MARKEDNESS OF THEME IN *EVERYTHING, EVERYTHING* MOVIE DIALOG

Nurhayati Br Tarigan[1,*], Tengku Silvana Sinar[2], Yulianus Harefa[3], Muhammad Yusuf[4]

Universitas Sumatera Utara, Medan, Indonesia
[*] Pos-el: nurhayatitarigan950@gmail.com

ABSTRACT

This study entitled Markedness Realization in *Everything, Everything* Movie Script. The research is meant to analyze how the Theme markedness realized in the clauses of the movie script. The theory that is used in this research is Systemic Functional Linguistics (SFL) proposed by Halliday (1994), regarded with textual function that observes clause as a message and analyzes it from the thematic structure in the term of Theme-Rheme. He states that Theme can be divided into two, unmarked Theme is an element that occupies the point of departure position of the clause, conflating with the grammatical subject and marked Theme is an element other than occupies the point of departure position of the clause, but does not conflates with the grammatical subject. The method that is applied in this research is descriptive qualitative method. The source of data were one of the most viewed romantic movies in 2017 script, *Everything, Everything*, taken from Springfield Springfield site. Data of the research were selected, based on the second character dialog of this movie script. The purpose of this research is to indicate the four types of markedness and to describe the realization of the Theme markedness in the movie script. The research findings showed that the dominant type of markedness realization is simple unmarked Theme with 69.4% percentage. This type of markedness dominated other kinds of markedness realization in addition to simple marked Theme with 2.4% percentage, multiple unmarked Theme with 27.1% percentage, and multiple marked Theme with 0.9% percentage.

Keywords: *Markedness, Unmarked Theme, Marked Theme, Script, Systemic Functional Linguistics*

ABSTRAK

Penelitian ini berjudul "Markedness Realization in Everything, Everything Movie Script". Penelitian ini dimaksudkan untuk menganalisis bagaimana kemarkahan Tema direalisasikan dalam klausa dari naskah film. Teori yang digunakan dalam penelitian ini adalah Linguistik Sistemik Fungsional (SFL) yang dikemukakan oleh Halliday (1994), yang dikhususkan dengan fungsi tekstual yang mengamati klausa sebagai pesan dan menganalisisnya dari struktur tematik dalam istilah Tema-Rema. Dia menyatakan bahwa Tema dapat dibagi menjadi dua, Tema tidak bermarkah adalah elemen yang menempati posisi titik awal klausa, menyatu dengan subjek gramatikal dan Tema bermarkah adalah elemen selain menempati posisi titik awal dari klausa, tetapi tidak mengkonfigurasi

dengan subjek gramatikal. Metode yang digunakan dalam penelitian ini adalah metode deskriptif kualitatif. Sumber data adalah salah satu naskah film romantis yang paling banyak ditonton di 2017, Everything, Everything, diambil dari situs Springfield Springfield. Data penelitian dipilih, berdasarkan dialog karakter kedua naskah film ini. Tujuan dari penelitian ini adalah untuk menunjukkan empat jenis karakter dan untuk menggambarkan realisasi kemarkahan Tema dalam naskah film. Temuan penelitian menunjukkan bahwa jenis realisasi kemarkahan yang dominan adalah Tema tidak bermarkah sederhana dengan persentase 69,4%. Jenis kemarkahan ini mendominasi jenis realisasi kemarkahan lainnya selain Tema bermarkah sederhana dengan persentase 2,4%, Tema bermarkah ganda dengan persentase 27,1%, dan Tema bermarkah ganda dengan persentase 0,9%.

Kata Kunci: *Kemarkahan, Tema tidak Bemarkah, Tema Bermarkah, Naskah, Linguistik Sistemik Fungsional*

A.   INTRODUCTION

Language is used as a tool to interact with or among people to establish and maintain relations with them and to exchange our own viewpoint about things in the world. Language can be both, spoken or written. Spoken language and written language is technical terms that has properties of texture and it is known as discourse or text (Halliday, 1994). Text refers to any instance of language, in any medium, that makes sense to someone who knows the language. Text is characterized as language functioning in context (Halliday & Hasan, 1976; Halliday, 2010). Language is a resource for making meaning so text is a process of making meaning in context. The study of discourse is to study any aspect of language use, seen as a social practice.

