

CHAPTER II

LITERATURE REVIEW

This chapter has been prepared for some of the theorists who have been reviewed who are still concerned with this research. This discussion has involved translation theory, ideology in translation, thematic structure, theme and rhyme, types of rhyme, theme and mood, theme and text, theme and new information, method of development, peach.

2.1 Translation Theory

The study of proper principle of translation is termed translation theory. This theory, based on a solid foundation on understanding of how languages work, translation theory recognizes that different languages encode meaning in differing forms, yet guides translators to find appropriate ways of preserving meaning, while using the most appropriate forms of each language. Translation theory includes principles for translating figurative language, dealing with lexical mismatches, rhetorical questions, inclusion of cohesion markers, and many other topics crucial to good translation.

Basically, there are two competing theories of translation. In one, the predominant purpose is to express as exactly as possible the full force and meaning of every word and turn of phrase in the original, and in the other the predominant purpose is to produce a result that does not read like a translation at all, but rather moves in its new dress with the same ease as in its native rendering. In the hands of a good translator neither of these two approaches can ever be entirely ignored. Based on this premise, the translator discovers the meaning behind the forms in the source language and does his best to produce the same meaning in the target language - using the forms and structures of the target language. Consequently, what is supposed to change is the format he codes and what should remain unchanged is theme meaning and the message (Larson,1984).

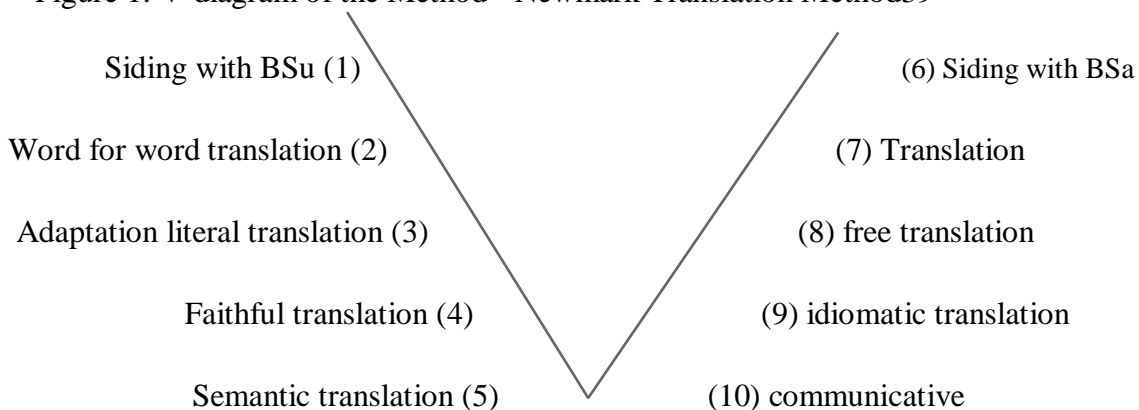
A translator, when translating, must really understand what can be translated and what the author does not have. Translation is not limited to finding synonyms and syntax equivalents. Translation based on the understanding of the author's intent was introduced by Kant in his work "Religion within the Boundaries of Mere Reason" (Spivak, 2005: 93). Translation must read the core or study the source text first as the first action (text analysis). Related to the translation of the text into English, it does not only translate the language but also sees the role of English today, namely as a global lingua franca. In this case, it is necessary not to over-

emphasis size the culture, nationalism, and politic sin the source text because the translation results will be read all over the world. Carefulness in translating into English must also pay attention to types of texts such as literary texts that have cultural requirements. Spivak himself also experienced difficulties and felt a failure when translating heavy texts.

2.1.1 Types Of Translation

In his magnum opus', A Textbook of Translation, Newmark, developed its translation model further. Translation that emphasizes shortened to side with the text the source language is divided into four word-for-word translations, literal translation, faithful translation, and semantic translation. Slightly translate that is oriented towards the target language as well divided into four: saccular, free translation, translation idiomatic, and communicative translation. Thus, monocle the translation developed by Newmark is more complete compared to Larson's monocle which includes a very literal translation, literal, adapted literal, random mix, choking idiomatic, ideal, and too free, 37 clan therefore became the picloran useful in the world of translation.38 Darkness of translation is arranged in the following V diagram:

Figure 1: V-diagram of the Method - Newmark Translation Method39



Translation Next is a brief explanation of each of the eight this translation method is described as follows.

- a. Word for word translation. In the type of translation method these are usually the words of the source language text directly embedded below the target language text version. Words in the language text sum. Her is translated out of context, and the words contain cultural values transferred as is. Generally, this translation method can be applied to recognize and understand the source language mechanics, or it can also be used to approach texts that are difficult in the translation process.
- b. Literal translation. In literal translation construction grammar looks for its equivalent which is embedded in TT, however the lexical or word translation is done separately

context. This method can be used in the early stages of the process translation to see the problem to be solved.

- c. *Seiia* translation. Faithful translation seeks to reproduce. The contextual meaning of *Tsu dang* is still limited by structure grammar. Here are the words containing *belay* translated, but this translation clings to the intent and purpose of the author of *Tsu*.
- d. Semantic translation. The difference between semantic and translation faithful translation is that of semantic translation other than paying attention to the aesthetic value and reason ableness of *TSu*, he too compromises on the level of meaning when necessary. Furthermore, semantic translation of words that have little charge culture can be translated into neutral words or terms functional ones. In short, the proxies of both are that faithful translation is both compromise and dogmatic, while semantic translation is more flexible, give space and empathy for his translator's intuition to *Tsu*.
- e. Translation of adaptation, or rather adaptation. Adaptation is the freest and most translation method close to *Bsa*. So that · according to *Kridalaksana's* criticism, no rightly called the translation method. This metocle is used especially for drama or comedy and poetry. *Baclayon BSu* was transferred to *Buclaya Bsa* and the text was written repeat while maintaining the theme, character and plot · In *TSu*.
- f. Free translation. Free translation metocle prioritizing content and sacrificing form. Usually, results the application of free translation takes the for-multipara phrase can be longer or shorter than the original that is usually referred to as intralingual translation.
- g. Idiomatic translation. This idiomatic translation aims to reproduce the message in the source text but tends to distort the nuances of meaning because of using colloquialism. And idioms that are not contained in the *BSU* text.
- h. Communicative translation. The method of translation strives to reproduce the contextual meaning of *SL* in that way form, so that both the linguistic aspect and the direct content aspect can be accepted and understood by the readers of the *TL* text.

