

CHAPTER I

INTRODUCTION

This chapter consists of introductory descriptions regarding the research which include the background of the study, the research question, the purpose of the research, the scope of the research, the significance of the research, the research methodology, the clarification of key terms, and the organization of the research.

1.1. Background of the Study

In our daily lives, we interact with many texts consistently, which maybe in the form of a newspaper, articles on the internet, or books. The text may have their own message or values constructed in it. Many of us, from children to adults, may have read a book or at least a short story as a medium of entertainment or even education. In general, a book or a short story may function as a medium for both entertainment and education for children, and it is an alternative way for parents to educate their children in a fun way (Docherty, 2014).

Short story is a narrative text that is shorter than a novel and it can represent a human nature's side where a character goes through several events and faced with something that can bring a change into the character's life, usually it qualifies as a small change but the turning point is delivered with a great accuracy that it changes the character's life upside down (Keegan, 1999). For this particular reason, short story is often used as a medium in educating children because it can teach them the cause and effect of an event that may be related to their everyday lives.

According to Patriana (2013), children's books are mostly written and then controlled by adults to determine what the children can read. This also applies to short story, most specifically famous short stories. Patriana further explained that every writer's works are affected, consciously or not, by "what they read and even by what they have not read, but only heard about. Thus, children's literature can be said to be 'shaped' by the culture that the writers live in" (p. 146, 2013).

As Patriana (2013) stated in her research, a story can contain cultural background of the writer. A culture is always related to a certain society. Therefore, a story may contain social and cultural values that the writer wants to share to the reader. According to Surbhi (2016), society and culture are not the same though they are related to each other. Society is referred as a group of people who live in a certain area that shares the same beliefs and practices. Culture is something that a society must have; it refers to certain moral values, beliefs, practices, and learned behavior that are passed on for generations. It is developed by the society, therefore the culture that we live by now is shaped up by the society that had lived a few generations before us, and the values and beliefs we are shaping now can be the culture of generations to come.

Then, it can be said that stories can be a way to reserve the social and cultural values of a society and, at the same time, become a medium to spread it from a generation to the next generation, considering that many stories that the children know nowadays usually considered as classic stories that has been passed on for generations. It is a common thing for a story to have its own message that the writer wants to share to the readers in order for the readers to learn the morale of the story. Every stories might have different ways to bring the message to the audience, and somehow the message can be seen explicitly or even implicitly and need to be examined further in order to get the hidden message.

Zhou (2013) analyzed several folklores from Chinese culture and Western culture which have similarity in characters, plot and values. As a cultural symbol, folklores from around the world somehow share the same details with a few adjustments that suit the background of where the folklore spreads out, such as the character's names and the time and place settings of the story. Although the analyzed folklores are seen as universal, the Chinese folklore still delivers traditional cultural values that could give an important impact on children. Zhou pointed out that the most common thing that the Chinese folklore and Western folklore shares is theme of the story such as justice over injustice, wisdom over strength, good over evil, cleverness and resourcefulness.

The way to dig further the information can be done through observing the Theme-Rheme pattern of the text and Thematic Progression. Theme-Rheme and

Thematic Progression are a part of discourse analysis and two of them can complement each other. Theme-Rheme analysis can be used as the first step in analyzing the Thematic Progression of a discourse because it supports the Thematic Progression analysis process as it reveals the Theme and Rheme of the clauses which can be used further in discovering the patterns of the Thematic Progression of the discourse.

In analyzing a discourse, Theme-Rheme structure has an important role in organizing and analyzing discourse as a grammatical device. Theme progression or method of development of texts concerns on the notions of Theme and Rheme (Fries, 2002, as cited in Paltridge, 2006). It refers to ‘the way in which the theme of a clause may pick up, or repeat, a meaning from a preceding theme or rheme’. There are several ways for investigating the information flow created in a text. They are constant theme, linear theme, and split rheme. A text can include other kinds of progression such as ‘multiple-theme’ or ‘split theme’ patterns. This refers to when a rheme may include a number of different pieces of information and each of the themes can be taken up as the theme in several subsequent clauses. According to Halliday and Matthiessen (2004), Theme can be divided into three types, topical theme, interpersonal theme and textual theme. The simplest assumption is that “the Theme of a clause consists of just one structural element, and that that element is represented by just one unit –one nominal group, adverbial group, or prepositional phrase” (p.68). Halliday and Matthiessen (2004) also stated that there is a thematic equative in group or phrase complexes as Themes. It happens when clause sets up the Theme + Rheme structure in the form of an equation, where Theme = Rheme. In thematic equatives, there is a structural feature known as nominalization whereby any element or group of elements is made to function as a nominal group in the clause, and it can serve a thematic purpose. Inspired by Halliday and Matthiessen’s theory on Thematic Progression, Khedri and Ibrahim (2012) stated that “different texts may express single methods of development to varying levels...some texts develop their ideas in simple ways, while other ones develop their ideas through complicated ways” (p. 38).

In his study, Abed pointed out that a cohesive text can be attained by employing Thematic Progression pattern within the text in order to evenly distribute given and new information embedded in the text (2010, p. 92). His analysis on Thematic Progression in Charles Dickens' *A Tale of Two Cities* shows how the writer, Charles Dickens, construct the idea of the story through the pattern of theme and rheme.

