.1. Topical Theme**

This first type of theme is topical theme. Topical theme is also known as ideational theme. Halliday and Matthiessen (2004:79) state that topical theme can be

found in the form of participant, process, or circumstance. Further, Bloor and Bloor (2004:77) state topical theme is an element which represents the topic of clause. It is divided into two types. Those are unmarked topical theme and marked topical theme.

These are the examples of topical theme taken from Martin, etc. (1997:24).

(2) George Bernard Shaw was born in Dublin

(3) In 1876, Shaw joined his mother and sister in London

### **2.2.3.2. Textual Theme**

Among three types of theme, normally, textual theme has a place in the first part before the others. It is because this theme links one clause to the other clauses. Halliday and Matthiessen (2004:83) say that textual theme relates a clause to its discourse. Similar to Halliday, Gerrot and Wignell (1995:105) also say that textual theme is a theme which correlates a clause with its context. Textual theme may be in the form of conjunction, conjunctive, continuative, and relative.

- a. Conjunction is found in clauses that are related one each other. Halliday and Matthiessen (2004:81) define conjunction as an element links clauses which have structural relation of paratactic or hypotactic. In addition, Martin, *et al.* (1997:25) says conjunction links two clauses in a relation that is coordinated. Conjunction is commonly used in complex clause. Since the conjunction has role in linking more than one clause, it also has the logical relation meaning between related clauses.

- b. Conjunctive is an element that relates a message to its previous discourse. In a clause, conjunctive has semantic space as same as conjunction. Halliday and Matthiessen (2004:82) say that conjunctive is adverbial group which correlates a clause to its previous text. Conjunctive usually is used to organize the clauses into one united discourse.

Table 2.1. The Types of Conjunction and Conjunctive

Logical Relation	Meaning	Example
Addition	Addition	And, besides, in addition
	Alternation	Or, if not-then, alternitavely
Comparison	Similarity	Like, as if, similarly
	Contrast	But, whereas, on the other hand
Time	Successive	Then, after, before
	Simultaneous	While, meanwhile, at the same time
Consequence	Cause	So, because, therefore
	Means	By, thus, by this means
	Purpose	So as, in order to, for fear of
	Condition	If, provided that, unless

- c. Continuative is an element that signals a move of information from previous information (Halliday and Matthiessen, 2004:81). Similarly, Gerrot and Wignel (1995:106) say that continuative is an item that signals new move. It is used when people want to continue their speaking or writing into new point. The examples of continuative are *yes, oh, well, no, etc.*

- d. Relative is an element which relates a dependent clause to another clause (Martin, et al. 1997:26). Relative is an element which has two theme types inside. Those are textual theme and topical theme. The examples of relative are which, when, that, etc.

The clause below is an example of the use of textual theme which is taken from Gerot and Wignel (1995:106)

(4) Well, on the other hand, if we wait until Tuesday...

Cont.	Conjunctive	Conjunction	Topical	Rheme
Theme				

### 2.2.3.3. Interpersonal Theme

Interpersonal theme refers to the interaction of speaker or writer toward their information. Halliday and Matthiessen (2004:83-84) say interpersonal theme shows the writer's mood or values about the clause information. It is related to writer's judgment to the topic or writer's judgment to the addressee. Interpersonal theme might be in the form of modal adjuncts, vocatives, finite or WH-elements

- a. A vocative is an element that is used to address other people. Halliday and Matthiessen (2004:83) state that vocative is addressing item that is usually in the form of personal name. The use of vocative shows the interpersonal relation between a speaker and his addressee. It is used to involve the

addressee in his conversation. Beside personal name, vocative can be in the form of specific calling name such as baby, bud, etc.

- b. Finite sometimes occurs as auxiliary verb. Halliday and Matthiessen (2004:81) say this element explains main tense or modality. Besides, Martin, *et al.* (1994:25) says finite signals that the speaker needs a response. Finite as interpersonal theme can be found in question sentence, especially yes or no question, and imperative sentence. The examples are to be (am, is are, was, were), modal (have, has, will, etc.), etc.
- c. Modal adjunct shows writers' assessment. It shows speaker's judgment or attitude to the information of clause (Halliday and Matthiessen, 2004:81). It is usually represented by an adverb or prepositional phrase. This form displays how writers' feeling or thinking about the content of clause or certain information.

In categorizing modal adjunct, Halliday and Matthiessen (2004) divide it into ten types. Those types are delivered in the table below.

Table 2.2. The Types of Modal Adjunct

Type	Meaning	Example
Probability	How likely?	Probably, possibly, certainly
Usuality	How often?	Usually, always, often, seldom
Typically	How typical?	Generally, regularly, for the most part
Obviousness	How obvious?	Of course, obviously, clearly
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, seriously
Entreaty	I request you	Please, kindly
Presumption	I presume	Apparently, no doubt, presumably
Desiberality	How desirable?	(un)fortunately, to my distress, hopefully
Reservation	How reliable?	tentatively, provisionally, looking back on it
Validation	How valid?	in general, on the whole, in principle
Evaluation	How sensible?	(un)wisely, understandably, foolishly
Prediction	How expected?	To my surprise, as expected, by chance

- d. WH-element will be an interpersonal theme when it is found in interrogative sentence. Martin, et al. (1994:25) said it is used to get response in the form of answer from the hearer. In interrogative sentence, WH- element has two themes in one element. Besides, as interpersonal theme, it is also topical theme. The examples are what, when, where, how, etc.

The example of interpersonal theme in a clause is stated below. The example is taken from Gerot and Wignel (1995):

(5) Mary, surely we can wait until next week

Vocative	Modal adjunct	Participant	Rheme
Interpersonal		Topical	
Theme			

#### **2.2.4. Thematic Progression**

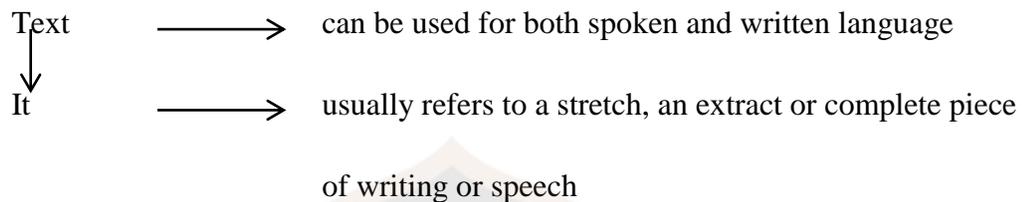
The name of thematic progression (TP) is used for the development of information through themes in a text. Paltridge (2008:148) writes “TP refers to the way in which the theme of the clause may pick up, or repeat, a meaning from a preceding theme or rheme”. Besides, Taboada (2004:86) states thematic progression refers to a place where themes are from and their relations to the others theme and rheme. From those two definitions, it can be concluded that thematic progression shows the move way of themes and their relations within a written text.

The move ways of themes are varied. There are three types of thematic progression. Those are constant TP, Linear TP, and Multiple TP. Those TP types are delivered in the part below.

##### **2.2.4.1. Constant TP**

Constant TP is a TP that is used in a theme which is picked up from previous theme. Paltridge (2008:148) says that constant TP is a theme that is taken from previous theme and then repeated in the early position of next clause. Thus, there are repeating themes in a text which uses this type of TP. It happens because this TP develops a theme from its previous theme.

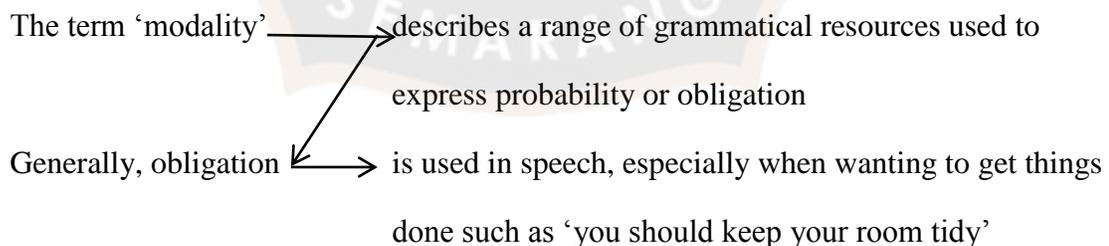
The example below is the manifestation of constant TP which is taken from Paltridge (2008: 147) :



#### 2.2.4.2. Linear TP

Linear thematic progression is a type of TP in which a theme is picked up from previous rheme. The theme which is developed by using linear TP is taken from the information in previous rheme (Paltridge, 2008:149). Thus, a written text which uses this type is signaled by the existence of theme that is developed from the information that is talked in previous rheme.

The example of linear TP is given as following. The example is taken from Paltridge (2008:148)

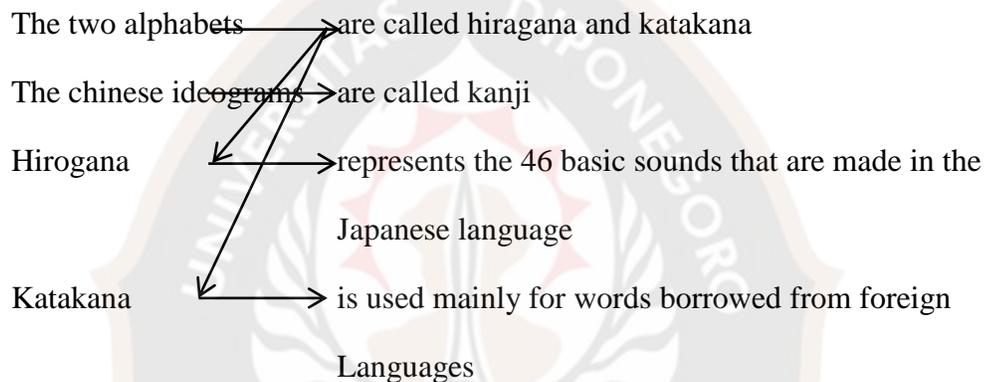


#### 2.2.4.3. Multiple TP

Multiple TP is also known as split rheme. It is a TP in which some themes are developed from one same rheme. A rheme contains some numbers of information,

then each of the information is used as themes for some next clauses (Paltridge, 2008:148). Thus, Multiple TP is used in some clauses which have same referring rheme. In this case, a rheme which becomes referring of these some themes contains different pieces of information.

The example of multiple TP which is taken from Paltridge (2008:149)



### 2.2.5. Writing Skill

Writing is the process of expressing the idea into written language. Writing process needs writers' logical competency. Some writers have different background of knowledge and writing experience (Moort-Hart in Santrock, 2011: 373). Besides, Shaari (2007:12) says that writers do some cognitive processes such as thinking and giving value.

Writing can be practiced in elementary and secondary school (Graham in Santrok, 2011:273). In high level of elementary and junior school, students should have learned to make a text through various reflection and analysis (Conley in

Santrok, 2011:273). They correlate their idea into a whole text. In addition, Steinberg (1990:81) says that the progress of writing is involved by gradual elaboration. It means that there is development of organizing the idea or information by a writer.



## CHAPTER III

### RESEARCH METHOD

This chapter describes research method. It consists of research design, data of the research, method of collecting data, method of analyzing data, and procedure of analysis.

#### 3.1. Research Design

This research was conducted using qualitative research approach. Qualitative approach is used for knowing the phenomena of the use of theme and TP types in respondents' texts. It is similar to Rubin and Babbie (2009:218) who state that "qualitative research is especially appropriate to the study of phenomena that can be understood within their natural setting". It is suitable for this research since this research look out the phenomena of the use theme and TP types in the respondents' texts and then it is continued by the discussion of their implication in teaching writing.

In addition, this research used descriptive qualitative research. Cooper (2012:7) states qualitative research relates to the comprehension and description of a phenomenon. Descriptive qualitative research helps the researcher to discuss the finding clearly.

### **3.2. Data of the Research**

The data of this research was document. The document was in the form of respondents' texts. There were twenty two respondents' texts as data in this research. Those texts were taken from eleven respondents in fifth grade of elementary school and eleven respondents in eighth grade of junior school. The respondents were course participants in *Ganesha Operation Katamso Semarang*.

Previously, each grade consisted of different total of students' texts. E-texts consisted of 13 texts and J-texts consisted of 11 texts. Then, the writer decided to take 11 texts from each grade because this study compared the texts from both of the grades.

### **3.3. Method of Collecting Data**

This study used test as a method of collecting data. Test is used to know the ability of research subjects (Arikunto, 2006:223). In this research, the test is used to get the data which represents the respondents' ability in producing a text.

The tests were conducted in two sessions. The first test session was conducted on April, 28<sup>th</sup> 2015 for J-respondents. Then, the second test was conducted on April 29<sup>th</sup> 2015 for E-respondents. The students in both levels were given 25 minutes to

write their opinion about electronic cinema. The topic of electronic cinema was given to them because it is familiar topic for students in both levels.

### **3.4. Method of Analyzing Data**

The data of this study were analyzed using distributional method. In analyzing the data, the writer divided the respondents' texts into each single clause. It was done because the concept of thematic structure is analyzed in clause level.

In addition, the writer used deleting technique to check the use of theme and TP. Deleting technique is used to figure out the degree of core deleted element. (Sudaryanto, 2015:50). In this study, it was used to determine the appropriate theme in every single clause. The determination of appropriate theme would show that the clause has complete meaning. Meanwhile, the determination of inappropriate theme would cause the clause has inaccurate information.

### **3.5. Procedure of Analysis**

To analyze the data, the writer separated the all texts into single clause. After that, each clause was analyzed. The writer analyzed theme types and TP types separately.

The first was analyzing theme types. In analyzing theme types, the writer used Halliday's thematic structure theory. There were three signs which were used in analyzing theme types. Those are underlined (example) for topical theme, bold

(**example**) for textual theme, and italic (*example*) for interpersonal theme. After that, they were counted and the result was put into the table.

In calculating the number of each theme type, the researcher used some steps. The first, the researcher counted the number of themes in each level. E-texts consisted of 184 themes and J-texts consisted of 226 themes. After that, the researcher counted the number of each theme type. Then, the researcher looked for their percentages. The last, the results of calculating theme types were put in a table.

The second is analysis of TP types. The writer used TP theory by Paltridge. In analyzing TP types, the writer used sign in the form of arrow ( ↓ ). The arrow was used to sign TP types: constant TP, linear TP, and multiple TP. After giving sign, the writer counted them and put the numbers into the table.

In counting the TP types, the researcher counted the number of all clauses first. E-texts consisted of 117 clauses and J-texts consist of 161 clauses. After getting the total of clauses, the researcher counted the use of each TP type. Then, the numbers of each TP type were counted again to find their percentage forms. The last, they were presented in the table.

## CHAPTER IV

### FINDINGS AND DISCUSSION

This chapter presents findings and Discussion. It consists of theme types in respondents' texts, thematic progression types in respondents' texts, and the implication of finding in teaching writing.

#### 4.1. Theme Types in Respondents' Texts

E-texts and J-texts have similar theme types. Those theme types also have similar rank of occurrence. The dominant theme type is topical theme. Then it is followed by textual and interpersonal theme. Besides, the frequencies of use from each theme type in each level are also almost similar.

Table 4.1. Theme Types in Respondents' Texts

No	Level	Theme types			
		Topical Theme		Textual Theme	Interpersonal Theme
		Marked Topical Theme	Unmarked Topical theme		
1	E-texts	6 (3.26%)	112 (60.86%)	49 (26.65%)	17 (9.23%)
2	J-texts	15 (6.55%)	126 (55.02%)	62 (27.07%)	26 (11.35%)

The table above shows that the difference of number of theme type occurrence is not too high. It means that on the applying theme type, the students have almost

similar tendencies. The other difference is on the use of part of each theme types. It will be discussed on the next parts.

#### **4.1.1. Theme Types in E-Texts**

E-texts consist of three theme types. Those are topical, textual, and interpersonal theme. Topical theme is the theme which is the most often used. Meanwhile, textual theme and interpersonal theme occur in the numbers after topical theme.

##### **4.1.1.1. Topical Theme**

Topical theme is a theme which informs the clause topic. There are 117 (63.20%) topical themes in E-texts. The topical theme chosen by the respondents can be unmarked and marked topical theme.

##### **A. Unmarked Topical Theme**

E-texts consist of 111 (60%) unmarked topical themes. They are found in the form of participant and nominalization of process. Participants are grouped into five groups. Those are ‘people’, ‘program of Indonesian electronic cinema and its elements’, ‘program of non-Indonesian electronic cinema and its elements’, ‘the respondents’ suggestions’, and ‘the shortening of previous information’. Meanwhile, the unmarked topical theme in the form of process is the existence of something.

The first unmarked topical theme is 'people'. 'People' as theme are found in the forms of *saya*, *aku* (the writers); *kita* (the writers and readers); *kalian* (readers); *anak-anak muda*, *rata-rata anak Indonesia*, *sebagian besar penduduk*, etc. (society); *pihak televisi*, *televisi* (party in charge of electronic cinema). They are used to develop the information about people agreement toward electronic cinema, people selection program, people hope, people activity, effect of electronic cinema to people, and writers' suggestion to people.