2.1.2 Process of Translation

Nida and *Taber* explained simply and generally about the process of translation. *Nida* and *Taber* (1974: 33) introduce three stages in the process of translation. This process begins by analyzing *SL* into grammatical and semantic structure of the *TL*, transferring the meaning and at last by reconstructing the grammatical and semantic structure into the appropriate *TL* forms to create an equivalent *TT*. From *Nida* and *Taber* explanation it can be concluded that translation has process, a translator must have knowledge about the elements of two languages. Such as, grammatical, and semantic structure, process of translation is done for finding the

equivalence meaning from source language (SL) to target language (TL).

Larson (1984:476-90) in his book *Meaning-Based Translation A Guide to Cross-Language Equivalence* divides the process of translation into eight different steps, they are:

a. Preparation

There are two kinds of preparation. First, there is the preparation which the translator should have before beginning the translation task, and secondly, there is the preparation which he undertakes as he begins work on a specific translation project. The first kind of preparation should have included training in writing, in linguistic and in translation principles. There may be cultural barriers which him media tally strike him as potential problems. He will study more in detail or deeply on these. As she researches, he should make notes for late ruse he should. When he feels acquainted with the text, he is ready to begin the analysis.

b. Analysis

As the translator reads through the text, he should note down any lexical items which seem to be the key words. These will be words which are crucial to an understanding of the text. One of the first steps in the analysis should be a careful study of these keywords, to find a good lexical equivalent in the receptor language. Often it will be necessary to consult dictionaries and encyclopedias for more information. The components of meaning which are crucial and need to be transferred should be identified.

How detailed the analysis will be vary with the difficulty of the text. The more difficult the text, the more need there will be for a careful re-writing into semantic structure before any transfer begins. The translator should not become burdened by making extensive semantic displays. It is a tool to help in his analysis. Some find it most helpful to simply write the text in a near semantic presentation.

c. Transfer

Transfer is a process of going from the semantic structure analysis to the initial draft of the translation. The transfer takes place in the mind of the translator. The semantic analysis will have eliminated most of these skewing between the deep and surface structure of the source text. After this is done the translator is faced with transferring this meaning into this condo language and introducing the appropriate receptor language skewing. In carrying out this process, he will find a lexical equivalent for concepts of the source language and culture. The translator will decide whether the figurative and rhetorical devices of the source language will be transferred or if some adjustments will need to be made, he will consider what grammatical forms to use to communicate the correct meaning. Without an adequate study of the translation

principles the transfer process can be very difficult, and the result is unsatisfied.

d. Initial draft

The translator begins making his initial draft after moving back and forth from the source to the receptor text. He may need to go back for more background reading or check the dictionary again. In this process, the translator should work at paragraph level. He must be sure of what the paragraph communicates, and then he composes the draft naturally, without looking at the SL or even the semantic rewrite. He should just let it flow naturally and express the meaning clearly. However, there are number of things which the translator should keep in mind as he does the initial draft. He should know who will use the translation, and their level of education. He should know about the author's purpose, the topic of the paragraph, and semantic structure analysis. If the number of things is combined, the initial draft will be accurate and natural.

e. Reworking the initial draft

The reworking of an initial draft should not be undertaken until a larger section is completed. It is best if the draft has been left untouched for a week or two. In this way the translator comes with a fresh look at it and can be more objective in his evaluation and reworking of it. The reworking of the initial draft includes checking for naturalness and for accuracy. The first thing that the translator will do is to read through the manuscript of this larger unit which he is checking. In doing this, first, the translator should look for: wrong grammatical forms or obscure constructions, places that seem too wordy, wrong order, awkward phrasing, places where the connections do not seem right and it does not flow easily, collocation clashes, questionable meaning, and Style.

Second, the translator needs to check for accuracy of meaning. He can only do this by a careful comparison with the source text and the semantic analysis. Some trouble he may find is something omitted, something added, a different meaning, or a zero meaning, that is, the form used just doesn't communicate any meaning at all. When checking for meaning, he will look not only at the meaning of the words, but also of the sentences and especially the relations between the sentences and the paragraphs and larger units. Third, the translator needs to check whether the theme comes through clearly. He should have a look at the draft for a while and evaluate this. This may be one of the things that will be most easily evaluated. After the translator himself has done the drafting, he will have it tested.

f. Testing the translation

This step is needed to know whether the translation product had done by the translator perfectly trans ferret do not. There are three main reasons doing testing translation. They are accurate, clear and natural. To make the translation as accurate, clear, and natural as possible, the translation must involve at least four people. They are translator, consultant, tester, and reviewer. The translator will do self-checks by doing comprehension testing. He asks people to read the translation whether they understand or not. He also does the naturalness checking by comparing his translation with the TT. The consultant helps the translation in accuracies and correcting use of translation principles. He can train the translator in how to do other kinds of testing. He also encourages the translator throughout the project. A consultant can often help with difficult exegetical questions. The tester tests the translation with people whether the ST familiar or not. The reviewer reads through the translation and makes comments concerning clarity and naturalness.

g. Polishing

After doing all those steps above, the translator needs to polish the translation he had done. He needs to know whether he makes an adequate translation or not.

h. Preparing the Manuscript for the Publisher

In this last step, the translator checks the translation by having it tested repeatedly until he is sure that there is no missing information from the ST.

2.2 Ideology in Translation

During translation, linguistic structure, and therefore ideology, may be changed, manipulated, or lost due to the translator's lack of knowledge in how to adequately transfer the ideology in the target text language from the source text language. The translator may also fail to recognize the ideology inherent in the source text and thus not represent it in the target text. If the ideological symbols are not familiar to the target audience, this can also inhibit the translator's ability to adequately transfer the source text ideology to the target text. Another issue which may inhibit or affect the translator's decision-making during the translation process is that of style. According to Munday (2008:3) style is "the patterning of choices made by particular Thor within their sources and limitation soft he language and literary genre in which he is working". The translator is constrained by the above-mentioned factors, by cultural knowledge, stylistic issues, and linguistic limitations.