Brown and Yule (1983:1) state that discourse analysis is an analysis of language use. The analysis of a discourse examines and determines the connections among language and structure. Discourse analysis need branches of linguistics as a tool in analyzing language and sign. One of the theory used in the analysis of discourse, is Systemic Functional Linguistic (SFL) by M.A.K Halliday. The crucial characteristic of SFL is its orientation outside linguistics to sociology. SFL advocates a view of language as a means of doing. The central question linguistic investigation is concerned in SFL is how language is structured to convey meaning.

The textual function indicates the way of text is organized or structured. It is realized as the use of Theme-Rheme. In an English clause, the one that identified as that element which comes first in the clause, called Theme. The rest of the clause is called Rheme. In SFL, Theme analysis is one way to analyze the development of written texts method through the study of the relationship between Themes and Rhemes in the clauses of a text (Francis, 1989; Fries, 1994-1995). The ideational or topical Theme is the element refers to a participant, a circumstance, or the process of the clause. The topical Theme is divided into two subtypes: unmarked and marked Theme.

According to Halliday (1985), Themes can also be divided into two subtypes: simple Theme and multiple Theme. Therefore, there are four types of Theme related to

unmarked and marked Theme: simple unmarked Theme (SUT), simple marked Theme (SMT), multiple unmarked Theme (MUT), and multiple marked Theme (MMT). In this research, the researcher would analyze Everything, Everything movie script as subject of the research. Everything, Everything movie is a 2017 American romantic drama movie directed by Stella Meghie and written by J. Mills Goodloe. It is one of the most viewed romantic movies in 2017. Everything, Everything movie is also based on the best seller Nicola Yoon's novel of the same name in 2015.

Markedness is a condition, which the Theme of the clause consists of the two subtypes topical Theme. Halliday (2014) posits a cline of markedness, capturing the likelihood of the element occurring in initial position in the clause. Markedness in textual function of SFL has two components, which are unmarked and marked Theme. According to Halliday (1994:44), unmarked Theme is an element that occupies the departure point position of the clause and conflates with the grammatical subject, while an element other than occupies the departure point position of the clause, but does not conflates with the grammatical subject is called marked Theme. Unmarked topical Theme is usually the subject of a clause. A topical Theme that is not the subject, called a marked topical Theme. It stands out and attracts attention because it is not what people normally expect to find.

This research was done by using qualitative descriptive design with case study in order to describe the markedness, found in the Everything, Everything movie script. Theoretically, the research is expected to deliver a contribution in linguistic scope and to be used as reference for the next research of analyzing markedness realization, and to increase an understanding of the reader about linguistic scope in analyzing markedness realization. Practically, the research is expected to increase the researcher knowledge as an author of this research in analyzing markedness realization and to provide an overview to the reader, especially the English department students for analyzing markedness realization.

B.   LITERATURE REVIEW
1.   Topical Theme

A topical Theme is the first place where experiences in the clause begin, experiences being either participant, circumstance, or process. The first experiential element encoded in a message is a circumstance, an adverbial group, or a prepositional phrase. In these cases, the circumstance signals the point of departure for the experiences in the message. Additionally, an entire nominal group can also serve as a topical Theme. According to SFL researchers, the rule is to identify only one topical Theme per clause, and the thematic potential of an English clause, is not considered exhausted until reaching the end of the topical Theme (Butt et al., 2000). This means that if the clause begins with a textual or interpersonal Theme, analysis of Theme must continue until reaching a topical element. Once a topical constituent identified, all remaining constituents consigned to the role of Rheme.