Patpong (2013) investigated the discourse structure of ten Thai Song Dam folktales and he found that the thematic selection in discourse can play a significant role in helping the method in developing the text. Shieh and Lin (2011) investigated the Theme-Rheme relationship and Thematic Progression on Discourse Structure Test (DST). They showed that the construction of theme and rheme can help the teachers because it allows the students to focus on the level of text and they can get a clear idea of the author, and by analyzing the text they can master on content, semantic relationship and meaning progression easily.

In a study on exploration of topical progression and Thematic Progression models, Shi (2013) discovered how "the themes relate to other themes and rhemes in a well-organized text is much more diversified and most linguists only recommend some primary progression models" (p. 1643). He also revealed that a discourse can achieve cohesion and coherence in various ways 'by setting up relations between and among the themes and rhemes of the clauses or between and among the topics and comments of the sentences, adopting more than one progression model'. Sujatna (2013), referring to Paltridge's perspective on Thematic Progression, conducted a study on Thematic Progression in Sundanese short stories made by female writers, and she showed the dominant Thematic Progression used in the works are two elements of Thematic Progression as the part of the multiple Thematic Progressions. Fries (1995, as cited in Wang, 2014) stated that Thematic Progressions vary according to the type of genre and Patriana (2013) used Theme-Rheme analyses combined with transitivity analysis to reveal how characters in children fables are represented and the worldview of Indonesia and English authors reflected in their use of language.

1.2. Research Question

Based on the previous studies, thematic progression pattern analysis is mainly done on academic writings, but such thematic progression analysis can rarely be found on narrative texts. Therefore, this paper explores the theme and thematic progression of the selected English children's short stories.

This study focuses on the theme and development of the texts or thematic progression which consisted in the children short stories to answer these questions:

1. What types of theme and thematic progression are used in the short stories?
2. How does the use of themes and thematic progression influence the delivery of the messages of the stories?

1.3. Purpose of the Study

This study aims to explore the Theme-Rheme and Thematic Progression patterns in *Little Red Riding Hood* and *The Ugly Duckling* and to find the most frequent Theme type and Thematic Progression pattern used in the short stories. In addition, this study explores the themes and thematic progression pattern role in delivering the embedded message of the stories.

1.4. Scope of the Study

This study analyzes how Theme-Rheme and Thematic Progression patterns are used and applied in *Little Red Riding Hood* and *The Ugly Duckling*. The focus of this study is to discover the most frequent Theme and Thematic Progression pattern used in the short stories and how these patterns shape the message of the stories.

1.5. Significance of the Study

This study attempts to analyze the use of Thematic Progression in *Little Red Riding Hood* and *The Ugly Duckling* to give a contribution to discourse analysis by using Thematic Progression and Theme-Rheme analysis as a tool for the analysis. In particular, the result of the analysis applied the theory of thematic progression in analyzing the data and discovered the way the writers deliver the message embedded in the stories. The result of the study can give a contribution to discourse analysis, especially on Theme-Rheme analysis and Thematic Progression.

1.6. Research Methodology

This study uses a descriptive-qualitative approach which consists of description in nature along with some explanations. This study combines discourse analysis and functional grammar. It will involve a Theme-Rheme analysis based on Halliday and Matthiessen (2004) and it will be analyzed further on its Thematic Progression pattern based on Daneš (1974) and Paltridge (2006).

1.7. Clarification of Terms

There are several terms presented in this study and in order to avoid misunderstanding of the contents of this study, a brief explanation of the terms is presented. Those terms are:

1. Thematic Progression

Thematic Progression is one of Frantisek Daneš's popular theories in analyzing the pattern of information flow in a discourse. The patterns include linear theme, constant theme, and split rheme or multiple theme.

2. Theme-Rheme

Theme-Rheme is a popular theory proposed by Halliday and Matthiessen as one of their way to analyze a clause as a message. This theory can also help in analyzing the Thematic Progression of a discourse.

3. Children's Short Story

Children's short story is a part of children's literature. Children's literature refers to a high quality literary work that represents a complex plot or concept in both word and art (Schneider, 2016).

1.8. Organization of the Paper

This paper is composed in this following organization:

1. Abstract

This section functions as summary of the paper presenting brief information about the content that will be elaborated further in the next sections.

2. Introduction

This chapter consists of background of the study explaining what triggers the writer to analyze the chosen topic, the purpose or personal intention of the writer in writing the study, the significance of the study describing what will be the study's contribution in an individual or a society, and presentation of research questions.

3. Literature Review

This part of the study examines the bases of theories (theoretical framework) used in the study and also what other researchers have found in the earlier studies.

4. Research Methodology

This section presents the methods used in the study and also the details such as: who are involved, where the data are obtained, and how the data are collected.

5. Findings and Discussion

This chapter deals with the findings when the study or analysis is finished. The findings will be transcribed, analyzed, and finally discussed to answer the research question

6. Conclusion

This section sums up all the information from the chapters and concludes an idea as the result of the analysis. In this section, suggestions for further research are also presented.