The respondents use *saya* and *aku* as theme in many kinds of information. Those kinds of information are their agreement, selecting program, activities, and wants. The respondents' agreement consists of the statement that they agree or disagree to electronic cinema. The information of their selecting program shows that the respondents just like some certain electronic cinemas. The information of their activities shows that they watch electronic cinema and do the other activities. Then, the information of the respondents' want shows that they want electronic cinema to be better.

Meanwhile, the use of *kita* as theme is found in the information of the writers' and readers' activities and the information of electronic cinema effect to them. The information of writers' and readers' activities informs that they watch electronic cinema. Then, the information of effect of electronic cinema is they become lazy to study.

The information which is stated by ‘society’ (*anak-anak muda, rata-rata anak Indonesia, etc.*) as theme is about society selecting program, activities, and effect of electronic cinema to them. The information of society selecting program informs that society like certain electronic cinema which the players are teenagers. The information about society activity tells that society watches television and does the other activities. Then, the information of electronic cinema effect tells that electronic cinema can give bad and positive thing.

The last is the information that is brought by ‘people in charge of electronic cinema’ (*sutradara, pihak televise, etc.*) as theme. ‘People in charge’ as theme brings the information about their activity and suggestion to them. The information about their activity shows that they have role in broadcasting electronic cinema. Meanwhile, the information about suggestion to them is about the prohibition to show bad thing.

The examples below are the use each form of people as theme:

- (1) Saya tidak setuju dengan sinetron (text IA clause 1)  
(I disagree to electronic cinema)
- (2) Saya ingin dunia persinetronan Indonesia lebih baik dari yang ini (text ADI clause 8)  
(I want the electronic cinema in the future to be better than the electronic cinema today)
- (3) Pasti kalian tahu tentang sinetron (text SSR clause 3)  
(Of course, you know about electronic cinema)
- (4) Sehingga kita menjadi bodoh (text RA clause 6)  
(So we become stupid people)

- (5) **Akibatnya** rata-rata anak Indonesia sudah memahami tentang percintaan (text JA clause 6)  
(As result, many Indonesian children have learned love)
- (6) *biasanya* anak-anak muda menyukai sinetron yang pemainnya pemuda dan pemudi (text ADI clause 9)  
(generally, many teenagers like electronic cinemas which have teenager actors)
- (7) Pihak televisi seharusnya tidak mengizinkan sinetron yang kurang mendidik ditayangkan (text SSR clause 10)  
(The broadcaster should not permit uneducated electronic cinemas to be displayed)

There are seven clauses in the example above. Clauses (1) and (2) have *saya* as theme. They bring different information. Clause (1) brings information about the writer's agreement and clause (2) brings information about writer's hope. Those two emphasize the main information in the writers' perspective. For clause (3), it brings information about the writer's and readers' activity. It is more specific in mental activity. In stating that information, that clause uses *kalian* as theme in which it refers to readers. In clauses (4) and (5), the clauses give information about electronic cinema effect to people. Clause (4) emphasizes the information to the writer and readers who get the effect of electronic cinema by using *kita* as theme. Then, clause (5) emphasizes on society, *rata-rata anak Indonesia*, as people who get effect of electronic cinema. Clause (6) uses *anak-anak muda* (part of society) as the starting point to develop the information about their selection program. For the clause (7), the theme is party in charge of electronic cinema. It uses *pihak televisi* to state the information about writer's suggestion to them.

The second unmarked topical theme is the program of Indonesian electronic cinema and its elements. They are realized as *sinetron Indonesia*, *sinetron*, *pemainnya*, etc. The kinds of information from program of Indonesian electronic cinema and its element as theme are its meaning, its quality, its broadcast, its contents and kinds, its performing, its effect, and the writers' suggestion to Indonesian electronic cinema and its elements.

The examples of program of Indonesian electronic cinema and its elements as theme in each kind of information are stated in the part below:

- (8) Sinetron adalah drama yang episodenya bersambung untuk beberapa episode (text ADI clause 1)  
(Electronic cinema is a drama which has some episodes)
- (9) Sinetron sangat tidak menarik (text N clause 1)  
(Electronic cinema is not interesting at all)
- (10) Cerita sinetron banyak yang tidak bagus (text IA clause 4)  
(Many electronic cinema stories are not good)
- (11) **Karena** rata-rata sinetron berisi tentang cinta (text JA clause 8)  
(Because in average, electronic cinemas contain love story)
- (12) **Karena** pakaian tokohnya tidak tertutup (text RN clause 4)  
(Because the actors' costumes are not polite)
- (13) *Kadang*, sinetron membuat kita malas belajar (text RA clause 5)  
(Sometimes, electronic cinema makes us lazy to study)
- (14) *Menurutku*, sinetron haruslah mendidik (text F clause 6)  
(In my opinion, electronic cinema should give educational message)
- (15) Pemainnya diganti dengan orang biasa saja (text R clause 11)  
(The actors should be changed to ordinary people)

There are eight clauses as examples of the use of Indonesian electronic cinema and its element as theme. Clause (8) is a clause that uses the word *sinetron* as theme to develop the information about its definition based on the writer's

knowledge. Clauses (9) and (10) are about the quality of electronic cinema and its element. Clause (9) uses *sinetron* as starting point to state the information about electronic cinema quality. Then, clause (10) uses *cerita sinetron* to convey the quality of electronic cinema story. Clause (11) brings information about the content of electronic cinema. It uses *rata-rata sinetron* as theme, in which its mean that it is not all electronic cinemas contain love story. Clause (12) uses *baju pemainnya* to tell about the performing of electronic cinema element in the form of actors' style. Clause (13) states the effect of electronic cinema to people. In stating that information, its writer emphasizes its information to electronic cinema, which gives its effect to people. Clauses (14) and (15) also have same kinds of information. Both of them bring information about writers' suggestions to Indonesian electronic cinema and its elements. Clause (14) uses *sinetron* as theme to state writer's suggestion for electronic cinema. Clause (15) uses *pemainnya* (electronic cinema actors) as theme to state the writer's suggestion to the actors.

The next unmarked topical theme is 'the program of non-Indonesian electronic cinema and its element'. 'The program of non-Indonesian electronic cinema' that occurs in this level is *kartun* (cartoon). Then, its element is realized by word *adegannya itu* (cartoon scene). Both cartoon and cartoon scene are used as theme to deliver the information about their quality. This theme occurs because the writer wants to compare electronic cinema to another non electronic cinema program.

- (16) **Sedangkan** kartun itu lebih lucu, bagus (text KHDS clause 8)  
(Meanwhile, cartoon is funnier and better)
- (17) Adegannya itu bermutu (text KHDS clause 9)  
(The scenes are good)

Clauses (16) and (17) are clauses which have cartoon and its scene as theme. Both of them talk about the quality. Clause (16) talks about the quality of cartoon by emphasizing the information in cartoon. Then, clause (18) talks about quality of cartoon scene by emphasizing the information in cartoon scene.

The next is 'the writer's suggestion' as theme. It is represented by *saranku*. It occurs once. It is used to deliver the information about suggestion to society. Actually, the clause does not state for whom that suggestion, but it is known that the suggestion is for society because the writer talks about the society in his previous clauses.

- (18) Saranku adalah boleh nonton sinetron (text JA clause 15)  
(My suggestion is that we might watch electronic cinemas)

Clause (18) in the example above has word *saranku* as theme. That clause contains the information of his suggestion. His suggestion is the permitting of watching electronic cinema. However, he still emphasizes more that the clause is about his suggestion by using *saranku* as theme. By using *saranku* as theme, that clause tells that the clause contains information about the writer's suggestion.

The next is 'the shortening of previous information' as theme. There is only once occurrence of this theme. It is represented by *hal itu*. The use of this theme

shows that the writer made his previous information into shorter form. It happens because the writer would explain more his previous information.

- (19) A. **jika** sinetron di Indonesia ini bercerita tentang kisah cinta/kisah kehidupan yang khayal (text FHR clause 6)  
(If Indonesian electronic cinema tells about love or fantasy story)  
B. Hal itu sangat tidak mendidik anak-anak terutama pelajar (text FHR clause 7)  
(It is bad for children, especially students)

The example of ‘the shortening of previous information as theme’ is in clause (19 B). It is signaled by the use of *hal itu* as theme for that clause. As theme, it is used to convey the information about the effect of electronic cinema to children in which it has been stated in its previous clause. Therefore, the writer uses *hal itu* to shorten his previous clause which talks about the condition of certain electronic cinema.

The next unmarked topical theme is ‘the existence of something’. ‘The existence of something’ is the theme in the form of process. The existence is represented by *ada* and *banyak*. *Banyak* becomes the existence because it is used to convey the existence of something by stating its quantity. There are three clauses that use this theme. The all clauses tell the existence of electronic cinema and its elements.

- (20) **Kalau** ada adegan nangis-nangisan (text KHDS clause 6)  
(If there are crying scenes)  
(21) Banyak sinetron yang berkhayal seperti ceritanya 7 Manusia Harimau (text IA clause 5)  
(There are many electronic cinemas contain fantasy story such as 7 Manusia Harimau)

The two clauses above are the example of the use of the existence of something as theme. The existence of something is signaled by the word *ada* and *banyak*. The word *ada* in clause (20) becomes a departure point to convey the information about the content of electronic cinema. Meanwhile, the word *banyak* in clause (21) shows the quantity existence of certain electronic cinema.

#### B. Marked Topical Theme

E-respondents use 6 (3.20%) marked topical themes in their texts. Those marked topical themes occur in the form of circumstance. Those circumstances are circumstance of time, place, and cause.

Marked topical theme in the form of circumstance of time in the E-texts occurs in two representations. They are *terkadang* and *saat ini*. Those representations tell how often and when an event happened.

- (22) Terkadang saya tidur malam (text ADI clause 6)  
(Sometimes, I sleep at midnight)
- (23) Saat ini sinetron sudah tersebar luas di kalangan masyarakat di belahan dunia (text SSR clause 4)  
(Today, electronic cinemas are famous in societies all over the world)

The words *terkadang* and *saat ini* in the examples above are the use of circumstance of time as theme. *Terkadang* in clause (22) becomes circumstance of time because the writer would say how often he slept in midnight. Meanwhile, the use

of *saat ini* in the clause (23) is used by the respondent to emphasize the information about time when electronic cinemas are disseminated in society environment.

The next form of marked topical theme is circumstance of place. Place that is talked by the respondents is electronic cinema. This type of marked topical theme is the most used among the others. This theme occurs three times with two representations. Those representations are *di sinetron* and *di dalam*. This theme is used to give information about the content of electronic cinema.

- (24) **Bila di sinetron itu** terdapat hal yang tidak-tidak contohnya percintaan (text N clause 3)  
(If there are bad things such as love story in electronic cinema,)

Clause (24) in the example above uses *di sinetron itu* as theme. That clause tells bad scene in electronic cinema. The use of *di sinetron itu* as theme makes the clause has primary information on the place where bad scene happened. The place is in a certain electronic cinema. The word *itu* in *di sinetron itu* shows that the writer talked about certain electronic cinema.

The last is circumstance of cause as marked topical theme. There is only one cause circumstance which occurs in the elementary E-texts. It is *biar lebih menarik*. It includes in circumstance of cause in the form of purpose. It is used to give recommendation for program of electronic cinema. This circumstance develops the information about the content of electronic cinema element.

- (25) Biar lebih menarik, sinetron ceritanya tidak ada tentang cinta dan berkhayal.  
(text IA clause 7)  
(In order to be more interesting, electronic cinema story should not contain love and fantasy stories)

*Biar lebih menarik* in clause (25) is a circumstance of cause for that clause.

That circumstance of cause is also used as the theme by the writer. The writer uses it to convey the cause of his statement. His statement is about his suggestion. By using *biar lebih baik* as theme, that clause conveys the information about the purpose of writer's suggestion.

In conclusion of topical theme, E-texts consist of unmarked topical themes and marked topical themes. The unmarked topical themes occurs in higher number than marked topical themes. The topical theme which is the most often used is participant in the form of electronic cinema and its elements. The other unmarked topical theme groups occur in low number.

#### **4.1.1.2. Textual Theme**

Textual theme is a theme which shows the correlations of information in a text. E-texts consist of 47 (25.40%) textual themes. Those textual themes are found in the form of conjunction, conjunctive, and relative.

##### **A. Conjunction**

Conjunction as theme connects information in a clause to another clause. The conjunctions in E-texts are found as 37 (19.89%). They are classified into five types

based on the meaning of their logical relation. Those types are addition, contrast, cause, purpose, and condition.

The conjunctions occur in different numbers and representations. Addition conjunction occurs four times and the representation is *dan*. Contrast conjunctions occur four times and the representations are *tetapi* and *sedangkan*. Cause conjunctions occur 16 times and the representations are *karena*, *soalnya*, and *sehingga*. Condition conjunctions occur nine times and the representations are *jika*, *kalau* and *bila*. The last, purpose conjunctions occur four times and the representations are *agar* and *demi*.

These are the examples of the use of each conjunction type as theme:

- (26) A. **Soalnya jika** [pakaiannya] tertutup, (text RN clause 7)  
(because if the costumes are polite)  
B. **Dan** wajah pemainnya cantik, (text RN clause 8)  
(and the actresses are beautiful)  
C. *pasti* [sinetron] bagus (text RN clause 9)  
(of course, electronic cinema could be a good program)
- (27) A. Saya setuju dengan adanya sinetron (text ADI clause 2)  
(I agree with the displaying of electronic cinemas)  
B. **Tetapi** saya hanya menyukai beberapa sinetron pemuda-pemudi, contoh; 7 Manusia Harimau, Rain the Series (text ADI clause 3)  
(but, I just like some of teenage electronic cinemas such as 7 manusia harimau, rain the series)
- (28) A. **Tapi**, *menurutku* sebagian besar sinetron kurang mendidik bagi anak-anak (text SSR clause 6)  
(However, in my opinion, most of electronic cinemas are not good for children)  
B. **karena** banyak adegan yang sensitif yang terdapat di sinetron. (text SSR clause 7)

(Because there are many sensitive scenes in electronic cinemas)

- (29) A. **Contohnya di sinetron itu** kita diajarkan untuk giat belajar dan tidak boleh bertengkar (text N clause 5)  
(For example, in that electronic cinema, we are taught to study hard and do not to have a quarrel)
- B. **agar anak Indonesia** bisa lebih maju dari yang sebenarnya (text N clause 6)  
(So Indonesian children can be better )
- (30) A. **Sinetron** lebih bagus (text R clause 9)  
(electronic cinema could be better program)
- B. **Jika pemainnya** diganti orang lain (text R clause 10)  
(If the actors are changed)

Clause (26 B) is an example of the clause which uses textual theme in the form of addition conjunction. That addition conjunction is represented by *dan*. It is used to give information that the clause contains addition information from clause (26 A). Clause (26 A) and clause (26 B) talk same discussion. It is about the elements of electronic cinema. There is same condition between of those two elements, so the writer uses *dan* to connect them.

The example of the use of contrast conjunction as textual theme is in clause (27 B). The word *tetapi* is contrast conjunction and also textual theme for clause (27 B). It signals that clause (27 B) contains contrast information from clause (27 A). Clause (27 A) states the writer's agreeing on electronic cinema. Meanwhile, clause (27 B) states the writer just likes some electronic cinemas. Since there is contradiction information in those two clauses, the conjunction *tetapi* is used to

connect them and to emphasize that clause (27 B) is about contrary information from (27) A.

The textual theme in the form of cause conjunction is stated in clause (28 B). Clause (28 B) uses *karena* to represent it. By placing *karena* in the beginning of clause, the writer emphasizes the information on the cause that makes some electronic cinemas are not good for children.

The conjunction *agar* in the clause (29 A) is textual theme for its clause. It informs that clause contains information about the purpose of an event that has stated in clause (29 A). Clause (29 A) states that electronic cinema should show good story and scene, then clause (29 B) states the purpose of that suggestion. The purpose of that suggestion is children can grow better.

Clause (30 B) is example for condition conjunction that is used as theme. The condition conjunction in that clause is *jika*. *Jika* gives information that clause (30 B) contains information about the condition of electronic cinema actors. It happens because the writer states the good quality of electronic cinema in the previous clause. The writer meant it could happen if the condition of electronic cinema actors is changed by other people.

From the paragraphs above, it is known that E-texts consist of 37 (19.89%) conjunctions which are grouped into five types of conjunction. Those conjunctions are represented into some different words. It means that E-texts consist of some

clauses which are linked one each another. Besides, it also shows that E-respondents can write their texts by connecting the information of clauses.

## B. Conjunctive

Conjunctive has a role to connect new argument to previous discourse. There are 7 (3.76%) textual themes in the form of conjunctives in E-texts. They include in four conjunctive types; addition, similarity, contrast, and cause. They just occur in five e-texts.

The conjunctives occur in different numbers and representations. Addition conjunctive occurs once and its representation is *dan*. Similarity conjunctive occurs once and its representation is *contohnya*. Contrast conjunctives occur 4 times and the representations are *tetapi* and *padahal*. The last, cause conjunctive occurs once and its representation is *akibatnya*.

Conjunctives in E-texts just do not only occur in low number, two of them are also used inappropriately. The inappropriate use of conjunctives occurs in addition and contrast conjunctive. It becomes inappropriate use because the writers give inappropriate information by using those conjunctives. It shows that E-respondents have lack ability in using conjunctives.