Topical theme is the place where the experiential meaning of a clause begins. It realized through the subject or another nominal group, adverbial group, or prepositional phrase. Topical Theme also can be divided into two categories: unmarked and marked themes. Sometimes, all three types of Themes presented in a clause. In this case, the clause contains multiple Themes, a combination of textual, interpersonal, and topical Themes otherwise it called as simple Themes, when the clause contains topical Theme only. Regarding Halliday (1985), Themes are divided into two subtypes: simple Theme and multiple Theme. Therefore, there are four types of Theme related to unmarked and marked Theme: simple unmarked Theme (SUT), simple marked Theme (SMT), multiple unmarked Theme (MUT), and multiple marked Theme (MMT).

2. Unmarked Topical Theme

Unmarked Theme is the most expected common and unremarkable Theme commonly a nominal group or a subject. Unmarked Theme is "an element that occupies the point of departure position of the clause and conflates with the grammatical subject" (Halliday, 1994:44). Unmarked topical Theme refers to a nominal group, nominal group complex, or nominal embedded clause, which functions as the subject of a clause. The term unmarked means that it is common that the subject of a clause functions as the topical Theme.

3. Marked Topical Theme

Marked Theme is an unusual and noticeable theme such as a prepositional phrase or adverbial group. A higher number of marked Themes can indicate the level of control and competency of the writer in directing the readers to focus on the development and organization of a text (Thompson, 1996; Halliday & Hasan, 1989). Marked theme is "an element other than occupies the point of departure position of the clause but does not conflates with the grammatical subject" (Halliday, 1994:44). Marked topical Theme refers to a complement, circumstance, and prepositional phrase, which functions as the starting point of a clause but not as the subject of the clause. The term marked means that it is uncommon that the starting point of a clause is not subject of a clause that functions as the topical Theme.

4. Theme Markedness for Mood

In an analysis of Theme, Mood plays a substantial role in influencing how a speaker begins a clause. The following sections explain the influences of Mood on choices of Theme. In such cases, the Theme choice is unexpected for the particular Mood, which brings up the notion of *markedness* and its application to Theme. There are three kinds of mood in identifying Theme: declarative, interrogative, and imperative.

a. Markedness in the Declarative Mood (Statements)

In this Mood, the subject is the element chosen as Theme like personal pronouns unless the speaker has a reason for choosing something else like impersonal pronouns like *it*. A Theme that is something other than the subject in a declarative clause refers to

as a marked Theme. Here is a quotation of conversation that researcher took from Everything, Everything movie script in order to show the kind of theme used:

1. *It is not very good.*

It	is not very good.
Nominal Group	
Topical Theme	Rheme
SUT	

In the clause above, **it** as the starting point of the clause is functioned as Theme and **is not very good** is functioned as Rheme. **It** is named as nominal group and is classified as the subject of the clause. Nominal group as the Theme of the clause classified as unmarked topical Theme. The Theme of this clause consists of unmarked topical Theme only, called as simple unmarked Theme.

b. Markedness in the Interrogative Mood (Questions)

Finite realized in polar question or yes-no question and it functioned as the interpersonal Theme. A topical Theme may come after the interpersonal Theme. The natural starting point for polar questions can be a finite verb (can, might, have, do) and the topical Theme realized by the subject. There is another kind of interrogative clause using wh-element, called wh-interrogative. Since the interrogative typically used when asking a question, the unmarked pattern reflects a clause that begins with a wh-word. Interrogatives are separated between polar (yes-no) questions and content interrogatives. In asking a *wh*-question, the *wh*-word is the unmarked Theme (e.g., *where*, *why*, *what*, *which*, *who*, *how*). For example:

1. *Does it work?*

Does	it	work?
Finite	Nominal Group	
Interpersonal Theme	Topical Theme	Rheme
MUT		

Does *and* **it** is functioned as Theme and **work** is functioned as Rheme. **Does** is initial position called finite and **it** is a nominal group. Nominal group as the Theme of the clause classified as unmarked topical Theme. The Theme of this clause consists of two kinds of Theme that is interpersonal Theme **does**, which comes before unmarked topical Theme **it**, called as multiple unmarked Theme.