One of the challenges facing a translator of texts which contain religious ideology is the transference of that ideology into the target culture. As seen in the quotation below, the task of translating ideology is a difficult one. It calls into question the decision that the translator has to make during the translation process, to successfully reflect the source text ideology in the target culture or to risk ideological distortion by adapting the text to the target culture. The adaptation may lead to distortion within the target text. The ideology dictates the basic strategy the translator is going to use and also dictates the selection of the content of the original. Tours found that most texts were chosen to translate for ideological reasons (Gentzler, 2002; Robinson, 2003; El-dali, 2011).

There is a very general definition of ideology describing it as almost synonymous with thought with culture. Ideology is thus “a systematic scheme or coordinated body of ideas or concepts, especially about human life and culture, a manner or the content of thinking characteristic of an individual, group or culture.” (Webster’s Third New International Dictionary, 1993). In this very broad and apparently innocent meaning, ideology is mainly dealt with in translation studies focused on literary and religious texts. Thus, Henri Meunier in his *Pour l’apocryphe II* (1973) argues that the translation of the Old Testament from Hebrew into Greek and then Latin impregnated it with Christian “ideology” by the mere fact of transposing paratactic into syntax.

2.3 Thematic Structure

In addition, Paltridge (2006: 148) defines thematic progression as the way which theme of a clause may pick up or repeat a meaning from the previous theme or rhyme. Thematic progression makes a significant contribution to keeping the text coherent. Thematic can be seen in the patterns of theme and rhyme used in the text. The study about theme and rhyme is taken from systematic functional linguistics that analyzes the language from the main function. Thematic progression is the pattern of paragraph, it can be seen from the theme and rhyme in each clause in the sentence.

There are some irregularities in the thematic progression: are the simple thematic progression development, the constant thematic progression bursting with the growth, the theme is captured, and the rhyme is shared. Thematic progression patterns based on Eggins’s (2004:324) book, he has concluded that there are two types of things that could develop in the art base zig-zag patterns and there are some other kinds in the terraria. According to Paltridge (2006; 148), there are three kinds of patterns that can develop in thematic progression: a coherent theme, linear the mean splits rhyme. In addition, Danes (1974) in Rosa (2004)’ in the study on recurring themes

and it's also part of thematic progression. This arrangement was often used by French writers or writers in writing text, article, or book. The description is a follow:

2.3.1 The Simple Linear Thematic Progression Pattern

The simple linear thematic progression will be able to expand as each rhyme is healthy organized to be more right on the theme. This is called the formation of thematic development (Eggins 2004: 324), this is rhyme clauses which will be the theme in the second sentence; rhyme in the second sentence that become the theme and in the third and so on clauses. This pattern can be seen in example2:

Clause	Theme	Rhyme
1	On the other day, the mouse	Went to the shoemaker
2	The smoker”	Theaccepted to.....the carpetmaker
3	The carpet maker	Listenedto.....“

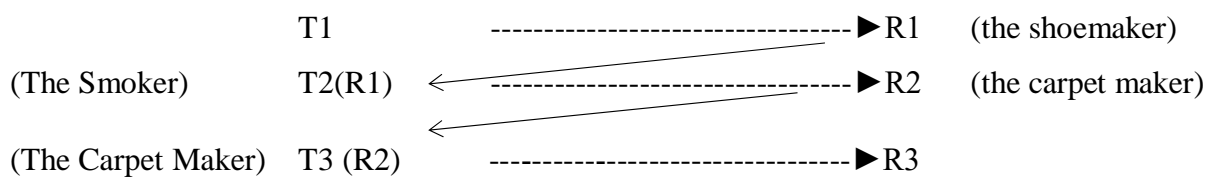
Example 2:

“On the other day, the mouse went to the shoemaker. The shoemaker agreed to sew his tail if the mouse brought him some sewing-cotton from the carpet maker. The carpet maker listened to the mouse’s story and promised to help him.”

Example 2: Simple Linear Thematic Progression (Ebrahimi and Ebrahimi: 2012)

The structures the theme and rhyme from the example 2 are:

The chart of this explanation can be drawn as bellow:



From the example above, “the smoker” when the rhyme with the first clauses (R1) it becomes the theme of the second clause (T1). It will be indicated by the () and “the carpet maker” this theme will be the second clause (R2) than this part would be the third clause (T3). Everything in this sentence is rigged with a zig zag model and there is a sense of desire to be informed.

2.3.2 The Constant (continues) Thematic Progression Pattern

In that sentence it can be said of an already developed configuration in the theme section at the same point in the sequence of several distinct layers. For a common theme shared many things by every clause and theme has been given a lot of information, theme 1 is picked to share that repeats you theme 2 and 3. This pattern can be seen in the figures as bellow:

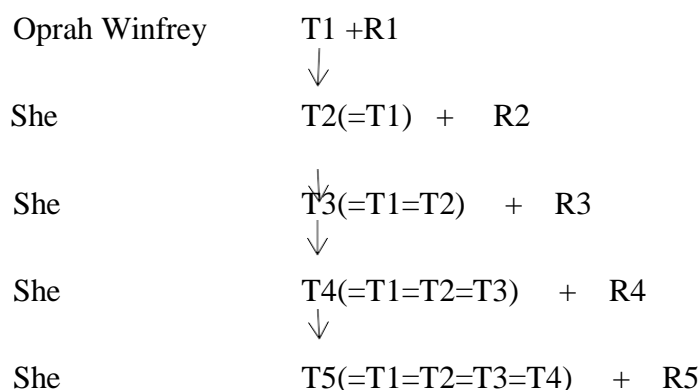
Example 3:

The example: Oprah Winfrey was born in Mississippi on January 29, 1954 (1). When she was 19 years old (2), she became the first African American news anchor on WTVF in Nashville (3). She began The Oprah Winfrey Show, one of the most popular talk shows in the United State (4). She had remarkable success in this program (5). She finally formed a company and bought her own show (6).