These are the examples of the use of conjunctives as theme:

- (31) A. Sinetron itu adegannya tidak bagus seperti kartun (text KHDS clause 3)  
(the scenes of electronic cinema are not as good as cartoon scenes)

- B. **karena** sinetron itu adegannya lebay-lebay kemayu, sok cans. (text KHDS clause 4)  
(because the scene of electronic cinema are overacting)
- C. **Dan** saya paling *nggak* suka (text KHDS clause 5)  
(Then, I can't stand it)
- D. **kalau** ada adegan nangis-nangisan (text KHDS clause 6)  
(if there are crying scenes)
- (32) A. *seharusnya* sinetron diisi hal-hal berpendidik (text N clause 4)  
(electronic cinema should contain educative stories)
- B. **Contohnya** di sinetron itu kita diajarkan untuk giat belajar dan tidak boleh bertengkar (text N clause 5)  
(For example, in that electronic cinema, we are taught to study hard and Do not to have quarrel)
- (33) A. **Soalnya** jika [pakaiannya]tertutup,  
(because, if the actros' costumes are polite)
- B. **Dan** wajah pemainnya cantik,  
(and they are beautiful)
- C. *pasti* [sinetron] bagus  
(of course, electronic cinemas could be good program)
- D. **Padahal** pemainnya sudah cantik  
(whereas, the actors are beautiful)
- (34) **Akibatnya** rata-rata anak Indonesia sudah memahami tentang percintaan (text SSR clause 7)  
(thus, normally Indonesian children have learned about love)

There are four clauses in the example (31) above. Those clauses are stated for being the example of addition conjunctive that is used as theme. The clause which uses addition conjunctive as theme is clause (31 C). That conjunctive is *dan*. The use of *dan* in that writing is to talk about the bad performing of electronic cinema scene. He has stated the bad electronic cinema scene in the previous information. Then, his addition argument is his dislike scene.

The conjunctive *contohnya* in clause (32 B) is similarity conjunctive which is also used as theme in that clause. The use of *contohnya* shows that clause contains information that is similar to previous information. The previous clause tells that the electronic cinema should contain educational scenes. Then, by using *contohnya*, clause (32 B) gives similar information in the form of an example for education scene in electronic cinema.

The conjunctive *padahal* in the clause (33 D) is the example of the use contrast conjunctive as theme. It becomes conjunctive because clause (33 D) gives information in the form of new argument which is different from the previous idea. However, the use of *padahal* as contrast conjunctive in this data is less appropriate because there is no continuing explanation after the writer uses it. Besides, the position of that clause in the last of text is also inappropriate.

The conjunctive *akibatnya* in the clause (34) is also as textual theme for that clause. The word *akibatnya* shows that clause contains information about the effect of something that has stated in the previous clauses. In this case, it is used in order to conclude the effect of electronic cinema.

From the paragraphs above, it shows that the respondents use conjunctive in low frequency and with little kinds of representation. There are only 7 (3.76%) conjunctives in e-texts. Two of conjunctives are used inappropriately. Besides, they are just separated in 5 texts. It shows that there are not many E-texts which have

linked arguments. It means that most of E-texts are just built by limited arguments or by some arguments but they are not connected well.

### C. Relative

Relative as theme is used to link dependent clause to independent clause which has clear information. There are 3 (1.61%) relatives in two different writings. They occur with two representations; *di mana* and *yang*. Those relatives are used to link the information about electronic cinema and its elements. They occur because the respondents write some complete sentences that have been clear.

- (35) A **Dan** kadang-kadang [sinetron] juga tayang di TV luar negeri (text FHR clause 2)  
(sometimes, electronic cinemas are also broadcasted in other countries)
- B. **Yang** menceritakan cerita factual /non factual (text FHR clause 3)  
(which tell fact or fiction stories)
- C. **di mana** ada tokoh cerita yang wataknya antagonis dan protagonist dan cerita yang suasananya sedih, senang, ataupun cerita yang menakutkan. (text FHR clause 4)  
(in which there are antagonist and protagonist actors and sad, happy, or scary stories)

There are three clauses above for this example. The relatives are *yang* in clause (35 B) and *di mana* in clause (35 C). *Yang* in clause (35 B) shows that the clause is the continuation of clause (35 A), in which it tells about *sinetron* yet. Besides, it also happens to clause (35 C). The relative *di mana* signals that the clause is the continuation of clause (35 A) which also still talks about *sinetron*.

The paragraphs above tell that there are only three occurrences of relative in J-texts. The relatives have *yang* and *di mana* as the representations. It shows that e-texts consist of some sentences which are built by connected information. However, the relatives in e-texts occur because they use complex sentence with information that is not too important. It shows that the respondent write complicated information.

The conclusion of textual theme is E-texts consist of 25.40% textual themes. They are found in the form of conjunction, conjunctive, and relative. Conjunction is the forms of textual theme that is the most often used. Almost all texts have conjunctions within, while there are only few texts that have conjunctive and relative. It shows that the information in e-texts just connected in the clause level. The texts have limited variety of arguments.

#### **4.1.1.3. Interpersonal Theme**

Interpersonal theme occurs because the respondents interact to the information that they write. There are 19 (10.27%) interpersonal themes in e-texts. Those interpersonal themes are found in the forms of modal adjunct and WH-element. The respondents used modal adjunct more often than WH-element.

##### **A. Modal adjunct**

As theme, modal adjunct represents the respondents' attitude to the given information. E-respondents use 13 (7.02%) modal adjuncts in their texts. Those

modal adjuncts are classified into seven types; usuality, typically, obviousness, opinion, admission, persuasion, and presumption.

Each type of modal adjuncts occurs with different amount and representation. Usuality modal adjuncts occur two times with one representation *terkadang/kadang*. Typically modal adjuncts occur two times with *biasanya* as representation. Obviousness modal adjuncts also occur two times with *sudah* as its representation. Opinion modal adjuncts occur five times with representation *menurutku* and *usulku*. Admission modal adjuncts occur two times and its representation is *sebenarnya*. Persuasion modal adjuncts occur four times with its representation *seharusnya*. The last, presumption modal adjunct occurs once with its representation is *sepertinya*.

The examples below are clauses which represent each type of modal adjuncts as interpersonal theme.

- (36) *terkadang terdapat* adegan marah (text JA clause 9)  
(sometimes, there are angry scenes)
- (37) *Pasti kalian* tahu tentang sinetron (text SSR clause 3)  
(of course you know electronic cinema)
- (38) *Menurutku sih, sinetron* kurang baik untuk anak-anak (text JA clause 5)  
(in my opinion, electronic cinemas are not good for children)
- (39) *Seharusnya sinetron* diisi hal-hal berpendidik (text N clause 4)  
(electronic cinema should contain educational stories)
- (40) *Sebenarnya sinetron* tidak layak untuk anak-anak (text N clause 2)  
(actually, electronic cinemas are not good for children)
- (41) *Sepertinya, kalian pada* taukan yang namanya sinetron? (text JA clause 1)  
(it seems that you have known electronic cinemas, don't you?)
- (42) *biasanya anak-anak muda* menyukai sinetron yang pemainnya pemuda dan pemudi (text ADI clause 9)  
(generally, teenagers like electronic cinemas which the actors are teens)

Those seven clauses above are the example of the use of each type of modal adjunct as interpersonal theme. The word *terkadang* in the clause (36) is interpersonal theme in the form of usuality modal adjunct. The use of it emphasizes the clause information in writer's judgment about the usuality of the existence of electronic cinema scene. The clause (37) above has interpersonal theme in the form of obviousness modal adjuncts. It is *pasti*. *Pasti* in the clause above is used by the writer to convey his obviousness on readers' knowledge about electronic cinema. The next is the word *menurutku sih* in the clause (38) above is opinion modal adjunct that was used as interpersonal theme. Its writer states his opinion that electronic cinema is not good for children. In conveying it, he emphasizes that information is in his opinion by using opinion modal adjunct *menurutku sih*. The interpersonal theme in the clause (39) above is *seharusnya*. The use of *seharusnya* as theme shows that the writer emphasizes the information of that clause on his persuasion in order to electronic cinema contains educational scene. The next, the word *sebenarnya* in clause (40) is interpersonal theme in the form of admission modal adjunct. Its writer stresses his information on his admission that electronic cinema is not for children. Then, the word *sepertinya* in clause (41) is presumption modal adjunct that is used as theme by its writer. By using it as theme, the writer wants to say that his clause information is about his presumption that readers have known electronic cinema. The last is *biasanya* that was used as theme in clause (42). It is used to start information about the commonness or typically of certain electronic cinema that is liked by teenagers.

From the description above, it is known that e-texts consist of 19 (10.21%) modal adjuncts. It shows that the E-texts are also built by emphasizing the information on the writers' attitude. The writers' attitude include on 7 types of modal adjunct in which it delivers their feeling and opinion.

#### B. WH-element

Interpersonal theme in the form of WH-element is found in interrogative sentence. There is only 1 (5.37%) WH-element that is found in the E-texts. It occurs in the opening part of paragraph. The WH-element that is found is represented by word *siapa*.

The respondents use WH-question in interrogative sentence which is found in the opening session of paragraph. The interrogative sentence is used to attract readers' attention. Besides, it is also used to introduce the topic of discussion to the readers.

- (43) *Siapa* yang tidak tau sinetron ? (text SSR clause 2)  
(Who do not know electronic cinema?)

The word *siapa* in the clause above has two theme types. They are topical theme and interpersonal theme. It is because this word shows the topic that is talked about, it is about people, and shows that the writer would know something. As interpersonal theme, it shows the desire of writer to know about something. The use of *siapa* shows that the writer emphasizes his information that he would know people

who do not know electronic cinema. It is used to develop the question that asks about participant.

For the conclusion of WH-element, there is only one WH-element as theme in E-texts. It is used to attract readers' attention and to introduce the topic of discussion. It shows that there is only one respondent which emphasizes his information on his curiosity to interact the readers through his text.

Those are the discussions of interpersonal theme found in e-texts. E-texts consist of 19 (10.27%) interpersonal themes. They are found in the forms of modal adjunct and WH-element. Modal adjunct occurs higher than WH-element. The use of interpersonal theme, either in the form of modal adjunct or WH-element, shows that the respondents show their opinion or judgment to the served information and to the readers. Meanwhile, WH-question just occurs once. It is used to attract readers' attention and to introduce the topic of discussion to the readers.

#### **4.1.2. Theme Types in J-texts**

J-texts also consist of three types of theme. Those types are topical, textual, and interpersonal theme. Topical theme is the theme which has the highest occurrence number. For textual theme and interpersonal theme, they occur lower than topical theme.

#### 4.1.2.1. Topical Theme

Topical theme is a theme which becomes topic of clause. J-respondents have 141 (64.38%) topical themes in their texts. They include ellipsis topical theme. Those topical themes are found in two kinds: unmarked and marked topical theme.

##### A. Unmarked Topical Theme

J-respondents use 126 (57.75%) unmarked topical themes in their texts. Unmarked topical themes are found in the form of participant and process. The participants are grouped into ‘people’, ‘program of Indonesian electronic cinema and its element’, ‘program of non-Indonesian electronic cinema and its element’, ‘the writers’ suggestion’, ‘the time’, ‘the society act’, and ‘the shortening previous information’. Meanwhile, the process is grouped to be the existence of something.

The first unmarked topical theme is ‘people’. The forms of people that include in this theme are *saya* (the writers); *kita* (the writers and readers); *orangtua*, *generasi muda Indonesia*, *orangtua bahkan anak-anak*, etc. (society); *para sutradara*, *Indonesia*, etc. (party in charge of electronic cinema). ‘People’ as theme gives information about people agreement toward electronic cinema, people selection program, people activity, effect of electronic cinema to people, and suggestion to people.

The respondents use *saya* as theme just to state the information about their agreement. There are two clauses which talk about the respondents' agreement. The agreement information shows that the respondents disagree to electronic cinema.

The use of *kita* as theme is also found just in the information about the agreement. The respondent uses *kita* to say that he and readers should not have negative thinking on electronic cinema in whole time. It is because according to him electronic cinema has good effect.

The information which is stated by 'society' as theme is about society agreement, society selecting program, society activities, effect of electronic cinema to society, and suggestion to society. The information of society agreement shows that the respondents consider the other people opinion. The information of society selecting program shows that society like certain electronic cinema. The information about society activity tells that the society watch television and do the others activity. Then, the effects of electronic cinema that is informed are the bad and positive things. The last, the information about the suggestion to society shows that society must be selective in choosing electronic cinema.

The last is the information that is brought by 'people in charge of electronic cinema' as theme. 'People in charge' as theme bring the information about suggestion to them. The respondents suggest them to improve the quality of electronic cinema.

One of them asks the directors as the people in charge of electronic cinema to learn electronic cinema from another country.

The following examples are clauses which contain each form of ‘people’ as theme.

- (44) Saya tidak setuju dengan adanya sinetron di televise (text DRID clause 6)  
(I disagree to the broadcasting of electronic cinemas in television)
- (45) **Agar** semua orang suka menontonnya (text AJ clause 8)  
(So everyone likes it)
- (46) Orangtua bahkan anak-anak banyak yang menyukai acara sinetron tersebut (text NMAP clause 3)  
(There are many parents and children who like those electronic cinemas)
- (47) **Tetapi** anak jaman sekarang banyak sekali yang menonton sinetron (text NARP clause 9)  
(But, there are many children who like electronic cinemas)
- (48) Generasi muda Indonesia meniru perbuatan yang kurang baik dan berlanjut pada sifat mereka kelak. (text YNL clause 10)  
(Indonesia young generations imitate bad scenes and implement it on their habits)
- (49) Masyarakat harus memperhatikan isi yang terkandung (text SFH clause 11)  
(Societies have to pay attention on the content of electronic cinemas)
- (50) **Jadi** harusnya para sutradara-sutradara harus mempelajari sinetron milik luar negeri dulu sebelum membuatnya dan menayangkan di Indonesia (text LE clause 8)  
(Thus, directors should have to learn foreign electronic cinemas before making and displaying electronic cinemas in Indonesia)

There are seven clauses as examples of the use of ‘people’ as theme above. Clauses (44) and (45) are clauses about people agreement toward electronic cinema. Clauses (46) states people agreement by using the writer’s himself as theme. Meanwhile clause (47) delivers people agreement toward electronic cinema from

society perspective. It occurs because the writer hopes society like electronic cinema. Clause (48) has ‘society’ as theme that is used to deliver information about the selection program that is chosen by them. Clause (49) is about people activity. The writer uses *anak jaman sekarang* to state the society activity. That society activity is watching electronic cinema. Clause (48) is about electronic cinema effect to people that is used ‘society’ form, *generasi muda Indonesia*, as theme. Clauses (49) and (50) are about writers’ suggestion to the other people. Clause (49) uses ‘society’ as starting point of information about his suggestion to society. Then, clause (50) uses ‘party in charge of electronic cinema’ as the main part of people whom got the writer’s suggestion.

The next unmarked topical theme is ‘program of Indonesian electronic cinema and its elements’. This theme is the most often used theme because this is the topic of respondents’ texts. The representations of this theme are *sinetron*, *sinetron Indonesia*, *perilaku yang ada di sinetron*, etc. Meanwhile, the kinds of information that are developed from this theme are its meaning, its quality, its broadcasting, its content, its audience, its effect, and the writers’ suggestions for electronic cinema.

It has been stated in the paragraph above that this theme is the most often used theme among the others. Although this theme is the most often used among the others, this theme does not too dominate in the writings. It is because the respondents use many kinds of unmarked topical theme in their writings and some of them are also used in large number.

The examples below are the use of ‘program of Indonesian electronic cinema and its elements’ as theme in each kind of its information.

- (51) Sinetron Indonesia adalah cerita bersambung yang diperankan banyak tokoh (text YNL clause 1)  
(Indonesian electronic cinema is a continued story which is played by many actors)
- (52) Sinetron Indonesia zaman sekarang mungkin kurang menarik (text RD clause 3)  
(Indonesian electronic cinemas today may be not interesting)
- (53) Biasanya sinetron bertahan lama penayangannya (text DRID clause 4)  
(Usually, electronic cinemas have long broadcasting time)
- (54) **Namun** sinetron di Indonesia lebih banyak sisi negatifnya dibanding yang positif contohnya adegan berpacaran, merampok, serta mencuri (text LE clause 3)  
(However, electronic cinemas in Indonesia have more many negative scenes than positive scenes such as the scenes of friends in love, plundering, and stealing)
- (55) Sedihnya Sinetron seperti ini ditonton oleh anak-anak dibawah umur seperti SD atau lebih parah lagi TK (text YNL clause 6)  
(Sadly, this electronic cinema is watched by children such as elementary students or kindergarten students)
- (56) Sinetron tentang kisah percintaan sangat berdampak bagi masyarakat (text SFH clause 5)  
(Love electronic cinemas influence society life)
- (57) Sinetron seharusnya tidak beradegan yang berlebihan, alay, yang tidak patut untuk ditonton untuk anak dibawah umur (text DRID clause 10)  
(Electronic cinemas should not contain overacting scenes which are not suitable for children)

The clauses in the example above are clauses which use ‘electronic cinema and its elements’ as theme. They contain different kinds of information. Clause (50) brings information about definition of electronic cinema. The respondents used *sinetron Indonesia* to start definition of Indonesian electronic cinema. Clauses (51)

and (52) are clauses which have information about the quality of electronic cinema and its element. Theme in clause (51) is *sinetron Indonesia zaman sekarang*. The writer uses it to say that the quality of electronic cinemas today is not interesting. Meanwhile in clause (52), its writer talks about the quality of electronic cinema story. It has many defects. Clause (53) states about the broadcasting of electronic cinema by using *sinetron* as theme. It is stated from the long of the duration of electronic cinema broadcasting. Clause (54) uses *sinetron di Indonesia* to say that its content is bad things. The unmarked topical theme in clause (55) is *sinetron seperti ini*. It is used to deliver the information about its audience. Clause (56) emphasizes its information on *sinetron tentang kisah percintaan* to convey its effect to society. The last, the writer uses *sinetron* as theme in clause (57) in order to say his suggestion.

