

## 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*

(1) *I 'll never let you see*

(a)	Topical	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*

(2) *The way my broken heart is hurting me*

(a)	Topical	Rheme
	Theme	

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.*

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

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

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 *Conjunction* category (see page. 16) and “*I*” applicable as subject 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. 20).

**(4) *All the sorrow and pain***(4) *All the sorrow and pain*(a) 

Rheme
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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***(5) *I ’ll do my crying in the rain*(a) 

Topical	Rheme
Theme	

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*(a) 

	Top.	Rheme
Theme		

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		
	Topical	Rheme	Top.	Rheme
(b)	Theme		Theme	

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 belongs to kind of declarative phrase (see page. 20).

**(9) *Though the heart aches remain***

(9) *Though the heart aches remain*

(a)	Conj.	Topical	Rheme
	Theme		

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*

(a)	Topical	Rheme
	Theme	

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*

(a)	Topical	Rheme
	Theme	

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***

(13) *Since we’re not together*

(a)	Conj.	Top.	Rheme
	Theme		

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*

(a)	Topical	Rheme
	Theme	

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

(a)	Theme			Rheme		
(b)	Struct.		Topical		Top.	
	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 *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 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), “*'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***



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

(a)		Struct.	Topical	
	Theme			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).

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

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

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

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***

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

(a)	Theme	Rheme					
(b)	Topical		Str.		Conj.	vocative	Top.
	Theme	Rheme	Theme				Rheme

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 *Conjunction* 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***

(19) *Never see me complaining*

(a)

Theme	Rheme
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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**

(20) *I* ‘*ll do my crying in the rain*

(a)

Topical	Rheme
Theme	

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*

(a)

Conj.	Top.	Rheme
Theme		

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***

(22) *I look for stormy the weather*

(a)	Topical	Rheme
	Theme	

Lyrics (22) “*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 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) *To hide these tears I hope you’ll never see*

(a)	Theme		Rheme			
(b)	Struct.		Topical		Top.	
	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), “*’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	
	Theme			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*

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

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						
(b)	Topical		Str.		Conj.	vocative	Top.	
	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 *Conjunction* 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*

(a)	Theme	Rheme
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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***

(28) *I ’ll do my crying in the rain*

(a)	Topical	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***

(29)      *I*      *’ll do my crying in the rain*

(a)	Topical	Rheme
	Theme	

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*

(a)	Topical	Rheme
	Theme	

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***(31) *I know where to hide my eyes*

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

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 categories in kind of declarative phrase (see page. 20).

**(32) *Crying, crying, crying***(32) *Crying, crying, crying*

(a)	Rheme		
(b)	Rheme	Rheme	Rheme

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 divided

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***

(33)     *I*     *’ll do my crying in the rain*

(a)	Topical	Rheme
	Theme	

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'll never let you see*

(a)

Subject/ Theme		New
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(Martin J.R.)

(1) *I'll never let you see*

(b)

Theme <sub>1</sub>	Rheme <sub>1</sub>
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(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<sub>1</sub>* and “*ll let you see*” called *Rheme<sub>1</sub>* (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
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(Martin J.R.)

(2) *The way my broken heart is hurting me*

(b)

Theme <sub>1</sub>	Rheme <sub>1</sub>
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(Brown and Yule)

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<sub>1</sub>* and “*is hurting me*” called *Rheme<sub>1</sub>* (see page 28)

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

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

(a)

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

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

(b)

Theme <sub>1</sub>	Rheme <sub>1</sub>	Theme <sub>2</sub>	Rheme <sub>2</sub>
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(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<sub>1</sub>* and “*’ve got my pride*” called *Rheme<sub>1</sub>* (see page 28) and “*I*” goes into the *Theme<sub>2</sub>* and “*know how to hide*” called *Rheme<sub>2</sub>* (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*

(b) 

Rheme <sub>1</sub>
--------------------

  
(Brown and Yule)

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<sub>1</sub>* (see page 28)

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

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

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

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

(b)	Theme <sub>1</sub>	Rheme <sub>1</sub>
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(Brown and Yule)

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*<sub>1</sub> and “*ll do my crying in the rain*” called *Rheme*<sub>1</sub> (see page 28)

**(6) *If I wait for cloudy skies***

6 *If I wait for cloudy skies*

(a)

	Subject/ Theme		New
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(Martin J.R.)

