CHAPTER 4 DISCUSSION

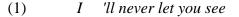
In this chapter, the writer analyzes the data taken from the lyric of *Crying in the Rain* which is created by *Art and Garfunkle*. The theme and rheme is analyzed in Systemic Functional Grammar and Discourse Analysis.

4.1 Analysis

4.1.1 Systemic Functional Grammar Analysis

There are two components that are used in analysis of *Theme* in this lyric above those are Theme element and Rheme element of the lyric. The Theme element includes Topical, Finite, Modal, Continuative, Structure, Conjunctive, vocative, Adjunct. While the Rheme comprises an explanatory phrase.

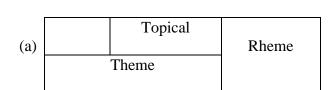
(1) I'll never let you see



	Topical	
(a)		Rheme
	Theme	

Lyrics (1) "*I'll never let you see*", the writer got analysis (a). At analysis (a) "*I*" applicable as this subject fall into the *Topical* category as described in the above theory (see page 13), while "*I*" as *Theme* and "'*ll never let you see*" are call *Rheme* because the lyric belongs to a kind of declarative phrase (see page. 20).

(2) The way my broken heart is hurting me



The way my broken heart is hurting me

Lyric (2) "The way my broken heart is hurting me", the writer got analysis (a). At analysis (a) "my broken heart" goes into the *Topical* category as described in the above theory (see page 13), whereas the writer can call "*The* way my broken heart" as *Theme* and "*is hurting me*" was called *Rheme* (see page 20).

(3) I've got my pride and I know how to hide.

I've got my pride

(3)

(2)

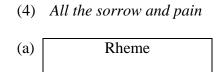
(a)	Theme		R	heme	
(b)	Topical	Rheme	Conj.	Тор.	Rheme
	Theme		Theme		

and

Ι

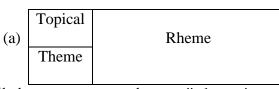
know how to hide.

Lyrics (3) "*I've got my pride and I know how to hide*", the writer got analysis (a) and (b). At analysis (a) "*I*" as *Theme* and "*'ll never let you see*" were called *Rheme* because the lyric belongs to a kind of declarative phrase (see page. 20). While (b), the writer got two *Themes* and *Rhemes*, "*I*" applicable as this subject fall into the *Topical* category and "*'ve got my pride*" were called *Rheme* because that phrase includes in kind of declarative phrase (see page. 20). "*and*" applicable fall into the *Topical* category as described in the above theory (see page 13) and "*know how to hide*" were called *Rheme* because that phrase categorised in kind of declarative phrase (see page theory page. 20).



Lyrics (4) "*All the sorrow and pain*" the writer got analysis (a). At analysis (a) "*All the sorrow and pain*" goes into the *Rheme* because that phrase belongs to kind of declarative phrase (see page. 20).

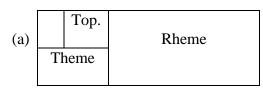
(5) I'll do my crying in the rain



Lyrics (5) "*I'll do my crying in the rain*" the writer got analysis (a). At analysis (a) "*I*" goes into the *Topical* category as described in the above theory (see page 13), whereas the writer can call "*I*" as *Theme* and "*'ll do my crying in the rain*" was called *Rheme* because that phrase includes in kind of declarative phrase (see page. 20).

(6) If I wait for cloudy skies

(6) If I wait for cloudy skies



Lyrics (6) "*If I wait for cloudy skies*" the writer got analysis (a). At analysis(a) "*I*" goes into the *Topical* category as described in the above theory (see

page 13), whereas the writer can call "*If I*" as *Theme* and "*wait for cloudy skies*" was called *Rheme* because that phrase categorised in kind of declarative phrase (see page. 20).

(7) You won't know the rain from the tears in my eyes

(7) You won't know the rain from the tears in my eyes

(a)	Topical	Rheme
	Theme	

Lyrics (7) "You won't know the rain from the tears in my eyes" the writer got analysis (a). At analysis (a) "I" goes into the Topical category as described in the above theory (see page 13), whereas the writer can call "You" as Theme and "won't know the rain from the tears in my eyes" was called Rheme because that phrase belongs to kind of declarative phrase (see page. 20).

(8) You'll never know that I still love you so

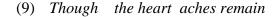
(8) You'll never know that I still love you so

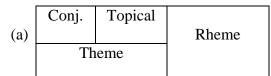
(a)	Theme	Rheme		
(b)	Topical Theme	Rheme	Top. Theme	Rheme

Lyrics (8) "You'll never know that I still love you so", the writer got analysis (a) and (b). At analysis (a) "You" as Theme and "'ll never know that I still love you so" were called *Rheme* because the lyric includes in kind of

declarative phrase (see page. 20). While (b), the writer got two *Themes* and *Rhemes*, "*You*" applicable as this subject fall into the *Topical* category and "*'ll never know*" were called *Rheme* because that phrase categories in kind of declarative phrase (see page. 20). "*I*" applicable as subject fall into the *Topical* category as described in the above theory (see page 13), whereas the writer can call "*that I*" as *Theme* and "*still love you so*" were called *Rheme* because that phrase (see page. 20).

(9) Though the heart aches remain





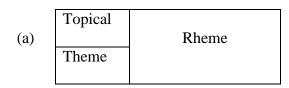
Lyrics (9) "*Though the heart aches remain*", the writer got analysis (a). At analysis (a) "*Though*" applicable as subject fall into the *Conjunction* category (see page. 16), "*the heart aches remain*" applicable as subject fall into the *Topical* category as described in the above theory (see page 13), whereas the writer can call "*Though the heart*" as *Theme* and "*aches remain*" were called *Rheme* because that phrase categories in kind of declarative phrase (see page. 20).

(10) I'll do my crying in the rain

(10) I 'll do my crying in the rain
(a) Topical Rheme Theme

Lyrics (10) "*I'll do my crying in the rain*" the writer got analysis (a). At analysis (a) "*I*" goes into the *Topical* category as described in the above theory (see page 13), whereas the writer can call "*I*" as *Theme* and "*'ll do my crying in the rain*" was called *Rheme* because that phrase includes in kind of declarative phrase (see page. 20).

(11) Raindrop falling from heaven

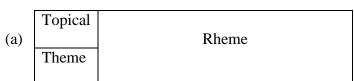


(11) Raindrop falling from heaven

Lyrics (11) "*Raindrop falling from heaven*" the writer got analysis (a). At analysis (a) "*Raindrop*" goes into the *Topical* category as described in the above theory (see page 13), whereas the writer can call "*Raindrop*" as *Theme* and "*falling from heaven*" was called *Rheme* because that phrase belongs to kind of declarative phrase (see page. 20).

(12) They could never wash away my memories

(12)



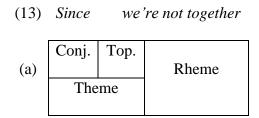
They could never wash away my memories

Lyrics (12) "*They could never wash away my memories*" the writer got analysis (a). At analysis (a) "*They*" goes into the *Topical* category as

described in the above theory (see page 13), whereas the writer can call

"They" as *Theme* and *"could never wash away my memories"* was called *Rheme* because that phrase categories in kind of declarative phrase (see page. 20).

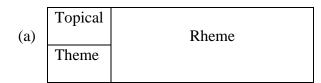
(13) Since we're not together



Lyrics (13) "Since *we're not together*", the writer got analysis (a). At analysis (a) "*Since*" applicable as subject fall into the *Conjunction* category (see page. 16), "*we*" applicable as subject fall into the *Topical* category as described in the above theory (see page 13), whereas the writer can call "*Since we*" as *Theme* and "*re not together*" were called *Rheme* because that phrase belongs to kind of declarative phrase (see page. 20).

(14) I look for stormy the weather

(14) *I* look for stormy the weather



Lyrics (14) "I look for stormy the weather" the writer got analysis (a). At analysis (a) "I" goes into the *Topical* category as described in the above theory (see page 13), whereas the writer can call "I" as *Theme* and "look for

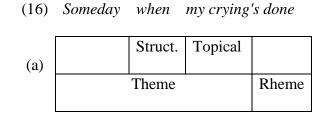
stormy the weather" was called *Rheme* because that phrase includes in kind of declarative phrase (see page. 20).

(15) To hide these tears I hope you'll never see

(15)	То	hide these tears	Ι	hope	уои	'll never see
(a)		Theme			Rhem	ne
(b)	Struct.		Topical		Тор.	
	Theme	Rheme	Theme	Rheme	Theme	Rheme

Lyrics (15) "To hide these tears I hope you'll never see", the writer got analysis (a) and (b). At analysis (a) "To hide these tears I" as Theme and "hope you'll never see" were called *Rheme* because the lyric includes in kind of declarative phrase (see page. 20). While (b), the writer got three *Themess* and *Rhemes*, "To" applicable as this subject fall into the *Structural* category (see page. 16) and "hide these tears" were called *Rheme* because that phrase belongs to kind of declarative phrase (see page. 20). "I" applicable as subject fall into the *Topical* category as described in the above theory (see page 13), "hope" were called *Rheme* because that phrase categories in kind of declarative phrase (see page. 20). "you" applicable as subject fall into the *Topical* category as described in the above theory (see page 13), "hope" were called *Rheme* because that phrase categories in kind of declarative phrase (see page. 20). "you" applicable as subject fall into the *Topical* category as described in the above theory (see page 13), "'ll never see" were called *Rheme* because that phrase includes in kind of declarative phrase (see page. 20).

(16) Someday when my crying's done



Lyrics (16) "Someday when my crying's done", the writer got analysis (a). At analysis (a) "when" applicable as subject fall into the *Structural* category (see page 16), "my crying" applicable as subject fall into the *Topical* category as described in the above theory (see page 13), whereas the writer can call "Someday when my crying" as *Theme* and "'s done" were called *Rheme* because that phrase belongs to kind of declarative phrase (see page. 20).

(17) I'm gonna wear a smile and walk in the sun

(a)	Theme	I	Rheme	
(b)	Topical Theme	Rheme	Conj. Theme	Rheme
	Theme		Theme	

(17) I'm gonna wear a smile and walk in the sun

Lyrics (17) "*I'm gonna wear a smile and walk in the sun*" the writer got analysis (a) and (b). At analysis (a) "*I*" as *Theme* and "*'m gonna wear a smile and walk in the sun*" were called *Rheme* because the lyric categories in kind of declarative phrase (see page 20). While (b), the writer got two *Themes* and *Rhemes*, "*I*" applicable as this subject fall into the *Topical* category (see page 13) and "*'m gonna wear a smile*" were called *Rheme* because that phrase belongs to kind of declarative phrase (see page 20). "*and*" applicable as subject fall into the *Conjunction* category as described in the above theory (see page 16), whereas the writer can call "*that I*" as *Theme* and "*still love you so*" were called *Rheme* because that phrase includes in kind of declarative phrase (see page. 20).

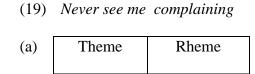
(18) I may be a fool but till then darling you'll

(a)ThemeRheme(b)TopicalStr.Conj.voctiveTop.ThemeRhemeThemeRheme

(18) *I* may be a fool but till then darling you'll

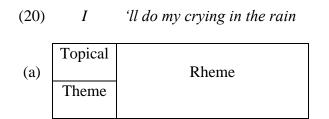
Lyrics (18) "I may be a fool but till then darling you'll" the writer got analysis (a) and (b). At analysis (a) "I" as Theme and "may be a fool but till then darling you'll" were called Rheme because the lyric belongs to a kind of declarative phrase (see page 20). While (b), the writer got two Themes and Rhemes, "I" applicable as this subject fall into the Topical category (see page 13) and "may be a fool" were called Rheme because that phrase categories in kind of declarative phrase (see page 20). "but" applicable as subject fall into the Structure category, "then" applicable as subject fall into the Conjuction category, "darling" applicable as subject fall into the vocative category, and "you" applicable as subject fall into the Topical category as described in the above theory (see page 16). So "but till the darling you" called Theme, whereas the writer can call "'ll (will)" were called Rheme because that phrase includes in kind of declarative phrase (see page. 20).

(19) Never see me complaining



Lyrics (19) "*Never see me complaining*" the writer got analysis (a). At analysis (a) "*Never see me*" as *Theme* and "complaining" were called *Rheme* because the lyric includes in kind of declarative phrase (see page 20).

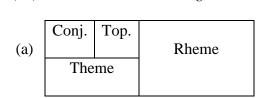
(20) I'll do my crying in the rain



Lyrics (20) "*I'll do my crying in the rain*" the writer got analysis (a). At analysis (a) "*I*" goes into the *Topical* category as described in the above theory (see page 13), whereas the writer can call "*I*" as *Theme* and "*'ll do my crying in the rain*" was called *Rheme* because that phrase categories in kind of declarative phrase (see page. 20).

(21) Since we're not together

(21) *Since*

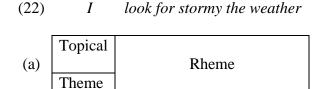


we're not together

Lyrics (21) "Since we're not together", the writer got analysis (a). At analysis
(a) "Since" applicable as subject fall into the *Conjunction* category (see page.
16), "we" applicable as subject fall into the *Topical* category as described in

the above theory (see page 13), whereas the writer can call "*Since we*" as *Theme* and "*'re not together*" were called *Rheme* because that phrase belongs to kind of declarative phrase (see page. 20).

(22) I look for stormy the weather



Lyrics (22) "*I look for stormy the writerather*" the writer got analysis (a). At analysis (a) "*I*" goes into the *Topical* category as described in the above theory (see page 13), whereas the writer can call "*I*" as *Theme* and "*look for* stormy *weather*" was called *Rheme* because that phrase includes in kind of declarative phrase (see page. 20).

(23) To hide these tears I hope you'll never see

(23)	То	hide these tears	I	hope	you'll	never see
(a)		Theme			Rheme	2
(b)	Struct.		Topical		Тор.	
	Theme	Rheme	Theme	Rheme	Theme	Rheme

Lyrics (23) "To hide these tears I hope you'll never see", the writer got analysis (a) and (b). At analysis (a) "To hide these tears I" as Theme and "hope you'll never see" were called *Rheme* because the lyric belongs to a kind of declarative phrase (see page. 20). While (b), the writer got three Themes and Rhemes, "To" applicable as this subject fall into the Structural category (see page. 16) and "hide these tears" were called Rheme because that phrase categories in kind of declarative phrase (see page. 20). "I" applicable as subject fall into the Topical category as described in the above theory (see page 13), "hope" were called Rheme because that phrase includes in kind of declarative phrase (see page. 20). "you" applicable as subject fall into the Topical category as described in the above theory (see page 13), "hope" were called Rheme because that phrase includes in kind of declarative phrase (see page. 20). "you" applicable as subject fall into the Topical category as described in the above theory (see page 13), "'ll never see" were called Rheme because that phrase includes in kind of declarative phrase (see page. 20).

(24) Someday when my crying's done

(24) Someday when my crying's done

(a)		Struct.	Topical	
(a)		Theme		Rheme
		Rheme		

Lyrics (16) "Someday when my crying's done", the writer got analysis (a). At analysis (a) "when" applicable as subject fall into the Structural category (see page 16), "my crying" applicable as subject fall into the Topical category as described in the above theory (see page 13), whereas the writer can call "Someday when my crying" as Theme and "'s done" were called Rheme because that phrase belongs to kind of declarative phrase (see page. 20).