2. *Where would you go?*

Where	would you go?
Wh-element	
Topical Theme	Rheme
SUT	

Where is as starting point of the clause, functioned as Theme and **would you go** is functioned as Rheme. This clause started by **where** as a wh-element. Wh-element as the Theme in the clause, named as unmarked topical Theme. Since the Theme of this

clause consists of unmarked topical Theme only, this clause called as simple unmarked Theme.

c. Markedness in the Imperative Mood (Commands)

The imperative is the only type of clause in which the process (the verb or predicator), is regularly found as Theme. Process is said to function as a topical Theme when it is used in the imperative, either positive or negative which is preceded by *don't* or *never*. The typical function of an imperative clause is to give a command (do, put, give, get) or make a suggestion (let's). When you is not part of making a command, the unmarked Theme is the finite verb (give, don't, let's). When you or a vocative begins the command, it considered as a marked Theme. Imperative becomes marked if imperative Theme followed by nominal group like *you* (don't you go), started by finite (do take care), or other element.

1. *Type faster.*

Type	faster.
Process	
Topical Theme	Rheme
SUT	

Type is functioned as Theme and **faster** is functioned as Rheme. **Type** is process. **Type** is not classified as the subject of the clause. However, it still classified as the Theme because **type** is the starting point of the clause itself. Process as the Theme of the clause classified as unmarked topical theme. The Theme of this clause consists of unmarked topical Theme only, called as simple unmarked Theme.

C. RESEARCH METHOD

This research was done by using qualitative descriptive design with case study in order to indicate and to describe the Theme markedness, found in the Everything, Everything movie script. The research data would be taken from clauses of second character dialog of the script. The source of data in this research is the script of Everything, Everything Movie, taken from Springfield Springfield site. The research data only focused on finding markedness realization in the script of the movie. Clauses are categorized as data, containing kinds of markedness realization: simple and multiple unmarked and marked Theme. The data of research would be analyzed based on Miles, Huberman, and Saldana (2014) interactive model with three phases of data analysis which is consist of data condensation, data display, and conclusion drawing or verification. The dominant markedness realization would be select by using the following formula: n = Fx/N x 100% (Bungin, 2005:171-172).

Where:

n   = Percentage of types

Fx   = Total types frequency of the sub-category

N   = Total of all categories

D.   RESULT AND DISCUSSION

Markedness realization that realized through clauses, therefore, this research used clauses as data of the research. One clause that has only one kind of Theme in its markedness, called as simple unmarked or simple marked Theme. On the other hand, one clause that has more than one kind of Theme in its markedness, called as multiple unmarked or multiple marked Theme. In this kind of Theme, the topical Theme usually started by other kinds of Theme like textual and interpersonal Theme. The following points would provide the analysis of Theme markedness types found in the Everything, Everything movie script clauses as the data of the research.

1. Simple Unmarked Theme (SUT)

Simple Theme is the Theme of a clause that usually realized by only one element like nominal, prepositional or adverbial component. It is an independent unit and cannot be further divided into smaller functional unit. Simple unmarked Theme refers to that which is most usual as subject of the clause. It is the one which realized by subject of the clause or nominal group. There are 142 clauses, using this kind of Theme markedness. The example of data is enclosed below:

1.   *You take the Bundt next time.*

Data 5

You	take the Bundt next time.
Nominal Group	
Topical Theme	Rheme
SUT	

You is as subject of the clause, functioned as Theme and **take the Bundt next time** is functioned as Rheme. This clause started by **you** as a nominal group. Nominal group as the Theme in the clause, named as unmarked topical Theme. The Theme of this clause consists of unmarked topical Theme only, called as simple unmarked Theme.