6 *If I wait for cloudy skies*

(b)

	Theme <sub>1</sub>	Rheme <sub>1</sub>
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(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 *Theme*<sub>1</sub> and “*wait for cloudy skies*” called *Rheme*<sub>1</sub> (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*

(a) 

Subject/ Theme		New
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(Martin J.R.)

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

(b) 

Theme <sub>1</sub>	Rheme <sub>1</sub>
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(Brown and Yule)

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 *Theme<sub>1</sub>* and “*won't know the rain from the tears in my eyes*” called *Rheme<sub>1</sub>* (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*

(a) 

Subject/ Theme		New
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(Martin J.R.)

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

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(b)	Theme <sub>1</sub>	Rheme <sub>1</sub>	Theme <sub>2</sub>	Rheme <sub>2</sub>
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(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 *Theme<sub>1</sub>* and “*’ll never know*” called *Rheme<sub>1</sub>* (see page 28) and “*I*” goes into the *Theme<sub>2</sub>* and “*still love you so*” called *Rheme<sub>2</sub>* (see page 28)

**(9) *Though the heart aches remain***

(9) *Though the hearts aches remain*

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

(9) *Though the hearts aches remain*

(b)	Theme <sub>1</sub>	Rheme <sub>1</sub>
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(Brown and Yule)

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<sub>1</sub>* and “*aches remain*” called *Rheme<sub>1</sub>* (see page 28).

**(10) *I'll do mycrying in the rain***

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

(a)

Subject/ Theme		New
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(Martin J.R.)

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

(b)

Theme <sub>1</sub>	Rheme <sub>1</sub>
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(Brown and Yule)

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*<sub>1</sub> and “*ll do my crying in the rain*” called *Rheme*<sub>1</sub> (see page 28).

**(11) *Raindrop falling from heaven***

(11) *Raindrop falling from heaven*

(a) 

Subject/ Theme		New
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(Martin J.R.)

(11) *Raindrop falling from heaven*

(b) 

Theme <sub>1</sub>	Rheme <sub>1</sub>
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(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*<sub>1</sub> and “*falling from heaven*” called *Rheme*<sub>1</sub> (see page 28).

**(12) *They could never wash away my memories***

(12) *They could never wash away my memories*

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(a)

Subject/ Theme		New
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(Martin J.R.)

(12) *They could never wash away my memories*

(b)

Theme <sub>1</sub>	Rheme <sub>1</sub>
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(Brown and Yule)

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 *Theme<sub>1</sub>* and “*could never wash away my memories*” called *Rheme<sub>1</sub>* (see page 28).

**(13) *Since we're not together***

(13) *Since we're not together*

(a)

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

(13) *Since we're not together*

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(b) 

	Theme <sub>1</sub>	Rheme <sub>1</sub>
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(Brown and Yule)

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 *Theme<sub>1</sub>* and “*’re not together*” called *Rheme<sub>1</sub>* (see page 28).

**(14) *I look for stormy weather***

(14)      *I*      *look for stormy weather*

(a) 

Subject/ Theme		New
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(Martin J.R.)

(14)      *I*      *look for stormy weather*

(b) 

Theme <sub>1</sub>	Rheme <sub>1</sub>
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(Brown and Yule)

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 *Theme<sub>1</sub>* and “*look for stormy weather*” called *Rheme<sub>1</sub>* (see page 28)

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

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

(a)	Marked Theme	Subject/ Theme		New		
(b)	Marked Theme	Subject/ Theme	New	Subject/ Theme		New

(Martin J.R.)