(25) I'm gonna wear a smile and walk in the sun

(25) I'm gonna wear a smile and walk in the sun

(a)	Theme	Rheme		
(b)	Topical Theme	Rheme	Conj. Theme	Rheme

Lyrics (25) "I'm gonna wear a smile and walk in the sun" the writer got analysis (a) and (b). At analysis (a) "I" as Theme and "'m gonna wear a smile and walk in the sun" were called Rheme because the lyric includes in kind of declarative phrase (see page 20). While (b), the writer got two Themes and Rhemes, "I" applicable as this subject fall into the Topical category (see page 13) and "'m gonna wear a smile" were called Rheme because that phrase categories in kind of declarative phrase (see page 20). "and" applicable as subject fall into Conjunction category as described in the above theory (see page 16), whereas the writer can call "walk in the sun" were called Rheme because that phrase belongs to kind of declarative phrase (see page. 20).

(26) I may be a fool but till then darling you'll

(26) I may be a fool but till then darling you'll

(a)	Theme	Rheme					
	Topical		Str.	Conj.	voctive	Тор.	
(b)	Theme	Rheme	Theme		Rheme		

Lyrics (26) "*I may be a fool but till then darling you'll*" the writer got analysis (a) and (b). At analysis (a) "*I*" as *Theme* and "*may be a fool but till then darling you'll*" were called *Rheme* because the lyric includes in kind of declarative phrase (see page 20). While (b), the writer got two *Themes* and

Rhemes, "*I*" applicable as this subject fall into the *Topical* category (see page 13) and "*may be a fool*" were called *Rheme* because that phrase belongs to kind of declarative phrase (see page 20). "*but*" applicable as subject fall into the *Structural* category, "*then*" applicable as subject fall into the *Conjuction* category, "*darling*" applicable as subject fall into the *vocative* category, and "*you*" applicable as subject fall into the *Topical* category as described in the above theory (see page 16). So "*but till then darling you*" called *Theme*, whereas the writer can call "'*ll* (*will*)" were called *Rheme* because that phrase categories in kind of declarative phrase (see page. 20).

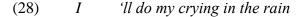
(27) Never see me complaining

(27) Never see me complaining

1	r	
(a)	Theme	Rheme
()		

Lyrics (27) "*Never see me complaining*" the writer got analysis (a). At analysis (a) "*Never see me*" as *Theme* and "*complaining*" were called *Rheme* because the lyric belongs to a kind of declarative phrase (see page 20).

(28) I'll do my crying in the rain

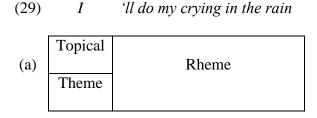


	Topical	
(a)		Rheme
	Theme	

Lyrics (28) "*I'll do my crying in the rain*" the writer got analysis (a). At analysis (a) "*I*" goes into the *Topical* category as described in the above theory (see page 13), whereas the writer can call "*I*" as *Theme* and "'*ll do my*

crying in the rain" was called *Rheme* because that phrase categories in kind of declarative phrase (see page. 20).

(29) I'll do my crying in the rain



Lyrics (29) "*I'll do my crying in the rain*" the writer got analysis (a). At analysis (a) "*I*" goes into the *Topical* category as described in the above theory (see page 13), whereas the writer can call "*I*" as *Theme* and "*'ll do my crying in the rain*" was called *Rheme* because that phrase includes in kind of declarative phrase (see page. 20).

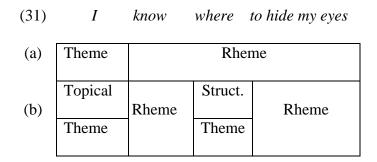
(30) I'll do my crying in the rain

(30) I 'll do my crying in the rain



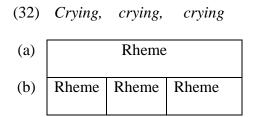
Lyrics (30) "*I'll do my crying in the rain*" the writer got analysis (a). At analysis (a) "*I*" goes into the *Topical* category as described in the above theory (see page 13), whereas the writer can call "*I*" as *Theme* and "*'ll do my crying in the rain*" was called *Rheme* because that phrase categories in kind of declarative phrase (see page. 20).

(31) I know where to hide my eyes



Lyrics (31) "I know where to hide my eyes" the writer got analysis (a) and (b). At analysis (a) "I" as Theme and "know where to hide my eyes" were called *Rheme* because the lyric include in kind of declarative phrase (see page 20). While (b), the writer got two *Themes* and *Rhemes*, "I" applicable as this subject fall into the *Topical* category (see page 13) and "know" were called *Rheme* because that phrase belongs to kind of declarative phrase (see page 20). "where" applicable as subject fall into the *Structural* category as described in the above theory (see page 16), whereas the writer can call "that I" as *Theme* and "still love you so" were called *Rheme* because that phrase (see page 16).

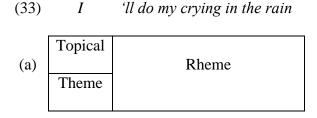
(32) Crying, crying, crying



Lyrics (32) "*Crying, crying, crying*" the writer got analysis (a) and (b). At analysis (a) "*Crying, crying, crying*" as *Rheme* because the lyric belongs to a kind of declarative phrase (see page 20) and (b) those lyric could be devided

into "Crying", "Crying", "crying" were called *Rheme* because the lyric categories in kind of declarative phrase (see page 20).

(33) I'll do my crying in the rain



Lyrics (33) "I'll *do my crying in the rain*" the writer got analysis (a). At analysis (a) "*I*" goes into the *Topical* category as described in the above theory (see page 13), whereas the writer can call "*I*" as *Theme* and "*'ll do my crying in the rain*" was called *Rheme* because that phrase belongs to kind of declarative phrase (see page. 20).

(34) I'll do my crying in the rain

(34) I 'll do my crying in the rain

(a)	Topical	Rheme
	Theme	

Lyrics (34) "*I'll do my crying in the rain*" the writer got analysis (a). At analysis (a) "*I*" goes into the *Topical* category as described in the above theory (see page 13), whereas the writer can call "*I*" as *Theme* and "*'ll do my crying in the rain*" was called *Rheme* because that phrase includes in kind of declarative phrase (see page. 20).

4.1.2 Discourse Analysis

(1) I'll never let you see

(1)	I'l	l never let	you see		
(a) S	Subject/ Theme		New		
	(1	Martin J.R.))		
(1)	I'	ll never let	you see		
(b)	Theme ₁	Rhen	ne ₁		
· · /	1		1		
(Brown and Yule)					

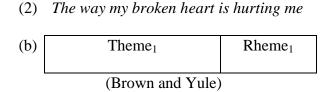
Lyric (1) "*I'll never let you see*" the writer got analysis (a) and (b). At analysis (a) analyzed by discourse analysis according to Martin J.R, the writer found "*I*" goes into the *Subject* also called *Theme* as described in the above theory (see page 26), while "*'ll never let*" cannot be declared New because there is no explanatory phrase (see on *Working with Discourse* pg. 179) and "*you see*" referred to as *New* (see on *Working with Discourse* pg. 179). At analysis (b) has different result of discourse analysis according to Brown and Yule, (b) showed that "*I*" goes into the *Theme*₁ and "*'ll let you see*" called *Rheme*₁ (see page 28)

(2) The way my broken heart is hurting me

(2) The way my broken heart is hurting me

(a)	Marked Theme	Subject/Theme		New		
(Mortin ID)						

(Martin J.R.)



Lyric (2) "*The way my broken heart is hurting me*" the writer got analysis (a) and (b). At analysis (a) analyzed by discourse analysis according to Martin J.R, the writer found "*The way*" goes into the *Marked Theme* as describe in the theory above (see page 26), "*my broken heart*" goes into the *Subject* also called *Theme* as described in the theory above (see page 26), while "*is hurting*" cannot be declared New because there is no explanatory phrase (see on *Working with Discourse* pg. 179) and "*me*" referred to as *New*(see on *Working with Discourse* pg. 179). At analysis (b) has different result of discourse analysis according to Brown and Yule, (b) showed that "*The way my broken heart*" goes into the *Theme*₁ and "*is hurting me*" called *Rheme*₁ (see page 28)

(3) I've got my pride and I know how to hide

(3)	I'	ve got my pride o	and I	know how	to hide		
(a)	Subject/ Theme	New	Subject/ Theme		New		
(Martin J.R.)							
(3) I've got my pride and I know how to hide							
(b)	(b) Theme ₁ Rheme ₁ Theme ₂ Rheme ₂						
(Brown and Yule)							

Lyric (3) "*I've got my pride and I know how to hide*" the writer got analysis (a) and (b). At analysis (a) analyzed by discourse analysis according to Martin J.R, the writer found two analyze, "*I*" goes into the *Subject* also called *Theme* as described in the theory above (see page 26), while "*ve got*" cannot be declared New because there is no explanatory phrase (see on *Working with Discourse* pg. 179) and "*my pride*" referred to as *New* (see on *Working with Discourse* pg. 179). "*I*" goes into the *Subject* also called *Theme* as described in the theory above (see page 26), while "*know how*" cannot be declared New because there is no explanatory phrase (see on *Working with Discourse* pg. 179) and "*to hide*" referred to as *New* (see on *Working with Discourse* pg. 179). At analysis (b) has different result of discourse analysis according to Brown and Yule, (b) showed that "*I*" goes into the *Theme*₁ and "*ve got my pride*" called *Rheme*₁ (see page 28) and "*I*" goes into the *Theme*₂ and "*know how to hide*" called *Rheme*₂ (see page 28)

(4) All the sorrow and pain

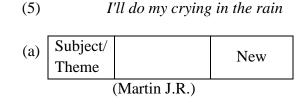
- (4) All the sorrow and pain
 (a) New (Martin J.R.)
- (4) All the sorrow and pain

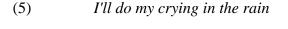
Lyric (4) "*All sorrow and pain*" the writer got *analysis* (a) and (b), both of them has similar analysis because there are not found *Subject/Theme*. At analysis (a) analyzed by discourse analysis according to Martin J.R, the writer found "*All sorrow and pain*" referred to as *New* (see on *Working with Discourse* pg. 179). At analysis (b) has different result of discourse analysis according to Brown and Yule, (b) showed that "*All sorrow and pain*" goes into the *Rheme*₁ (see page 28)

(5) I'll do my crying in the rain

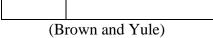
(b)

Theme₁





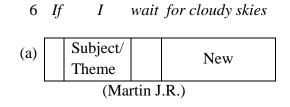
Rheme₁



Lyric (5) "*I'll do my crying in the rain*" the writer got analysis (a) and (b). At analysis (a) analyzed by discourse analysis according to Martin J.R, the writer found "*I*" goes into the *Subject* also called *Theme* as described in the above theory (see page 26), while "*'ll do my crying*" cannot be declared New because there is no explanatory phrase (see on *Working with Discourse* pg. 179) and "*in the rain*" referred to as *New* (see on *Working with Discourse* pg. 179). At analysis (b) has different result of discourse analysis according to

Brown and Yule, (b) showed that "I" goes into the *Theme*₁ and "*'ll do my crying in the rain*" called *Rheme*₁ (see page 28)

(6) If I wait for cloudy skies

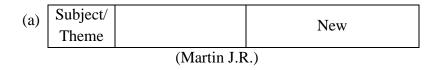


6 If I wait for cloudy skies
(b) Theme₁ Rheme₁
(Brown and Yule)

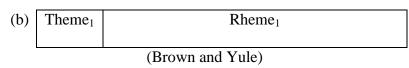
Lyric (6) "If I wait for cloudy skies" the writer got analysis (a) and (b). At analysis (a) analyzed by discourse analysis according to Martin J.R, the writer found "I" goes into the Subject also called Theme as described in the above theory (see page 26), while "wait" cannot be declared New because there is no explanatory phrase (see on Working with Discourse pg. 179) and "for cloudy skies" referred to as New (see on Working with Discourse pg. 179). At analysis (b) has different result of discourse analysis according to Brown and Yule, (b) showed that "I" goes into the Theme₁ and "wait for cloudy skies" called Rheme₁ (see page 28)

(7) You won't know the rain from the tears in my eyes

(7) You won't know the rain from the tears in my eyes



(7)You won't know the rain from the tears in my eyes

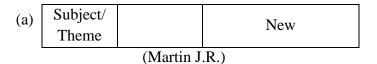


Lyric (7) "You won't know the rain from the tears in my eyes" the writer got analysis (a) and (b). At analysis (a) analyzed by discourse analysis according to Martin J.R, the writer found "You" goes into the Subject also called Theme as described in the above theory (see page 26), while "won't know the rain" cannot be declared New because there is no explanatory phrase (see on Working with Discourse pg. 179) and "from the tears in my eyes" referred to as New (see on Working with Discourse pg. 179). At analysis (b) has different result of discourse analysis according to Brown and Yule, (b) showed that "You" goes into the Theme₁ and "won't know the rain from the tears in my eyes" called *Rheme*₁ (see page 28)

(8) You'll never know that I still love you so

(8)	You'll

never know that I still love you so



(8)You'll never know that Ι still love you so

(b)	Theme ₁	Rheme ₁	Theme ₂	Rheme ₂			
(Brown and Yule)							

Lyric (8) "You'll never know that I still love you so" the writer got analysis (a) and (b). At analysis (a) analyzed by discourse analysis according to Martin J.R, the writer found two analyze, "You" goes into the Subject also called Theme as described in the theory above (see page 26), while "'ll never know" cannot be declared New because there is no explanatory phrase (see on Working with Discourse pg. 179) and "that I still love you so" referred to as New (see on Working with Discourse pg. 179). At analysis (b) has different result of discourse analysis according to Brown and Yule, (b) showed that "You" goes into the Theme₁ and "'ll never know" called Rheme₁ (see page 28) and "I" goes into the Theme₂ and "still love you so" called Rheme₂ (see page 28)

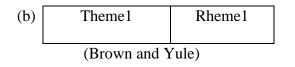
(9) Though the heart aches remain

(9)

(a) Marked Theme New (Martin J.R.)

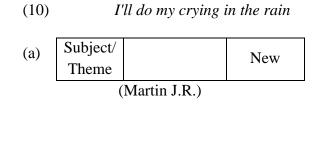
Though the hearts aches remain

(9) Though the hearts aches remain

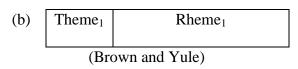


Lyric (9) "*Though the heart aches remain*" the writer got analysis (a) and (b). At analysis (a) analyzed by discourse analysis according to Martin J.R, the writer found two analyze, "*Though the hearts*" goes into the *Marked Theme* as described in the theory above (see page 26), while "*aches remain*" referred to as *New* (see on *Working with Discourse* pg. 179). At analysis (b) has different result of discourse analysis according to Brown and Yule, (b) showed that "*Though the hearts*" goes into the *Theme*₁ and "*aches remain*" called *Rheme*₁ (see page 28).

(10) I'll do mycrying in the rain



(10) I'll do my crying in the re



Lyric (10) "*I'll do my crying in the rain*" the writer got analysis (a) and (b). At analysis (a) analyzed by discourse analysis according to Martin J.R, the writer found two analyze, "*I*" goes into the *Subject* also called *Theme* as described in the theory above (see page 26), while "*'ll do my crying*" cannot be declared New because there is no explanatory phrase (see on *Working with Discourse* pg. 179) and "*in the rain*" referred to as *New* (see on *Working with Discourse* pg. 179). At analysis (b) has different result of discourse analysis according to Brown and Yule, (b) showed that "I" goes into the *Theme*₁ and "'*Il do my crying in the rain*" called *Rheme*₁ (see page 28).

(11) Raindrop falling from heaven

(11) Raindrop falling from heaven

(a)	Subject/ Theme		New				
(Martin J.R.)							