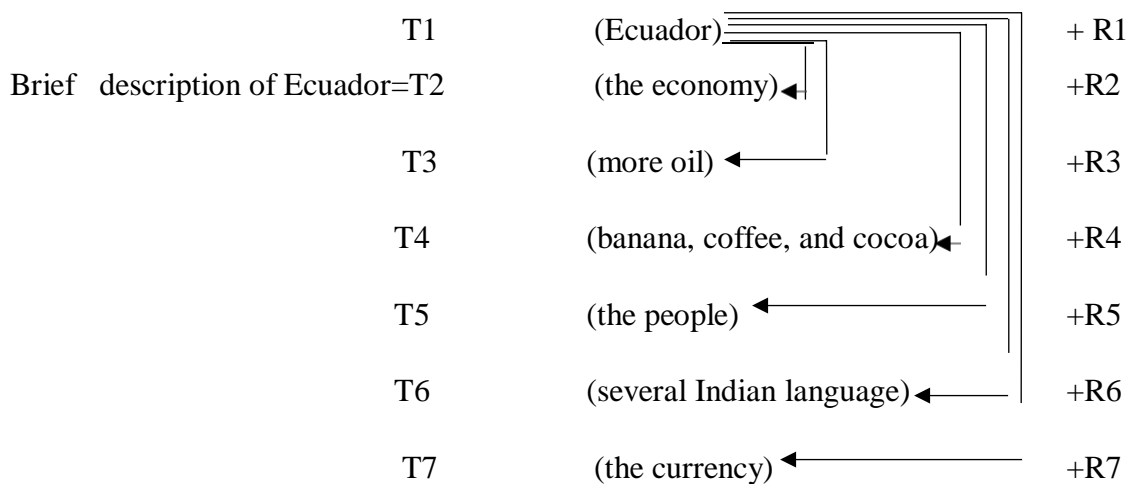
Example 3: Constant thematic Progression (Bloor, 2004: 88). The structure of theme and rhyme from example 3 are:

Clause	Theme	Rhyme
1	<u>Oprah Winfrey</u>	was born in Mississippi on January 29, 1954
2	When <u>she</u>	was 19 years old
3	<u>She</u>	become the first African American news anchor on WTVF in Nashville
4	<u>She</u>	Began The Oprah Win Frey Show, one of the most popular talk shows in the United State
5	<u>She</u>	got remarkable success in this program
6	<u>She finally</u>	formed a company and bought her own shown

It can draw as follow:



The following is a chart of the explanation above:



For example, the theme that developed significantly in himself in example 4, the arrow showed significant development of money on the theme 1 (T1) “Ecuador” of clause 1 is part of the theme that includes a brief review of the theme 2 (T2) to them 7 (T7). Some of this section provides a brief review of “Ecuador”. This part is how a sentence is attempted to develop by the way the section is developed in the theme.

2.3.4 The split Rhyme Thematic Progression Pattern

In rhyme with that theme will happen if the first clauses are simply shared two items or themes from then on. Paltridge (2006: 150) states there are some bills in rhymes, in the rhyme it can include a lot of pieces of information. The following is the example of slip rhyme pattern taken from Eggins (2004:325).

Example 5:

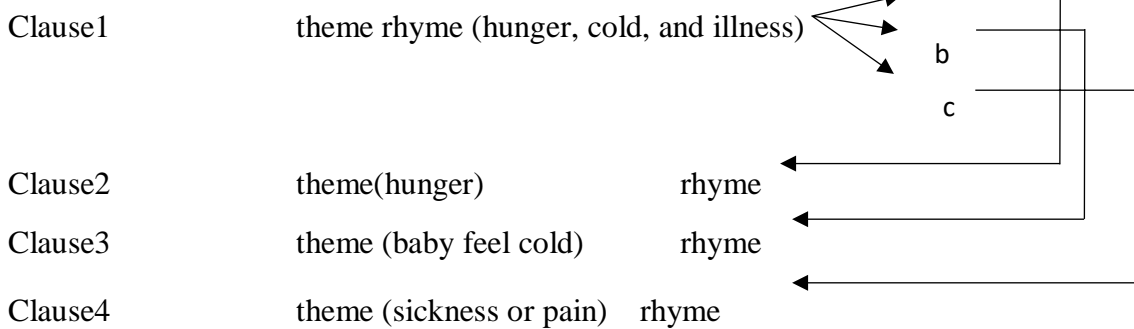
The three main reasons babies cry are hunger, cold, and illness (1). Hunger can be determined by considering when the baby last fed (2). Babies feel cold more acutely than we do and the smaller the baby, the more warmly it should warm up (3). Finally, sickness or pain may also be signaled by crying (4).

Example 5: Split Rhyme Thematic progression pattern (Eggins, 2004: 325).

The structure of the themes and rhymes is in example 5:

Clause	Theme	Rhyme
1	The three main reason babies cry	are hunger, cold, and illness
2	Hunger	can be determined by considering when the baby last fed
3	<u>Babies feel cold</u> more acutely	than we do and the smaller the baby, the more warmly it should warmed up
4	Finally, <u>sickness or pain</u> may also	May also be signaled by crying.....

The explanation above can be drawn as follow:



Example 4: the arrows () are the epitome of split in rhyme where rhyme belongs (R1) “hunger, cold, and illness” of clause 1 taking up in theme “hunger (T2), babies feel cold (T3), sickness or pain (T4)” clause of 2, 3, and 4. In a sentence which is often used in his developing set of split rhyme themes which is already shown in clauses 2, 3, and 4.

2.4 Theme and Rhyme

theme as the topic in the main sentence in the clause, as Martin (1997; 21-22) In defining a theme, it is a part of the element that does function as the starting point of the clause as a message to process from the initial position in the clause. Placing the same word in a different position with the clause to influence how the reader understands the message and the clauses. So, this theme is all about the message. This is all the last part of the clauses. Eggins (2004: 300) stated that rhyme is still part of the clause in which the theme itself is developed. Furthermore, Martin (1997) in the category since then most of the element clauses do follow the theme which feats move after which point of departure. The clause's theme is identified, the rhyme can be easily identified. This rhyme contains much information to control the development on the theme. It also has a part of the clause left over. It's been pointing out a piece of information that section controls in the developing theme.

According to Halliday (1994:37) rhyme is there main der of the message whereby part of the theme is developed. Rhyme is the new information from “the rest of the clause”. Rhyme

can lead backwards and forwards by retrieving information that was not previously available. Rhyme usually contains new information.

An example of the structure of the theme and rhyme section can be seen in the bottom example 1:

theme	Rhyme
Turn	has given my aunt that tea pot.
My Aunt	has been given that teapot by the duke
That Teapot	the duke has given to my aunt

Example 1: Theme Rhyme Structure (Halliday: 1994)

At the table above, number 1, 2, and 3 those are part of the clauses. The first column is a theme, as the main idea that the writers are talking about what the clause is going to be about.

Theme in clause 1 is “The Duke”

Theme in clause 2 is “My Aunt”, and

Theme in clause 3 is “The Teapot.”