2.   *Where would you go?*

Data 61

Where	would you go?
Wh-element	
Topical Theme	Rheme
SUT	

Where is as starting point of the clause, functioned as Theme and **would you go** is functioned as Rheme. This clause started by **where** as a wh-element. Wh-element as

the Theme in the clause, named as unmarked topical Theme. Since the Theme of this clause consists of unmarked topical Theme only, it called as simple unmarked Theme.

2. Simple Marked Theme (SMT)

If Theme element doesn't conflate with the subject of the clause, it is marked Theme. Simple marked Theme is the one, which realized by prepositional or adverbial component and command as the starting point of the clause. There are 5 clauses, using this kind of Theme markedness. The example of data is enclosed below:

1. *Just go back inside.*

Data 127

Just	go back inside.
Circumstance	
Topical Theme	Rheme
SMT	

Just functioned as Theme and **go back inside** is functioned as Rheme. **Just** is circumstance. **Just** is not classified as the subject of the clause. However, it still classified as the Theme because **just** is the starting point of the clause itself. Circumstance as the Theme of the clause classified as marked topical Theme. The Theme of this clause consists of marked topical Theme only, called as simple marked Theme.

2. *See you at the bottom.*

Data 153

See	you at the bottom.
Process	
Topical Theme	Rheme
SMT	

See is as starting point of the clause, functioned as Theme and **you at the bottom** is functioned as Rheme. This clause is started by **see** as a process. This process as the Theme in the clause followed by **you**, is named as marked topical Theme. The Theme of this clause consists of unmarked topical Theme only, called as simple marked Theme.

3. Multiple Unmarked Theme (MUT)

The multiple Theme refers to a clause structure which has more than one element of Theme. In a multiple Theme, the Theme of the clause ends with the first constituent named participant, circumstance, process and it extends from the beginning of the clause up to the first element. It means that the last constituent in a multiple Theme has to be a topical Theme. The element that comes before the topical Theme can be textual and/or interpersonal Theme. The multiple Theme that ended by unmarked topical Theme is

called as multiple unmarked Theme. There are 56 clauses, using this kind of Theme markedness. The example of data is enclosed below:

1. *So, I don't feel sorry for you.*
Data 42

So,	I	don't feel sorry for you.
Structural	Nominal Group	
Textual Theme	Topical Theme	Rheme
MUT		

So and **I** is functioned as Theme and **don't feel sorry for you** is functioned as Rheme. **So** is connector called structural and **I** is a nominal group. Nominal group as the Theme of the clause classified as unmarked topical Theme. The Theme of this clause consists of two kinds of Theme, that is textual Theme **so** which comes before unmarked topical Theme **I**, called as multiple unmarked Theme.

2. *Have you ever left this house?*
Data 60

Have	you	ever left this house?
Finite	Nominal Group	
Interpersonal Theme	Topical Theme	Rheme
MUT		

Have and **you** is functioned as Theme and **ever left this house** is functioned as Rheme. **Have** is initial position called finite and **you** is a nominal group. Nominal group as the Theme of the clause classified as unmarked topical Theme. The Theme of this clause consists of two kinds of theme, that is interpersonal Theme **have** which comes before unmarked topical Theme **you**, called as multiple unmarked Theme.

4. Multiple Marked Theme (MMT)

Multiple Theme is the Theme that consists of topical Theme together with other Theme that comes before it. The other Theme could be interpersonal or textual Theme. The multiple Theme form neither multiple unmarked Theme or multiple marked Theme could be consists of textual + topical, interpersonal + topical, and textual + interpersonal + topical. The multiple Theme that ended by marked topical Theme is called as multiple marked Theme. There are 2 clauses, using this kind of Theme markedness. The example of data is enclosed as below:

1. *Boston, but I am from New York.*
Data 22

Boston,	but	I am from New York.
Complement	Structural	
Topical Theme	Textual Theme	Rheme
MMT		

Boston and **but** is functioned as Theme and **I am from New York** is functioned as Rheme. **Boston** is complement and **but** is connector called structural. Complement as the Theme of the clause classified as marked topical Theme. The Theme of this clause consists of two kinds of Theme, that is textual Theme **but**, which comes after marked topical Theme **Boston**, called as multiple marked Theme.