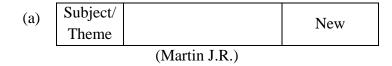
(11) Raindrop falling from heaven

(b)	Theme ₁	Rheme ₁				
	(Brown and Yule)					

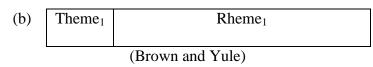
Lyric (11) "*Raindrop falling from heaven*" the writer got analysis (a) and (b). At analysis (a) analyzed by discourse analysis according to Martin J.R, the writer found two analyze, "*Raindrop*" goes into the *Subject* also called *Theme* as described in the theory above (see page 26), while "*falling*" cannot be declared *New* because there is no explanatory phrase (see on *Working with Discourse* pg. 179) and "from heaven" referred to as *New* (see on *Working with Discourse* pg. 179). At analysis (b) has different result of discourse analysis according to Brown and Yule, (b) showed that "*Raindrop*" goes into the *Theme*₁ and "*falling from heaven*" called *Rheme*₁ (see page 28).

(12) They could never wash away my memories

(12) They could never wash away my memories



(12) They could never wash away my memories



Lyric (12) "They could never wash away my memories" the writer got analysis (a) and (b). At analysis (a) analyzed by discourse analysis according to Martin J.R, the writer found two analyze, "They" goes into the Subject also called Theme as described in the theory above (see page 26), while "could never wash away" cannot be declared New because there is no explanatory phrase (see on Working with Discourse pg. 179) and "my memories" referred to as New (see on Working with Discourse pg. 179). At analysis (b) has different result of discourse analysis according to Brown and Yule, (b) showed that "They" goes into the Theme₁ and "could never wash away my memories" called Rheme₁ (see page 28).

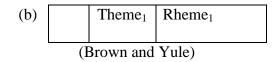
(13) Since we're not together



we're not together

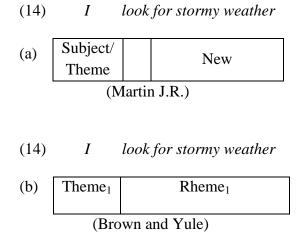
(a)	Marked	Subject/		New			
	Theme	Theme		INEW			
(Martin J.R.)							

(13) *Since* we're not together



Lyric (13) "Since we're not together" the writer got analysis (a) and (b). At analysis (a) analyzed by discourse analysis according to Martin J.R, the writer found "Since" goes into the Marked Theme as describe in the theory above (see page 26), "we" goes into the Subject also called Theme as described in the theory above (see page 26), while "'re not" cannot be declared New because there is no explanatory phrase (see on Working with Discourse pg. 179) and "together" referred to as New (see on Working with Discourse pg. 179). At analysis (b) has different result of discourse analysis according to Brown and Yule, (b) showed that "we" goes into the Theme₁ and "'re not together" called Rheme₁ (see page 28).

(14) I look for stormy weather



Lyric (14) *"I look for stormy weather"* the writer got analysis (a) and (b). At analysis (a) analyzed by discourse analysis according to Martin J.R, the writer found *"I"* goes into the *Subject* also called *Theme* as described in the theory

above (see page 26), while "look" cannot be declared New because there is no explanatory phrase (see on *Working with Discourse* pg. 179) and "for stormy weather" referred to as New(see on Working with Discourse pg. 179). At analysis (b) has different result of discourse analysis according to Brown and Yule, (b) showed that "I" goes into the Theme₁ and "look for stormy weather" called Rheme₁ (see page 28)

(15) To hide these tears I hope you'll never see

(15) *To hide these tears*

(a)	Marked Theme	Subject/ Theme			New	
(b)	Marked Theme	Subject/ Theme	New	Subject/ Theme		New
(Martin J.R.)						

hope

you'll never see

Ι

(15) To hide these tears I hope you'll never see

(c)		Theme ₁	Rheme ₁		
(d)		Theme ₁	Rheme1 Theme2 Rheme2		
(Brown and Yule)					

Lyric (15) "To hide these tears I hope you'll never see" the writer got analysis (a), (b), (c) and (d). Analysis (a) and (b) analyzed by discourse analysis according to Martin J.R. At analysis (a) the writer found analysis, "To hide these tears" goes into the Marked Theme as describe in the theory above (see page 26), "I" goes into the Subject also called Theme as described in the theory above (see page 26), while "hope" cannot be declared New because there is no explanatory phrase (see on Working with Discourse pg. 179) and "you'll never see" referred to as New (see on Working with Discourse pg. 179). Analysis (b) the writer found two analysis, "To hide these tears" goes into the Marked Theme as describe in the theory above (see page 26), "I" goes into the Subject also called Theme as described in the theory above (see page 26), while "hope" referred to as New (see on Working with Discourse pg. 179). "you" goes into the Subject also called Theme as described in the theory above (see page 26), while "'ll never" cannot be declared New because there is no explanatory phrase (see on Working with Discourse pg. 179) and "see" referred to as New (see on Working with Discourse pg. 179). At analysis (c) and (d) has different result of discourse analysis according to Brown and Yule, (c) showed that "I" goes into the *Theme*₁ and "hope you'll never see" called *Rheme*₁ (see page 28) and analysis (d) the writer found two analysis "I" goes into the Theme₁ and "hope" called Rheme₁ (see page 28) "you" goes into the Theme₂ and "'ll never see" called Rheme₂ (see page 28)

(16) Someday when my crying's done

(16) Someday when my crying's done

(a)	Marked theme	Subject/ Theme	New		
(Martin J.R.)					

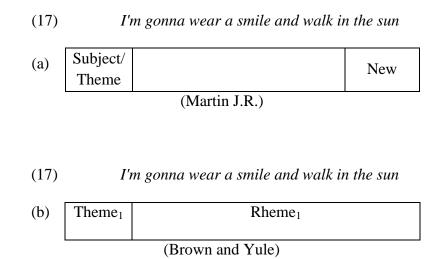
(16) Someday when my crying's done

(b)	Theme ₁	Rheme ₁

(Brown and Yule)

Lyric (16) "Someday when my crying's done" the writer got analysis (a) and (b). At analysis (a) analyzed by discourse analysis according to Martin J.R, the writer found "Someday when" goes into the Marked Theme as describe in the theory above (see page 26), "my crying" goes into the Subject also called Theme as described in the theory above (see page 26), "'s done" referred to as New (see on Working with Discourse pg. 179). At analysis (b) has different result of discourse analysis according to Brown and Yule, (b) showed that "my crying" goes into the Theme₁ and "'s done" called Rheme₁ (see page 28)

(17) I'm gonna wear a smile and walk in the sun



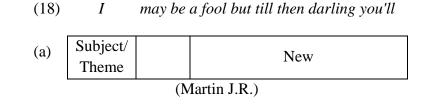
Lyric (17) "*I'm gonna wear a smile and walk in the sun*" the writer got analysis (a) and (b). At analysis (a) analyzed by discourse analysis according to Martin J.R, the writer found "*I*" goes into the *Subject* also called *Theme* as described in the theory above (see page 26), while "*'m gonna wear a smile*

and walk" cannot be declared New because there is no explanatory phrase (see on Working with Discourse pg. 179) and "in the sun" referred to as New (see on Working with Discourse pg. 179). At analysis (b) has different result of discourse analysis according to Brown and Yule, (b) showed that "I" goes into the Theme1 and "'m gonna wear a smile and walk in the sun" called *Rheme*¹ (see page 28)

(18) I may be a fool but till then, darling, you'll

Ι

(18)



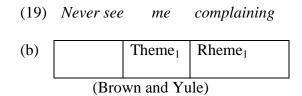
(18)may be a fool but till then darling you'll Ι

(b)	Theme ₁	Rheme ₁			
(c)	Theme ₁	Rheme ₁	Theme ₂	Rheme ₂	
(Brown and Yule)					

Lyric (18) "I may be a fool but till then darling you'll" the writer got analysis (a), (b) and (c). At analysis (a) analyzed by discourse analysis according to Martin J.R, the writer found "I" goes into the Subject also called Theme as described in the theory above (see page 26), while "may be" cannot be declared New because there is no explanatory phrase (see on Working with Discourse pg. 179) and "a fool but till then darling you'll" referred to as New (see on Working with Discourse pg. 179). At analysis (b) and (c) has different result of discourse analysis according to Brown and Yule, analysis (b) showed that "*I*" goes into the *Theme*₁ and "*may be a fool but till then darling you'll*" called *Rheme*₁ (see page 28) and analysis (c) the writer found two analysis that "*I*" goes into the *Theme*₁ and "*may be a fool but till then darling*" called *Rheme*₁ (see page 28) and "*you*" goes into the *Theme*₂ and "*'ll (will)*" called *Rheme*₂ (see page 28).

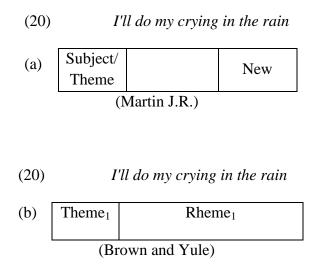
(19) Never see me complaining

(19)	Never see	те	complaining		
(a)	Marked Theme	Subject/ Theme	New		
(Martin J.R.)					



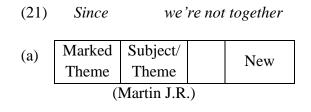
Lyric (19) "Never see me complaining" the writer got analysis (a) and (b). At analysis (a) analyzed by discourse analysis according to Martin J.R, the writer found "Never see" goes into the Marked Theme as describe in the theory above (see page 26), "me" goes into the Subject also called Theme as described in the theory above (see page 26), "complaining" referred to as New (see on Working with Discourse pg. 179). At analysis (b) has different result of discourse analysis according to Brown and Yule, (b) showed that "me" goes into the Theme₁ and "complaining" called Rheme₁ (see page 28)

(20) I'll do my crying in the rain

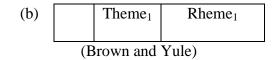


Lyric (20) "*I'll do my crying in the rain*" the writer got analysis (a) and (b). At analysis (a) analyzed by discourse analysis according to Martin J.R, the writer found two analyze, "*I*" goes into the *Subject* also called *Theme* as described in the theory above (see page 26), while "*'ll do my crying*" cannot be declared New because there is no explanatory phrase (see on *Working with Discourse* pg. 179) and "*in the rain*" referred to as *New* (see on *Working with Discourse* pg. 179). At analysis (b) has different result of discourse analysis according to Brown and Yule, (b) showed that "*I*" goes into the *Theme*₁ and "*'ll do my crying in the rain*" called *Rheme*₁ (see page 28).

(21) Since we're not together

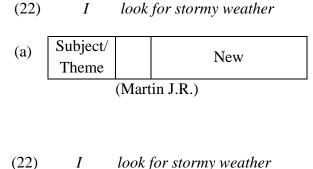


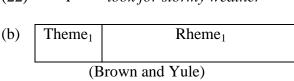
(21) *Since we're not together*



Lyric (21) "Since we're not together" the writer got analysis (a) and (b). At analysis (a) analyzed by discourse analysis according to Martin J.R, the writer found "Since" goes into the Marked Theme as describe in the theory above (see page 26), "we" goes into the Subject also called Theme as described in the theory above (see page 26), while "'re not" cannot be declared New because there is no explanatory phrase (see on Working with Discourse pg. 179) and "together" referred to as New (see on Working with Discourse pg. 179). At analysis (b) has different result of discourse analysis according to Brown and Yule, (b) showed that "we" goes into the Theme₁ and "'re not together" called Rheme₁ (see page 28)

(22) I look for stormy weather





Lyric (22) *"I look for stormy weather"* the writer got analysis (a) and (b). At analysis (a) analyzed by discourse analysis according to Martin J.R, the writer

found "I" goes into the Subject also called Theme as described in the theory above (see page 26), while "look" cannot be declared New because there is no explanatory phrase (see on Working with Discourse pg. 179) and "for stormy weather" referred to as New (see on Working with Discourse pg. 179). At analysis (b) has different result of discourse analysis according to Brown and Yule, (b) showed that "I" goes into the Theme₁ and "look for stormy" weather" called *Rheme*₁ (see page 28)

(23) To hide these tears I hope you'll never see

(23)	To hide these tears	Ι	hope	you'll never see	
(a)	Marked Theme	Subject/ Theme		I	New
(b)	Marked Theme	Subject/ Theme	New	Subject/ Theme	New
(Martin J.R.)					

(23) To hide these tears hope you'll never see Ι

(c)	Theme ₁		Rheme	1
(d)	Theme ₁	Rheme ₁	Theme ₂	Rheme ₂
	(Brown an	nd Yule)		

Lyric (23) "To hide these tears I hope you'll never see" the writer got analysis (a), (b), (c) and (d). Analysis (a) and (b) analyzed by discourse analysis according to Martin J.R. At analysis (a) the writer found analysis, "To hide these tears" goes into the Marked Theme as describe in the theory above (see page 26), "I" goes into the Subject also called Theme as described in the theory above (see page 26), while "hope" cannot be declared New

because there is no explanatory phrase (see on Working with Discourse pg. 179) and "you'll never see" referred to as New (see on Working with Discourse pg. 179). Analysis (b) the writer found two analysis, "To hide these tears" goes into the Marked Theme as describe in the theory above (see page 26), "I" goes into the Subject also called Theme as described in the theory above (see page 26), while "hope" referred to as New (see on Working with Discourse pg. 179). "you" goes into the Subject also called Theme as described in the theory above (see page 26), while "'ll never" cannot be declared New because there is no explanatory phrase (see on Working with Discourse pg. 179) and "see" referred to as New (see on Working with Discourse pg. 179). At analysis (c) and (d) has different result of discourse analysis according to Brown and Yule, (c) showed that "I" goes into the *Theme*₁ and "hope you'll never see" called *Rheme*₁ (see page 28) and analysis (d) the writer found two analysis "I" goes into the Theme₁ and "hope" called Rheme₁ (see page 28) "you" goes into the Theme₂ and "'ll never see" called Rheme₂ (see page 28).

(24) Someday when my crying's done

(24) Someday when my crying's done

(a)	Marked theme	Subject/ Theme	New
	(Martin J	.R.)	

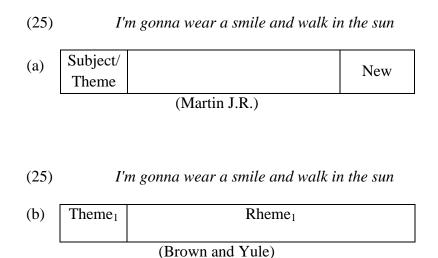
(24) Someday when my crying's done

(b)	Theme ₁	Rheme ₁

(Brown and Yule)

Lyric (24) "Someday when my crying's done" the writer got analysis (a) and (b). At analysis (a) analyzed by discourse analysis according to Martin J.R, the writer found "Someday when" goes into the Marked Theme as describe in the theory above (see page 26), "my crying" goes into the Subject also called Theme as described in the theory above (see page 26), "'s done" referred to as New (see on Working with Discourse pg. 179). At analysis (b) has different result of discourse analysis according to Brown and Yule, (b) showed that "my crying" goes into the Theme₁ and "'s done" called Rheme₁ (see page 28).

(25) I'm gonna wear a smile and walk in the sun



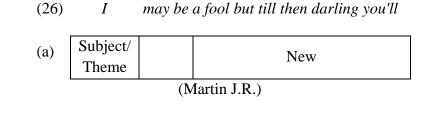
Lyric (25) "*I'm gonna wear a smile and walk in the sun*" the writer got analysis (a) and (b). At analysis (a) analyzed by discourse analysis according to Martin J.R, the writer found "*I*" goes into the *Subject* also called *Theme* as described in the theory above (see page 26), while "*'m gonna wear a smile*

and walk" cannot be declared New because there is no explanatory phrase (see on Working with Discourse pg. 179) and "in the sun" referred to as New (see on Working with Discourse pg. 179). At analysis (b) has different result of discourse analysis according to Brown and Yule, (b) showed that "I" goes into the Theme1 and "'m gonna wear a smile and walk in the sun" called *Rheme*¹ (see page 28).