The next unmarked topical theme is 'program of non-Indonesian electronic cinema'. This theme is needed as the comparison to the theme about program of Indonesian electronic cinema. The programs of non-Indonesian electronic cinema that occur as theme in this level are Korean electronic cinema and Indonesian film. They are presented within two kinds of information. Those are its quality and its content.

- (58) Sinetron di sana tidak ada adegan seperti sinetron milik Indonesia (text LE clause 7)  
(Electronic cinemas over there do not have some certain scenes such as scenes in Indonesian electronic cinemas)
- (59) **Kedua** perfilman Indonesia sebenarnya bagus seperti karya hanung bramantyo (text NARP clause 14)  
(The second, Indonesian films actually have good quality such as the films by Hanung Bramantyo)

Clause (58) has phrase *sinetron di sana* as theme. It is used to give information about the content of electronic cinema in another country. Another country or *di sana* refers to Korea. It is known from its previous clause. Meanwhile, in clause (59), its writer uses *perfilman Indonesia* as theme. He uses it to emphasize the information on Indonesia film which has good quality. In using film, some respondents used it to refer to electronic cinema too. However, in the clause (59) above the film refers to real film or big cinema because the writer states the name of Hanung Bramantyo who till today's he is known as a big cinema director and he has never produced electronic cinema yet.

The next is the phrase of 'writer's suggestion' as unmarked topical theme. It is represented by *saran saya*. It just occurs once. It is used to give suggestion to electronic cinema.

- (60) Saran saya untuk sinetron Indonesia agar diperbaiki (text JAB clause 10)  
(My suggestion for electronic cinema is it should be modified)

*Saran saya* in the clause above has meaning that the writer would say his suggestion. His suggestion is repairing on Indonesian electronic cinema. By using phrase *saran saya*, his suggestion is addressed to the involving party in charge of electronic cinema. He suggests them to increase the quality of electronic cinema.

The other unmarked topical theme is about 'time'. This theme just occurs once. The representation of this theme is *jaman*. The developed information from this theme is the condition of an era. This is used in the opening part of the paragraph. It

is used as the starting information to come in its main topic. The writer used this information to start his writing by using chit chat information in advance. Then, it is used to lead the readers to the next clauses which contain important information.

- (61) Jaman semakin maju (text NMAP clause 1)  
(The time runs forward)

The word *jaman* in the clause above is a theme that is used to start the information about the development of time. The writer would say about the development of time by emphasizing his information in era. He placed *jaman* as the information that he wants to talk about. He talks that the era is developing to be better than before.

The next is unmarked topical theme in the form of 'society act'. It is represented by *kesalahan fatal ini*. That representation refers to things that were done by society. Then, they bring the information about the influence of society act to children or society in general.

- (62) **dan** kesalahan fatal ini menyebabkan akibat yang lebih fatal lagi (text YNL clause 9)  
(And this fault causes the other bigger impacts)

The clause (62) above has phrase *kesalahan fatal ini* as theme. The writer puts it in the beginning of clause because he wants to talk about it in that clause. He used it as theme to be starting point to say that it causes bigger impact. His emphasizing information is in the fault caused by society act.

The next unmarked topical theme is ‘the shortening of previous information’. The representations for this theme are *hal ini*, *hal tersebut*, and *hal seperti itu*. The use of them shows that there is the shortening information from previous clause. The shortening of previous information is needed to make a clause to be more effective and the writers did not need to repeat his previous information in same form. The use of this theme signals that the respondents are good enough in writing. It is because the use of this theme shows that respondents can more explore and develop their information.

- (63) A. *Sedihnya Sinetron seperti ini ditonton oleh anak-anak dibawah umur seperti SD atau lebih parah lagi TK* (text YL clause 6)  
(sadly, this electronic cinema is watched by children such as elementary students or kindergarten)
- B. *Hal ini menyebabkan banyak anak-anak dibawah umur meniru adegan seperti itu* (text YNL clause 7)  
(It causes many children imitate that scene)

There are two clauses which are stated in the example above. Those are stated to give clearer explanation about the shortening of previous information that is used as theme in the clause (63 B). The word *hal itu* in the clause (63 B) is the result of the shortening of previous information which is stated in clause (63 A). The writer shortens that information in clause (63 B) by using phrase *hal ini* to develop new information that affects children behavior.

The next is ‘the existence of something’ as theme. ‘The existence of something’ is unmarked topical theme in the form of process. This theme occurs in large numbers.

There are 18 clauses started with this theme. This theme tells about the existence of something and also the quantity of the existent. The manifestations of this theme are *ada*, *banyak*, *tak sedikit*, etc. In this level, this theme is used to develop the information about the existence of people and program of electronic cinema and its elements.

- (64) **Juga** ada sinetron yang menumbuhkan karakter generasi muda (text SFH clause 4)  
(Then, there are electronic cinemas which build young character)
- (65) Banyak orang yang menentang adanya sinetron Indonesia (text EN clause 3)  
(There are many people who disagree to electronic cinema)

The clauses in the example above represent the use of existence of something as theme. The unmarked topical theme in clause (64) is *ada*. *Ada* shows that the writer wants to inform about the existence of something. In that clause the writer tells about the existence of good electronic cinema for teenagers. Then, for clause (65), its writer uses *banyak* to state the existence of people who disagree to electronic cinema. *banyak* shows the existence in quantity part.

#### B. Marked Topical Theme

J-texts consist of 6 (3.20%) marked topical themes. Those marked topical themes occur in the form of circumstance in a clause. They occur in three types of circumstance. Those are circumstance of time, place, and cause.

The first marked topical theme is circumstance of time. It occurs four times. It is used by the respondents as theme to start the information about the existence of electronic cinema and the content of electronic cinema. Circumstance of time occurs in the form of past time and nowadays. Both of these times occur to tell the readers about the existence of electronic cinema and also the content of electronic cinema. However, the time in past is used to compare the event in last electronic cinemas and event in this newest electronic cinemas.

- (66) Pada masa ini banyak tayangan sinetron di pertelevisian Indonesia (text AJ clause 1)  
(Today's, there are many electronic cinemas displayed in television)
- (67) **Seperti** pada tahun sebelumnya banyak sekali sinetron yang mengambil kisah yang menarik dan seru (text RD clause 5)  
(For example, in previous years, there are many electronic cinemas which took interesting stories)

Two clauses above use circumstance of time as theme. Clause (66) uses nowadays time, *pada masa ini*, to tell the content of electronic cinema today's. Meanwhile, *pada tahun sebelumnya* in clause (67) refers to time in the past. It is used to tell the readers about the condition of electronic cinema in the past in order to compare earlier and nowadays electronic cinema.

The second marked topical theme is circumstance of place. Circumstance of place tells about where or from where an event happened. This is the most often used circumstance. There are seven occurrences of this circumstance as theme. It is used to

develop the information about the content of electronic cinema and the quality of electronic cinema element.

(68) **Tapi di sisi lain** pemain sinetron cantik dan ganteng (text NA clause 7)

(but, in another side, the actors are beautiful)

The phrase *di sisi lain* in the clause above is used to refer the place where there are beautiful and handsome artists of cinema electronics. *Di sisi lain* is a place that refers to the part of electronic cinema parts. By using *di sisi lain* as theme, the writer emphasizes its information in the part of electronic cinema which has good elements.

The last is circumstance of cause as marked topical theme. This circumstance occurs in two variations. Those are the reason and the purpose. There is one occurrence of cause and two occurrences of purpose. Circumstance of cause is used in giving prove of writer's opinion, while the circumstances of purpose are used in suggestion part.

(69) **Akibat sinetron**, masyarakat terkadang hanya menyukai sinetron karena tokohnya yang ganteng atau cantik (text SFH clause 7)

(Because of electronic cinemas, many societies just like electronic cinema Especially for the handsome and beautiful actors)

(70) **Untuk memajukan persinetron Indonesia**, kita harus meniru/mempelajari sinetron-sinetron milik luar negeri, misalnya sinetron korea. (text LE clause 6)

(In order to increase the quality of Indonesian electronic cinema, we have to learn from foreign electronic cinemas, such as Korea)

Clause (69) above has circumstance of cause in the form of reason in the beginning of clause. It is also used as theme to start information about the tendency of society in liking certain electronic cinema. Its writer emphasizes his clause information to the reason why it happened. Meanwhile, in clause (70), the circumstance of cause is in the form of purpose. It is represented by the phrase *untuk memajukan persinetronan Indonesia*. It is used to develop the information about the writer's suggestion. The writer suggests that the readers and also the writer's himself should learn electronic cinema from the other countries.

From the discussion above, J-texts consist of unmarked topical themes and marked topical themes. The unmarked topical themes occur higher than marked topical themes. Unmarked topical theme which is the most often used is in the form of participants that are grouped in electronic cinema and its elements group. However, some others form of unmarked topical theme also occur in large number. Thus, the respondents do not only talk about program of electronic cinema and its elements at all.

#### **4.1.2.2. Textual Theme**

Textual theme is a theme which correlates some information in a text. J-respondents use textual theme as 62 times (27,4%). Those textual themes are found in the form of conjunction, conjunctive, and relative.

## A. Conjunction

Conjunction is a form of textual theme that is used to combine information from two clauses. There are 34 (15.04%) conjunctions in J-texts. Those conjunctions are grouped into six types based on their logical meaning classifications. Those are addition, contrast, cause, simultaneous, purpose, and condition.

Each type of conjunction occurs with different numbers and representations. Addition conjunctions occur nine times and its representations are *dan* and *juga*. Contrast conjunctions occur five times and the representations are *tetapi* and *namun*. Cause conjunctions occur 17 times and the representations are *karena*, *sehingga*, and *maka*. Purpose conjunctions occur five times and the representations are *agar* and *tanpa*. Condition conjunctions occur seven times and the representations are *jika*, *apabila*, *kalau*, and *walaupun*. The last, simultaneous conjunction occurs once and its manifest is *ketika*.

The following parts are the examples of the use each type of conjunction as theme within its own clause.

- (71) A. **Meskipun demikian**, masih ada sinetron yang menjelaskan tentang kehidupan masyarakat sehari-hari (text SFH clause 3)  
(Even though, there are some electronic cinemas which tell daily life)  
B. **Juga** ada sinetron yang menumbuhkan karakter generasi muda (text SFH clause 4)  
(and there are electronic cinemas which can build young character)
- (72) A. Banyak orang yang menentang adanya sinetron Indonesia (text EN clause 5)

- (There are many people disagree to the existence of electronic cinemas)
- B. **Tetapi** ada juga [orang] yang setuju (text EN clause 6)  
 (but, there are also people who agree about it)
- (73) A. Hal ini menyebabkan banyak anak-anak dibawah umur meniru adegan seperti itu (text YNL clause 7)  
 (This causes many underage children imitate that scene)
- B. **Karena** seumuran mereka belum bisa membedakan yang benar dan yang salah (text YNL clause 8)  
 (because they cannot distinguish good things or bad things)
- (74) A. **Dan** orangtua tidak perlu repot dan khawatir dalam menjaga anak (text AJ clause 12)  
 (and parents do not need busy and be worry in keeping their children)
- B. **Ketika** anak sedang menonton sinetron (text AJ clause 13)  
 (when their children are watching electronic cinemas)
- (75) A. sebaiknya, sinetron di indonesia harus diperbaiki lagi (text AJ clause 7)  
 (sebaiknya, electronic cinemas in Indonesia should have more repairing)
- B. **agar** semua orang suka menontonnya. (text AJ clause 8)  
 (so everyone likes watch it)
- (76) A. **Jika** sinetron memberikan pendidikan yang baik kepada semua orang (text AJ clause 10)  
 (if electronic cinemas give education to all people)
- B. **Maka** semua orang menyukai termasuk anak-anak (text AJ clause 11)  
 (So many people like electronic cinemas, include children)

The conjunction *juga* in clause (71 B) is textual theme in the form of addition conjunction. It is used to connect the information between those two clauses. The conjunction *juga* in the clause (71 B) above is also a textual theme for that clause. It signals that clause contains addition information about the other kind of cinema electronic that exists.

The word *tetapi* in the clause (72 B) above is contrast conjunction which is also textual theme. It signals that the information of clause (72 B) has contrast

information from clause (72 A). Clause (72 A) states about the existence of people who agree to electronic cinema while clause (72 B) states about the existence of people who disagree to electronic cinema.

The textual theme in the form of cause conjunction in the example above is in clause (73 B). It is represented by the word *karena*. By using *karena* as textual theme, the writer emphasizes the information on the effect that is caused by an event that he had stated in clause (73) A. That event is electronic cinema which is not educated. Then he uses *karena* to tell his reason why he states it. It is because electronic cinemas today are just about love story.

The example of the use of simultaneous conjunction as theme is in clause (74 B). That simultaneous conjunction is *ketika*. *Ketika* shows that there are some events that happened simultaneously. Those events are covered in clause (74 A) and (74 B). The conjunction *ketika* connects them into one sequence of information. *Ketika* as theme shows that clause (76 B) contains event that happens simultaneously from previous events which is stated in clause (76 A). Those events are parents who keep their children and children who watch electronic cinema.

The textual theme in the clause (75 B) is *agar*. *Agar* is textual theme that includes as purpose conjunction. The use of *agar* as theme shows that clause (75 B) contains information about the purpose of the writer in giving suggestion. His suggestion is in clause (75 A). He suggested that electronic cinema should be

repaired. The purpose of his suggestion is in order to all people like electronic cinema. He uses *agar* to convey the purpose of his suggestion.

The condition conjunction in the example above is *jika* in clause (76) A. The word *jika* shows that there is condition that the writer would talk about. That condition is about electronic cinema. The writer says that if the condition of electronic cinema is to give education message to its audience, it can make society like electronic cinema.

From the paragraphs above, it is known that the respondents can use conjunctions in large numbers. There are 34 (15.04%) conjunctions which are grouped into 6 types. The use of these conjunctions shows that the respondents can combine their information from two clauses into one united. Thus, J-texts consist of some bounded information which is linked by conjunctions.

#### B. Conjunctive

Conjunctive has a function to connect information to its previous discourse. It is used to combine some arguments. J-texts consist of 26 (11.50%) conjunctives. Those are grouped into five types: addition, similarity, contrast, successive, and means. They are found in almost all texts.

The conjunctives occur in different numbers and representations. Addition conjunctives occur 4 times and the representations are *dan*, *selain itu*, *bahwa*, and *bahkan*. Similarity conjunctive occurs once and its representation is *seperti*. Contrast

conjunctives occur 4 times and the representations are *tetapi*, *namun*, *meskipun demikian*, and *padahal*. Successive conjunctives occur 4 times with the representations are *pertama*, *kedua*, *lalu*, and *sedangkan*. The last, means conjunctive occurs once and its representation is *jadi*.

The following part is the examples of the use of each type of conjunctives as theme.