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

(c)		Theme <sub>1</sub>	Rheme <sub>1</sub>			
(d)		Theme <sub>1</sub>	Rheme <sub>1</sub>	Theme <sub>2</sub>	Rheme <sub>2</sub>	

(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<sub>1</sub>* and “hope you’ll never see” called *Rheme<sub>1</sub>* (see page 28) and analysis (d) the writer found two analysis “I” goes into the *Theme<sub>1</sub>* and “hope” called *Rheme<sub>1</sub>* (see page 28) “you” goes into the *Theme<sub>2</sub>* and “ll never see” called *Rheme<sub>2</sub>* (see page 28)

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

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

(a)

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

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

(b)

	Theme <sub>1</sub>	Rheme <sub>1</sub>
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(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 *Theme<sub>1</sub>* and “*’s done*” called *Rheme<sub>1</sub>* (see page 28)

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

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

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

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

(b)	Theme <sub>1</sub>	Rheme <sub>1</sub>
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(Brown and Yule)

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 *Theme*<sub>1</sub> and “*'m gonna wear a smile and walk in the sun*” called *Rheme*<sub>1</sub> (see page 28)

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

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

(a)

Subject/ Theme		New
-------------------	--	-----

(Martin J.R.)

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

(b)

Theme <sub>1</sub>	Rheme <sub>1</sub>		
Theme <sub>1</sub>	Rheme <sub>1</sub>	Theme <sub>2</sub>	Rheme <sub>2</sub>

(c)

(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*<sub>1</sub> and “*may be a fool but till then darling you’ll*” called *Rheme*<sub>1</sub> (see page 28) and analysis (c) the writer found two analysis that “I” goes into the *Theme*<sub>1</sub> and “*may be a fool but till then darling*” called *Rheme*<sub>1</sub> (see page 28) and “you” goes into the *Theme*<sub>2</sub> and “*’ll (will)*” called *Rheme*<sub>2</sub> (see page 28).

**(19) *Never see me complaining***

(19) *Never see me complaining*

(a)

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

(19) *Never see me complaining*

(b)

	<i>Theme</i> <sub>1</sub>	<i>Rheme</i> <sub>1</sub>
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(Brown and Yule)

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 *Theme*<sub>1</sub> and “*complaining*” called *Rheme*<sub>1</sub> (see page 28)

**(20) *I’ll do my crying in the rain***

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

(a)

Subject/ Theme		New
-------------------	--	-----

(Martin J.R.)

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

(b)

Theme <sub>1</sub>	Rheme <sub>1</sub>
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(Brown and Yule)

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<sub>1</sub>* and "*'ll do my crying in the rain*" called *Rheme<sub>1</sub>* (see page 28).

**(21) *Since we're not together***

(21) *Since* *we're not together*

(a)

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

(21) *Since* *we're not together*

(b)

	Theme <sub>1</sub>	Rheme <sub>1</sub>
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(Brown and Yule)

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 *Theme<sub>1</sub>* and “*’re not together*” called *Rheme<sub>1</sub>* (see page 28)

**(22) *I look for stormy weather***

(22)      *I*      *look for stormy weather*

(a)

Subject/ Theme		New
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(Martin J.R.)

(22)      *I*      *look for stormy weather*

(b)

Theme <sub>1</sub>	Rheme <sub>1</sub>
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(Brown and Yule)

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 *Theme*<sub>1</sub> and “*look for stormy weather*” called *Rheme*<sub>1</sub> (see page 28)

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

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

(a)	Marked Theme	Subject/ Theme		New		
(b)	Marked Theme	Subject/ Theme	New	Subject/ Theme		New

(Martin J.R.)

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

(c)		Theme <sub>1</sub>	Rheme <sub>1</sub>			
(d)		Theme <sub>1</sub>	Rheme <sub>1</sub>	Theme <sub>2</sub>	Rheme <sub>2</sub>	

(Brown and 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<sub>1</sub>* and “hope you’ll never see” called *Rheme<sub>1</sub>* (see page 28) and analysis (d) the writer found two analysis “I” goes into the *Theme<sub>1</sub>* and “hope” called *Rheme<sub>1</sub>* (see page 28) “you” goes into the *Theme<sub>2</sub>* and “ll never see” called *Rheme<sub>2</sub>* (see page 28).