(26) I may be a fool but till then, darling, you'll

Ι

(26)

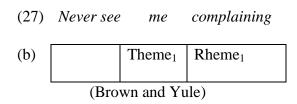


may be a fool but till then darling (26)you'll Ι

(b)	Theme ₁	Rheme ₁		
(c)	Theme ₁	Rheme ₁	Theme ₂	Rheme ₂
		(Brown and Yule)		

Lyric (26) "Never see me complaining" the writer got analysis (a) and (b). At analysis (a) analyzed by discourse analysis according to Martin J.R, the writer found "Never see" goes into the Marked Theme as describe in the theory above (see page 26), "me" goes into the Subject also called Theme as described in the theory above (see page 26), "complaining" referred to as New (see on Working with Discourse pg. 179). At analysis (b) has different result of discourse analysis according to Brown and Yule, (b) showed that "me" goes into the *Theme*₁ and "complaining" called *Rheme*₁ (see page 28).

(27)	Never see	те	complaining
(a)	Marked Theme	Subject/ Theme	New
	(M	artin J.R.)	

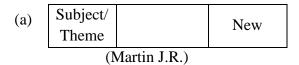


Lyric (27) "Never see me complaining" the writer got analysis (a) and (b). At analysis (a) analyzed by discourse analysis according to Martin J.R, the writer found "Never see" goes into the Marked Theme as describe in the theory above (see page 26), "me" goes into the Subject also called Theme as described in the theory above (see page 26), "complaining" referred to as New (see on Working with Discourse pg. 179). At analysis (b) has different result of discourse analysis according to Brown and Yule, (b) showed that "me" goes into the Theme₁ and "complaining" called Rheme₁ (see page 28).

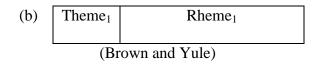
(28) I'll do my crying in the rain



I'll do my crying in the rain

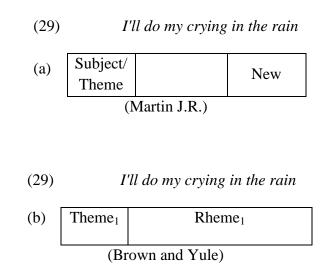


(28) I'll do my crying in the rain



Lyric (28) "*I'll do my crying in the rain*" the writer got analysis (a) and (b). At analysis (a) analyzed by discourse analysis according to Martin J.R, the writer found two analyze, "*I*" goes into the *Subject* also called *Theme* as described in the theory above (see page 26), while "*'ll do my crying*" cannot be declared New because there is no explanatory phrase (see on *Working with Discourse* pg. 179) and "*in the rain*" referred to as *New* (see on *Working with Discourse* pg. 179). At analysis (b) has different result of discourse analysis according to Brown and Yule, (b) showed that "*I*" goes into the *Theme*₁ and "*'ll do my crying in the rain*" called *Rheme*₁ (see page 28).

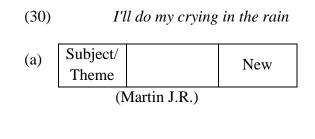
(29) I'll do my crying in the rain

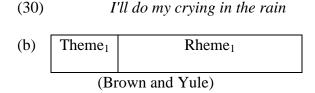


Lyric (29) "*I'll do my crying in the rain*" the writer got analysis (a) and (b). At analysis (a) analyzed by discourse analysis according to Martin J.R, the writer found two analyze, "*I*" goes into the *Subject* also called *Theme* as

described in the theory above (see page 26), while "'*ll do my crying*" cannot be declared New because there is no explanatory phrase (see on *Working with Discourse* pg. 179) and "*in the rain*" referred to as *New* (see on *Working with Discourse* pg. 179). At analysis (b) has different result of discourse analysis according to Brown and Yule, (b) showed that "*I*" goes into the *Theme*₁ and "'*ll do my crying in the rain*" called *Rheme*₁ (see page 28).

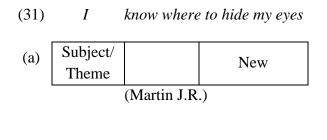
(30) I'll do my crying in the rain

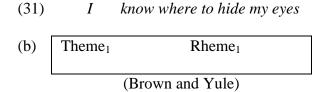




Lyric (30) "*I'll do my crying in the rain*" the writer got analysis (a) and (b). At analysis (a) analyzed by discourse analysis according to Martin J.R, the writer found two analyze, "*I*" goes into the *Subject* also called *Theme* as described in the theory above (see page 26), while "*'ll do my crying*" cannot be declared New because there is no explanatory phrase (see on *Working with Discourse* pg. 179) and "*in the rain*" referred to as *New* (see on *Working with Discourse* pg. 179). At analysis (b) has different result of discourse analysis according to Brown and Yule, (b) showed that "*I*" goes into the *Theme*₁ and "*'ll do my crying in the rain*" called *Rheme*₁ (see page 28).

(31) I know where to hide my eyes

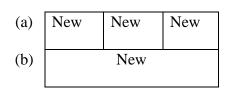




Lyric (31) "*I know where to hide my eyes*" the writer got analysis (a) and (b). At analysis (a) analyzed by discourse analysis according to Martin J.R, the writer found two analyze, "*I*" goes into the *Subject* also called *Theme* as described in the theory above (see page 26), while "*know where*" cannot be declared New because there is no explanatory phrase (see on *Working with Discourse* pg. 179) and "*to hide my eyes*" referred to as *New* (see on *Working with Discourse* pg. 179). At analysis (b) has different result of discourse analysis according to Brown and Yule, (b) showed that "*I*" goes into the *Theme*₁ and "*know where to hide my eyes*" called *Rheme*₁ (see page 28).

(32) Crying, crying, crying

(32) Crying crying, crying





(32)	Crying,	crying,	crying
(c)	Rheme ₁	Rheme ₂	Rheme ₃
(d)		Rheme ₁	
	(Bro	own and Y	ule)

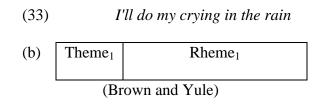
Lyric (32) "*Crying, crying, crying*" the writer got analysis (a). (b), (c) and (d). At analysis (a) and (b) analyzed by discourse analysis according to Martin J.R, the writer not found *Subject/Theme*as described in the theory above (see page 26), while "*Crying, crying, crying*" cannot be declared New because there is no explanatory phrase (see on *Working with Discourse* pg. 179), although both used the different coherence of analysis. At analysis (c) has different result of discourse analysis according to Brown and Yule, (c) showed that "*Crying*" called *Rheme*₁ (see page 28), *"crying*" called *Rheme*₂ (see page 28), and "*crying*" called *Rheme*₃(see page 28). At analysis (d) has different result of discourse analysis according to Brown and Yule, (d) showed that "*Crying, crying, crying*" called *Rheme*₁ (see page 28).

(33) I'll do my crying in the rain

(33)

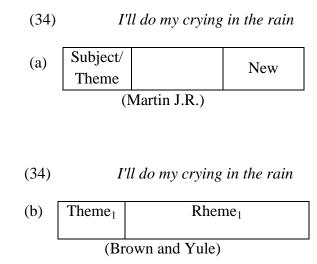
I'll do my crying in the rain

(a)	Subject/ Theme		New
	(1	Martin J.R.)	



Lyric (33) "*I'll do my crying in the rain*" the writer got analysis (a) and (b). At analysis (a) analyzed by discourse analysis according to Martin J.R, the writer found two analyze, "*I*" goes into the *Subject* also called *Theme* as described in the theory above (see page 26), while "*'ll do my crying*" cannot be declared New because there is no explanatory phrase (see on *Working with Discourse* pg. 179) and "*in the rain*" referred to as *New* (see on *Working with Discourse* pg. 179). At analysis (b) has different result of discourse analysis according to Brown and Yule, (b) showed that "*I*" goes into the *Theme*₁ and "*'ll do my crying in the rain*" called *Rheme*₁ (see page 28).

(34) I'll do my crying in the rain

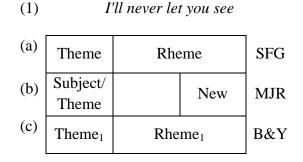


Lyric (34) "*I'll do my crying in the rain*" the writer got analysis (a) and (b). At analysis (a) analyzed by discourse analysis according to Martin J.R, the writer found two analyze, "*I*" goes into the *Subject* also called *Theme* as described in the theory above (see page 26), while "*'ll do my crying*" cannot be declared New because there is no explanatory phrase (see on *Working with Discourse* pg. 179) and "*in the rain*" referred to as *New* (see on *Working with Discourse* pg. 179). At analysis (b) has different result of discourse analysis according to Brown and Yule, (b) showed that "*I*" goes into the *Theme*₁ and "*'ll do my crying in the rain*" called *Rheme*₁ (see page 28).

4.1.3 The Similarities of SFG and DA Analysis

In this part displayed the similarities analysis both of the theory. (a) for Systemic Functional Grammar analysis, (b) for Discource analysis according Martin J.R.'s theory, and (c) for discourse analysis according Brown and Yule's theory.

(1) I'll never let you see



Lyric (1) "*I'll never let you see*" the writer got analysis (a), (b) and (c) from three different analysis. At analysis (a) analyzed by Systemic Functional

Grammar according to Gerot and Wignel, the writer found "*I*" as *Theme* (see page 13) and "*'ll never let you see*" were called *Rheme* because the lyrics belong to a kind of declarative phrase (see page. 20). At analysis (b) analyzed by discourse analysis according to Martin J.R, the writer found "*I*" goes into the *Subject* also called *Theme* as described in the theory above (see page 26), while "*'ll do my crying*" cannot be declared New because there is no explanatory phrase (see on *Working with Discourse* pg. 179) and "*in the rain*" referred to as *New* (see on *Working with Discourse* pg. 179). At analysis (c) analyzed by discourse analysis according to *Theme*₁ and "*'ll do my crying in the rain*" called *Rheme*₁ (see page 28). From the analysis above, the writer found the similarities theme between Systemic Functional Grammar and Discourse Analysis.

(2) The way my broken heart is hurting me

(a)	Theme	Rheme	SFG
(c)	Theme ₁	Rheme ₁	B&Y

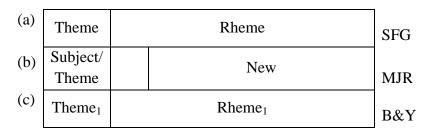
(2) The way my broken heart is hurting me

Lyric (2) "*The way my broken heart is hurting me*" the writer got analysis (a) and (c) from two different analysis which. At analysis (a) analyzed by Systemic Functional Grammar according to Gerot and Wignel, the writer found "*I*" as *Theme* (see page 13) and "*'ll never let you see*" were called *Rheme* because the lyrics belong to a kind of declarative phrase (see page. 20). At analysis (b) analyzed by discourse analysis according to Martin J.R,

the writer found "*I*" goes into the *Subject* also called *Theme* as described in the theory above (see page 26), while "*'ll do my crying*" cannot be declared New because there is no explanatory phrase (see on *Working with Discourse* pg. 179) and "*in the rain*" referred to as *New* (see on *Working with Discourse* pg. 179). At analysis (c) analyzed by discourse analysis according to Brown and Yule, showed that "*I*" goes into the *Theme*₁ and "*'ll do my crying in the rain*" called *Rheme*₁ (see page 28). From the analysis above, the writer found the similarities theme between Systemic Functional Grammar and Discourse Analysis.

(3) I've got my pride and I know how to hide

(3) *I've got my pride and I know how to hide*



Lyric (3) "*I've got my pride and I know how to hide*" the writer got analysis (a), (b) and (c) from three different analysis. At analysis (a) analyzed by Systemic Functional Grammar according to Gerot and Wignel, the writer found "*I*" as *Theme* (see page 13) and "*'ve got my pride and I know how to hide*" were called *Rheme* because the lyrics belong to a kind of declarative phrase (see page. 20). At analysis (b) analyzed by discourse analysis according to Martin J.R, the writer found "*I*" goes into the *Subject* also called *Theme* as described in the theory above (see page 26), while "*got*" cannot be declared New because there is no explanatory phrase (see on

Working with Discourse pg. 179) and "my pride and I know how to hide" referred to as New (see on Working with Discourse pg. 179). At analysis (c) analyzed by discourse analysis according to Brown and Yule, showed that "I" goes into the Theme1 and "'ve got my pride and I know how to hide" called Rheme₁ (see page 28). From the analysis above, the writer found the similarities theme between Systemic Functional Grammar and Discourse Analysis.

(5) I'll do my crying in the rain

(5)

(a) Theme SFG Rheme Subject/ (b) New MJR Theme (c) Theme₁ Rheme₁ B&Y

I'll do my crying in the rain

Lyric (5) "*I'll do my crying in the rain*" the writer got analysis (a), (b) and (c) from three different analysis. At analysis (a) analyzed by Systemic Functional Grammar according to Gerot and Wignel, the writer found "I" as Theme (see page 13) and "'Il do my crying in the rain" were called Rheme because the lyrics belong to a kind of declarative phrase (see page. 20). At analysis (b) analyzed by discourse analysis according to Martin J.R, the writer found "I" goes into the *Subject* also called *Theme* as described in the theory above (see page 26), while "'ll do my crying" cannot be declared New because there is no explanatory phrase (see on Working with Discourse pg. 179) and "in the rain" referred to as New (see on Working with Discourse pg. 179). At analysis (c) analyzed by discourse analysis according to Brown and Yule, showed that "*I*" goes into the *Theme*₁ and "'*ll do my crying in the rain*" called *Rheme*₁ (see page 28). From the analysis above, the writer found the similarities theme between Systemic Functional Grammar and Discourse Analysis.

(7) You won't know the rain from the tears in my eyes

(a)ThemeRhemeSFG(b)Subject/
ThemeNewMJR(c)Theme1Rheme1B&Y

(7) You won't know the rain from the tears in my eyes

Lyric (7) "You won't know the rain from the tears in my eyes" the writer got analysis (a), (b) and (c) from three different analysis. At analysis (a) analyzed by Systemic Functional Grammar according to Gerot and Wignel, the writer found "You" as Theme (see page 13) and "won't know the rain from the tears in my eyes" were called Rheme because the lyrics belong to a kind of declarative phrase (see page. 20). At analysis (b) analyzed by discourse analysis according to Martin J.R, the writer found "You" goes into the Subject also called Theme as described in the theory above (see page 26), while "won't know the rain" cannot be declared New because there is no explanatory phrase (see on Working with Discourse pg. 179) and "from the tears in my eyes" referred to as New (see on Working with Discourse pg. 179). At analysis (c) analyzed by discourse analysis according to Brown and Yule, showed that "You" goes into the Theme₁ and " won't know the rain from the tears in my eyes" called Rheme₁ (see page 28). From the analysis above, the writer found the similarities theme between Systemic Functional Grammar and Discourse Analysis.

(8) You'll never know that I still love you so

(8)	You'll never know that I still love you so		
(a)	Theme	Rheme	SFG
(b)	Subject/ Theme	New	MJR

(8) You'll never know that I still love you so

(c)	Theme	Rheme	SFG
(d)	Theme ₁	Rheme ₁	B&Y

Lyric (8) "You'll never know that I still love you so" the writer got analysis (a), (b), (c) and (d) from three different analysis. At analysis (a) analyzed by Systemic Functional Grammar according to Gerot and Wignel, the writer found "You" as Theme (see page 13) and "'ll never know that I still love you so" were called *Rheme* because the lyrics belong to a kind of declarative phrase (see page. 20). At analysis (b) analyzed by discourse analysis according to Martin J.R, the writer found "You" goes into the Subject also called *Theme* as described in the theory above (see page 26), while "'ll never know" cannot be declared New because there is no explanatory phrase (see on Working with Discourse pg. 179) and "that I still love you so" referred to as New (see on Working with Discourse pg. 179). At analysis (c) analyzed by Systemic Functional Grammar according to Gerot and Wignel, the writer found "You" as Theme (see page 13) and "'ll never know" were called

Rheme because the lyrics belong to a kind of declarative phrase (see page. 20). At analysis (d) analyzed by Discourse Analysis according to Brown and Yule, showed that "*You*" goes into the *Theme*₁ and *'ll never know*" called *Rheme*₁ (see page 28). From the analysis above, the writer found the similarities theme between Systemic Functional Grammar and Discourse Analysis.