- (77) A. **Karna** tidak sedikit anak dibawah umur menontonnya (text JAB clause 6)  
(because many underage children watch it)
- B. **hingga** [mereka] meniru perilaku yang buruk (text JAB clause 7)  
(so they imitate the bad scenes)
- C. **Selain itu** sinetron di Indonesia sangat jauh dari kata “menarik” (text JAB clause 8)  
(Besides, Indonesian electronic cinema is not interesting)
- D. **Dan** [sinetron Indonesia] terkesan berlebihan (text JAB clause 9)  
(and [Indonesian electronic cinema] is over acting)
- (78) A. **Banyak sekali** hal-hal yang membuat tanyangan yang dulu populer ini kurang diminati oleh kalangan muda (text RD clause 4)  
(There are many things which make this program popular in the last time to be unpopular for teenagers now)
- B. **Seperti** pada tahun-tahun sebelumnya banyak sekali sinetron yang mengambil kisah yang menarik dan seru (text RD clause 5)  
(for example, in the previous years, there are many electronic cinema which take interesting stories)
5. **Karena** dalam segi tokohpun [tokoh] Sudah terkenal dan mahir dalam berakting (text RD clause 6)  
(because the actors are famous and they have good acting)
- (79) A. **Sisi positif yang dapat diambil** mungkin dapat memberikan hal-hal baik bagi masyarakat (text NARP clause 6)  
(the positive impacts may give good inspirations for societies)
- B. **Tetapi menurut saya lebih banyak** sisi negative yang diambil dari

Sinetron (text NARP clause 7)

(however, in my opinion, there are many negative impacts of electronic cinema)

- (80) A. **Tetapi** menurut saya lebih banyak sisi negative yang diambil dari sinetron. (text NARP clause 7)  
(However, in my opinion, there are many negative impacts of electronic cinema)
- B. **Pertama** sinetron memang bukan tontonan untuk anak-anak. (text NARP clause 8)  
(First, electronic cinema is not a children program)
- (81) A. Untuk memajukan persinetronan Indonesia, kita harus meniru/mempelajari sinetron-sinetron milik luar negeri, Misalnya sinetron korea (text LE clause 6)  
(In order to increase the quality of Indonesia electronic cinema, we have to learn from electronic cinemas from the other countries, such as Korea)
- B. sinetron disana Tidak ada adegan seperti sinetron milik Indonesia (text LE clause 7)  
(electronic cinema in the other countries do not contain certain scenes such as Indonesia electronic cinemas)
- C. **Jadi** harusnya para sutradara-sutradara harus mempelajari sinetron milik luar negeri dulu (text LE clause 8)  
(thus, the directors should learn abroad electronic cinema first)There are

four clauses in the example of clause (77) above. Those clauses are needed to state here in order to show the function of addition conjunctive as theme. Additive conjunctive is found in clause (77 C). It is *selain itu* in the first part of that clause. As theme, *selain itu* is used to give information that the clause has addition argumentation from previous information. The first argumentation talks about bad things of electronic cinema. Then, by using *selain itu*, clause (77 C) adds new argument to support the previous one. It is electronic cinema is less interesting.

The word *seperti* in the clause (78 B) is similarity conjunctive that is also used as theme. *Seperti* that is used as theme shows that the writer compares his new argument that has similar condition with his previous argument. His previous argument is the existence of good electronic cinema content. Then, in clause (78 B), he compares it as similar condition to the information about the content of electronic cinemas in last time.

Contrast conjunctive in the example above is represented by *tetapi* in clause (79 B). *Tetapi* which is also used as theme shows that the clause comes to new different argument from the previous argument that is the writer talked about. In first topic, he talks about positive impact of electronic cinema to society. Meanwhile, in clause (79 B) he comes to new discussion, it is about his opinion that electronic cinema has more many negative impacts than positive impacts.

The successive conjunctive in the example above is *pertama* in clause (80 B). Since it has place in the first part of clause, so it is also a textual theme for that clause. As theme, *pertama* shows that the writer gives information in the form of new argument which has order. He orders his argument. His ordering argument is about bad impacts of electronic cinema. He uses *pertama* to tell to the readers that the first order of his argument is electronic cinema is not suitable for children.

The conjunctive *jadi* in the clause above is means conjunctive. It is also used as textual theme. It is used by clause (81 C) to start information about the means of

writer in giving some information in the previous clauses. The writer concludes his previous information, and by using *jadi* in clause (81 C), he says his means in which it is also his suggestion. He says his means in giving previous information is in order to Indonesian directors learn about electronic cinema from the other countries.

The paragraphs above show that J-texts consist of various conjunctives. There are 34 (15.04%) conjunctives which are grouped into 6 types in J-texts. Besides, those conjunctives are also found in large numbers and they are separated in almost all J-texts. It shows that the respondents can build their texts by serving information in the form of some different arguments.

### C. Relative

Relative as textual theme combines dependent clause to independent clause in which one of them can be deleted. It occurs two times (1.65%) in J-texts. The representation of those relatives is *yang*. In J-texts, it is used to link two kinds of information that explains same things in which it has been clear.

(82) A. hal ini sangat tidak baik bagi anak-anak (text AJ clause 3)  
(This problem is not good for children)

B. **yang** sering menirukan apa yang mereka tonton. (text AJ clause 4)  
(who always imitate electronic cinema scenes)

*Yang* in clause (82 B) above is a relative that links clause (82 B) to (82 A). The word *yang* which is a textual theme for clause (82 B) is used as starting point to state the information about children imitation in their watching materials. *Yang* in that

clause has topical theme in the form of children. It was used to explain children activity, it is imitation. *Yang* becomes relative because the information which follows it is clear that children can't distinguish positive and negative attitude.

The paragraphs about relative above tell that there are only two occurrences of relative in J-texts. The relative just has *yang* as the representation. It shows that the respondents write their texts with the clear information but they separate it into different clauses.

From the discussion of textual themes in J-texts above, it is known that J-texts consist of 62 (27.4%) textual themes which are found in three forms: conjunctions, conjunctives, and relatives. Conjunction is the form of textual theme that is the most often used. Yet, the conjunctives are also found in large numbers. Contrast, relative form occurs little. Thus, it shows that the information in j-texts are connected each other. J-respondents can build their texts with connected information. They can build a connected discourse in their texts.

#### **4.1.2.3. Interpersonal Theme**

Interpersonal theme is a theme which shows the attitude of the writers to the information that they write and to the readers. Interpersonal themes in J-texts are found in the forms of modal adjunct and question words. Those interpersonal themes occur 19 times (10.27%).

## A. Modal Adjunct

Modal adjunct as theme shows the respondents' judgment to the information they served. There are 17 (9.18%) modal adjuncts in J-texts. Those modal adjuncts are grouped in six types; *probability*, *usuality*, *obviousness*, *opinion*, *persuasion*, and *desiberality*. Those types are classified based on Halliday's types of modal adjunct.

Each type of modal adjuncts appears in different numbers and representations. *Probability* modal adjunct occurs one and its representation is *tak menutup kemungkinan*. *Usuality* modal adjunct occurs four times and the representations are *terkadang* and *biasanya*. *Obviousness* modal adjunct occurs once and the representation is *tentu juga*. *Opinion* modal adjuncts occur five times and the representations are *menurut saya* and *saran saya*. *Persuasion* modal adjuncts occur four times and the representations are *seharusnya*, *sebaiknya*, and *lebih baik*. *Desiberality* modal adjuncts occur four times and the representations are *sayangnya*, *sedihnya*, *semoga*, and *seandainya*.

The clauses below are the examples of the use of each type of modal adjuncts as theme:

- (83) *Biasanya sinetron bertahan lama penayangannya* (text DRID clause 4)  
(Usually, electronic cinema has long episodes)
- (84) **Dan** *tentu juga ada [hal] yang negative* (text LE clause 2)  
(and of course there is negative thing)
- (85) *menurut saya, adanya sinetron sangat tidak mendidik para anak* (text JAB clause 5)  
(in my opinion, electronic cinema is uneducated for children)

- (86) *lebih baik sinetron diganti oleh acara lain yang lebih bermutu dan yang dapat mendidik* (text JAB clause 14)  
 (It is better that electronic cinema is changed to the other valuable programs)
- (87) *Sayangnya sinetron masih didominasi tentang kisah percintaan* (text SFH clause 2)  
 (Unfortunately, electronic cinemas are dominated by love stories)
- (88) **A. Namun** *tak menutup kemungkinan sisi positifnya [ada]* (text RD clause 14)  
 (However, it is possible that there is positive thing there)
- B. karna** *sinetron ini butuh ide-ide baru dan segar dan juga penonton yang bagus* (text RD clause 15)  
 (because this electronic cinema needs new ideas and good audience)

Each number of clauses above is an example of the use of each type of modal adjuncts that is used as theme. Clause (83) uses usuality modal adjunct as theme. It is represented by *biasanya* in the first part of clause. The writer shows his judgment about the commonness of the electronic cinema broadcasting duration. Clause (83) has *tentu juga* as theme. It includes in obviousness modal adjunct. It is used to start information that the writer is sure on the existence of negative impact on electronic cinema. Clause (84) has opinion modal adjunct which is represented by *menurut saya* as theme. The writer uses it to emphasize that the information about the existence of non-educational electronic cinema is based on his opinion. Clause (84) uses *sayangnya* in which includes in desiberality modal adjunct as theme. That modal adjunct is used to tell the readers that the writer has another desire on the content of electronic cinema. The last, clause (85) A has *tak mentup kemungkinan* as interpersonal theme. It is probability modal adjunct which is used as theme. It signals

that according to its writer there is probability on the existence of positive impact of electronic cinema.

In conclusion of modal adjuncts, J-texts consist of 17 (9.18%) modal adjuncts which are grouped into 6 types. It shows that the respondents do judgment to the information that they serve. They can use many varieties of modal adjunct to show their judgment in their texts.

#### B. WH-element

WH-element as interpersonal theme is used in interrogative sentence. There are 4 (1.76%) WH-elements in J-texts. They occur in three representations; *bagaimana*, *apakah*, and *siapa sih*.

The interrogative sentences are found in the beginning and middle of the respondents' texts. In the beginning of paragraph, it is used to attract readers' attention and to introduce the topic of writing to the readers. In the middle of paragraphs, they are used to ask the readers to think more about the writers' statements and to make the readers believe about what the writers have stated.

(89) **Dan** *bagaimanakah* seharusnya sinetron Indonesia itu ? (text YNL clause

12)

(Then, how electronic cinema should be?)

The interpersonal theme in the clause above is *bagaimanakah*. *Bagaimanakah* is interpersonal theme in the form of question word, especially WH-question word. As interpersonal theme, *bagaimanakah* shows the writer's want in knowing something. In that clause, he would know about the condition of good electronic cinema. He uses *bagaimanakah* to start his information in the form of question.

In conclusion of WH-elements, it is known that J-texts consist 1.76% WH-elements. They are represented in three forms: *bagaimanakah*, *apakah*, and *siapasih*. Those WH-elements that are used as theme show that the respondents also do interaction to their information. They have curiosity about something. Besides, they also interact to the readers by asking them a question.

The conclusion is there are 27 (10.17%) interpersonal themes in J-texts. Those Interpersonal themes are found in the form of modal adjuncts and Wh-elements. The respondents use modal adjunct higher than WH-elements. The use of those interpersonal themes shows that the respondents do interaction to the information that they serve. They emphasize their information on their judgment and curious about something that they serve.

The last part is the conclusion of theme types in the respondents' texts. Both E-texts and J-texts consist of similar theme types. The prominent differentiation is in textual theme. Basically, both of texts have almost similar number of textual theme occurrence, but the conjunctive numbers, one of the forms of textual theme, in those

levels of texts are different. The conjunctives in J-texts occur much higher than conjunctives in E-texts. It shows that J-texts have more many bounded information and arguments than E-texts.

#### 4.2. Thematic Progression (TP) Types in Respondents' Texts

E-texts and J-texts consist of same TP types. They also have same rank of occurrence. The first is constant TP. Then it is followed by linear TP and multiple TP. However, there is large different number of occurrence between linear TP in E-texts and J-texts. The numbers of each TP type occurrence are stated in table below.

Table 4.2. TP Types in Respondents' Texts

No	Level	TP Types			
		Constant	Linear	Multiple	New theme (Theme without TP)
1	E-texts	72 (61.01%)	12 (10.16%)	2 (1.69%)	32 (27.11%)
2	J-texts	79 (56.42%)	30 (21%)	5 (3.54%)	27 (19.14%)

The table above shows that E-texts and J-texts have large difference of number of each TP type occurrence. It shows that the respondents are really different on applying those TP types. They write their texts through different of information flow. E-respondents tend to write their texts by repeating their previous themes, while J-texts tend to write their texts by developing information in previous rheme.

#### **4.2.1. Thematic Progression (TP) Types in E-texts**

There are three TP types in E-texts. Those are constant, linear, and multiple TP. Among the three types of TP, constant TP is the type of TP which is the most often used. Then Linear TP follows it. Meanwhile, Multiple TP is the most seldom used TP and it just occurs in very little numbers. Besides, E-texts also consist of themes without TP.

##### **4.2.1.1. Constant TP**

Constant TP is a type of TP in which a theme is picked up from previous theme. The respondents use this TP up to 72 times (62.39%). It is the most often used among the others. It is because some respondents used it contiguously in long clauses without combine it with the other types of TP. Thus, this TP occurs very often in E-texts.

The use of this TP for many clauses can keep respondents main idea. It makes E-texts information more focus. However, it also limits the respondents' information. It happens because many respondents only talk about one theme in their texts. In e-texts, almost all respondents tend to talk just about electronic cinema and its elements. However, the use of this TP in many and long clauses make the texts to be monotonous because they just talk from one side.

The example below is the use of constant TP in E-texts which is taken from Text RN for clause 1 till clause 10.

- |     |   |                       |
|-----|---|-----------------------|
| 1.  | ↓ <u>sinetron</u> →                                     | sangat tidak menarik  |
|     | ↓ (electronic cinema is not interesting)                |                       |
| 2.  | ↓ <b>Karena</b> <u>sinetron</u> →                       | sangatlah membosankan |
|     | ↓ (because it is bored)                                 |                       |
| 3.  | ↓ <u>Sinetron</u> →                                     | juga tidak bagus      |
|     | ↓ (It is also not good)                                 |                       |
| 4.  | ↓ <b>karena</b> <u>pakaian tokohnya</u> →               | tidak tertutup        |
|     | ↓ (because the actors' costumes are not polite)         |                       |
| 5.  | ↓ <b>Padahal</b> <u>sinetron Indonesia itu</u> →        | bisa bagus            |
|     | ↓ (whereas, electronic cinema could be better)          |                       |
| 6.  | ↓ <b>jika</b> <u>pakaiannya</u> →                       | tertutup              |
|     | ↓ (if the actors' costumes cover their bodies)          |                       |
| 7.  | ↓ <b>Soalnya jika</b> [ <u>pakaiannya</u> ] →           | tertutup,             |
|     | ↓ (because, if the actors' costumes are polite)         |                       |
| 8.  | ↓ <b>Dan</b> <u>wajah pemainnya</u> →                   | cantik,               |
|     | ↓ (and they are beautiful)                              |                       |
| 9.  | ↓ <i>pasti</i> [ <u>sinetron</u> ] →                    | bagus                 |
|     | ↓ (of course, electronic cinemas could be good program) |                       |
| 10. | ↓ <b>Padahal</b> <u>pemainnya</u> →                     | sudah cantik          |
|     | ↓ (whereas, the actresses are beautiful)                |                       |

The example above has ten clauses. The all clauses use topical theme in the form of electronic cinema and its elements. Clause (1), (2), and (3) are developed by *sinetron* as theme. Clause (4) has *pakaian tokohnya* as theme. It is still in one circle theme with theme *sinetron*. Clause (5) the writer comes back to the theme *sinetron di Indonesia itu* which has same reference with theme in clause (1), (2), and (3). Clauses (6) and (7) have *pakaiannya* as theme. *pakaiannya* refers to the actors' costume in electronic cinema. Clause (8) also has theme in the form of electronic cinema elements, *wajah pemainnya*. Clause (9) uses ellipsis theme *sinetron*. The last clause (10) talks about electronic cinema elements. Since those ten clauses have one same theme circle. Thus, they are also developed by same TP. It is constant TP. That

constant TP is used contiguously without interrupting by another TP or another clause.

#### 4.2.1.2. Linear TP

Linear TP is used in a theme which is developed from previous rheme. It is only used as 15 (12.82%) by the respondents. It is the low occurrence numbers compare to constant TP. This TP has low occurrence numbers almost in each E-text. Some texts just have one time occurrence of this type. Moreover, there is a text which does not have this type. Just few writings have this TP more than one time occurrence.

The use of linear TP makes E-texts have larger information. It gives related information which is sourced from previous rheme. However, this TP occurs in low numbers. Sometimes, it occurs once in an e-text. It shows that some E-respondents have limited skill to develop the information in their texts.

The example below is linear TP in E-texts which is taken from text KHDS in clause 6 and clause 7)

- |  |   |                        |
|--|---|------------------------|
| 1. <b>kalau</b> <u>ada</u><br>(if there are crying scenes)               | → | adegan nangis-nangisan |
| 2. <b>karena</b> <u>ekspresinya</u><br>(because the expression is weird) | → | itu aneh               |

The example above uses linear TP because the theme in clause (2) is taken from rheme in clause (1). Clause (2) has *ekspresinya* as theme. It refers to the

expression of crying scene which is stated in clause (1). The writer uses *ekspresinya* and develops it by using linear TP because there is something else that the writer wants to talk about from crying scene. That is its expression. That TP is developed contiguously, without interruption from the other clauses.

#### 4.2.1.3. Multiple TP

Multiple TP is a type of TP in which some themes are picked up from one same rheme. This type is only used as 2 (1.7%). It occur just two arrows in one text. This is the lowest number among the other types of TP. It becomes the lowest because this type of TP just can be applied in certain pattern of information.

The use of this TP makes certain information clearer than before. It is because the writer explains the information more detail in the next clauses. However, it is just found in one text. The use of this TP just in one text shows that only one respondent considers explaining his information further into some separated clauses.