**(24) Someday when my crying’s done**

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

(a)

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

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

(b)

	Theme <sub>1</sub>	Rheme <sub>1</sub>
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(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 *Theme<sub>1</sub>* and "'s done" called *Rheme<sub>1</sub>* (see page 28).

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

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

(b)	Theme <sub>1</sub>	Rheme <sub>1</sub>
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(Brown and Yule)

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 *Theme<sub>1</sub>* and “*m gonna wear a smile and walk in the sun*” called *Rheme<sub>1</sub>* (see page 28).

**(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)

Subject/ Theme		New
-------------------	--	-----

(Martin J.R.)

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

(b)

Theme <sub>1</sub>	Rheme <sub>1</sub>		
Theme <sub>1</sub>	Rheme <sub>1</sub>	Theme <sub>2</sub>	Rheme <sub>2</sub>

(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<sub>1</sub>* and “*complaining*” called *Rheme<sub>1</sub>* (see page 28).



**(27) *Never see me complaining***(27) *Never see me complaining*

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

(27) *Never see me complaining*

(b)		Theme <sub>1</sub>	Rheme <sub>1</sub>
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(Brown and Yule)

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 *Theme<sub>1</sub>* and “*complaining*” called *Rheme<sub>1</sub>* (see page 28).

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

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

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

(b)

Theme <sub>1</sub>	Rheme <sub>1</sub>
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(Brown and Yule)

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<sub>1</sub>* and "*'ll do my crying in the rain*" called *Rheme<sub>1</sub>* (see page 28).

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

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

(a)

Subject/ Theme		New
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(Martin J.R.)

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

(b)

Theme <sub>1</sub>	Rheme <sub>1</sub>
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(Brown and Yule)

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 “*I’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<sub>1</sub>* and “*I’ll do my crying in the rain*” called *Rheme<sub>1</sub>* (see page 28).

**(30) *I’ll do my crying in the rain***

(30) *I’ll do my crying in the rain*

(a)

Subject/ Theme		New
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(Martin J.R.)

(30) *I’ll do my crying in the rain*

(b)

Theme <sub>1</sub>	Rheme <sub>1</sub>
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(Brown and Yule)

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 “*I’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<sub>1</sub>* and “*I’ll do my crying in the rain*” called *Rheme<sub>1</sub>* (see page 28).

**(31) *I know where to hide my eyes***(31) *I know where to hide my eyes*

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

(31) *I know where to hide my eyes*

(b)	Theme <sub>1</sub>	Rheme <sub>1</sub>
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(Brown and Yule)

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<sub>1</sub>* and “*know where to hide my eyes*” called *Rheme<sub>1</sub>* (see page 28).

**(32) *Crying, crying, crying***(32) *Crying crying, crying*

(a)	New	New	New
(b)	New		

(Martin J.R.)

(32) *Crying, crying, crying*

(c)	Rheme <sub>1</sub>	Rheme <sub>2</sub>	Rheme <sub>3</sub>
(d)	Rheme <sub>1</sub>		

(Brown and Yule)

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/Themeas* 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<sub>1</sub>* (see page 28), “*crying*” called *Rheme<sub>2</sub>* (see page 28), and “*crying*” called *Rheme<sub>3</sub>*(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<sub>1</sub>* (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
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(Martin J.R.)

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

(b)

Theme <sub>1</sub>	Rheme <sub>1</sub>
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(Brown and Yule)

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<sub>1</sub>* and “*’ll do my crying in the rain*” called *Rheme<sub>1</sub>* (see page 28).

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

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

(a)

Subject/ Theme		New
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(Martin J.R.)