So, the illustration above shows that theme is the element which comes in the beginning or in the first position of the clause.

The example is in example 1:

Rhyme in clause 1 is “has given my aunt that teapot.”

Rhyme in clause 2 is “has been given that teapot by the duke”, and

Rhyme in clause 3 is “the duke has given to my aunt.”

There are three parts of them that do come from the last position in the clauses, that's what the writer is saying about an idea that's so basic. The research on theme and rhyme came from the functional linguistic systemic making analysis of a language of one of its principal functions. There are three major functions in language or than three based on Eggins (2004:300), to talk about a good experience (experience function) and prove between logical relationship and theme (logical function), to try interact or to reflect from a perspective (interpersonal function), and trying to compose for an experience, the meaning of logical and interpersonal would be able and in the whole (textual function). Theme and rhyme is part of the originality of our experience, logical and the meaning of the interpersonal ones that have been organized. The idea is healthy arranged but this part is different from the clauses that affect the meaning of the theme.

2.5 Types of Themes

Just as a life is not constantly immersed in love, the pursuit of knowledge, or the struggle of the individual versus society, themes are not always constantly present in a story or composition. Rather, they weave in and out, can disappear entirely, or appear surprisingly mid-read. This is because there are two types of themes: major and minor themes.

a. Major Themes

Major themes are, just as they sound, the more important and enduring themes of the narrative. Major themes are the most significant themes of the story, and often they are a part of the entire story. A book on war would have the major theme of war's effect on humanity, whereas a romance novel would have the major theme of love.

b. Minor Themes

Minor themes are, on the other hand, less important and less enduring. They may appear for part of the narrative only to be replaced by another minor theme altering the narrative. They provided cession points for a chapter or two but did not color the entire story. A book on war may have minor the me such as the home front's reaction war or the political aspect software. A romance novel may have minor themes such as flirtation, marriage, and fidelity.

2.5.1 Textual Theme

Among three types of themes, 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. Like 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 are lotion that is coordinated. Conjunction is commonly used in complex clauses. 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 an 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, alternatively,
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 a new point. Examples of continuative are yes, oh, well, no, etc.
- d. Relative is an element which relates a dependent clause to another clause (Martin, etal. 1997:26). Relative is an element which has two theme types inside. Those are textual themes and topical themes. Examples of relatives 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...

Count,	Conjunctive	Conjunction	Topical	Rhyme
Theme				

2.5.2 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 themes might be the formal modal adjuncts, vocatives, finite or WH-elements.

- a. Advocative is an element that is used to address so the people. Halliday and Matthiessen (2004:83) state that vocative is addressing items 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. Besides personal name, vocative can be in the form of specific calling name such as baby, bud, etc.
- b. Finite sometimes occurs as an auxiliary verb. Halliday and Matthiessen (2004:81) say this element explains the main tense or modality. Besides, Martin, et al. (1994:25) says finite signals that the speaker needs are sponse. Finite as interpersonal theme can be finding question sentence, especially yes or no question, and imperative sentence. The examples are to be (am, is, 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 sentences, WH- element has two themes sin 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 nextweek

vocative	modal adjunct	participant	rhyme
interpersonal		topical	
theme			

2.6 Theme And Mood

Mood is what an author uses to help manipulate your emotions. We mean is that mood can trigger certain emotions or vibes that create an appropriate atmosphere for getting the reader more invested in your story, hopefully that cleared some stuff up. Mood can be created in a couple of ways, the most important of which we'll be going into. The first one we should get out of the way is creating mood through tone, and hopefully you should already understand what tone is, but know that your opinion and word choice can also shift how a reader feels. If you are trying to get across a mood of drama but your tone seems more humorous, then the effect you want will probably be lessened, so make sure you use things at the correct time and place. The next way that you can convey the idea of mood is the setting and how you describe it.

This works in the same way that when you walk into a dirty room it feels different to a clean one, so when a character walks into a graveyard you can't really expect your reader to feel like it's time for a party. So be careful where you're putting your characters when trying to create a specific mood, you could do this by setting up previous events to help create the basis of this emotion then pay it off later and allow the emotion to hit harder, or this can be accomplished by the in near monologue of how a character is feeling at certain place. It is most important to remember word choice, which plays a heavy role in both tone and mood because of how vastly it changes everything.

And the theme is the subject matter of tone, there is no negative spin or positive spin without tone and mood. In literature there are two types of themes, the underlying one that runs through the entirety of a story, and the side ones that pop up only here and there. It would be good to note that theme does not always have to be a serious as your favorite color from the crayon box, it can be simple things that don't really have much to do with real life, but having lesser theme doesn't hurt a story as long as it's well written and a good read. However, this doesn't mean that by having an important theme your book automatically becomes literary gold, in fact if your theme is not conveyed correctly and believably it'll look tacked on and

lazy, which in case you didn't know makes for a bad book.

The safest bet is to go subtle and not to have your book just outright state what's right and wrong, and instead allowing your reader to think for them selves. Just telling the people what you think is correct and wrong can alienate a whole group of people, which you don't want to do as that group could've been filled potential customers. Often time the types of genres you're writing in can affect the theme of your story, this mostly applies to dystopias and post-apocalyptic genres that deal with how horrible things happened, whether it be pollution or grade. But themes can be found in almost any piece of literature.

2.6.1 Theme in Interrogative

The typical function of in interrogative clause is to ask a question and people in real life ask question for all kinds of the reason to request for an answer. The natural theme of questions is 'what I want to know'. And the natural starting point of a yes / no question can be a finite verb such as a modal auxiliary (can, might) or an auxiliary verb (be, have, do).

Polarity (yes/no) question; unmarked theme = finite + subject (what the speaker wants to know is the polarity 'yes or no'). Normally, the first word (finite operator) of verbal group together with nominal group function as subject.

theme		new information
(finite verb)	(focus on topic)	
are	you	Interested in syntax?
would	you	Like a cup of tea?
do	you	Want to know a secret?
can	you	Play the piano?

Note that although the starting point is the part which tells us that it is a question, the theme may include the topic which is being developed. The theme of an open question can be a wh- word (where, when, why, what, which, who, how).

	theme (wh- word)	new information
	why	is it so dark
	where	did you go
	when	shall we have lunch
what	are you doing here	

2.6.2 Theme In Imperative

The typical function of an imperative clause is to give a command or to suggest. And the imperative is the only type of clause in which the predictor (the verb) is regularly found as theme. The verbal group functions as predicator, plus preceding doesn't if negative. The basic meaning conveyed from the speaker's point of view is 'I want you to do something' or 'I want us to do something'. We might expect that the theme is you for a command or let's for a suggestion. However, when we are making a command, we do not normally include you, and therefore the unmarked theme is the finite verb. Here are some examples of unmarked themes.