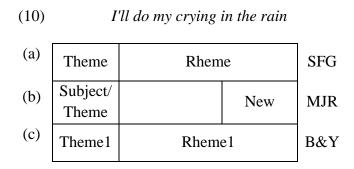
(9) Though the heart aches remain

(9) Though the heart aches remain

(a)	Theme	Rheme	SFG
(c)	Theme ₁	Rheme ₁	B&Y

Lyric (9) "Though the heart aches remain" the writer got analysis (a) and (c) from three different analysis. At analysis (a) analyzed by Systemic Functional Grammar according to Gerot and Wignel, the writer found "Though the heart" as Theme (see page 13) and "aches remain" were called Rheme because the lyrics belong to a kind of declarative phrase (see page. 20). At analysis (c) analyzed by Discourse Analysis according to Brown and Yule, showed that "Though the heart" goes into the Theme₁ and "aches remain" called Rheme₁ (see page 28). From the analysis above, the writer found the similarities theme between Systemic Functional Grammar and Discourse Analysis.

(10) I'll do my crying in the rain



Lyric (10) "*I'll do my crying in the rain*" the writer got analysis (a), (b) and (c) from three different analysis. At analysis (a) analyzed by Systemic Functional Grammar according to Gerot and Wignel, the writer found "*I*" as *Theme* (see page 13) and "*'ll do my crying in the rain*" were called *Rheme* because the lyrics belong to a kind of declarative phrase (see page. 20). At analysis (b) analyzed by discourse analysis according to Martin J.R, the writer found "*I*" goes into the *Subject* also called *Theme* as described in the theory above (see page 26), while "*'ll do my crying*" cannot be declared New because there is no explanatory phrase (see on *Working with Discourse* pg. 179) and "*in the rain*" referred to as *New* (see on *Working with Discourse* pg. 179). At analysis (c) analyzed by discourse analysis according to Brown and Yule, showed that "*I*" goes into the *Theme*₁ and "*'ll do my crying in the rain*" called *Rheme*₁ (see page 28). From the analysis above, the writer found the similarities theme between Systemic Functional Grammar and Discourse Analysis.

(11) Raindrop falling from heaven

(11) Raindrop falling from heaven

(a)	Theme	Rheme	SFG
-----	-------	-------	-----

(b)	Subject/ Theme	Nev	w MJR
(c)	Theme ₁	Rheme ₁	B&Y

Lyric (11) "*Raindrop falling from heaven*" the writer got analysis (a), (b) and (c) from three different analysis. At analysis (a) analyzed by Systemic Functional Grammar according to Gerot and Wignel, the writer found "*Raindrop*" as *Theme* (see page 13) and "*falling from heaven*" were called *Rheme* because the lyrics belong to a kind of declarative phrase (see page. 20). At analysis (b) analyzed by discourse analysis according to Martin J.R, the writer found "*Raindrop*" goes into the *Subject* also called *Theme* as described in the theory above (see page 26), while "*falling*" cannot be declared New because there is no explanatory phrase (see on *Working with Discourse* pg. 179) and "*from heaven*" referred to as *New* (see on *Working with Discourse* pg. 179). At analysis (c) analyzed by Discourse Analysis according to Brown and Yule, showed that "*Raindrop*" goes into the *Theme*₁ and "*falling from heaven*" called *Rheme*₁ (see page 28). From the analysis above, the writer found the similarities theme between Systemic Functional Grammar and Discourse Analysis.

(12) They could never wash away my memories

12 They could never wash away my memories

(a)	Theme	Rheme		
(b)	Subject/ Theme		New	MJR
(c)	Theme ₁	Rheme ₁		B&Y

Lyric (12) "They could never wash away my memories" the writer got analysis (a), (b) and (c) from three different analysis. At analysis (a) analyzed by Systemic Functional Grammar according to Gerot and Wignel, the writer found "They" as Theme (see page 13) and "could never wash away my memories" were called Rheme because the lyrics belong to a kind of declarative phrase (see page. 20). At analysis (b) analyzed by discourse analysis according to Martin J.R, the writer found "They" goes into the Subject also called *Theme* as described in the theory above (see page 26), while "could never wash away" cannot be declared New because there is no explanatory phrase (see on Working with Discourse pg. 179) and "my *memories*" referred to as New (see on Working with Discourse pg. 179). At analysis (c) analyzed by Discourse Analysis according to Brown and Yule, showed that "They" goes into the Theme₁ and "could never wash away my memories" called *Rheme*₁ 28). (see page From the analysis above, the writer found the similarities theme between Systemic Functional Grammar and Discourse Analysis.

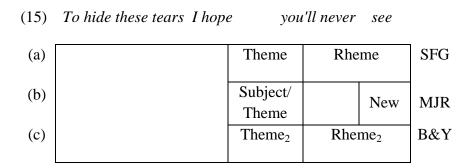
(14) I look for stormy weather

(a)	Theme	Rheme	SFG
(b)	Subject/ Theme	New	MJR
(c)	Theme ₁	Rheme ₁	B&Y

(14) *I* look for stromy weather

Lyric (14) "I look for stormy weather" the writer got analysis (a), (b) and (c) from three different analysis. At analysis (a) analyzed by Systemic Functional Grammar according to Gerot and Wignel, the writer found "I" as *Theme* (see page 13) and "look for stormy weather" were called *Rheme* because the lyrics belong to a kind of declarative phrase (see page. 20). At analysis (b) analyzed by discourse analysis according to Martin J.R, the writer found "I" goes into the *Subject* also called *Theme* as described in the theory above (see page 26), while "look" cannot be declared New because there is no explanatory phrase (see on *Working with Discourse* pg. 179) and "for stormy weather" referred to as *New* (see on *Working with Discourse* pg. 179). At analysis (c) analyzed by Discourse Analysis according to Brown and Yule, showed that "I" goes into the *Theme*₁ and "look for stormy weather" called *Rheme*₁ (see page 28). From the analysis above, the writer found the similarities theme between Systemic Functional Grammar and Discourse Analysis.

(15) To hide these tears I hope you'll never see



Lyric (15) "*To hide these tears I hope you'll never see*" the writer got analysis (a), (b) and (c) from three different analysis. At analysis (a) analyzed by Systemic Functional Grammar according to Gerot and Wignel, the writer found "*you*" as *Theme* (see page 13) and "*'ll never see*" were called *Rheme*

because the lyrics belong to a kind of declarative phrase (see page. 20). At analysis (b) analyzed by discourse analysis according to Martin J.R, the writer found "*you*" goes into the *Subject* also called *Theme* as described in the theory above (see page 26), while "*'ll never*" cannot be declared New because there is no explanatory phrase (see on *Working with Discourse* pg. 179) and "*see*" referred to as *New* (see on *Working with Discourse* pg. 179). At analysis (c) analyzed by Discourse Analysis according to Brown and Yule, showed that "*you*" goes into the *Theme*₁ and "*'ll never see*" called *Rheme*₁ (see page 28). From the analysis above, the writer found the similarities theme between Systemic Functional Grammar and Discourse Analysis.

(17) I'm gonna wear a smile and walk in the sun

(a)	Theme	Rheme	SFG
(b)	Subject/ Theme	New	MJR
(c)	Theme1	Rheme1	B&Y

(17) I'm gonna wear a smile and walk in the sun

(17) I'm gonna wear a smile and walk in the sun

(d)	Theme	Rheme	Theme	Rheme		SFG
(e)	Subject/ Theme	New	Subject/ Theme		New	MJR

Lyric (17) "*I'm gonna wear a smile and walking in the sun*" the writer got analysis (a), (b), (c), (d) and (e) from three different analysis. At analysis (a) analyzed by Systemic Functional Grammar according to Gerot and Wignel,

the writer found "I" as Theme (see page 13) and "'m gonna wear a smile and walk in the sun" were called Rheme because the lyrics belong to a kind of declarative phrase (see page. 20). At analysis (b) analyzed by discourse analysis according to Martin J.R, the writer found "I" goes into the Subject also called *Theme* as described in the theory above (see page 26), while "'m gonn" cannot be declared New because there is no explanatory phrase (see on Working with Discourse pg. 179) and "wear a smile and walk in the sun" referred to as New (see on Working with Discourse pg. 179). At analysis (c) analyzed by Discourse Analysis according to Brown and Yule, showed that "I" goes into the Theme₁ and "'m gonna wear a smile and walk in the sun" called *Rheme*₁ (see page 28). At analysis (d) analyzed by Systemic Functional Grammar according to Gerot and Wignel, the writer found two analysis. "I" as Theme (see page 13) and "'m gonna wear a smile" were called Rheme because the lyrics belong to a kind of declarative phrase (see page. 20). "and" as Theme (see page 13) and "walk in the sun" were called Rheme because the lyrics belong to a kind of declarative phrase (see page. 20). At analysis (e) analyzed by discourse analysis according to Martin J.R, the writer found "and (1)" goes into the Subject also called Theme as described in the theory above (see page 26), while "walk" cannot be declared New because there is no explanatory phrase (see on *Working with Discourse* pg. 179) and "in the sun" referred to as New (see on Working with Discourse pg. 179). From the analysis above, the writer found the similarities theme between Systemic Functional Grammar and Discourse Analysis.

(18) I may be a fool but till then, darling, you'll

(a)ThemeRhemeSFG(b)Subject/
ThemeNewMJR(c)Theme1Rheme1B&Y

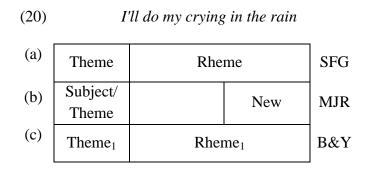
(18) *I* may be a fool but till then darling you'll

(18) *I* may be a fool but till then darling you'll

(d)	Theme	Rheme	Theme	Rheme	SFG
(e)	Theme ₁	Rheme ₁	Theme ₂	Rheme ₂	B&Y

Lyric (18) "*I may be a fool but till the darling you'll*" the writer got analysis (a), (b), (c), (d) and (e) from three different analysis. At analysis (a) analyzed by Systemic Functional Grammar according to Gerot and Wignel, the writer found "*I*" as *Theme* (see page 13) and "*may be a fool but till the darling you'll*" were called *Rheme* because the lyrics belong to a kind of declarative phrase (see page. 20). At analysis (b) analyzed by discourse analysis according to Martin J.R, the writer found "*I*" goes into the *Subject* also called *Theme* as described in the theory above (see page 26), while "*may be*" cannot be declared New because there is no explanatory phrase (see on *Working with Discourse* pg. 179) and "*a fool but till then darling you'll*" referred to as *New* (see on *Working with Discourse* pg. 179). At analysis (c) analyzed by Discourse Analysis according to Brown and Yule, showed that "*I*" goes into the *Theme*₁ and "*may be a fool but till then darling you'll*" called *Rheme*₁ (see page 28). At analysis (d) analyzed by Systemic Functional Grammar according to Gerot and Wignel, the writer found two analysis, "*I*" as *Theme* (see page 13) and "*may be a fool but till then darling*" were called *Rheme* because the lyrics belong to a kind of declarative phrase (see page. 20). "*you*" as *Theme* (see page 13) and "'*ll* (*will*)" were called *Rheme* because the lyrics belong to a kind of declarative phrase (see page. 20). At analysis (e) analyzed by Discourse Analysis according to Brown and Yule, showed that "*I*" goes into the *Theme*₁ and "*may be a fool but till then darling*" called *Rheme*₁ (see page 28). "*you*" goes into the *Theme*₂ and "'*ll* (*will*)" called *Rheme*₂ (see page 28). From the analysis above, the writer found the similarities theme between Systemic Functional Grammar and Discourse Analysis.

(20) I'll do my crying in the rain



Lyric (20) "*I'll do my crying in the rain*" the writer got analysis (a), (b) and (c) from three different analysis. At analysis (a) analyzed by Systemic Functional Grammar according to Gerot and Wignel, the writer found "*I*" as *Theme* (see page 13) and "*'ll do my crying in the rain*" were called *Rheme* because the lyrics belong to a kind of declarative phrase (see page. 20). At analysis (b) analyzed by discourse analysis according to Martin J.R, the writer found "*I*" goes into the *Subject* also called *Theme* as described in the theory

above (see page 26), while "'*ll do my crying*" cannot be declared New because there is no explanatory phrase (see on *Working with Discourse* pg. 179) and "*in the rain*" referred to as *New* (see on *Working with Discourse* pg. 179). At analysis (c) analyzed by discourse analysis according to Brown and Yule, showed that "*I*" goes into the *Theme*₁ and "'*ll do my crying in the rain*" called *Rheme*₁ (see page 28). From the analysis above, the writer found the similarities theme between Systemic Functional Grammar and Discourse Analysis.

(22) I look for stormy weather

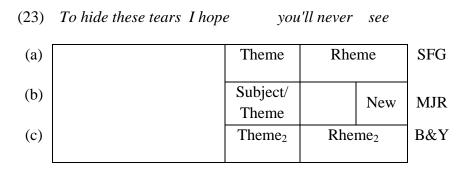
(22) I look for stromy weather

(a)	Theme	Rheme	SFG
(b)	Subject/ Theme	New	MJR
(c)	Theme ₁	Rheme ₁	B&Y

Lyric (22) "I look for stormy weather" the writer got analysis (a), (b) and (c) from three different analysis. At analysis (a) analyzed by Systemic Functional Grammar according to Gerot and Wignel, the writer found "I" as *Theme* (see page 13) and "look for stormy weather" were called *Rheme* because the lyrics belong to a kind of declarative phrase (see page. 20). At analysis (b) analyzed by discourse analysis according to Martin J.R, the writer found "I" goes into the *Subject* also called *Theme* as described in the theory above (see page 26), while "look" cannot be declared New because there is no explanatory phrase (see on *Working with Discourse* pg. 179) and "for stormy weather" referred to as *New* (see on *Working with Discourse* pg. 179). At analysis (c) analyzed by Discourse Analysis according to Brown and Yule, showed that "I" goes

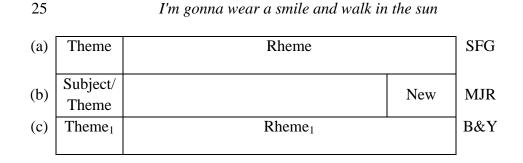
into the *Theme*₁ and "*look for stormy weather*" called *Rheme*₁ (see page 28). From the analysis above, the writer found the similarities theme between Systemic Functional Grammar and Discourse Analysis.

(23) To hide these tears I hope you'll never see



Lyric (23) "To hide these tears I hope you'll never see" the writer got analysis (a), (b) and (c) from three different analysis. At analysis (a) analyzed by Systemic Functional Grammar according to Gerot and Wignel, the writer found "you" as Theme (see page 13) and "'ll never see" were called *Rheme* because the lyrics belong to a kind of declarative phrase (see page. 20). At analysis (b) analyzed by discourse analysis according to Martin J.R, the writer found "you" goes into the *Subject* also called *Theme* as described in the theory above (see page 26), while "'ll never" cannot be declared New because there is no explanatory phrase (see on *Working with Discourse* pg. 179) and "see" referred to as *New* (see on *Working with Discourse* pg. 179). At analysis (c) analyzed by Discourse Analysis according to Brown and Yule, showed that "you" goes into the *Theme*₁ and "'ll never see" called *Rheme*₁ (see page 28). From the analysis above, the writer found the similarities theme between Systemic Functional Grammar and Discourse Analysis.