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

(b)

Theme <sub>1</sub>	Rheme <sub>1</sub>
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(Brown and Yule)

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<sub>1</sub>* and “*’ll do my crying in the rain*” called *Rheme<sub>1</sub>* (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 Discourse 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*

(1) *I’ll never let you see*

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

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 Brown and Yule, showed that “*I*” goes into the *Theme<sub>1</sub>* and “*’ll do my crying in the rain*” called *Rheme<sub>1</sub>* (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***

(2) *The way my broken heart is hurting me*

(a)	Theme	Rheme	SFG
(c)	Theme <sub>1</sub>	Rheme <sub>1</sub>	B&Y

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<sub>1</sub>* and “*’ll do my crying in the rain*” called *Rheme<sub>1</sub>* (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*

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

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 *Theme*<sub>1</sub> and “*’ve got my pride and I know how to hide*” called *Rheme*<sub>1</sub> (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) *I’ll do my crying in the rain*

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

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 “*’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*<sub>1</sub> and “*ll do my crying in the rain*” called *Rheme*<sub>1</sub> (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***

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

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

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 *Theme*<sub>1</sub> and “*won't know the rain from the tears in my eyes*” called *Rheme*<sub>1</sub> (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)	<i>You'll never know that I still love you so</i>			
(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 <sub>1</sub>	Rheme <sub>1</sub>		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*<sub>1</sub> and “*ll never know*” called *Rheme*<sub>1</sub> (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 <sub>1</sub>	Rheme <sub>1</sub>	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 *Theme*<sub>1</sub> and “*aches remain*” called *Rheme*<sub>1</sub> (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***

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

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

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<sub>1</sub>* and "*ll do my crying in the rain*" called *Rheme<sub>1</sub>* (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
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(b)	Subject/ Theme		New	MJR
(c)	Theme <sub>1</sub>	Rheme <sub>1</sub>		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<sub>1</sub>* and “*falling from heaven*” called *Rheme<sub>1</sub>* (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		SFG
(b)	Subject/ Theme		New	MJR
(c)	Theme <sub>1</sub>	Rheme <sub>1</sub>		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 *Theme<sub>1</sub>* and “*could never wash away my memories*” called *Rheme<sub>1</sub>* (see page 28). From the analysis above, the writer found the similarities theme between Systemic Functional Grammar and Discourse Analysis.

**(14) *I look for stormy weather***

(14) *I look for stormy weather*

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



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<sub>1</sub>* and “*look for stormy weather*” called *Rheme<sub>1</sub>* (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***

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

(a)		Theme	Rheme	SFG
(b)		Subject/ Theme	New	MJR
(c)		Theme <sub>2</sub>	Rheme <sub>2</sub>	B&Y

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<sub>1</sub>* and “’ll never see” called *Rheme<sub>1</sub>* (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***

(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*

(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 *Theme<sub>1</sub>* and “*’m gonna wear a smile and walk in the sun*” called *Rheme<sub>1</sub>* (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.

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

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

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

(d)	Theme	Rheme	Theme	Rheme	SFG
(e)	Theme <sub>1</sub>	Rheme <sub>1</sub>	Theme <sub>2</sub>	Rheme <sub>2</sub>	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<sub>1</sub>* and "*may be a fool but till then darling you'll*" called *Rheme<sub>1</sub>* (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<sub>1</sub>* and “*may be a fool but till then darling*” called *Rheme<sub>1</sub>* (see page 28). “*you*” goes into the *Theme<sub>2</sub>* and “*’ll (will)*” called *Rheme<sub>2</sub>* (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***

(20) *I’ll do my crying in the rain*

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

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<sub>1</sub>* and “*’ll do my crying in the rain*” called *Rheme<sub>1</sub>* (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 stormy weather*

(a)	Theme	Rheme	SFG
(b)	Subject/ Theme	New	MJR
(c)	Theme <sub>1</sub>	Rheme <sub>1</sub>	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*<sub>1</sub> and “*look for stormy weather*” called *Rheme*<sub>1</sub> (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***

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

(a)		Theme	Rheme	SFG
(b)		Subject/ Theme	New	MJR
(c)		Theme <sub>2</sub>	Rheme <sub>2</sub>	B&Y

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*<sub>1</sub> and “*’ll never see*” called *Rheme*<sub>1</sub> (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*

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

(25) *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 (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 Wignell, 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<sub>1</sub>* and "*'m gonna wear a smile and walk in the sun*" called *Rheme<sub>1</sub>* (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		SFG
(b)	Subject/ Theme		New	MJR
(c)	Theme <sub>1</sub>	Rheme <sub>1</sub>		B&Y