2. *So, please don't take my love.*

Data 156

So,	please	don't take my love.
Structural	Complement	
Textual Theme	Topical Theme	Rheme
MMT		

So *and* **please** is functioned as Theme and **don't take my love** is functioned as Rheme. **So** is connector called structural then **please** is complement. Complement as the Theme of the clause classified as marked topical Theme. The Theme of this clause consists of two kinds of Theme, that is textual Theme **so** which comes before marked topical Theme **please**. This Theme called as multiple marked Theme.

5. Discussion

The findings of this research shows that the markedness realization in *Everything, Everything* movie script consists of: (1) Simple unmarked Theme. The realization of this markedness in the script is realized in 142 clauses (69.4%). (2) Simple marked Theme. The realization of this markedness in the script is realized in 5 clauses (2.4%). (3) Multiple unmarked Theme. The realization of this markedness in the movie script is realized in 56 clauses (27.1%). (4) Multiple marked Theme. The realization of this markedness in the movie script is realized in 2 clauses (0.9%). This is based on the selected data of second character dialog of the movie script.

E.   CONCLUTION

As the conclusion of this research, the researcher concluded, there are four kinds of markedness that can be found in Everything, Everything movie script. They are simple unmarked Theme (SUT), simple marked Theme (SMT), multiple unmarked Theme (MUT), and multiple marked Theme (MMT). Unmarked topical Theme and marked topical Theme were realized through different kinds of clause that is declarative, interrogative, and imperative. A clause may have unmarked or marked topical Theme only, called as simple unmarked and simple marked Theme. However, a clause may also have more than one Theme in its clause.

The other kinds of Theme, either interpersonal or textual Theme or both, may come before reaching the unmarked or marked topical Theme. This kind of Theme called as multiple unmarked or multiple marked Theme. Based on the findings of this research, it

is found that the dominant Theme markedness in Everything, Everything movie script specifically to second character dialog of the script is simple unmarked Theme. It could be discovered by the realization of each clause that is mostly started by subjects and nominal groups.

ACKNOWLEDGMENTS

REFERENCES

Ary, D et.al. (1979). *Introduction to Research and Education*. New York: Holt, Rinehart and Winston.

Bakaa, A. J. A. (2015). Functional Analysis of Marked and Unmarked Theme in Demonstrating a Critical Argument Written by Iraqi and Australian Postgraduate Students Vol. 5 No. 2 pp. 247-254. Retrieved from www.academypublication.com (October 2018).

Bogdan, R. C. & Biklen, S. K. (1992). *Qualitative Research for Education: An Introduction to Theory and Methods*. Boston: Allyn and Bacon.

Brown, G. & Yule, G. (1983). *Discourse Analysis*. Cambridge Textbooks in Linguistics. Cambridge: Cambridge University Press.

Butt, D., et al. (2000). 2nd Edition. *Using Functional Grammar*. *An explorerer's guide*. Sydney: National Centre for English Teaching and Research. Macquarie University.

Bull, V. (2008). *Oxford Learner's Pocket Dictionary*. Fourth Edition. New York: Oxford University Press.

Bungin, B. (2005). *Metode Penelitian Kuantitatif*. Jakarta: Prenadamedia.

Christie, F. & Misson, R. (1998). Framing the issues in literacy education. In F. Christie & R. Misson 2000. Eds. *Literacy and Schooling*. London: Routledge.

Coffin, C. & Hewings, A. (2004). IELTS as preparation for tertiary writing: distinctive interpersonal and textual strategies. In L.J. Ravelli & R. A. Ellis 2004. *Analyzing Academic Writing*. London: Continuum.

Davies, A. (1989). Language and Social Psychology. *SAGE Journals, pp. 13*.