(25) I'm gonna wear a smile and walk in the sun



(25) I'm gonna wear a smile and walk in the sun

(d)	Theme	R	heme	Theme	Rheme	SFG
(e)	Subject/ Theme		New	Subject/ Theme	New	MJR

Lyric (25) "*I*'m gonna wear a smile and walking in the sun " the writer got analysis (a), (b), (c), (d) and (e) from three different analysis. At analysis (a) analyzed by Systemic Functional Grammar according to Gerot and Wignel, the writer found "*I*" as *Theme* (see page 13) and "*'m gonna wear a smile and walk in the sun*" were called *Rheme* because the lyrics belong to a kind of declarative phrase (see page. 20). At analysis (b) analyzed by discourse analysis according to Martin J.R, the writer found "*I*" goes into the *Subject* also called *Theme* as described in the theory above (see page 26), while "*'m gonna*" cannot be declared New because there is no explanatory phrase (see on *Working with Discourse* pg. 179) and "*wear a smile and walk in the sun*" referred to as *New* (see on *Working with Discourse* pg. 179). At analysis (c) analyzed by Discourse Analysis according to Brown and Yule, showed that "*I*" goes into the *Theme*₁ and "*'m gonna wear a smile and walk in the sun*" called *Rheme*₁ (see page 28). At analysis (d) analyzed by Systemic Functional Grammar according to Gerot and Wignel, the writer found two analysis, "*I*" as *Theme* (see page 13) and "*'m gonna wear a smile*" were called *Rheme* because the lyrics belong to a kind of declarative phrase (see page. 20). "*and*" as *Theme* (see page 13) and "*walk in the sun*" were called *Rheme* because the lyrics belong to a kind of declarative phrase (see page. 20). At analysis (e) analyzed by discourse analysis according to Martin J.R, the writer found "*and (I)*" goes into the *Subject* also called *Theme* as described in the theory above (see page 26), while "*walk*" cannot be declared New because there is no explanatory phrase (see on *Working with Discourse* pg. 179) and "*in the sun*" referred to as *New* (see on *Working with Discourse* pg. 179). From the analysis above, the writer found the similarities theme between Systemic Functional Grammar and Discourse Analysis.

(26) I may be a fool but till then, darling, you'll

(26) *I* may be a fool but till then darling you'll

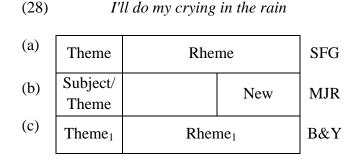
(a)	Theme	Rheme		
(b)	Subject/ Theme	New	MJR	
(c)	Theme ₁	Rheme ₁	B&Y	

(26) *I* may be a fool but till then darling you'll

(d)	Theme	Rheme	Theme	Rheme	SFG
(e)	Theme ₁	Rheme ₁	Theme ₂	Rheme ₂	B&Y

Lyric (26) "*I may be a fool but till the darling you'll*" the writer got analysis (a), (b), (c), (d) and (e) from three different analysis. At analysis (a) analyzed

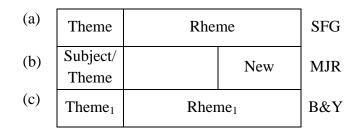
by Systemic Functional Grammar according to Gerot and Wignel, the writer found "I" as Theme (see page 13) and "may be a fool but till the darling you'll" were called Rheme because the lyrics belong to a kind of declarative phrase (see page. 20). At analysis (b) analyzed by discourse analysis according to Martin J.R, the writer found "I" goes into the Subject also called *Theme* as described in the theory above (see page 26), while "may be" cannot be declared New because there is no explanatory phrase (see on Working with Discourse pg. 179) and "a fool but till then darling you'll" referred to as New (see on Working with Discourse pg. 179). At analysis (c) analyzed by Discourse Analysis according to Brown and Yule, showed that "I" goes into the Theme₁ and "may be a fool but till then darling you'll" called *Rheme*₁ (see page 28). At analysis (d) analyzed by Systemic Functional Grammar according to Gerot and Wignel, the writer found two analysis, "I" as Theme (see page 13) and "may be a fool but till then darling" were called *Rheme* because the lyrics belong to a kind of declarative phrase (see page. 20). "you" as Theme (see page 13) and "'ll (will)" were called Rheme because the lyrics belong to a kind of declarative phrase (see page. 20). At analysis (e) analyzed by Discourse Analysis according to Brown and Yule, showed that "I" goes into the Theme₁ and "may be a fool but till then darling" called Rheme₁ (see page 28). "you" goes into the Theme₂ and "'ll (will)" called Rheme₂ (see page 28). From the analysis above, the writer found the similarities theme between Systemic Functional Grammar and Discourse Analysis.



Lyric (28) "*I'll do my crying in the rain*" the writer got analysis (a), (b) and (c) from three different analysis. At analysis (a) analyzed by Systemic Functional Grammar according to Gerot and Wignel, the writer found "*I*" as *Theme* (see page 13) and "*'ll do my crying in the rain*" were called *Rheme* because the lyrics belong to a kind of declarative phrase (see page. 20). At analysis (b) analyzed by discourse analysis according to Martin J.R, the writer found "*I*" goes into the *Subject* also called *Theme* as described in the theory above (see page 26), while "*'ll do my crying*" cannot be declared New because there is no explanatory phrase (see on *Working with Discourse* pg. 179) and "*in the rain*" referred to as *New* (see on *Working with Discourse* pg. 179). At analysis (c) analyzed by discourse analysis according to Brown and Yule, showed that "*I*" goes into the *Theme*₁ and "*'ll do my crying in the rain*" called *Rheme*₁ (see page 28). From the analysis above, the writer found the similarities theme between Systemic Functional Grammar and Discourse Analysis.

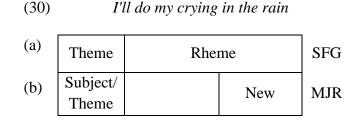
(29) I'll do my crying in the rain

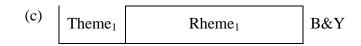
(29) I'll do my crying in the rain



Lyric (29) "*I'll do my crying in the rain*" the writer got analysis (a), (b) and (c) from three different analysis. At analysis (a) analyzed by Systemic Functional Grammar according to Gerot and Wignel, the writer found "*I*" as *Theme* (see page 13) and "*'ll do my crying in the rain*" were called *Rheme* because the lyrics belong to a kind of declarative phrase (see page. 20). At analysis (b) analyzed by discourse analysis according to Martin J.R, the writer found "*I*" goes into the *Subject* also called *Theme* as described in the theory above (see page 26), while "*'ll do my crying*" cannot be declared New because there is no explanatory phrase (see on *Working with Discourse* pg. 179) and "*in the rain*" referred to as *New* (see on *Working with Discourse* pg. 179). At analysis (c) analyzed by discourse analysis according to Brown and Yule, showed that "*I*" goes into the *Theme*₁ and "*'ll do my crying in the rain*" called *Rheme*₁ (see page 28). From the analysis above, the writer found the similarities theme between Systemic Functional Grammar and Discourse

(30) I'll do my crying in the rain





Lyric (30) "*I'll do my crying in the rain*" the writer got analysis (a), (b) and (c) from three different analysis. At analysis (a) analyzed by Systemic Functional Grammar according to Gerot and Wignel, the writer found "*I*" as *Theme* (see page 13) and "*'ll do my crying in the rain*" were called *Rheme* because the lyrics belong to a kind of declarative phrase (see page. 20). At analysis (b) analyzed by discourse analysis according to Martin J.R, the writer found "*I*" goes into the *Subject* also called *Theme* as described in the theory above (see page 26), while "*'ll do my crying*" cannot be declared New because there is no explanatory phrase (see on *Working with Discourse* pg. 179) and "*in the rain*" referred to as *New* (see on *Working with Discourse* pg. 179). At analysis (c) analyzed by discourse analysis according to Brown and Yule, showed that "*I*" goes into the *Theme* and "*'ll do my crying in the rain*" called *Rheme*₁ (see page 28). From the analysis above, the writer found the similarities theme between Systemic Functional Grammar and Discourse Analysis.

(31) I know where to hide my eyes

(31)	Ι	know	where	to	hide	тy
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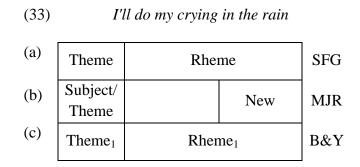
(a)	Theme	Rheme		SFG
(b)	Subject/ Theme		New	MJR
(c)	Theme ₁	Rheme ₁		B&Y

eyes

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Lyric (31) "*I know where to hide my eyes*" the writer got analysis (a), (b) and (c) from three different analysis. At analysis (a) analyzed by Systemic Functional Grammar according to Gerot and Wignel, the writer found "*I*" as *Theme* (see page 13) and "*know where to hide my eyes*" were called *Rheme* because the lyrics belong to a kind of declarative phrase (see page. 20). At analysis (b) analyzed by discourse analysis according to Martin J.R, the writer found "*I*" goes into the *Subject* also called *Theme* as described in the theory above (see page 26), while "*know where*" cannot be declared New because there is no explanatory phrase (see on *Working with Discourse* pg. 179) and "*to hide my eyes*" referred to as *New* (see on *Working with Discourse* pg. 179). At analysis (c) analyzed by discourse analysis according to Brown and Yule, showed that "*I*" goes into the *Theme*₁ and "*know where to hide my eyes*" called *Rheme*₁ (see page 28). From the analysis above, the writer found the similarities theme between Systemic Functional Grammar and Discourse Analysis.

(33) I'll do my crying in the rain

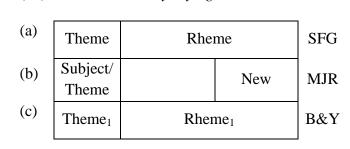


Lyric (33) "*I'll do my crying in the rain*" the writer got analysis (a), (b) and (c) from three different analysis. At analysis (a) analyzed by Systemic Functional Grammar according to Gerot and Wignel, the writer found "I" as

Theme (see page 13) and "'ll do my crying in the rain" were called Rheme because the lyrics belong to a kind of declarative phrase (see page. 20). At analysis (b) analyzed by discourse analysis according to Martin J.R, the writer found "I" goes into the *Subject* also called *Theme* as described in the theory above (see page 26), while "'ll do my crying" cannot be declared New because there is no explanatory phrase (see on *Working with Discourse* pg. 179) and "in the rain" referred to as New (see on Working with Discourse pg. 179). At analysis (c) analyzed by discourse analysis according to Brown and Yule, showed that "I" goes into the *Theme*₁ and "'ll do my crying in the rain" called Rheme₁ (see page 28). From the analysis above, the writer found the similarities theme between Systemic Functional Grammar and Discourse Analysis.

(34) I'll do my crying in the rain

(34)



I'll do my crying in the rain

Lyric (34) "*I'll do my crying in the rain*" the writer got analysis (a), (b) and (c) from three different analysis. At analysis (a) analyzed by Systemic Functional Grammar according to Gerot and Wignel, the writer found "*I*" as *Theme* (see page 13) and "*'ll do my crying in the rain*" were called *Rheme* because the lyrics belong to a kind of declarative phrase (see page. 20). At analysis (b) analyzed by discourse analysis according to Martin J.R, the writer

found "*T*" goes into the *Subject* also called *Theme* as described in the theory above (see page 26), while "'*ll do my crying*" cannot be declared New because there is no explanatory phrase (see on *Working with Discourse* pg. 179) and "*in the rain*" referred to as *New* (see on *Working with Discourse* pg. 179). At analysis (c) analyzed by discourse analysis according to Brown and Yule, showed that "*I*" goes into the *Theme*₁ and "'*ll do my crying in the rain*" called *Rheme*₁ (see page 28). From the analysis above, the writer found the similarities theme between Systemic Functional Grammar and Discourse Analysis.

4.1.4 The Differences of SFG and DA Analysis

This part displays the differences analysis both of the theory. (a) for Systemic Functional Grammar analysis, (b) for Discource analysis accordding Martin J.R.'s theory, and (c) for discourse analysis according Brown and Yule's theory.

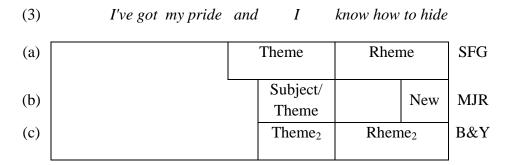
(2) The way my broken heart is hurting me

(a)	Theme		Rheme		SFG
(b)	Marked Theme	Subject/ Theme		New	MJR

(2) The way my broken heart is hurting me

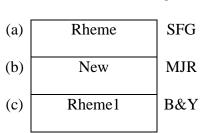
Lyric (2) "*The way my broken heart is hurting me*" the writer got analysis (a), and (b) from three different analysis. At analysis (a) analyzed by Systemic Functional Grammar according to Gerot and Wignel, the writer found "*The way my broken heart*" as *Theme* (see page 13) and "*is hurting me*" were called *Rheme* because the lyrics belong to a kind of declarative phrase (see page. 20). At analysis (b) analyzed by discourse analysis according to Martin J.R, the writer found "*The way*" goes into the *Marked Theme* as describe in the theory above (see page 26), "*my broken heart*" goes into the *Subject* also called *Theme* as described in the theory above (see page 26), while "*is hurting*" cannot be declared New because there is no explanatory phrase (see on *Working with Discourse* pg. 179) and "*me*" referred to as *New* (see on *Working with Discourse* pg. 179). From the analysis above, the writer found the differences theme between Systemic Functional Grammar and Discourse Analysis.

(3) I've got my pride and I know how to hide



Lyric (3) "*I've got my pride and I know how to hide*" the writer got analysis (a), (b) and (c) from three different analysis. At analysis (a) analyzed by Systemic Functional Grammar according to Gerot and Wignel, the writer found "*and I*" as *Theme* (see page 13) and "*know how to hide*" were called *Rheme* because the lyrics belong to a kind of declarative phrase (see page. 20). At analysis (b) analyzed by discourse analysis according to Martin J.R, the writer found "*I*" goes into the *Subject* also called *Theme* as described in the theory above (see page 26), while "know how" cannot be declared New because there is no explanatory phrase (see on Working with Discourse pg. 179) and "to hide" referred to as New (see on Working with Discourse pg. 179). At analysis (c) analyzed by discourse analysis according to Brown and Yule, showed that "1" goes into the Theme₁ and "know how to hide" called Rheme₁ (see page 28). From the analysis above, the writer found the differences theme between Systemic Functional Grammar and Discourse Analysis.

(4) All the sorrow and pain

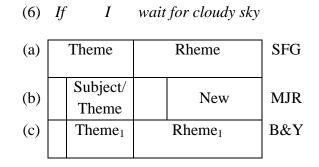


(4) All the sorrow and pain

Lyric (4) "*All the sorrow and pain*" the writer got analysis (a), (b) and (c) from three different analysis. At analysis (a) analyzed by Systemic Functional Grammar according to Gerot and Wignel, the writer found "*All sorrow and pain*" were called *Rheme* because the lyrics belong to a kind of declarative phrase (see page. 20). At analysis (b) analyzed by discourse analysis according to Martin J.R, the writer found "*All sorrow and pain*" referred to as *New* (see on *Working with Discourse* pg. 179). At analysis (c) analyzed by discourse analysis according to Brown and Yule, showed that "*All sorrow and pain*" called *Rheme*₁ (see page 28). From the analysis above, the writer

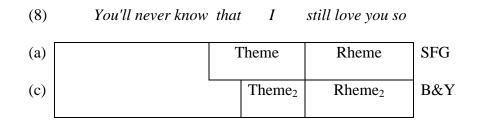
found the differences rheme between Systemic Functional Grammar and Discourse Analysis.