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

(d)	Theme	Rheme	Theme	Rheme	SFG
(e)	Theme <sub>1</sub>	Rheme <sub>1</sub>	Theme <sub>2</sub>	Rheme <sub>2</sub>	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 Wignell, 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<sub>1</sub>* and “*may be a fool but till then darling you’ll*” called *Rheme<sub>1</sub>* (see page 28). At analysis (d) analyzed by Systemic Functional Grammar according to Gerot and Wignell, 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<sub>1</sub>* and “*may be a fool but till then darling*” called *Rheme<sub>1</sub>* (see page 28). “*you*” goes into the *Theme<sub>2</sub>* and “*’ll (will)*” called *Rheme<sub>2</sub>* (see page 28). From the analysis above, the writer found the similarities theme between Systemic Functional Grammar and Discourse Analysis.

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

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

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<sub>1</sub>* and "*'ll do my crying in the rain*" called *Rheme<sub>1</sub>* (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*

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

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<sub>1</sub>* and "*'ll do my crying in the rain*" called *Rheme<sub>1</sub>* (see page 28). From the analysis above, the writer found the similarities theme between Systemic Functional Grammar and Discourse Analysis.

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

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

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

(c)	Theme <sub>1</sub>	Rheme <sub>1</sub>	B&Y
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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<sub>1</sub>* and *"'ll do my crying in the rain"* called *Rheme<sub>1</sub>* (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) *I know where to hide my eyes*

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

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<sub>1</sub>* and “*know where to hide my eyes*” called *Rheme<sub>1</sub>* (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***

(33) *I’ll do my crying in the rain*

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

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 “*I’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 “*I’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<sub>1</sub>* and “*I’ll do my crying in the rain*” called *Rheme<sub>1</sub>* (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*

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

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 “*I’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*<sub>1</sub> and “’ll do my crying in the rain” called *Rheme*<sub>1</sub> (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 Discourse analysis according 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*

(2) *The way my broken heart is hurting me*

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

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***

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

(a)		Theme	Rheme	SFG
(b)		Subject/ Theme	New	MJR
(c)		Theme <sub>2</sub>	Rheme <sub>2</sub>	B&Y

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 “*I*” goes into the *Theme<sub>1</sub>* and “*know how to hide*” called *Rheme<sub>1</sub>* (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*

(a)	Rheme	SFG
(b)	New	MJR
(c)	Rheme <sub>1</sub>	B&Y

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<sub>1</sub>* (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***

(6) *If I wait for cloudy sky*

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

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<sub>1</sub>* and “*wait for cloudy sky*” called *Rheme<sub>1</sub>* (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***

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

(a)		Theme	Rheme	SFG
(c)		Theme <sub>2</sub>	Rheme <sub>2</sub>	B&Y

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 *Theme<sub>2</sub>* and “*still love you so*” called *Rheme<sub>2</sub>* (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 we’re not together*

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

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 *Theme<sub>1</sub>* and “*’re not together*” called *Rheme<sub>1</sub>* (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)		Theme <sub>1</sub>	Rheme <sub>1</sub>		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 <sub>1</sub>	Rheme <sub>1</sub>		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<sub>1</sub>* and “*hope you’ll never see*” called *Rheme<sub>1</sub>* (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<sub>1</sub>* and “*hope*” called *Rheme<sub>1</sub>*

(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***

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

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

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 *Theme<sub>1</sub>* and “*'s done*” called *Rheme<sub>1</sub>* (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 me complaining*

(a)	Theme		Rheme	SFG
(b)	Marked Theme	Subject/ Theme	New	MJR
(c)		Theme <sub>1</sub>	Rheme <sub>1</sub>	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<sub>1</sub>* and “*complaining*” called *Rheme<sub>1</sub>* (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)	Theme		Rheme	SFG
(b)	Marked Theme	Subject/ Theme	New	MJR



(c)		Theme <sub>1</sub>	Rheme <sub>1</sub>	B&Y
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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 page 26), while “*’re not 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 *Theme<sub>1</sub>* and “*’re not together*” called *Rheme<sub>1</sub>* (see page 28). From the analysis above, the writer found the differences theme between Systemic Functional Grammar and Discourse Analysis.