Unmarked Theme	New Information
Look!	
Give	It to me!
Don't	Do that!
Let's	Go fishing tomorrow
Let's	Finishing this first.

When some other element comes first, it constitutes a 'marked' choice of theme; such marked theme usually either express some kind of setting for the clause or express a feature of contrast. Note that the terms command, new information, question, statement and theme are written with a capital to remind us that they are functional terms.

Marked Theme	New Information
You	Sit down!
You	Give it to me!

2.6.3 Theme In Exclamative

Add some sass and punch to your writing with exclamatory sentence. Well, I'm not talking about sentences that make a casual statement, ask a question, or give a command. Instead, they convey some type of strong emotion. And how exactly do you express to your strong emotion? It's easy. Write a declarative sentence filled with emotion and use this punctuation mark (!).

It's called an exclamation mark and is used to show a strange of emotions love, anger, happiness, confusion, elation, or any other type of exuberant emotion. It's a crucial element of exclamatory sentences. And when it comes to academic writing, such as essays and reports, don't use exclamatory sentences at all, unless you are using them in questions.

Grammatically speaking, formal English require explanation to be in the it her the word what or how. But in everyday informal English you'll find exclamation can begin with any word, as you'll see in the examples of exclamation sentence to follow. But first, there are two more grammar rules you need to know about.

Rule number one: if the noun in your sentence is plural, the correct choice is what, or how.

- Exclamatory sentence: "What exceptional children these are!" is correct.
- Exclamatory sentence: "How exceptional children these are!" is incorrect.
- Exclamatory sentence: What is acceptable with singular nouns as well.
- Exclamatory sentence: "What an exceptional child this is!"

The emotion portrayed in the above examples is one of astonishment. You'll quickly see that any emotion can be expressed with exclamations.

Rule number two: When punctuating an exclamatory sentence, the exclamation mark should be at the sentence end, not in the middle of the sentence.

- Exclamatory sentence: "Fantastic, we closed the deal!" is correct.
- Exclamatory sentence: "Fantastic! We closed the deal." Is incorrect.

A. Example of exclamatory sentence

The following sentences are all examples of exclamations. See if you can determine the emotion expressed in each:

- Exclamation sentence: No, you did not have permission to stay out this late!"
- Exclamation sentence: I can't figure this out!
- Exclamation sentence: Our team won the championship!

Did you find the emotion easy to determine? Here are the emotions the writer had in mine.

- Exclamation sentence: No, you did not have permission to stay out to late! (anger)
- Exclamation sentence: I can't figure this out! (frustration)
- Exclamation sentence: our team won the championship! (happiness)
- Exclamation sentence: i don't know what happened here! (confusion)
- Exclamation sentence: I simply adore you! (love)

- Exclamation sentence: I just will not win the lottery! (elation)
- Exclamation sentence: my life will never be the same without you! (sorrow)
- Exclamation sentence: Oh, i didn't see you come in! (surprise)

B. Exclamatory word

Exclamatory words are words that generate a strong emotional response. Here is a list of common ones but you can certainly add your own idea's, so you'll have a quick and ready list of exclamatory words to use in your writing.

- | | |
|---------------|-----------------|
| • Wow! | • Geronimo! |
| • Brilliant! | • Timber! |
| • Awesome! | • Eureka! |
| • Ouch! | • Hooray! |
| • Amazing! | • Wow seers! |
| • Bravo! | • Gosh! |
| • Fantastic! | • Jeepers! |
| • Tremendous! | • Magnificent! |
| • Sheesh! | • Unbelievable! |

Exclamatory words that can stand alone as a sentence while expressing emotions or reactions are called interjections. Interjections don't require a subject or verb to express thought. However, they can be inserted in a sentence by using commas.

- Exclamation sentence: Wow, that was a thrilling ride!
- Exclamation sentence: Brilliant, you solved the puzzle!
- Exclamation sentence: Awesome, you got the job!

By sprinkling your writing with appropriate exclamatory sentences, you'll find you've added excitement to your story or prose. But keep in mind a little ghost a long way. If you emphasize everything, you end up emphasizing nothing. Exclamations aren't appropriate for underlining points that could easily be made with a declarative statement. If you do that, your readers will become suspicious of your sincerity—and that's the last thing a good writer wants. Instead, use exclamatory sentences to show sincere, honest emotions to pull your reader into words.

2.7 Theme And Text

The theme is a statement about life, arising from the interplay of key elements of the text such as plot, character, setting and language. This works together in a coherent way to achieve the purpose of the text. Theme different from the topic of a text (war, the sea) or an idea addressed by a text (prejudice, Friendship) in that the theme convey San attitude or value

about an idea (by accepting difference we are enriched. True friendship survives adversity).

At its most basic level a theme may be regarded as the message or even the moral of a text. Themes may be used for a didactic purpose or may add a philosophical dimension, inviting us to think about our place in the world. The theme is a statement about human experience that is profound and which responders may accept or reject, depending on their own worldview.

Why it is important. Identifying themes is a higher order skill, moving students beyond the stated details of the text to consider the ideas implied by these details. By explaining how themes emerge students come to an understanding of how individual elements of a text cohere to serve a theme. Understanding the theme of a text gives a student insight into what is valued by a culture and the extent to which they may identify with, accept, or challenge these values.

STAGE 1

Students understand that the idea in texts invites them to reflect on their own behavior and values. Students learn that.

- The purpose of a text can be to convey a message.
- The main idea of a text can be abnormal.

STAGE 2

Students understand that the ideas in a text may be made into thematic statements that tell us about human experience. They learn that.

- The ideas of a text are suggested through particular details such as events, character behavior and relationship.
- Some ideas are so powerful that they reappear in many texts.

STAGE 3

Students understand that the thematic statements may be interrogated. They learn those themes.

- Are different from subjects or topics.
- Arise out of the action, feelings and ideas of people or character.
- May be explored in different-by-different text.
- Relate to social, moral, and ethical questions in the real world.

STAGE 4

Students understand that theme reflects or challenge value. They learn that.