(6) If I wait for cloudy skies



Lyric (6) "If I wait for cloudy sky" the writer got analysis (a), (b) and (c) from three different analysis. At analysis (a) analyzed by Systemic Functional Grammar according to Gerot and Wignel, the writer found "If I" as Theme (see page 13) and "wait for cloudy sky" were called *Rheme* because the lyrics belong to a kind of declarative phrase (see page. 20). At analysis (b) analyzed by discourse analysis according to Martin J.R, the writer found "I" goes into the *Subject* also called *Theme* as described in the theory above (see page 26), while "wait" cannot be declared New because there is no explanatory phrase (see on *Working with Discourse* pg. 179) and "for cloudy sky" referred to as *New* (see on *Working with Discourse* pg. 179). At analysis (c) analyzed by discourse analysis according to Brown and Yule, showed that "I" goes into the *Theme* 1 and "wait for cloudy sky" called *Rheme* 1 (see page 28). From the analysis above, the writer found the differences theme between Systemic Functional Grammar and Discourse Analysis.

(8) You'll never know that I still love you so



Lyric (8) "You'll never know that I still love you so" the writer got analysis (a) and (c) from three different analysis. At analysis (a) analyzed by Systemic Functional Grammar according to Gerot and Wignel, the writer found "that I" as Theme (see page 13) and "still love you so" were called Rheme because the lyrics belong to a kind of declarative phrase (see page. 20). At analysis (c) analyzed by discourse analysis according to Brown and Yule, showed that "I" goes into the Theme₂ and "still love you so" called Rheme₂ (see page 28). From the analysis above, the writer found the differences theme between Systemic Functional Grammar and Discourse Analysis.

(13) Since we're not together

(13)

Since

(a)	The	eme	R	theme	SFG
(b)	Marked Theme	Subject/ Theme		New	MJR
(c)		Theme ₁	R	heme ₁	B&Y

we're not together

Lyric (13) "Since we're not together" the writer got analysis (a), (b) and (c) from three different analysis. At analysis (a) analyzed by Systemic Functional Grammar according to Gerot and Wignel, the writer found "Since we" as *Theme* (see page 13) and "*re not together*" were called *Rheme* because the lyrics belong to a kind of declarative phrase (see page. 20). At analysis (b)

analyzed by discourse analysis according to Martin J.R, the writer found "Since" goes into the Marked Theme as describe in the theory above (see page 26), "we" goes into the Subject also called Theme as described in the theory above (see page 26), while "re not" cannot be declared New because there is no explanatory phrase (see on Working with Discourse pg. 179) and "together" referred to as New (see on Working with Discourse pg. 179). At analysis (c) analyzed by discourse analysis according to Brown and Yule, showed that "we" goes into the Theme₁ and "re not together" called Rheme₁ (see page 28). From the analysis above, the writer found the differences theme between Systemic Functional Grammar and Discourse Analysis.

(15) To hide these tears I hope you'll never see

(15) To hide these tears I hope you'll never see

(a)	Theme		Rheme	SFG
(b)	Marked Theme	Subject/ Theme	New	MJR
(c)		Theme1	Rheme1	B&Y

(15) To hide these tears I hope you'll never see

(d)	Theme		Rheme	SFG
(e)	Marked Theme	Subject/ Theme	New	MJR
(f)		Theme ₁	Rheme ₁	B&Y

Lyric (15) "*To hide these tears I hope you'll never see*" the writer got analysis (a), (b), (c), (d), (e) and (f) from three different analysis. At analysis

(a) analyzed by Systemic Functional Grammar according to Gerot and Wignel, the writer found "To hide these tears I" as Theme (see page 13) and "hope you'll never see" were called Rheme because the lyrics belong to a kind of declarative phrase (see page. 20). At analysis (b) analyzed by discourse analysis according to Martin J.R, the writer found "To hide these tears" goes into the Marked Theme as describe in the theory above (see page 26), "I" goes into the Subject also called Theme as described in the theory above (see page 26), while "hope" cannot be declared New because there is no explanatory phrase (see on Working with Discourse pg. 179) and "you'll never see" referred to as New (see on Working with Discourse pg. 179). At analysis (c) analyzed by discourse analysis according to Brown and Yule, showed that "I" goes into the *Theme*₁ and "hope you'll never see" called Rheme₁ (see page 28). At analysis (d), (e), and (f) has different coherence. Analysis (d) analyzed by Systemic Functional Grammar according to Gerot and Wignel, the writer found "To hide these tears I" as Theme (see page 13) and "hope" were called Rheme because the lyrics belong to a kind of declarative phrase (see page. 20). At analysis (b) analyzed by discourse analysis according to Martin J.R, the writer found "To hide these tears" goes into the *Marked Theme* as describe in the theory above (see page 26), "I" goes into the *Subject* also called *Theme* as described in the theory above (see page 26), while "hope" referred to as New (see on Working with Discourse pg. 179). At analysis (c) analyzed by discourse analysis according to Brown and Yule, showed that "I" goes into the $Theme_1$ and "hope" called $Rheme_1$

(see page 28). From the analysis above, the writer found the differences theme between Systemic Functional Grammar and Discourse Analysis.

(16) Someday when my crying's done

(a)ThemeRhemeSFG(b)MarkedSubject/
ThemeNewMJR(c)Theme1Rheme1B&Y

(16) *Someday when my crying's done*

Lyric (16) "Someday when my crying's done" the writer got analysis (a), (b) and (c) from three different analysis. At analysis (a) analyzed by Systemic Functional Grammar according to Gerot and Wignel, the writer found "Someday when my crying" as Theme (see page 13) and "'s done" were called *Rheme* because the lyrics belong to a kind of declarative phrase (see page. 20). At analysis (b) analyzed by discourse analysis according to Martin J.R, the writer found "Someday when" goes into the Marked Theme as describe in the theory above (see page 26), "my crying" goes into the Subject also called Theme as described in the theory above (see page 26), while "'s done" referred to as New (see on Working with Discourse pg. 179). At analysis (c) analyzed by discourse analysis according to Brown and Yule, showed that "my crying" goes into the Theme₁ and "'s done" called Rheme₁ (see page 28). From the analysis above, the writer found the differences theme between Systemic Functional Grammar and Discourse Analysis.

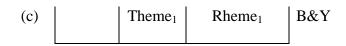
(19) Never see me complaining

(19)	Never see	e me	complaining	
(a)	The	eme	Rheme	SFG
(b) (c)	Marked Theme	Subject/ Theme Theme ₁	New Rheme ₁	MJR B&Y

Lyric (19) "Never see me complaining" the writer got analysis (a), (b) and (c) from three different analysis. At analysis (a) analyzed by Systemic Functional Grammar according to Gerot and Wignel, the writer found "Never see me" as Theme (see page 13) and "complaining" were called Rheme because the lyrics belong to a kind of declarative phrase (see page. 20). At analysis (b) analyzed by discourse analysis according to Martin J.R, the writer found "Never see" goes into the Marked Theme as describe in the theory above (see page 26), "me" goes into the Subject also called Theme as described in the theory above (see page 26), while "complaining" referred to as New (see on Working with Discourse pg. 179). At analysis (c) analyzed by discourse analysis according to Brown and Yule, showed that "me" goes into the *Theme*₁ and "*complaining*" called *Rheme*₁ (see page 28). From the analysis above, the writer found the differences theme between Systemic Functional Grammar and Discourse Analysis.

(21) Since we're not together

(21)	Since	we	're not together	
(a)	The	eme	Rheme	SFG
(b)	Marked Theme	Subject/ Theme	New	MJR



Lyric (21) "Since we're not together" the writer got analysis (a), (b) and (c) from three different analysis. At analysis (a) analyzed by Systemic Functional Grammar according to Gerot and Wignel, the writer found "Since we" as *Theme* (see page 13) and "'re not together" were called *Rheme* because the lyrics belong to a kind of declarative phrase (see page. 20). At analysis (b) analyzed by discourse analysis according to Martin J.R, the writer found "Since" goes into the *Marked Theme* as describe in the theory above (see page 26), "we" goes into the *Subject* also called *Theme* as described in the theory above (see on *Working with Discourse* pg. 179). At analysis (c) analyzed by discourse analysis according to Brown and Yule, showed that "we" goes into the *Theme* 1 and "'re not together" called *Rheme* 1 (see page 28). From the analysis above, the writer found the differences theme between Systemic Functional Grammar and Discourse Analysis.

(a)ThemeRhemeSFG(b)Marked
ThemeSubject/
ThemeNewMJR(c)Theme1Rheme1B&Y

Ι

hope you'll never see

(23) To hide these tears I hope you'll never see

To hide these tears

(23)

(23) To hide these tears I hope you'll never see

(d)	Theme		Rheme	SFG
(e)	Marked Theme	Subject/ Theme	New	MJR
(f)		Theme ₁	Rheme ₁	B&Y

Lyric (23) "To hide these tears I hope you'll never see" the writer got analysis (a), (b), (c), (d), (e) and (f) from three different analysis. At analysis (a) analyzed by Systemic Functional Grammar according to Gerot and Wignel, the writer found "To hide these tears I" as Theme (see page 13) and "hope you'll never see" were called Rheme because the lyrics belong to a kind of declarative phrase (see page. 20). At analysis (b) analyzed by discourse analysis according to Martin J.R, the writer found "To hide these *tears*" goes into the *Marked Theme* as describe in the theory above (see page 26), "I" goes into the Subject also called Theme as described in the theory above (see page 26), while "hope" cannot be declared New because there is no explanatory phrase (see on Working with Discourse pg. 179) and "you'll never see" referred to as New (see on Working with Discourse pg. 179). At analysis (c) analyzed by discourse analysis according to Brown and Yule, showed that "I" goes into the Theme₁ and "hope you'll never see" called Rheme₁ (see page 28). At analysis (d), (e), and (f) has different coherence. Analysis (d) analyzed by Systemic Functional Grammar according to Gerot and Wignel, the writer found "To hide these tears I" as Theme (see page 13) and "hope" were called Rheme because the lyrics belong to a kind of declarative phrase (see page. 20). At analysis (b) analyzed by discourse analysis according to Martin J.R, the writer found "To hide these tears" goes into the Marked Theme as describe in the theory above (see page 26), "I"

goes into the *Subject* also called *Theme* as described in the theory above (see page 26), while "*hope*" referred to as *New* (see on *Working with Discourse* pg. 179). At analysis (c) analyzed by discourse analysis according to Brown and Yule, showed that "*I*" goes into the *Theme*₁ and "*hope*" called *Rheme*₁ (see page 28). From the analysis above, the writer found the differences theme between Systemic Functional Grammar and Discourse Analysis.

(24) Someday when my crying's done

(a)	Theme		Rheme	SFG
(b)	Marked Theme	Subject/ Theme	New	MJR
(c)		Theme ₁	Rheme ₁	B&Y

(24) Someday when my crying's done

Lyric (24) "Someday when my crying's done" the writer got analysis (a), (b) and (c) from three different analysis. At analysis (a) analyzed by Systemic Functional Grammar according to Gerot and Wignel, the writer found "Someday when my crying" as Theme (see page 13) and "'s done" were called *Rheme* because the lyrics belong to a kind of declarative phrase (see page. 20). At analysis (b) analyzed by discourse analysis according to Martin J.R, the writer found "Someday when" goes into the Marked Theme as describe in the theory above (see page 26), "my crying" goes into the Subject also called Theme as described in the theory above (see page 26), while "'s done" referred to as New (see on Working with Discourse pg. 179). At analysis (c) analyzed by discourse analysis according to Brown and Yule, showed that "my crying" goes into the Theme₁ and "'s done" called Rheme₁

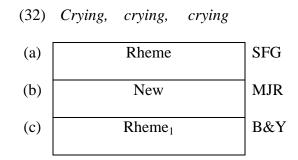
(see page 28). From the analysis above, the writer found the differences theme between Systemic Functional Grammar and Discourse Analysis.

(27) Never see me complaining

(27)Never see те complaining Theme Rheme SFG (a) Marked Subject/ Theme Theme MJR (b) New (c) Theme₁ Rheme₁ B&Y

Lyric (27) "Never see me complaining" the writer got analysis (a), (b) and (c) from three different analysis. At analysis (a) analyzed by Systemic Functional Grammar according to Gerot and Wignel, the writer found "Never see me" as *Theme* (see page 13) and "complaining" were called *Rheme* because the lyrics belong to a kind of declarative phrase (see page. 20). At analysis (b) analyzed by discourse analysis according to Martin J.R, the writer found "Never see" goes into the *Marked Theme* as describe in the theory above (see page 26), "me" goes into the *Subject* also called *Theme* as described in the theory above (see page 26), while "complaining" referred to as New (see on Working with Discourse pg. 179). At analysis (c) analyzed by discourse analysis according to Brown and Yule, showed that "me" goes into the *Theme* 1 and "complaining" called *Rheme* 1 (see page 28). From the analysis above, the writer found the differences theme between Systemic Functional Grammar and Discourse Analysis.

(32) Crying, crying, crying



Lyric (32) "*Crying, crying, crying*" the writer got analysis (a), (b) and (c) from three different analysis. At analysis (a) analyzed by Systemic Functional Grammar according to Gerot and Wignel, the writer found "*Crying, crying, crying*" were called *Rheme* because the lyrics belong to a kind of declarative phrase (see page. 20). At analysis (b) analyzed by discourse analysis according to Martin J.R, the writer found "*Crying, crying*" referred to as *New* (see on *Working with Discourse* pg. 179). At analysis (c) analyzed by discourse analysis according to Brown and Yule, showed that "*Crying, crying, crying*" called *Rheme*₁ (see page 28). From the analysis above, the writer found the differences rheme between Systemic Functional Grammar and Discourse Analysis.