The example below is multiple TP in E-texts which is taken from text KHDS in clause 10 till clause 12

- |    |   |   |                                |
|----|---|---|--------------------------------|
| 1. | <u>Saya</u><br>mendidik dan lebih lucu<br>(I hope Indonesian electronic cinema to be more educated and funny) | → | harap sinetron Indonesia lebih |
| 2. | <u>Lucunya itu</u><br>(the funny scenes are such as cartoons)   | → | kaya film-film kartun          |
| 3. | <b>kalau</b> <u>mendidiknya itu</u><br>(if the educated scenes do not consist of love scenes)                 | → | gak ada yang cinta-cintaan     |
-

There are three clauses in the example above. Those clauses talk about quality of electronic cinema. Clauses (2) and (3) are clauses which are developed by using multiple TP. Rheme in clause (1) states *mendidik dan lebih lucu*. That phrase is divided into two separated themes. *Lucu* becomes theme in clause (2) while *mendidik* becomes theme in clause (3).

#### 4.2.1.4. Themes without TP

Theme without TP is a theme which is not developed from any previous theme or rheme. They are found as 14 (11.96%). That number is almost the same as the number of linear TP occurrence.

The occurrence of themes without TP is very high because many respondents write new theme which is not be talked before. It makes e-texts have larger information. However, sometimes, it also makes the information flow in E-texts is unconnected well. Some of themes without TP are topical theme in the form of people especially the writers (*saya, aku*).

The example below is taken from text KHDS clause 3 to clause 7:

- |    |  |   |                               |
|----|--|---|-------------------------------|
| 1. | <u>sinetron itu adegannya</u><br>(electronic cinema scenes are not as good as cartoon scenes)        | → | tidak bagus seperti kartun    |
| 2. | <b>karena</b> <u>sinetron itu adegannya</u><br>(because the electronic cinema scenes are overacting) | → | lebay-lebay kemayu, sok cans. |
| 3. | <b>Dan saya</b> *<br>(Besides, I do not like)  | → | paling <i>nggak</i> suka      |
| 4. | <b>kalau ada</b> *<br>(if there are crying scenes)   | → | adegan nangis-nangisan        |

5. **karena ekspresinya**      ↙  
(because the expression is weird)      → itu aneh

In the example above, there are two themes which occur without TP. Those themes are *saya* in clauses (3) and *ada* in clauses (4). Those words are not talked in the previous clauses before. Thus, they become new themes without TP.

#### 4.2.2. Thematic Progression in J-texts

J-respondents use three types of thematic progression in their texts. They use constant, linear, and multiple thematic progressions. All respondents can use at least two TP types in their texts. Even though, constant thematic progression is a type which is the most often used by them.

##### 4.2.1. Constant TP

Constant TP is a type of TP that occurs because a theme is developed from another previous theme. There are 83 (58.85%) constant TP in J-texts. It is the highest type of TP that is used among the other types. However, the respondents do not always use this type of TP contiguously in long clauses. They can combine the use of this type of TP with the other types in their texts.

The use of constant TP in J-texts make the texts have focused topic of discussion and become more interesting. The texts have focused information because the respondents develop the information from same information in previous theme.

Besides, the use of constant TP which is not contiguously in long clauses and combine to the other TP types make the respondents' texts to be more interesting.

The example is taken from text JAB clause 5 to clause 8

1. *menurut saya, adanya sinetron* → sangat tidak mendidik para anak  
(In my opinion, the existence of electronic cinema is not good for children)
2. **Karna** *tidak sedikit* → anak dibawah umur menontonnya  
(because there are many children who watch it)
3. **hingga** [*mereka*] → meniru perilaku yang buruk  
(so [they] imitate the bad scenes in electronic cinema)
4. **Selain itu** *sinetron di Indonesia* → sangat jauh dari kata “menarik”  
(besides, Indonesian electronic cinema is not interesting)

There are four clauses in the example above. It is the example of constant TP which is not used contiguously in long clauses. Theme in clause (4) is a theme which is developed by using constant TP. It is developed from theme in clause (1).

#### 4.2.1.2. Linear TP

Linear TP is a type of TP that develops a theme from its previous rheme. There are 31 (21.98%) linear TP in J-texts. Almost all J-texts have this TP. Many J-texts use this TP more than once.

Linear TP in J-texts makes J-texts have large and various kinds of information. It happens because the respondents take the information which is stated in a rheme and then develop it by giving different information in the next clause. Moreover, this TP is used for high number enough. Indeed, in a single text, some j-

texts consist of some linear TP. Thus, J-texts have large information and interesting information flow.

The example below is taken from text NARP clause 8 to clause 11

1. **Pertama** sinetron  
anak-anak  
(first, electronic cinema is not children program) → memang bukan tontonan untuk anak-anak
2. **Tetapi** anak-anak jaman sekarang  
sinetron  
(but, many children watvh electronic cinema todays) → banyak sekali yang menonton sinetron
3. **Dan** [mereka]  
sana  
(and they imitate attitude in electronic cinema) → mencontoh perilaku yang ada di sana
4. **Padahal** perilaku yang ada di sinetron  
seperti perilaku anak yang membentak orangtuanya atau kegiatan saling membuly.  
(whereas, attitudes in electronic cinema are not good for being model such as children who angry to their parents or another bad attitudes) → sangat tidak patut dicontoh seperti perilaku anak yang membentak orangtuanya atau kegiatan saling membuly.

There are two linear TP in the example above. The first part is linear TP in clause (2) which is developed from clause (1). Theme in clause (2) is about children in which it is taken from rheme in clause (1). Then, another linear TP is theme in clause (4) which is taken from clause (3). Theme in clause (4) tells about electronic cinema scenes in which it has talked before in the rheme of clause (3)

#### 4.2.2.3. Multiple TP

Multiple TP is applied on some themes which are developed from one same rheme. The respondents use multiple TP as 5 (3.54%). This type is found in two different texts. Besides, this type is the lowest type used in J-texts.

The use of multiple TP makes J-texts also have larger information. The respondents have new information that is developed into some new themes. The information can be explained into some points. Those points are arranged more orderly in different clauses by using this type. It shows that the respondents understand how to arrange their some bounding information to give clearer information about them to the readers. However, there are only two texts which use this type.

The example below is taken from text RD clause 9 to 13

- |   |   |  |
|---|---|--|
| <p>1. <b>Namun</b> <u>dibalik segi positif itu semua</u><br/>         (However, besides those positive things, there are many negative things in electronic cinema today)</p> | → | <p>Banyak sekali hal negative sinetron Indonesia saat ini.</p>             |
| <p>2. <u>Sekarang ini</u><br/>         (now, there are many electronic cinemas which took animal unsure)</p>  | → | <p>banyak sekali sinetron yang mengambil unsur hewan</p>                   |
| <p>3. <b>sehingga</b> [<u>sinetron</u>]<br/>         (thus, [it] becomes less interesting)</p>  | → | <p>kurang menarik</p>  |
| <p>4. <b>Lalu</b> <u>banyak</u><br/>         (then, there are many adult scenes which are not good to be imitated by children such as quarrel scenes, dll)</p>                | → | <p>adegan dewasa yang tidak patut ditiru anak-anak Seperti memukul dll</p> |
| <p>5. <b>Lalu</b> <u>Cerita-cerita yang diberikapun</u><br/>         (then, the given stories are also similar, many disadvantages there)</p>                                 | → | <p>sama, banyak sekali kekurangannya</p>                                   |

The themes which are developed by using multiple thematic progressions are theme in clause (2), (4), and (5). Those themes are taken from rheme in clause (1). Rheme in clause (1) states *Banyak sekali hal negative dari sinetron Indonesia saat ini*. Clause (2) gives information about the negative things of electronic cinema by

using *sekarang* in which it is another form of *saat ini*. Meanwhile clause (4) has *banyak adegan dewasa* as theme and clause (5) has *cerita-cerita yang diberikapun* as theme. Those two themes are developed from negative things of electronic media that is stated in rheme in clause (1). Since there are three clauses which are developed from rheme in clause (1), so those three themes are developed with multiple thematic progressions.

#### **4.2.2.4. Themes without TP**

Themes without TP are themes which are not taken from either previous theme or rheme. The themes without TP are found as 13 (9.21%) in J-texts. These themes do not have TP because they occur as the theme that has never talked before in the texts.

This TP occurs in high number because many J-respondents present new information in their texts. They present new information by using a new theme which has not been talked before. The use of this theme makes the texts have large and variety information. However, in J-texts, these themes without TP mostly do not make the texts talk different topic. It is because the respondents just use them as the starting point to talk about the related topic such as the previous information or to start new argument. Besides, they are also used to start new argument.

- |    |  |   |                              |
|----|--|---|------------------------------|
| 1. | <u>Sinetron</u><br>↓<br>yang bersambung                                  | → | Adalah cerita dalam televise |
| 2. | <u>Dan</u> [ <u>sinetron</u> ]<br>episode, Sebagai contoh GGS, CHSI, DLL | → | biasanya ditayangkan banyak  |
| 3. | <u>Banyak</u> *<br>sinetron Indonesia                                    | → | orang yang menentang adanya  |

The theme which does not have TP in the example above is theme in clause (3). Theme in clause three is *banyak*. The word *banyak* includes in theme in the form of existence of something. Meanwhile, there is no previous clauses which talk about it. Thus, that theme is a new theme that occurs without TP.

The conclusion of TP types in respondents' texts are they consist of similar TP types, but the numbers of linear TP in E-texts and J-texts are much different. J-texts have very higher number of linear TP than E-texts. J-texts also could consist of more various TP types within a text. It shows that the information in J-texts are more various than the information in E-texts.

#### 4.3. The Implication of the Finding

The use of theme and TP types in the respondents' texts shows that E-texts consist of limited information while J-texts consist of larger information. It is known from the chosen topical theme which is used frequently by the respondents, the use of conjunctives, and the combination of TP types within a single text.

Based on discussion of theme and TP types in E-texts and J-texts above, it is known that the respondents' writing skill develops in three parts. The first, in the

higher grade, the respondents could produce the texts by using more various forms of topical theme. The second, they also could present more than one argument in their texts. The last, the respondents in higher level could develop their texts with more attractive information flow.

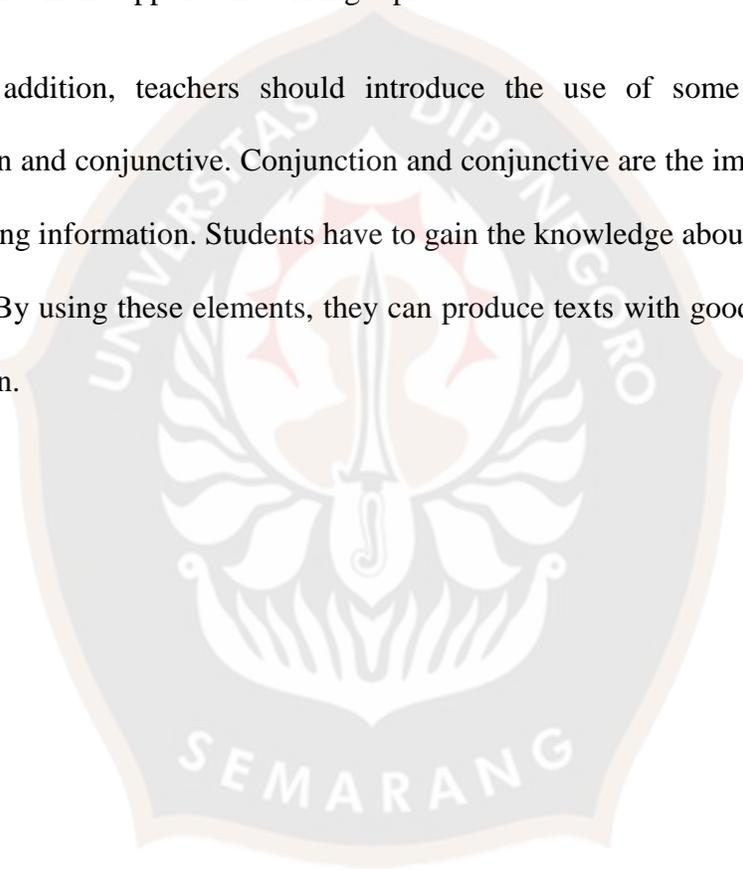
Those three development parts in respondents' writing skill occur because J-respondents have higher cognitive ability than E-respondents. J-respondents can analyze and correlate the main topic of writing to the other phenomena. Meanwhile, most of the E-respondents just tell about the topic without correlating the main topic to the other phenomena.

In addition, the development of respondents' writing skill is also influenced by their ability in organizing the information. J-respondents can write some ideas in their texts orderly. Meanwhile, E-respondents have lack ability in organizing their idea. Some of E-respondents try to put more than one idea in their texts, but they could not write it orderly. It shows that E-respondents just write what they think directly. They pour out their idea into written form without considering the arrangement of their information.

Therefore, teachers have to consider their students' cognitive ability about topic of writing to improve students' writing skill. It is better for teachers to give topic which all students know about. The topic which is familiar to students will make them recall easily their memories which are related to the topic.

Teachers may ask students to list their ideas in a paper before they start writing a text. The list of information will help students to collect the related information as much as they could. Then, teachers can ask students to rewrite their list of information in form of a paragraph. Thus, students' texts will consist of much information which supports the writing topic.

In addition, teachers should introduce the use of some basic types of conjunction and conjunctive. Conjunction and conjunctive are the important elements in organizing information. Students have to gain the knowledge about the use of these elements. By using these elements, they can produce texts with good organization of information.



## CHAPTER V

### CONCLUSION AND SUGGESTION

This chapter presents conclusion and suggestion based on the findings which have been presented in the previous chapter.

#### 5.1. Conclusion

Basically, E-respondents and J-respondents have many similarities in using theme and TP. They use similar types of theme and TP. However, they also have many differentiations in using of theme and TP. The differentiations cause E-texts and J-texts have different quality of writing. These differentiations show that there are some developments occur in students' writing skill, especially in the use of theme and TP in E-texts and J-texts.

The developments of using theme and TP which occur in students' texts show that J-texts are built by more systematic than E-texts. J-texts are built by using more many forms or representations of topical themes, textual themes, and TP. Meanwhile, E-texts still consist of limited information which is written without systematic organization.

Teachers could apply teaching writing by considering the developments of students' writing skill. The introduction of theme and TP can be reference for students to produce texts. Teachers do not need to explain the theory to them, but

teachers can teach them the way to apply it. It could ease the students in understanding the implementation of using theme and TP so that they can produce good texts.

Teachers could do various ways to teach the application of theme and TP in a text. They can give familiar topic to the students and ask them to develop it. Then, they also can teach how to arrange the information in a text by using conjunction and conjunctive. These ways can help students to write more systematic.

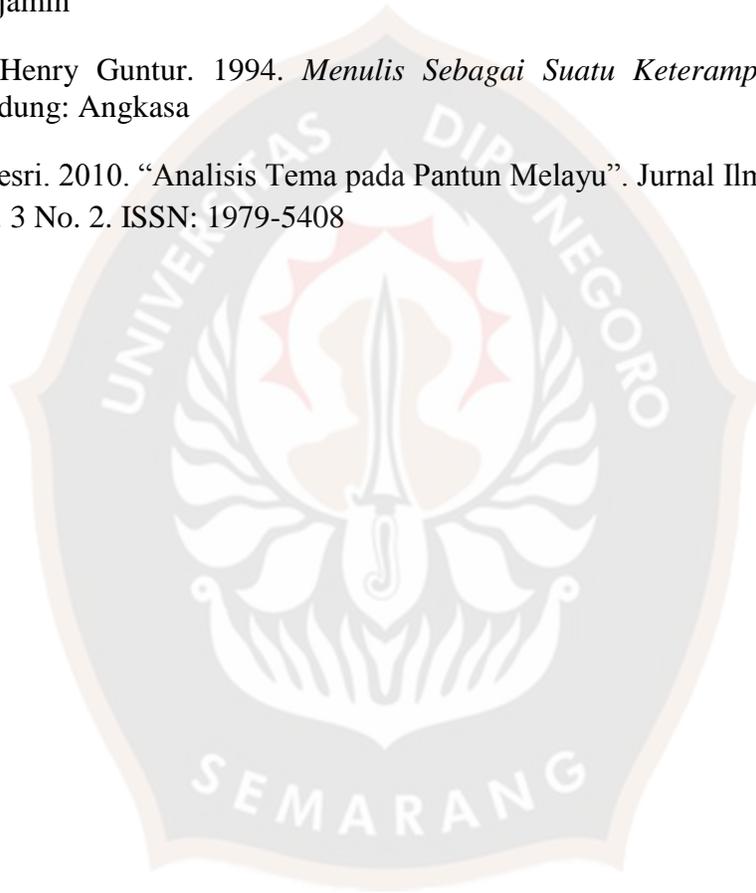
## **5.2. Suggestion**

Theme and TP have big influence within a text. They give reflection how to arrange the information in a text. This field can help students to produce good writing. However, this study just focuses on the type of them and the implication. Further studies are needed to complete the lack of this study. For example, this study does not discuss the cohesiveness of texts. Students' texts need to be discussed by using the other theories so the result can strengthen in the developing of students' writing skill. Besides, the other fields of analysis are also needed to find out the students' problems in producing texts. This effort can help students and writers to organize their text well so that they can produce good writing.