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

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

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

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

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

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 *Theme<sub>1</sub>* and “*hope you’ll never see*” called *Rheme<sub>1</sub>* (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<sub>1</sub>* and “*hope*” called *Rheme<sub>1</sub>* (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***

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

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

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 *Theme<sub>1</sub>* and “*'s done*” called *Rheme<sub>1</sub>*

(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 me complaining*

(a)	Theme		Rheme	SFG
(b)	Marked Theme	Subject/ Theme	New	MJR
(c)		Theme <sub>1</sub>	Rheme <sub>1</sub>	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<sub>1</sub>* and “*complaining*” called *Rheme<sub>1</sub>* (see page 28). From the analysis above, the writer found the differences theme between Systemic Functional Grammar and Discourse Analysis.

**(32) *Crying, crying, crying***

(32) *Crying, crying, crying*

(a)	Rheme	SFG
(b)	New	MJR
(c)	Rheme <sub>1</sub>	B&Y

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, 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<sub>1</sub>* (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 *Theme* in *Crying in the Rain* lyric, is counted using formulation as follows:

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

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 Functional Grammar

Table 4.1 The *Theme* Analysis of Systemic Functional Grammar

No.	Lyrics	Theme	Category of Theme			
			Topical	Conjunctive	Structural	vocative
1	I'll never let you see	I	I			
2	The way my broken heart is hurting me	The way my broken heart	my broken heart			
3	I've got my pride and I know how to hide	I	I			
		and I		and		
4	All the sorrow and pain	All the sorrow and pain				
5	I'll do my crying in the rain	I	I			
6	If I wait for cloudy skies	If I	I			
7	You won't know the rain from the tears in my eyes	You	You			
8	You'll never know that I still love you so	You	You			
		I	I			
9	Though the heart aches remain	Though the heart		Though		
			the heart			
10	I'll do my crying in the rain	I	I			
11	Raindrop falling from	Raindrop	Raindrop			

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

No.	Lyrics	Theme	Category of Theme			
			Topical	Conjunctive	Structural	Vocative
	smile and walk in the sun	and		and		
29	I'll do my crying in the rain	I	I			
26	I may be a fool but till then darling you'll	I	I			
		but till then darling you			but	
				then		
		you				darling
27	Never see me complaining	Never see me	me			
28	I'll do my crying in the rain	I	I			
29	I'll do my crying in the rain	I	I			
30	I'll do my crying in the rain	I	I			
31	I know where to hide my eyes	I	I			
32	Crying, crying, crying	Crying, crying, crying				
33	I'll do my crying in the rain	I	I			
34	I'll do my crying in the rain	I	I			
<b>Total</b>		<b>42</b>	<b>38</b>	<b>8</b>	<b>6</b>	<b>2</b>
			<b>54</b>			

Note :

: Rheme

: Theme

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

E = the frequency of the use of Theme



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

$N$  = the total of the Theme

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

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

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

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

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$$\textit{Total} = 100\%$$

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		I
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		I
			I
4	All the sorrow and pain	<b>All the sorrow and pain</b>	

No.	Lyrics	Marked Theme	Subject/ Theme
5	I'll do my crying in the rain		I
6	If I wait for cloudy skies		If I
7	You won't know the rain from the tears in my eyes		You
8	You'll never know that I still love you so		You
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	Since	We
13	Since we're not together	Since	We
14	I look for stormy weather		I
15	To hide these tears I hope you'll never see	To hide these tears	I
			You
16	Someday when my crying's done	Someday when	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
19	Never see me complaining	Never see	Me
20	I'll do my crying in the rain		I
21	Since we're not together	Since	We
22	I look for stormy weather		I
23	To hide these tears I hope you'll never see	To hide these tears	I
			You
24	Someday when my crying's done	Someday when	my crying