Ebrahimi, S. F. & Ebrahimi, S. J. (2012). Markedness in Writing: A Case of EFL Students Vol. 2 No. 4 pp. 773-777. Retrieved from www.academypublisher.com (October 2018).

Eggins, S. (1994). *An Introduction to Systemic Functional Linguistics*. London & New York: Pinter Publisher Ltd. & St. Martin's Press Inc.

Eggins, S. (2004). *An Introduction to Systemic Functional Linguistics*. Second / Edition. London: Continuum International Publishing Group.

Emilia, E. (2014). *Introducing Functional Grammar*. Bandung: Pustaka Jaya.

Francis, M. (1989). *Control as a Dimension of Public-Space Quality*. In Public-Space and Spaces, I. Altman & E.H. Zube, Eds. New York: Plenum Press.

Fries, P. H. (1995). Themes, Methods of Development, and Text. In R. Hasan & P. H. Fries 1995. Eds. *On Subject and Theme. A Discourse functional perspective.* Amsterdam: John Benjamins. B. V.

Gerot, L. & Wignell, P. (2001). *Making Sense of Functional Grammar*. Sydney: Southwood Press.

Gosden, H. (1992). Discourse Functions of Marked Theme in Scientific Research Articles. *Journal of English for Specific Purposes, 11, pp. 207-224.*

Halliday, M.A.K. (1973). *Explorations in the Functions of Language*. London: Edward Arnold.

Halliday, M.A.K. (1978). *Language as Social Semiotic: The Social Interpretation of Language and Meaning*. London: Edward Arnold (Publishers) Ltd.

Halliday, M.A.K. (1985). "Systemic Background", in Boston, J.D. & Greaves, W.S. Eds. *Systemic Perspectives on Discourse, Vol. 1: Selected Theoretical Papers from the 9th International Systemic Workshop*. Held at York University, Toronto, August 1982: Ablex Publishing Corporation, Norwood, pp. 1-15.

Halliday, M.A.K. (1985b). *Spoken and Written Language*. Geelong, Victoria: Deakin University Press.

Halliday, M.A.K. (1985c). *Part A of Language, Context, and Text: Aspects of Language in A Social Semiotics Perspective.* Halliday, M.A.K. and Hasan, R. 1985. Burwood, Melbourne: Deakin University.

Halliday, M.A.K. (1994). *An Introduction to Functional Grammar.* London: Edward Arnold.

Halliday, M.A.K. (1994a). *An introduction to Functional Grammar.* 2nd Edition. London: Edward Arnold.

Halliday, M.A.K. (1995a). A recent view of 'missteps' in linguistic theory (Review article of John M. Ellis, Language, thought and logic). *Functions of Language* 2.2: 249-267.

Halliday, M.A.K. (2004). *An Introduction to Functional Grammar.* Third Edition. London: Edward Arnold.

Halliday, M.A.K. (2010). Text, discourse and information: a systemic-functional overview. Paper presented at Tongji University, November 2010.

Halliday, M.A.K. & Hassan, R. (1976). *Cohesion in English.* London: Longman.

Halliday, M.A.K. & Hassan, R. (1985). *Language, Context, and Text: Aspect of Language in A Social-Semiotic Perspective.* 1st Edition. Victoria (1989, 2nd Edition, Oxford University Press, Oxford): Deakin University Press.

Halliday, M.A.K. & Hassan, R. (1989). *Language, Context, and Text: Aspects of Language in A Social-Semiotic Perspective.* New York, NY: Oxford University Press.

Halliday, M.A.K. & Matthiessen, C.M.I.M. (2004). *An Introduction to Functional Grammar.* 3rd Edition. London: Arnold.

Halliday, M.A.K. & Matthiessen, C.M.I.M. (2006). *Construing experience through meaning: A language-based approach to cognition.* Study Edition. London & New York: Continuum.

Halliday, M.A.K. & Matthiessen, C.M.I.M. (2014). *Halliday's Introduction to Functional Grammar.* Forth Edition. New York: Routledge 711 Third Avenue.