- Themes are statements about the ideas, explicit or implied, in text.
- Themes are reinforced by choice of language and imagery.
- Themes can highlight social and cultural similarities and differences.
- Thematic interpretations arise from personal experience and culture.

STAGE 5

Students understand that the elements of a text work together to support the theme.

They learn that.

- Theme draws together the elements of a text.
- Themes can be indicated through patterns in texts such as a motive, parallel plots or characters.
- There may be major and minor themes.
- Themes are traditionally through to provide insight into the world view of the author.
- Themes may be challenged by considering representation in the text from a different perspective.

STAGE 6

Theme reinforces ways of thinking and being in and being in a culture. They learn that.

- Theme emerges out of the relationship between a responder, composer, a text and a culture.
- Themes are often conveyed through non-literal elements of a text, including metaphor, symbol, structure.
- Some discourses foreground particular themes.
- Themes may become archetypal in the representation of a culture across text and context.
- Critical perspectives are an away of interrogating archetypal themes*.

*Advanced and Extension courses

2.8 Theme and New Information

For Halliday, the Theme is the elements which serves as the point of departure of the message it is that with which the clause is concerned. The rest of the message, in which the theme is developed, is the THEME.

From this definition, it would seem that Theme and Rhyme correspond to the classical explanation of the meaning of subject and predicate: the subject is what we are talking about and the predicate is what we say about it. Hallidays argue that the Theme is indicated by its position in the clause. In writing English, we signal that an item has thematic status by putting it first, no other signal is necessary. This means that: “In the South of Italy, gerbage has become is serious problem”: In the South of Italy is the theme, although it doesn't correspond to the grammatical subject gerbage.

There is a tendency in English to begin the message from common ground. Halliday refers to this common ground as given information, that is information which is recoverable from the text. What is treated as recoverable may be so because it has been mentioned before but that is not the only possibility. It may be something that is in the situation, like I and YOU, or in the air, so to speak, or something that is not around at all but all the speakers want to present to as Given for historical purposes. The meaning is: this is not news. On the other hand, Halliday refers to new information as information, which is not recoverable from text, stating that what is treated as non-recoverable may be something that has not be mentioned, it maybe something unexpected, whether previously mentioned or not. The meaning is the: that is new.

In this sentence: I got on a bus yesterday and the driver was drunk - □ even the best plans can go wrong. “Can go wrong “is difficulty considered new information, because we know that there is always a possibility that even the most carefully planned things will go wrong. But we have to consider such new information, because the writer wants the reader to take note of this possibility.

In Hallidayan grammar, there is a fundamental distinction between the concepts of Theme and Rhyme and those of Given and New: although they are related, Given and New and Theme and Rhyme are not the same thing. The theme is what I, the speaker, choose to take as point of departure. The Given is what YOU, the listener, already know or have accessible to you. Theme and Rhyme are speaker oriented while Given and New are listener or idented.

New information is information that is assumed by addresser to be known to / assumed by / inferable by the addresser at the time of the utterance because it is:

- Common/share knowledge
- Part of the extra linguistic context.
- Previously established in the discourse.

And new information is usually:

- Placed early in a sentence.
- Spoken with little stress.
- Often reduced, abbreviated or ellipse.

Pieces of information that have close association with something that has been introduced in the discourse previously are taken as given. Also, as most kinds of discourse have implicit speakers and addressees, instructor always take first and second speakers' pronouns to be given information. New information is information that is assumed by the address NOT:

- To be known to/assumed by the addressees.
- Previously established in the discourse

new information is usually:

- Placed late in the sentence.
- Stressed
- Expressed in more elaborate fashion.

The term topic and theme are often used interchangeably to refer to the initial constituent of a sentence which is the proposition that is being talked about. The terms rhyme and commentary are often used interchangeably to refer to the part of the given information.

2.9 Method and Development

A method is a set of experimental conditions designed to create a good analysis of a particular sample. Method development encompasses many stages and can take months to complete, depending on the complexity and goals of the method. The process usually includes the following steps:

1. Understand the sample. What are its composition and properties – particularly the properties likely to be affected by analysis? Table 1 shows some of the sample properties that you need to know before developing a method.

Table 1: Things to know about the sample.

Sample Property	Details
Matrix	What compounds other than the analyte are in the sample?
Concentration	<ul style="list-style-type: none"> • How much of the compound is present in the sample? • What is the concentration range (low or high)?
Quantity	How many compounds are present in the sample?
Chemical/physical properties	<ul style="list-style-type: none"> • pK values • molecular size and weight • electrical charge • sample solubility • sample volatility • stability and toxicity • hydrophobicity/polarity • chemical/biological reactivity • UV spectra

2. Define the method goals (table 2). What do you want to get from the sample (i.e. Why are you analyst singing it)?

Note: this step is often overlooked but is critical to success.

Table 2: Method goals

Method goal	D e t a i l s
Detect	Is the compound present?
Quantitate	How much of the compound is present?
Identify	What is the compound?
Characterize	What are the compound properties?
Purify/isolate	Do you want to collect the compound for further use?

3. Determine the analysis requirements (see table 3). These are the variables associated with the method goals. What do you need to do or know in order to reach your method goals?

Table 3: Analysis requirements

Method goal	Analysis requirement
Detection	<ul style="list-style-type: none"> • What detection technique can be used to analyze the sample? Is it UV absorbing, can you ionize it, does it have observable thermal characteristics, etc.
Quantitation	<ul style="list-style-type: none"> • How will you quantify (e.g., internal standard, external standard, absolute detection)? • What is your concentration range or sample amount (low or high)? • How many samples do you need? • What levels of accuracy and precision are required?
Identification	<ul style="list-style-type: none"> • How will you identify the compound (e.g., what detection technique will you use)? • How will you determine purity (e.g., UV spectral purity, percent area)?
Characterization	What properties or property levels do you need to determine?
Purification/isolation	<ul style="list-style-type: none"> • Do you want to isolate purified material? • Do you need to recover 100% of your sample?
Sample matrix	Is there more than one sample matrix before analysis? Will the sample matrix interfere with your analysis?
Properties	Does the analysis technique allow you to determine sample properties?

4. Conduct research to determine if the analysis has been performed before. Previously developed methods with quantitation and sample matrices that are close to your requirements can form a starting point for your method. Resources to consult include:
 - a. Internet
 - b. United States Pharmacopeia (USP)
 - c. FDA requirements
 - d. EPA requirements
 - e. USDA methods
 - f. Colleagues
 - g. Professional /technical journal and meetings
 - h. Corporate application note
5. Select the analysis technique (see table 4). What type of analysis will provide the information identified in the previous steps?