No.	Lyrics	Marked Theme	Subject/Theme
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
27	Never see me complaining	Never see	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, crying	
33	I'll do my crying in the rain		I
33	I'll do my crying in the rain		I
34	I'll do my crying in the rain		I
<b>Total</b>		<b>10</b>	<b>34</b>
		<b>44</b>	

**Note:**

: *Rheme*

: *Theme*

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

E = the frequency of the use of *Theme*

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

N = the total of the *Theme*

$$\text{Marked Theme} = \frac{10}{44} \times 100\% = 22,72\%$$

$$\text{Subject/Theme} = \frac{34}{44} \times 100\% = 77,27\%$$

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$$\text{Total} = 100\%$$

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

Table 4.3 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 broken heart*	
3	I've got my pride and I know how to hide	I*	
			I**
4	All the sorrow and pain	All the sorrow and pain	
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 my eyes	You*	
8	You'll never know that I still love you so	You*	
			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*	
			you**

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*	
			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*	
			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	<b>Crying, crying, crying</b>	
33	I'll do my crying in the rain	I*	
34	I'll do my crying in the rain	I*	
<b>Total</b>		<b>32</b>	<b>6</b>
		<b>38</b>	

Note:

: Rheme

: Theme

\*: Theme<sub>1</sub>

\*\* : Theme<sub>2</sub>

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

$E$  = the frequency of the use of *Theme*

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

$N$  = the total of the *Theme*

$$Theme_1 = \frac{32}{38} \times 100\% = 84,21\%$$

$$Theme_2 = \frac{6}{38} \times 100\% = 15,79\%$$

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$$Total = 100\%$$

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	I	√	√	√
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	I	√	√	√
4	All the sorrow and pain	All the sorrow and pain			
5	I'll do my crying in the rain	I	√	√	√
6	If I wait for cloudy skies	-	-	-	-
7	You won't know the rain from the	You	√	√	√

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

No.	Lyrics	Theme	SFG	MJR	B&Y
		and*	√	√	
26	I may be a fool but till then darling you'll	I I* you*	√ √ √	√  	√ √ √
27	Never see me complaining	-	-	-	-
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, crying			
33	I'll do my crying in the rain	I	√	√	√
34	I'll do my crying in the rain	I	√	√	√
<b>Total</b>			34	27	29
			90		

**Note:**

\* : Two analysis found

 : Rheme : Theme

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

E = the frequency of the use of *Theme*n = the number of each kind of the *Theme*N = the total of the *Theme*

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



$$MJR = \frac{27}{90} \times 100\% = 30\%$$

$$B\&Y = \frac{29}{90} \times 100\% = 32.22\%$$

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*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*

Table 4.5 The Difference's Realization found in *Crying in the Rain*

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

		the rain				
MJR						
No.	Lyrics	Theme	SFG	Marked Theme	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	√			
		Since		√		
		we			√	√
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 tears		√		
		I			√	√
16	Someday when my crying's done	Someday when my crying	√			
		Someday when		√		
		my crying			√	√
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		√		
		I			√	√

No.	Lyrics	Theme	SFG	MJR		B&Y
				Marked Theme	Subject/Theme	
24	Someday when my crying's done	Someday when my crying	√			
		Someday when		√		
		my crying			√	√
25	I'm gonna wear a smile and walk in the sun					
26	I may be a fool but till then darling you'll					
27	Never see me complaining	Never see me	√			
		Never see		√		
		me			√	√
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	x	x	x	X
33	I'll do my crying in the rain					
34	I'll do my crying in the rain					
<b>Total</b>		33	14	11	15	15
				26		
				55		

**Note:**

: Rheme

:Theme

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

E = the frequency of the use of Theme

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

$N$  = the total of the Theme

$$SFG = \frac{14}{55} \times 100\% = 25,45 \%$$

$$MJR = \frac{26}{55} \times 100\% = 47,27 \%$$

$$B\&Y = \frac{15}{55} \times 100\% = 27,27\%$$

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$$Total = 100 \%$$

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%).

### 4.3 Discussion

No.	Type of Analysis	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 %
<b>Total</b>		281	100 %

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 %).