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## Appendix 1

## Theme and Thematic Progression in E-texts

## 1. ADI

1.	<u>Sinetron</u>	→	adalah drama yang episodenya bersambung untuk beberapa episode
2.	<u>Saya</u>	→	setuju dengan adanya sinetron
3.	↓ <b>Tetapi</b> <u>saya</u>	→	hanya menyukai beberapa sinetron pemuda-pemudi, contoh; 7 Manusia Harimau, Rain the Series
4.	↓ <u>Biasanya di dalam</u>	→	ada kisah percintaan, sedih, senang.
5.	↓ <u>Kisah sinetron kebanyakan yang saya suka</u>	→	adalah kisah percintaannya
6.	<u>Terkadang</u>	→	saya tidur malam
7.	↓ <b>demi</b> [ <u>saya</u> ]	→	menonton sinetron kesukaan saya yaitu 7 manusia harimau
8.	↓ <u>Saya</u>	→	ingin dunia persinetronan Indonesia lebih baik dari yang ini
9.	<u>Biasanya anak-anak muda</u>	→	menyukai sinetron yang pemainnya pemuda dan pemudi
10.	<b>karena</b> <u>pemainnya</u>	↙	cantik-cantik dan ganteng-ganteng

## 2. JA

- |     |  |   |   |
|-----|--|---|---|
| 1.  | <i>Sepertinya, sudah <u>pada taukan</u></i>            | → | yang namanya sinetron ?   |
| 2.  | merasa <u>Sinetron itu</u>                             | → | ada bermacam-macam bukan ?                                      |
| 3.  | ↓ <u>[sinetron]</u>                                    | → | Ada yang tentang cinta dan sebagainya.                          |
| 4.  | ↓ <b>Tapi, penduduk Indonesia, khususnya anak-anak</b> | → | kurang memperhatikan dampak yang timbul dari menonton sinetron. |
| 5.  | ↓ <i>Menurutku sih, <u>sinetron</u></i>                | → | kurang baik untuk anak-anak.                                    |
| 6.  | ↓ <b>Akibatnya <u>rata-rata anak Indonesia</u></b>     | → | sudah memahami tentang percintaan.                              |
| 7.  | ↓ <u>Sinetron</u>                                      | → | juga dapat melatih emosional                                    |
| 8.  | ↓ <b>karena <u>rata-rata sinetron Indonesia</u></b>    | → | berisi tentang cinta  |
| 9.  | <i>Terkadang <u>[terdapat]</u></i>                     | ↙ | adegan marah  |
| 10. | ↓ <b>sehingga <u>beberapa anak Indonesia</u></b>       | → | meniru adegan tersebut.   |
| 11. | ↓ <u>Sinetron</u>                                      | → | juga ada baiknya.   |
| 12. | ↓ <u>Sebagian besar penduduk</u>                       | → | terhibur dan dapat melupakan masalah                            |
| 13. | ↓ <b>sehingga <u>[hal tersebut]</u></b>                | ↙ | dapat menurunkan tingkat emosional                              |

14. ↓ saranku → adalah [anak-anak] boleh nonton sinetron
15. ↓ **tapi** [anak-anak] → *jangan lupa* belajar dan beribadah
- 3. Fafa**
1. Sinetron → adalah acara yang tidak asing di Indonesia
2. ↓ Hampir semua stasiun TV → menayangkan sinetron
3. ↓ Sinetronlah → acara yang paling disukai rakyat Indonesia
4. ↓ Sinetron → mengandung cerita budaya, remaja, dan lainnya
5. ↓ Sinetron → ada yang tayang setiap hari, umumnya malam hari
6. ↓ Menurutku, sinetron → haruslah mendidik
7. ↓ **karena** anak kecil sampai orangtua → menonton sinetron
8. ↓ Aku → menyukai sinetron yang mengandung cerita budaya yang mendidik
9. ↓ Kebanyakan sinetron → menyangkan tayangan yang mengandung contohnya kekerasan, dll
10. ↓ Usulku, sinetron → sudah bagus,
11. ↓ hanya tayangannya saja → yang diperbaiki
12. ↓ **agar** [sinetron] → mengandung unsur islami & tidak ada kekerasan.

4. **KHDS**
4. Sinetron itu → tayang setiap hari di televise
5. Sinetron itu ceritanya → ada yang sedih, senang, kecewa, dan nangis.
6. sinetron itu adegannya → tidak bagus seperti kartun
7. **karena** sinetron itu adegannya → lebay-lebay kemayu, sok cans.
8. **Dan** saya → paling *nggak* suka
9. **kalaupun** ada → adegan nangis-nangisan
10. **karena** ekspresinya → itu aneh
11. **Sedangkan** kartun itu → lebih lucu, bagus,
12. adegannya itu → bermutu.
13. Saya → harap sinetron Indonesia lebih mendidik dan lebih lucu
14. Lucunya itu → kaya film-film kartun
15. **kalaupun** mendidiknya itu → gak ada yang cinta-cintaan
16. **tapi** mendidik → tentang anak Indonesia

5. **N**
1. Sinetron → adalah sebuah acara TV/film yang banyak yang mengetahui
  2. Sebenarnya sinetron → tidak layak untuk anak-anak
  3. bila di sinetron itu → terdapat hal yg tidak-tidak contohnya percintaan
  4. Seharusnya sinetron → diisi hal-hal berpendidik
  5. Contohnya disinetron itu → kita diajarkan untuk giat belajar dan tidak boleh bertengkar
  6. agar anak Indonesia → bisa lebih maju dari yang sebenarnya
  7. bila sinetron → berpendidik
  8. Artis-artis sinetron → juga banyak yang berpakaian sopan
  9. agar kita semua → bisa melihat hal yang layak
  10. Dan anak Indonesia → bisa meniru hal yang layak

6. **SSR**

1. - Sinetron ?
2. Siapa → yang tidak tahu sinetron ?
3. Pasti kalian → tahu tentang sinetron

4. Saat ini → sinetron sudah tersebar dikalangan masyarakat, dibelahan dunia.
5. Sinetron → mengandung cerita tentang percintaan, komedi, budaya, dll.
6. Tapi, menurutku sebagian besar sinetron → kurang mendidik bagi anak-anak
7. karena banyak → adegan yang sensitive
8. yang → terdapat di sinetron.
9. Seharusnya, sinetron → dibuat lebih mendidik seperti sinetron budaya, anak-anak, dll
10. Pihak televise → seharusnya tidak mengizinkan sinetron yang kurang mendidik ditayangkan

7. **IA**

1. Saya → tidak setuju dengan sinetron
2. karena hal-halnya → buruk
3. Kebanyakan sinetron → yang isinya tentang cinta.
4. Cerita sinetron → banyak yang tidak bagus
5. Banyak → sinetron yang berkhayal seperti ceritanya 7 Manusia Harim
6. Ceritanya → banyak tentang cinta dan berkhayal
7. Biar lebih menarik, → sinetron ceritanya tidak ada tentang cinta dan berkhayal

8. RN

- |     |  |   |                       |
|-----|--|---|-----------------------|
| 11. | <u>sinetron</u>                                | → | sangat tidak menarik  |
| 12. | ∨ <b>Karena</b> <u>sinetron</u>                | → | sangatlah membosankan |
| 13. | ∨ <u>Sinetron</u>                              | → | juga tidak bagus      |
| 14. | ∨ <b>karena</b> <u>pakaian tokohnya</u>        | → | tidak tertutup.       |
| 15. | ∨ <b>Padahal</b> <u>sinetron Indonesia itu</u> | → | bisa bagus            |
| 16. | ∨ <b>jika</b> <u>pakaiannya</u>                | → | tertutup              |
| 17. | ∨ <b>Soalnya jika</b> [ <u>pakaiannya</u> ]    | → | tertutup,             |
| 18. | ∨ <b>Dan</b> <u>wajah pemainnya</u>            | → | cantik,               |
| 19. | ∨ <i>pasti</i> [ <u>sinetron</u> ]             | → | bagus                 |
| 20. | ∨ <b>Padahal</b> <u>pemainnya</u>              | → | sudah cantik          |

9. RA

- |    |                       |   |                                     |
|----|-----------------------|---|-------------------------------------|
| 1. | <u>Sinetron</u>       | → | adalah tayangan yang tidak mendidik |
| 2. | ∨ <u>Sinetron itu</u> | → | ada baiknya dan ada buruknya        |

3.	↓ Baiknya <u>sinetron</u>	→	banyak dan lucu
4.	↓ Buruknya <u>sinetron</u>	→	banyak omongan yang saru
5.	↓ Kadang, <u>sinetron</u>	→	membuat kita malas belajar
6.	↓ Sehingga <u>kita</u>	→	menjadi bodoh
7.	↓ Seharusnya <b> jika </b> <u>kita</u>	→	ingin melihat sinetron
8.	↓ <u>Kita</u>	→	harus dibatasi
<b>10. Rafi</b>			
1.	<u>Televise</u>	→	menayangkan sinetron yang biasa saja
2.	<u>Sinetron itu</u>	→	jelek
3.	↓ <u>Sinetron</u>	→	tidak membuat orang kagum
4.	↓ <u>Sinetron</u>	→	tidak boleh ditonton
5.	↓ Karena [ <u>sinetron</u> ]	→	acara orang dewasa
6.	↓ <u>Sinetron</u>	→	tidak ada bagusnya
7.	↓ <u>Sinetron</u>	→	tidak ada bagusnya
8.	↓ Karena <u>pemainnya</u>	→	jelek
9.	↓ <u>Sinetron</u>	→	lebih bagus

10.	↓ <b>Jika</b> <u>mainnya</u>	→ diganti orang lain
11.	↓ <u>mainnya</u>	→ diganti dengan orang yang biasa saja
12.	↓ <b>Jika</b> <u>mainnya</u>	→ biasa saja
13.	↓ <u>Sinetron</u>	→ akan lebih menarik
<b>11. FHR</b>		
1.	↓ <u>Sinetron</u>	→ adalah drama yang sering tayang di layar televisi Indonesia
2.	↓ <b>Dan kadang-kadang</b> [ <u>sinetron</u> ]	→ juga tayang di TV luar negeri
3.	↓ <b>Yang</b>	→ menceritakan cerita factual /non factual
4.	↓ <b>dimana</b>	→ ada tokoh cerita yang wataknya antagonis dan protagonist dan cerita yang suasananya sedih, senang, ataupun cerita yang menakutkan.
5.	↓ <u>Sebenarnya saya</u>	→ kurang sepakat
6.	↓ <b>jika</b> <u>sinetron di Indonesia ini</u>	→ bercerita tentang kisah cinta/kisah kehidupan yang khayal
7.	↓ <u>Hal itu</u>	→ sangat tidak mendidik anak-anak terutama pelajar
8.	↓ <u>Seharusnya jika</u> [ <u>produser</u> ]	→ hendak membuat sinetron di negeri ini
9.	↓ <u>Harus ada</u>	→ moral dan pesan-pesan yang dapat mengubah arah kehidupan manusia dan hal-hal yang positif.

Appendix 2

**Theme and Thematic Progression in J-texts**

**1. YNL**

1.	<u>Sinetron</u>	→	Adalah cerita bersambung yang ditayangkan oleh sebuah televisi
2.	↓ <u>Sinetron</u>	→	sedang marak di Indonesia
3.	↓ <u>Sinetron di Indonesia</u>	→	memiliki beragam genre seperti romansa, fiksi, drama, atau komedi, serta action
4.	<i>Sayangnya</i> <u>masih banyak</u>	→	sinetron yang tidak mendidik
5.	↓ <u>Dalam kisah sinetron romansa,</u>	→	ada adegan yang kurang pantas ditayangkan
6.	↓ <i>Sedihnya</i> <u>Sinetron seperti ini</u>	→	ditonton oleh anak-anak dibawah umur seperti SD atau lebih parah lagi TK
7.	<u>Hal ini</u>	→	Menyebabkan banyak anak-anak dibawah umur meniru adegan seperti itu
8.	↓ <b>Karena</b> <u>seumuran mereka</u>	→	belum bisa membedakan yang benar dan yang salah
9.	↓ <b>dan</b> <u>Kesalahan fatal ini</u>	→	menyebabkan akibat yang lebih fatal lagi
10.	↓ <u>Generasi muda Indonesia</u>	→	meniru perbuatan yang kurang baik
11.	↓ Dan [ <u>perbuatan itu</u> ]	→	berlanjut pada sifat mereka kelak

- 12. **Dan bagaimanakah** → seharusnya sinetron Indonesia itu?
- 13. **↓ [Sinetron Indonesia]** → [seharusnya] menceritakan tentang edukasi atau cerita motivasi yang mendidik
- 14. **↓ Semoga sinetron Indonesia** → bisa jaya dan lebih baik lagi

**2. NMAP**

- 1. **Jaman** → semakin maju
- 2. **Semakin banyak pula\_** → karya-karya Seperti sinetron Indonesia
- 3. **Orangtua bahkan anak-anak** → banyak yang menyukai acara sinetron tersebut
- 4. **Dari sinetron** → kita bisa mengambil sisi positif dan sisi negatifnya
- 5. **↓ Tetapi sebagian besar sinetron di Indonesia itu** → negative dan tidak memberi pendidikan contohnya seperti berpacaran, bertingkah laku yang tidak sepatasnya, dan sebagainya
- 6. **Tetapi terkadang kita** → juga tidak boleh memandang negative terus-menerus
- 7. **↓ Karena di dalam cerita** → semestinya ada sisi positifnya
- 8. **Pemerintah perfilman** → Seharusnya lebih meningkatkan kualitas film-film Indonesia

3. NARP

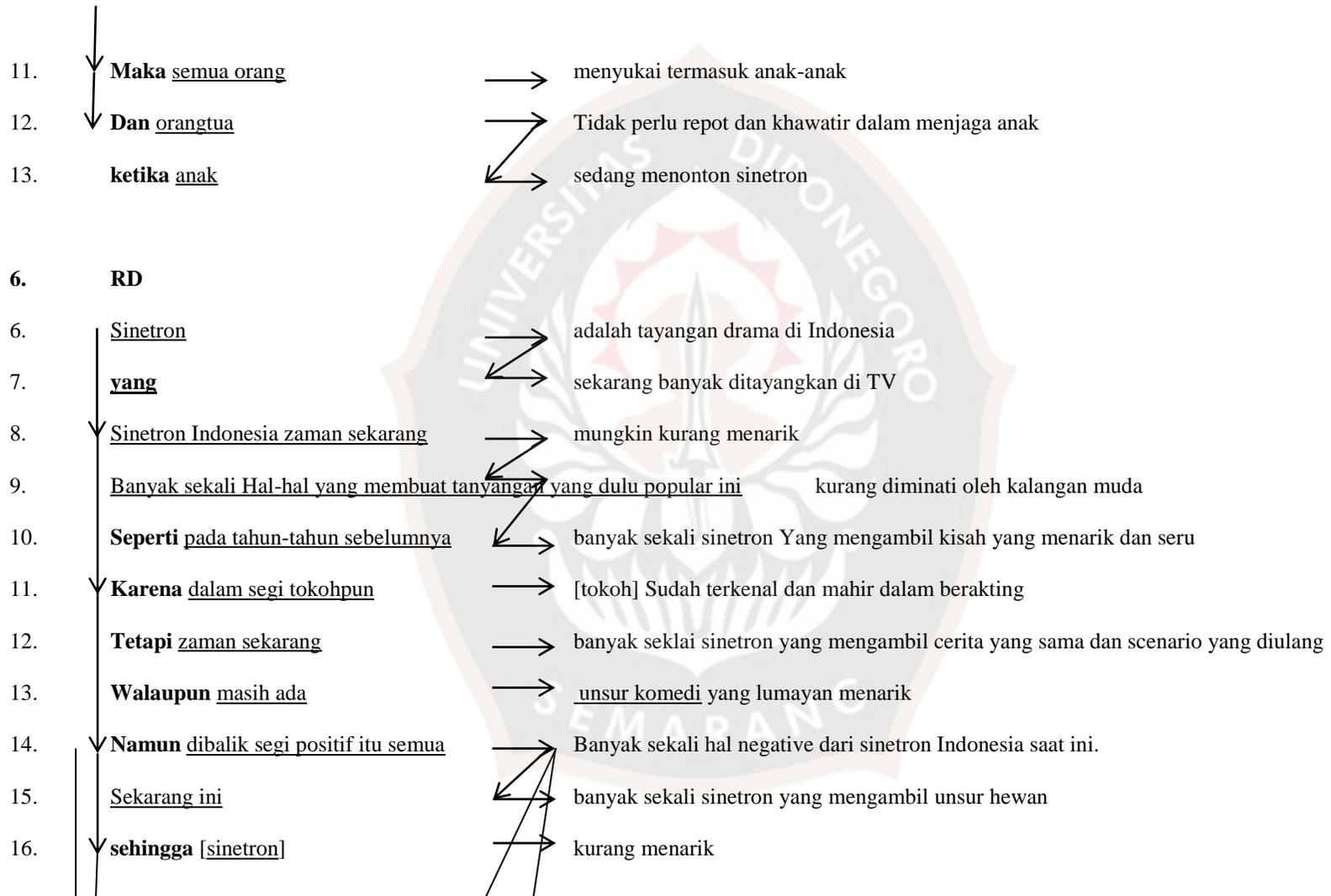
5.	<u>Sinetron</u>	→	adalah perfilman Indonesia yang termasuk drama kontroversial
6.	<u>Banyak</u>	→	orang yang menganggap
7.	sinetron	→	memberi sisi positif
8.	<b>Namun</b> <u>tak sedikit</u>	→	orang yang menganggap
9.	sinetron	→	memberi sisi negatif
10.	<u>Sisi positif yang dapat di ambil</u>	→	mungkin dapat memberikan hal-hal baik bagi masyarakat
11.	<b>Tetapi menurut saya</b> <u>lebih banyak</u>	→	sisi negative yang diambil dari sinetron
12.	<b>Pertama</b> <u>sinetron</u>	→	memang bukan tontonan untuk anak-anak
13.	<b>Tetapi</b> <u>anak-anak jaman sekarang</u>	→	banyak sekali yang menonton sinetron
14.	<b>Dan</b> [ <u>mereka</u> ]	→	mencontoh prilaku yang ada di sana
15.	<b>Padahal</b> <u>perilaku yang ada di sinetron</u>	→	sangat tidak patut dicontoh seperti perilaku anak yang membentak orangtuanya atau kegiatan saling membuly
16.	<u>Apakah</u>	→	itu hal yang patut dicontoh oleh anak-anak ?
17.	<u>Anak-anakpun</u>	→	sudah banyak yang pacaran <b>Karena</b> tindakan sinetron tersebut
18.	<b>Kedua</b> <u>perfilman Indonesia</u>	→	sebenarnya bagus seperti karya hanung bramantyo
19.	<u>Apakah</u>	→	film seperti itu ditinggalkan dan sinetron selalu di tonton ?