Table 4: Analysis techniques

Analysis technique^a	Capabilities
Mass spectrometry (MS)	Measures mass-to-charge ratio of charged particles
Liquid chromatography (LC)	Separates samples in solution based on physical properties such as polarity, ionic strength, and molecular size.
Liquid chromatography-mass spectrometry (LC-MS)	Combines the physical separation capabilities of LC with the mass analysis capabilities of MS
Thermal analysis	Analyzes materials according to the way they change with temperature

- a. Offered by Waters Corporation.
6. Determine initial conditions. For example, for LC you would select a detector, column, and mobile phase.
7. Prepare the sample. For example, for LC select the sample solvent and the proper sample preparation procedure.
8. Develop the method, using one of the following approaches:
 - a. Stepwise incremental (one – factor – at – a – time) approached based on result from previous experiments.

- b. Systematic screening protocol, in which you evaluate factor such as stationary phases, solvents, and PH, and column chemistry to fine-tune selectivity and retention and thereby enhance resolution.
9. Select a standardization technique, if required, such as an internal or external standard. For example, a PDA detector can be used to investigate the linearity of the active pharmaceutical ingredient and related substances in the proposed concentration range.
10. Check overall performance of the analysis technique. Performance requirements can include variables such as accuracy, precision, reproducibility, linearity, limits of detection, limit of quantitation.
11. Verify method optimization and robustness. Use an experimental design approach to determine the experimental factors that have significant impact on the method:
 - a. HPLC conditions: % organic, pH, flow rate, temperature, wavelength, column age.
 - b. MS conditions: ionization conditions, mass separation conditions
 - c. Sample preparation: e.g., % organic, pH, shaking/sonication, sample size, sample age. Calculation /standardization: e.g., integration, wavelength, standard concentration, response factor correction.
12. Validate the method. The goal is to demonstrate that results from the method performance will not be significantly impacted by slight variations of the method conditions.

An incorrect method can lead to poor analysis results, which appears as:

- LC: baseline problems, retention, peaks, sensitivity results
- MS: sensitivity, mass accuracy/mass measure, mass resolution
- Thermal: sensitivity results, inaccurate results

For more information on adjusting method conditions to solve these and other analysis problems, go to trouble shooting information in the Portal and select the troubleshooting guide relevant to your system.

2.10 Speech

Speech is used to communicate what someone else said, but without using the exact words. And when we tell someone what another person said. A few changes are necessary

often a pronoun has to be changed and the verb is usually moved back a tense, where possible. To do this, we can use direct speech or indirect speech.

direct speech	indirect speech
‘I work in bank,’ said Daniel	Daniel said that he worked in the bank

In indirect speech, we often use a tense which is ‘further back’ in the past (e.g worked) than the tense originally used (e.g., work). This is called backshift. We also may need to change other words that were used, for example pronoun.

a. Present Simple, Present Continuous, And Present Perfect

When we backshift, simple present changes to simple past, present continuous change to past continuous and present perfect change to past perfect.

‘I travel a lot in my job.’

✓ Jamila said that she travelled a lot in her job.

‘The baby’s sleeping!’

✓ He told me the baby was sleeping.

‘I’ve hurt my leg.’

✓ She said she’d hurt her leg.

b. Simple Past and Past Continuous

When we backshift, simple past usually changes to past perfect, and past continuous usually changes to past perfect continuous.

‘We lived in China for five years.’

✓ She told me they’d lived in China for five years.

‘It was raining all day.’

✓ He told me it had been raining all day.

c. Past Perfect

The past perfect doesn’t change.

'I'd tired everything without success, but this new medicine is great.'

- ✓ He said he'd tried everything without success, but the new medicine was great.
- d. No Back shifts.

If what the speaker has said is still true or relevant, it's not always to necessary to change to tense. This might happen when the speaker has used the present tense.

'I go to the gym next to your house.'

- ✓ Jenny told me that she goes to the gym next to my house. I'm thinking about going with her.

'I'm working in Italy for the next six month.'

- ✓ He told me he's working in Italy for the next six month. Maybe I should visit him!.

'I've broken my arm!'

- ✓ She said she's broken her arm, so she won't be at work this week.
- e. Pronouns, Demonstrative, And Adverb of Time and

Place Pronouns also usually change in direct speech.

'I enjoy working in my garden.' Said bob.

- ✓ Bob said that he enjoyed working in his garden.

'We played tennis for our school.' Said Alina.

- ✓ Alina told me they'd played tennis for their school.

However, if you are the person or one of the people who spoke, the pronouns don't change.

'I'm working on my thesis.' I spoke.

- ✓ I told her that I was working on my thesis.

'We want our jobs back!' We spoke.

- ✓ We said that we wanted to our jobs back.

We also change demonstrative and adverbs of time and place if they are no longer accurate.

'This is my house.'

- ✓ He said this was in the house. (You are currently in front of the house)
- ✓ He said that was his house. (You are not currently in front of the house)

'We like it here.'

- ✓ She told me they like it here. (You are currently in the place they like).
- ✓ She told me they like it here. (You are not in the place they like).

'I'm planning to do it today.'

- ✓ She told me she's planning to do it today. (It is currently still the same day).
- ✓ She told me she was planning to do it that day. (It is not the same day anymore).

In the same way, these changes to those, now change to then, yesterday changes to the day before, tomorrow changes to the next/following day and go changes to before.

2.11 Previous Study

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 consist of multiple themes, those were textual-experiential, interpersonal-experiential, and textual- interpersonal. Then, thematic progressions found in those brochures were zigzag, re-iteration, and multiple. Moreover, the results for textual cohesion were reference, ellipses,

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 differences between her study and mine. First, Leonora analyzed theme-rhyme 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 poems: 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 topic all 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-rhyme field while this study analyzed theme-rhyme 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 Mathiessen (2004).

The third previous study was conducted by Sujatna (2013). Sujatna analyzed the Sundanese texts which are written by Sundanese female writers. She used the 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 rhyme, or line are 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 discusses 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). Lastly, 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-rhyme 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 studies even used the same theory of Halliday and Mathieseen (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 'sstudy did not compare their objects, while this research compared the object.