Hanafiah, R., Yusuf, M., & Aswani, A. (2018). Theme Markedness in EFL Students' Recount Texts: A Systemic Functional Analysis. *Journal of ALTSA (Association of Language Teachers in Southeast Asia) Vol. 1 No. 1 pp. 14-20.*

Hardman, R.R.K. & Stork, F.C. (1972). *Dictionary of Language and Linguistics.* London: Applied Science Publishers Ltd.

Hertzberg, M. (2012). *Teaching English Language Learners in Mainstream Classes*. Newtown, NSW: PETAA (Primary English Teacher Association Australia).

Hewing, A. (2004). Developing discipline-specific writing: an analysis of undergraduate geography essays. In L. J. Ravelli & R. A. Ellis 2004. Eds. *Analyzing Academic Writing*. London: Continuum.

Humphrey, S., Droga, L. & Feez, S. (2012). *Grammar and Meaning*. Newtown, NSW: PETAA.

Indah, N. D. (2018). Theme Markedness in Research Article: A Systemic Functional Analysis. Retrieved from repositori.usu.ac.id (December 2018).

Kress, G. (1985). Ideological Structures in Discourse in van Djik T.A. Ed. *Handbook of Discourse Analysis*. Vol. 4. London: Academic Press Inc Ltd. London pp. 27-42.

Lassen, I. (2004). Ideological resources in biotechnology press releases: Pattern of Theme/Rheme and Given/New. In L. Young. & C. Harrison 2004. Eds. *Systemic Functional Linguistics and Critical Discourse Analysis*. London: Continuum.

Martin, J.R., Matthiessen, C.M.I.M., & Painter, C. (1997). *Working with Functional Grammar*. London & New York: Arnold & Oxford University Press.

Matthiessen, C. M. I. M. (1995). THEME as An Enabling Resource in Ideational "Knowledge" Construction. Mohsen Ghadessy. Ed. *Thematic Developments in English Text*. London & New York: Pinter. 20-55.

McCarthy. (1991). *Discourse Analysis for Language Teachers*. U.K: Cambridge University Press pp. 5-33.

Miles, M. B., Huberman, A. M., & Saldana, J. (2014). *Qualitative Data Analysis: A Methods Sourcebook*. Third Edition. United States of America: SAGE Publications, Inc.

Pasaribu, T. M. D. & Sumarsih, S. (2013). Theme and Rheme of Main Character Script in Hachiko Movie. Retrieved from jurnal.unimed.ac.id (October 2018).

Simpson, A. (1997). It's a Game!: The Construction of Gendered Subjectivity. In Wodak, R. Ed. *Gender and Discourse*. London: Sage Publications, pp. 197-224.

Sinar, T. S. (2002). *An Introduction to A Systemic-Functional Linguistic-Oriented Discourse Analysis*. Singapore: Deezed Consult.

Sofyan, R & Tarigan, B. (2018). Theme Markedness in the Translation of Student Translators Vol. 8 No. 1 pp. 235-243. Retrieved from ejournal.upi.edu (January 2019).

Suhadi, J. (2015). *Course in English Functional Grammar*. Medan: LPPM UISU Press.

Teich, E. (1999). *Systemic Functional Grammar in Natural Language Generation Linguistic Description and Computational Representation*. London and New York: Cassell.

Thompson, G. (1996). *Introducing Functional Grammar*. London: Arnold Volkova.

Wahyuni, S. (2016). *Qualitative Research Method: Theory and Practice*. Second Edition. Jakarta: Salemba Empat.

Williams, G. (1993). Using systemic grammar in teaching young learners. In. L. Unsworth 1993. Ed. *Literacy Learning and Teaching. Language as Social Practice in the Primary School*. Melbourne: Macmillan Education Australia PTY Ltd.

(2017). Everything, Everything (2017) Movie Script. Retrieved from https://www.springfieldspringfield.co.uk/movie_scripts.php (October 2018).