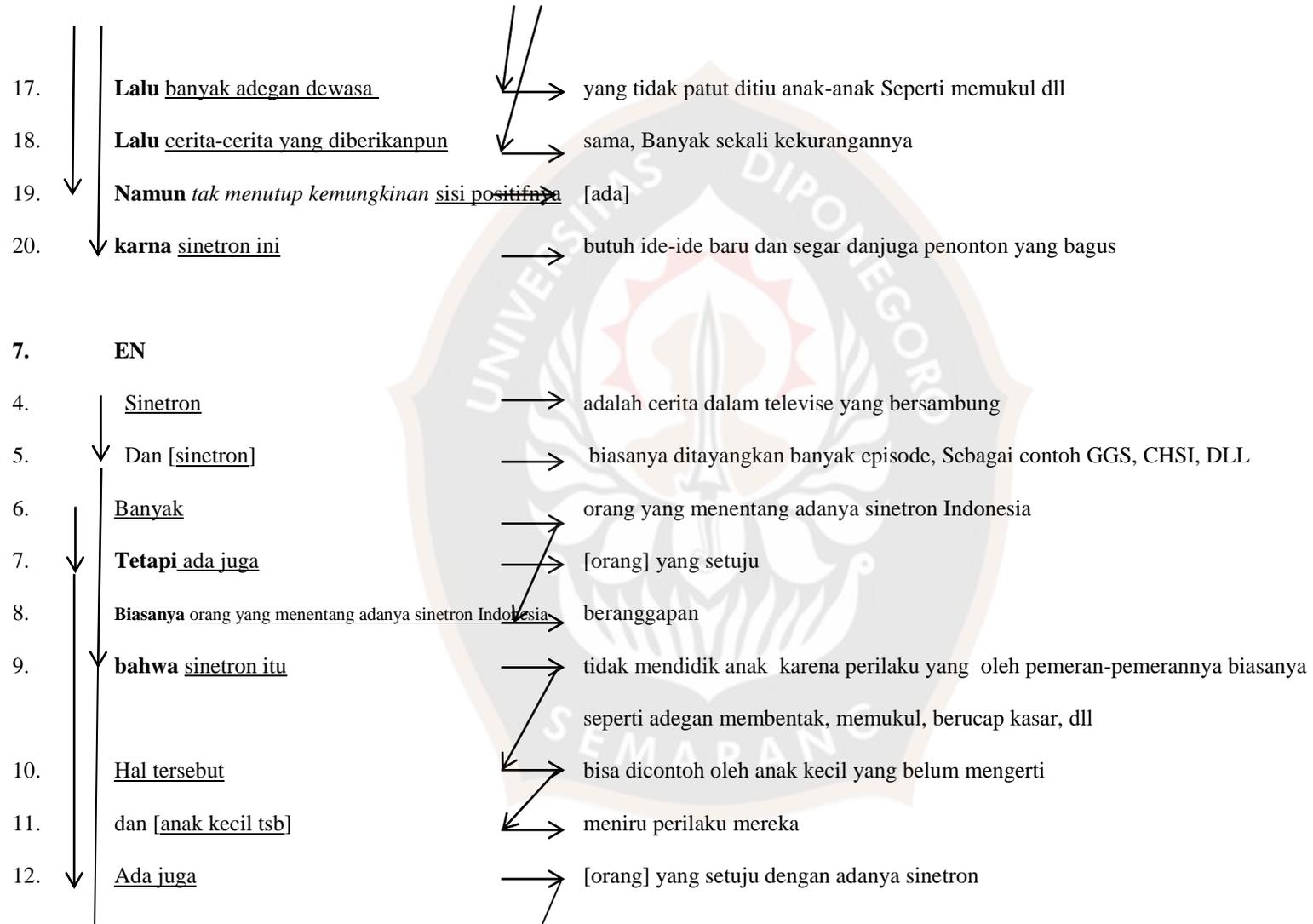
- |               |  |  |
|---------------|--|--|
| 20.           | ↓ <u>Saran saya, <a href="#">sinetron</a></u>  | → jika akan dilanjutkan  |
| 21.           | ↓ <u>lebih baik [<a href="#">sinetron</a>]</u> | → diperbaiki cara pefilmannya  |
| 22.           | ↓ <b>agar</b> [ <a href="#">sinetron</a> ]     | → dapat ditonton dan dicontoh oleh semua umur., bukan_ <a href="#">sinetron</a> yang memberi sisi negative bagi semua umur |
| <b>4. SFH</b> |  |  |
| 1.            | ↓ <u>Banyak</u>                                | → sinetron yang ditayangkan di televise  |
| 2.            | ↓ <u>Sayangnya <a href="#">sinetron</a></u>    | → Masih didominasi tentang kisah percintaan  |
| 3.            | ↓ <b>Meskipun demikian, <u>masih ada</u></b>   | → sinetron yang menjelaskan tentang kehidupan masyarakat sehari-hari   |
| 4.            | ↓ <b>Juga <u>ada</u></b>                       | → sinetron yang menumbuhkan karakter generasi muda   |
| 5.            | ↓ <u>Sinetron tentang kisah percintaan</u>     | → sangat berdampak bagi masyarakat   |
| 6.            | ↓ <u>Masyarakat bahkan anak-anak</u>           | → mulai mengenal pacar dan sebagainya  |
| 7.            | ↓ <u>Akibat sinetron,</u>                      | → <u>masyarakat</u> Terkadang hanya menyukai sinetron karena <u>tokohnya</u> yang ganteng atau cantik                      |
| 8.            | ↓ <b>Tanpa</b> [ <a href="#">masyarakat</a> ]  | → memikirkan isi dan pesan yang terkandung didalamnya  |
| 9.            | ↓ <u>Sebaiknya <a href="#">anak-anak</a></u>   | → Lebih diawasi dalam menonton sinetron  |

- |       |                                  |   |   |
|-------|----------------------------------|---|---|
| 10. ↓ | <b>juga</b> [ <u>anak-anak</u> ] | → | harus dipilih sinetron yang sesuai      |
| 11. ↓ | <u>Masyarakat</u>                | → | harus memperhatikan isi yang terkandung |
| 12. ↓ | [ <u>Masyarakat</u> ]            | → | Jangan hanya <u>Menonton</u> sinetron   |
| 13. ↓ | Karena [ <u>masyarakat</u> ]     | → | hanya menyukai wajah tokohnya           |

## 5. AJ

- |       |  |   |  |
|-------|--|---|--|
| 1.    | <u>pada masa ini</u>                           | → | banyak tayangan sinetron di pertelevisian Indonesia            |
| 2.    | <u>sinetron yang paling banyak ditayangkan</u> | → | adalah sinetron tentang percintaan                             |
| 3.    | <u>hal ini</u>                                 | → | Sangat tidak baik bagi anak-anak                               |
| 4.    | <b>yang</b>                                    | → | sering menirukan apa yang mereka tonton                        |
| 5.    | <b>selain itu</b> <u>banyak</u>                | → | orangtua yang khawatir   |
| 6.    | <b>jika</b> <u>anaknya</u>                     | → | menirukan adegan percintaan dalam sinetron yang mereka tonton  |
| 7. ↓  | <u>sebaiknya, sinetron di Indonesia</u>        | → | harus diperbaiki lagi  |
| 8. ↓  | <b>agar</b> <u>semua orang</u>                 | → | suka menontonnya   |
| 9. ↓  | <u>Indonesia</u>                               | → | harus membuat sinetron yang baik dan mendidik bagi semua orang |
| 10. ↓ | <b>Jika</b> <u>sinetron</u>                    | → | memberikan pendidikan yang baik kepada semua orang             |





13. Mereka ↙ biasanya beralasan
14. bahwa *Terkadang* sinetron Indonesia → ada sisi positifnya Seperti adab dan azab
15. Tetapi *menurut saya sendiri* sinetron Indonesia → kurang baik ditayangkan
16. Apabila [sinetron Indonesia] → disajikan dengan perbuatan kasar, omongan kasar, atau apapun yang kurang baik.
- 8. JAB**
5. Sinetron Indonesia → Adalah cerita bersambung yang diperankan banyak tokoh
6. dan [sinetron Indonesia] → selalu ada konflik di dalamnya
7. Banyak → orang yang menggemari dan bahkan mendukung adanya sinetron
8. Namun, tidak sedikit pula → [orang] yang menentangnya
9. *menurut saya*, adanya sinetron → sangat tidak mendidik para anak
10. Karna tidak sedikit → anak dibawah umur menontonnya
11. hingga [mereka] ↙ meniru perilaku yang buruk
12. Selain itu sinetron di Indonesia → sangat jauh dari kata “menarik”
13. Dan [sinetron Indonesia] → terkesan berlebihan
14. Saran saya → untuk sinetron Indonesia agar di perbaiki

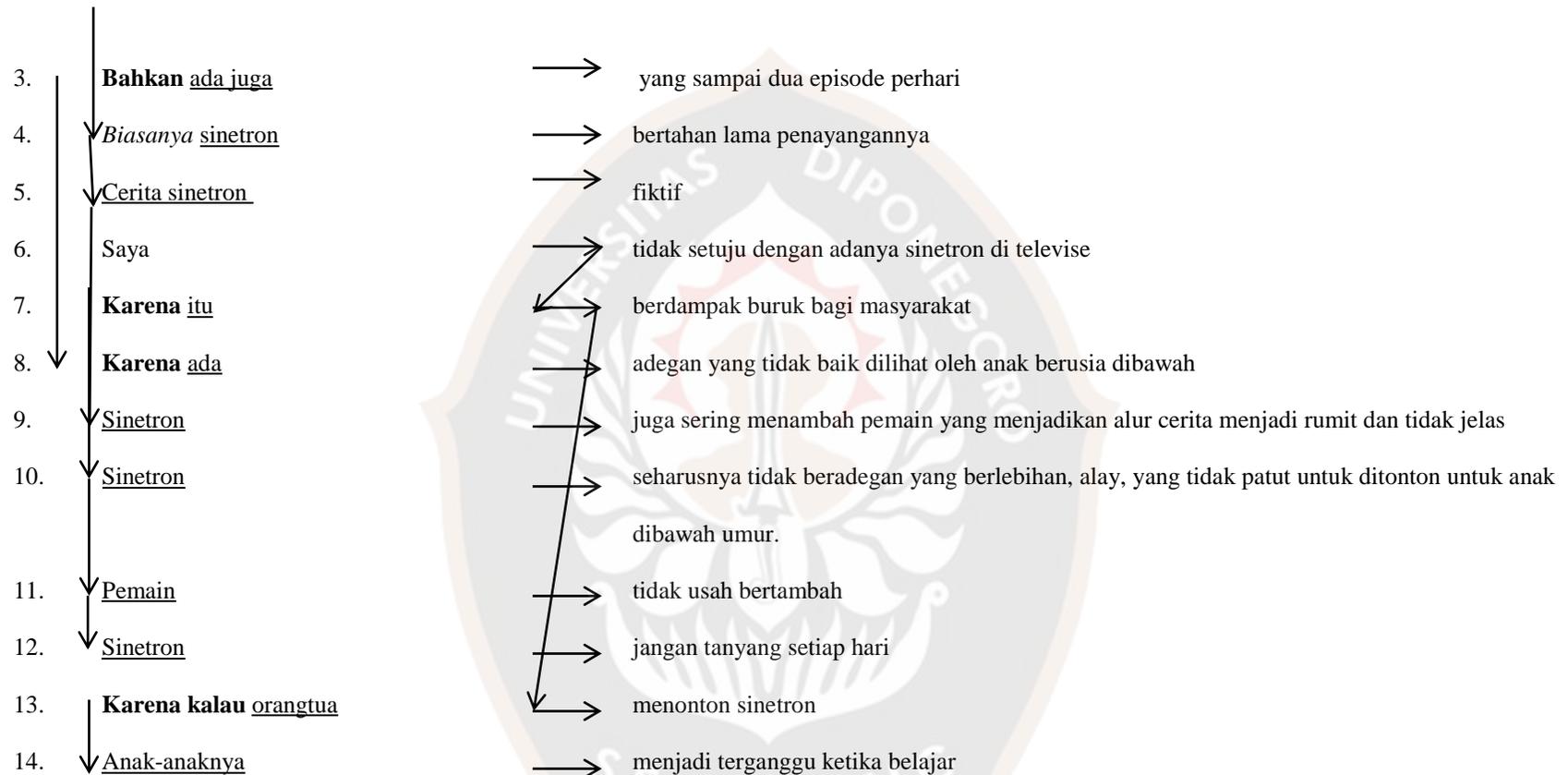
15. **Sehingga** [sinetron] → dapat ditonton oleh anak dibawah umur
16. **Tanpa**[sinetron] → memberi pengaruh pada mereka.
17. **Jika** [itu] → tidak bisa
18. **lebih baik** sinetron → diganti oleh acara lain yang lebih bermutu dan yang dapat mendidik
- 9. LE**
1. Di dalam sebuah sinetron → pasti terdapat hal yang positif
2. **Dan tentu juga ada** → [hal] yang negative
3. **Namun** sinetron di Indonesia → Lebih banyak sisi negatifnya dibanding yang positif **Contohnya** adegan berpacaran,  
merampok, serta mencuri
4. **Menurut saya** hal seperti itu → tidak baik untuk ditiru
5. **Karena** [hal seperti itu] → dapat merusak moral terutama moral anak bangsa
6. **Untuk memajukan persinetronan Indonesia,** → kita harus meniru/mempelajari sinetron-sinetron milik luar negeri, Misalnya sinetron korea
7. **sinetron disana** → Tidak ada adegan seperti sinetron milik Indonesia
8. **Jadi harusnya** para sutradara-sutradara → Harus mempelajari sinetron milik luar negri dulu
9. **sebelum** [mereka] → membuatnya dan menayangkan di Indonesia

## 10. NA

- |    |  |   |  |
|----|--|---|--|
| 1. | <u>Siapasih</u>  | → | [orang] yang <i>gak</i> suka sinetron  |
| 2. | <u>Sinetron</u>  | ↔ | merupakan tontonan yang sudah tidak asing lagi oleh semua warga masyarakat         |
| 3. | <u>Sudah banyak sekali</u>                                 | → | macam-macam sinetron Indonesia yang tayang di televise                             |
| 4. | <u>Tiap hari.</u>  | → | hamper disetiap stasiun TV menayangkan sinetron                                    |
| 5. | Saya pribadi   | → | kurang sepakat dan menyukai acara sinetron yang ditayangkan di beberapa stasiun TV |
| 6. | ↓ <b>Karena</b> banyak sekali                              | → | hal-hal yang kurang menarik  |
| 7. | ↓ <b>Tapi</b> <u>disisi lain</u>                           | → | pemain sinetron cantik dan ganteng   |
| 8. | ↓ <u>Untuk meningkatkan kualitas sinetron di Indonesia</u> | → | agar lebih baik, menurut saya seharusnya isi cerita dengan judulnya harus sesuai   |
| 9. | ↓ <b>Agar</b> [ <u>sinetron</u> ]                          | → | tidak membingungkan pemirsa  |

## 11. DRID

- |    |                       |   |   |
|----|-----------------------|---|---|
| 1. | <u>Sinetron</u>       | ↔ | adalah tayangan di televisi yang ditayangkan secara terus-menerus di televise |
| 2. | <u>Ditayangkannya</u> | ↔ | biasanya satu episode perhari   |



Appendix 3

**Example of E-texts**



## Appendix 4

**Example of J-texts**