4.2 Finding the frequency the Theme of *Crying in the Rain* between Systemic Functional Grammar and Discourse Analysis

The goal of the analysis was to provide more insight into the realization of *Theme* between Systemic Functional Grammar and Discourse Analysis which is used in the *Crying in the Rain* lyrics by Art and Garfunkle. After found the *Theme*, the writer continued discuss the frequency of the Themein *Crying in the Rain* lyric, is counted using formulation as follows:

$$E = \frac{n}{N} \times 100\%$$
 (Ali, 1993:184)

E = the frequency of the use of *Theme*

n = the number of each kind of the *Theme*

N = the total of the *Theme*

4.2.1 The Theme Analysis of Systemic Functionsl Grammar

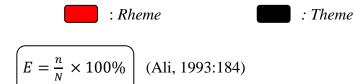
Tabl	Table 4.1 The <i>Theme</i> Analysis of Systemic Functionsl Grammar					
	.		0	Category o		
No.	Lyrics	Theme	Topical	Conjun ctive	Struc tural	vocativ e
1	I'll never let you see	Ι	Ι			
2	The way my broken heart is hurting me	The way my broken heart	my broken heart			
	I've got my pride and I	Ι	Ι			
3	know how to hide	and I	Ι	and		
4	All the sorrow and pain	All the sorrow and pain				
5	I'll do my crying in the rain	Ι	Ι			
6	If I wait for cloudy skies	If I	Ι			
7	You won't know the rain from the tears in my eyes	You	You			
8	You'll never know	You	You			
0	that I still love you so	Ι	Ι			
9	Though the heart aches remain	Though the heart	the heart	Though		
10	I'll do my crying in the rain	Ι	Ι			
11	Raindrop falling from	Raindrop	Raindrop			

Table 4.1 The Theme Analysis of Systemic Functionsl Grammar

	heaven					
No.	Lyrics	Theme	C Topical	Category of Conjun ctive	f Theme Struc tural	Voca tive
12	They could never wash away my memories	They	They			
13	Since we're not together	Since we	we	Since		
14	I look for stormy weather	Ι	Ι			
15	To hide these tears I hope you'll never see	To I You	I you		То	
16	Someday when my crying's done	Someday when my crying	my crying		when	
17	I'm gonna wear a smile and walk in the sun	I And	I	and		
18	I may be a fool but till then darling you'll	I but till then darling you	I you	then	but	darling
19	Never see me complaining	Never see me	me			
20	I'll do my crying in the rain	Ι	Ι			
21	Since we're not together	Since we	we	Since		
22	I look for stormy weather	Ι	Ι			
23	To hide these tears I hope you'll never see	To I you	I you		То	
24	Someday when my crying's done	Someday when my crying	my crying		when	
25	I'm gonna wear a	I	I			

	smile and walk in the sun	and		and		
No.	Lyrics	Theme	C Topical	Category of Conjun ctive	f Theme Struc tural	Voca tive
29	I'll do my crying in the rain	Ι	Ι			
		Ι	Ι			
	I may be a fool but till	but till			but	
26	then darling you'll	then		then		
	then darning you in	darling				darling
		you	you			
27	Never see me	Never see	me			
	complaining	me				
28	I'll do my crying in	Ι	Ι			
	the rain	-	-			
29	I'll do my crying in	Ι	Ι			
	the rain					
30	I'll do my crying in	Ι	Ι			
	the rain					
31	I know where to hide	Ι	Ι			
	my eyes					
32	Crying, crying, crying	Crying, crying, crying				
33	I'll do my crying in the rain	Ι	Ι			
34	I'll do my crying in the rain	Ι	Ι			
	Total	42	38	8	6	2
	10141	74		54		

Note :



E = the frequency of the use of Theme

n = the number of each kind of the Theme

N = the total of the Theme

$$Topical = \frac{38}{54} \times 100\% = 70,37\%$$

Conjunctive
$$=$$
 $\frac{8}{54} \times 100\% = 14,81\%$

$$Structural = \frac{6}{54} \times 100\% = 11,11\%$$

$$\frac{Vocative = \frac{2}{54} \times 100\% = 3,70\%}{Total = 100\%}$$

The writer found the *Theme* and its frequency in *Crying in the Rain* lyrics analyze by Systemic Functional Grammar are *Topical* (70,37%), *Conjunctive* (14,81%), *Structural* (11,11%), *Vocative* (3,70%).

4.2.2 The Theme Analysis of Discourse Analysis by Martin J.R.

Table 4.2 The Theme Analysis of Discourse Analysis by Martin J.R.

No	Lyrics	Marked Theme	Subject/ Theme
1	I'll never let you see		Ι
2	The way my broken heart is hurting me	The way	my broken heart
3	I've got my pride and I know how to hide		Ι
			Ι
4	All the sorrow and pain	All the sorrow and pain	

	T surface	Marked	Subject/
No	Lyrics	Theme	Theme
5	I'll do my crying in the rain		Ι
6	If I wait for cloudy skies		If I
7	You won't know the rain from the tears in		You
/	my eyes		100
8	You'll never know that I still love you so		You
9	Though the beast askes remain	Though the	
9	Though the heart aches remain	heart	
10	I'll do my crying in the rain		Ι
11	Raindrop falling from heaven		Raindrop
12	They could never wash away my		They
12	memories		They
13	Since we're not together	Since	We
13	Since we're not together	Since	We
14	I look for stormy weather		Ι
15	To hide these tears I hope you'll never	To hide these	Ι
13	see	tears	You
16	Someday when my crying's done	Someday	my crying
10	Someday when my crying's done	when	my crying
17	I'm gonna wear a smile and walk in the		Ι
1/	sun		1
18	I may be a fool but till then darling you'll		Ι
19	Never see me complaining	Never see	Me
20	I'll do my crying in the rain		Ι
21	Since we're not together	Since	We
22	I look for stormy weather		Ι
23	To hide these tears I hope you'll never	To hide these	Ι
43	see	tears	You
24	Someday when my crying's done	Someday	my crying
2 - 7	Someday when my crying 5 done	when	my crying

	Lyrics	Marked	Subject/
No	Lyncs	Theme	Theme
25	I'm gonna wear a smile and walk in the		Ι
23	sun		1
26	I may be a fool but till then darling you'll		Ι
27	Never see me complaining	Never see	Me
28	I'll do my crying in the rain		Ι
29	I'll do my crying in the rain		Ι
30	I'll do my crying in the rain		Ι
31	I know where to hide my eyes		Ι
32	Crying, crying, crying	Crying, ci	rying, crying
33	I'll do my crying in the rain		Ι
33	I'll do my crying in the rain		Ι
34	I'll do my crying in the rain		Ι
Tot	al	10	34
100			44

Note:

$$\left(E = \frac{n}{N} \times 100\%\right)$$
 (Ali, 1993:184)

E = the frequency of the use of *Theme*

n = the number of each kind of the *Theme*

N = the total of the *Theme*

Marked Theme = $\frac{10}{44} \times 100\% = 22,72\%$ Subject/Theme = $\frac{34}{44} \times 100\% = 77,27\%$

Total = 100 %

The writer found the *Theme* and its frequency in *Crying in the Rain* lyrics analyze by Discourse Analysis (Martin J.R.) are *Marked Theme* (22,72%) dan *Subject/Theme* (77,27%).

4.2.3 The *Theme* Analysis of Discourse Analysis by G. Brown and G. Yule Analysis

No.	Lyrics	Theme	
1	I'll never let you see	I*	
2	The way my broken heart is hurting me	The way my	
2	The way my broken heart is northig me	broken heart*	
3	I've got my pride and I know how to hide	I*	
5	The got my price and Tknow now to mee		I**
4	All the sorrow and pain	All the sorrow and pa	ain
5	I'll do my crying in the rain	I*	
6	If I wait for cloudy skies	I*	
7	You won't know the rain from the tears in	You*	
Í	my eyes	100	
8	You'll never know that I still love you so	You*	
	Tou if never know that I still love you so		I**
9	Though the heart aches remain	Though the heart*	
10	I'll do my crying in the rain	I*	
11	Raindrop falling from heaven	Raindrop*	
12	They could never wash away my memories	They*	
13	Since we're not together	we*	
14	I look for stormy weather	I*	
15	To hide these tears I hope you'll never see	I*	
10	To mee mese tears r nope you n never see		you**

Table 4.3 The *Theme* Analysis of Discourse Analysis by G. Brown and G. Yule Analysis

No.	Lyrics	Theme	
16	Someday when my crying's done	my crying*	
17	I'm gonna wear a smile and walk in the sun	I*	
18	I may be a fool but till then darling you'll	I*	you**
19	Never see me complaining	me*	
20	I'll do my crying in the rain	I*	
21	Since we're not together	we*	
21	Since we're not together	we*	
22	I look for stormy weather	I*	
23	To hide these tears I hope you'll never see	I*	
23	To finde these tears Thope you'n never see		you**
24	Someday when my crying's done	my crying*	
25	I'm gonna wear a smile and walk in the sun	I*	
26	I may be a fool but till then darling you'll	I*	- duti
			you**
27	Never see me complaining	me*	
28	I'll do my crying in the rain	I*	
29	I'll do my crying in the rain	I*	
30	I'll do my crying in the rain	I*	
31	I know where to hide my eyes	I*	
32	Crying, crying, crying	Crying, crying, c	rying
33	I'll do my crying in the rain	I*	
34	I'll do my crying in the rain	I*	
	Total	32	6
	Total	38	1

Note:

: Rheme



*: Theme₁

****:** *Theme*₂

$$\left(E = \frac{n}{N} \times 100\%\right)$$
 (Ali, 1993:184)

E = the frequency of the use of *Theme*

n = the number of each kind of the *Theme*

N = the total of the *Theme*

$$Theme_1 = \frac{32}{38} \times 100\% = 84,21\%$$
$$Theme_2 = \frac{6}{38} \times 100\% = 15,79\%$$
$$Total = 100\%$$

The writer found the *Theme* and its frequency in *Crying in the Rain* lyrics analyze by Discourse Analysis (G. Brown and G. Yule) are *Theme*₁ (84,21%) and *Theme*₂ (15,79%).

4.2.4 The Similarities's Realization found in Crying in the Rain

Table 4.4 The Similarities's Realization found in Crying in the Rain

No.	Lyrics	Theme	SFG	MJR	B&Y
1	I'll never let you see	Ι			
2	The way my broken heart is hurting me	The way my broken heart	\checkmark	-	\checkmark
3	I've got my pride and I know how to hide	Ι	\checkmark		\checkmark
4	All the sorrow and pain	All the sorrow and pain			
5	I'll do my crying in the rain	Ι		\checkmark	
6	If I wait for cloudy skies	-	-	-	-
7	You won't know the rain from the	You	\checkmark	\checkmark	

	tears in my eyes				
No.	Lyrics	Theme	SFG	MJR	B&Y
0	You'll never know that I still love	You			
8	you so	You*			
9	Though the heart aches remain	Though the heart			
10	I'll do my crying in the rain	Ι			
11	Raindrop falling from heaven	Raindrop			
12	They could never wash away my memories	They	\checkmark	\checkmark	\checkmark
13	Since we're not together	-	-	-	-
14	I look for stormy weather	Ι			
15	To hide these tears I hope you'll never see	you	\checkmark	V	\checkmark
16	Someday when my crying's done	-	-	-	-
	I'm gonna wear a smile and walk in the sun	Ι			
17		I*			
		and*			
	I may be a fool but till then	Ι			
18	darling you'll	I*			\checkmark
		you*			
19	Never see me complaining	-	-	-	-
20	I'll do my crying in the rain	Ι			
21	Since we're not together	-	-	-	-
22	I look for stormy weather	Ι			
23	To hide these tears I hope you'll never see	you	\checkmark	\checkmark	\checkmark
24	Someday when my crying's done	-	-	-	-
25	I'm gonna wear a smile and walk	Ι			
	in the sun	I*			

		and*			
No.	Lyrics	Theme	SFG	MJR	B&Y
	I may be a fool but till then	Ι	\checkmark	\checkmark	
26	26 darling you'll	I*	\checkmark		
		you*			
27	Never see me complaining	-	-	-	-
28	I'll do my crying in the rain	Ι		\checkmark	
29	I'll do my crying in the rain	Ι	\checkmark	\checkmark	
30	I'll do my crying in the rain	Ι	\checkmark	\checkmark	
31	I know where to hide my eyes	Ι	\checkmark	\checkmark	
32	Crying, crying, crying	Crying	, crying,	crying	
33	I'll do my crying in the rain	Ι	\checkmark	\checkmark	
34	I'll do my crying in the rain	Ι	\checkmark		
Tota	1		34	27	29
1010	11			90	

Note:

:Theme

$$E = \frac{n}{N} \times 100\%$$
 (Ali, 1993:184)

E = the frequency of the use of *Theme*

n = the number of each kind of the *Theme*

N = the total of the *Theme*

$$SFG = \frac{34}{90} \times 100\% = 37,78\%$$

$$MJR = \frac{27}{90} \times 100\% = 30\%$$
$$B\&Y = \frac{29}{90} \times 100\% = 32.22\%$$
$$Total = 100\%$$

The writer found the *Theme* and its frequency in *Crying in the Rain* lyrics found in similarity analysis are *SFG* (37,78%), *MJR* (30%), *B&Y* (32.22%).

4.2.5 The Difference's Realization found in Crying in the Rain

T 11 4 C	T1 D'CC	, n 1. /	C 1 ·	α ·	· 1 D ·
I able 4 5	I he Ditterenc	e's Realization	n tound in	(rvino	in the Rain
1 4010 4.5	The Differenc		i iouna m	Crying	in inc Rain

No.	Lyrics	Theme	SFG	Ma Marked Theme	JR Subject/ Theme	B&Y
1	I'll never let you see					
	The way my broken	The way my broken heart	\checkmark			
2	heart is hurting me	The way				
	heart is nurting me	my broken heart			\checkmark	
3	I've got my pride and	and I	\checkmark			
5	I know how to hide	Ι			\checkmark	\checkmark
4	All the sorrow and pain	All sorrow and pain	Х	х	х	x
5	I'll do my crying in the rain					
6	If I wait for cloudy	If I				
	skies	Ι				
7	You won't know the rain from the tears in my eyes					
8	You'll never know	that I	\checkmark			
o	that I still love you so	Ι				\checkmark
9	Though the heart aches remain					
10	I'll do my crying in					

	the rain					
No.	Lyrics	Theme	SFG		JR Subject/ Theme	B&Y
11	Raindrop falling from heaven					
12	They could never wash away my memories					
13	Since we're not together	Since we we		\checkmark	√	
14	I look for stormy weather					
15	To hide these tears I hope you'll never see	To hide these tears I To hide these		1	\checkmark	
		tears I				\checkmark
16	Someday when my crying's done	Someday when my crying Someday when my crying	\checkmark		$\overline{\mathbf{A}}$	√
17	I'm gonna wear a smile and walk in the sun					
18	I may be a fool but till then darling you'll					
19	Never see me complaining	Never see me Never see me			√	
20	I'll do my crying in the rain					
21	Since we're not together	Since we Since we			√	
22	I look for stormy weather					
23	To hide these tears I hope you'll never see	To hide these tears I To hide these tears	V	\checkmark	\checkmark	V
		I			\checkmark	\checkmark

No.	Lyrics	Theme	SFG		JR Subject/ Theme	B&Y
24	Someday when my	Someday when my crying	\checkmark			
24	crying's done	Someday when		\checkmark		
		my crying			\checkmark	
25	I'm gonna wear a smile and walk in the sun					
26	I may be a fool but till then darling you'll					
	NT	Never see me	\checkmark			
27	Never see me complaining	Never see				
		me			\checkmark	
28	I'll do my crying in the rain					
29	I'll do my crying in the rain					
30	I'll do my crying in the rain					
31	I know where to hide my eyes					
32	Crying, crying, crying	Crying, crying, crying	х	Х	х	X
33	I'll do my crying in the rain					
34	I'll do my crying in the rain					
			14	11	15	15
	Total	33	14	26		15
				5	5	

Note:

: Rheme



$$\left(E = \frac{n}{N} \times 100\%\right)$$
 (Ali, 1993:184)

E = the frequency of the use of Theme

n = the number of each kind of the Theme

N = the total of the Theme

$$SFG = \frac{14}{55} \times 100\% = 25,45\%$$
$$MJR = \frac{26}{55} \times 100\% = 47,27\%$$
$$B\&Y = \frac{15}{55} \times 100\% = 27,27\%$$
$$Total = 100\%$$

The writer found the *Theme* and its frequency in *Crying in the Rain* lyrics found in differences analysis are *SFG* (25,45%), *MJR* (47,27%), *B&Y* (27,27%).

No.	Type of Analaysis	Total Analysis	Percentage
1	Theme in SFG	54	19,22 %
2	Theme in DA by MJR	44	15,66 %
3	Theme in DA by B&Y	38	13,52 %
4	The Similarities	90	32,03 %
5	The Differences	55	19,57 %
	Total	281	100 %

4.3 Discussion

Table 4.6 Theme Frequency Found

Theme is the main part in *Crying in the Rain* song lyrics were analyzed between Systemic Functional Grammar and Discourse Analysis (Martin J.R and G. Brown&G. Yule) because its frequency is *Theme in SFG* (19,22 %), *Theme in DA by MJR* (15,66 %), *Theme in DA by B&Y* (13,52 %), *The Similarities* (32,03%), and *The Differences* (19,57 %).