

# Theme Realization In Everything, Everything Movie Script

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## ABSTRACT

There are two kinds of Theme: Unmarked Theme and Marked Theme. It is divided into two subtypes: simple Theme and multiple Theme. The theory of Systemic Functional Linguistics (SFL) is used, regarded with textual function that observes clause as a message and analyzes it from the thematic structure in the term of Theme-Rheme. The method of descriptive qualitative is applied. The source of data were Everything, Everything movie script, taken from Springfield Springfield site. Data of the research were selected, based on the second character dialog. The purpose of this research is to indicate the types and to describe the realization of the Theme markedness. The research findings showed, the dominant type of markedness realization is simple unmarked Theme with 69.4% percentage. It dominates the other markedness realization, that is simple marked Theme with 2.4% percentage, multiple unmarked Theme with 27.1% percentage, and multiple marked Theme with 0.9% percentage.

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## 1. Introduction

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

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

The textual function indicates the way of text is organized or structured. It is realized as the use of Theme-Rheme. In an English clause, the one that identified as that element which comes first in the clause, called Theme. The rest of the clause is called Rheme. In SFL, Theme analysis is one way to analyze the development of written texts method through the study of the relationship between

Themes and Rhemes in the clauses of a text (Francis, 1989; Fries, 1994-1995). The ideational or topical Theme is the element refers to a participant, a circumstance, or the process of the clause. The topical Theme is divided into two subtypes: unmarked and marked Theme.

According to Halliday (1985), Themes can also be divided into two subtypes: simple Theme and multiple Theme. Therefore, there are four types of Theme related to unmarked and marked Theme: simple unmarked Theme (SUT), simple marked Theme (SMT), multiple unmarked Theme (MUT), and multiple marked Theme (MMT). In this research, the researchers would analyze Everything, Everything movie script as subject of the research. Everything, Everything movie is a 2017 American romantic drama movie directed by Stella Meghie and written by J. Mills Goodloe. It is one of the most viewed romantic movies in 2017. Everything, Everything movie is also based on the best seller Nicola Yoon's novel of the same name in 2015.

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

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

### **Topical Theme**

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

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

### **Unmarked Topical Theme**

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

### Marked Topical Theme

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

### Theme Markedness for Mood

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

#### *Markedness in the Declarative Mood (Statements)*

In this Mood, the subject is the element chosen as Theme like personal pronouns unless the speaker has a reason for choosing something else like impersonal pronouns like *it*. A Theme that is something other than the subject in a declarative clause refers to as a marked Theme. Here is a quotation of conversation that researchers took from *Everything, Everything* movie script in order to show the kind of theme used:

1. *It is not very good.*

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

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

#### *Markedness in the Interrogative Mood (Questions)*

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

1. *Does it work?*

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

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

2. *Where would you go?*

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

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

*Markedness in the Imperative Mood (Commands)*

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

1. *Type faster.*

Type	faster.
Process	
Topical Theme	Rheme
SUT	

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

**2. Method**

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

markedness realization would be select by using the following formula:  $n = \frac{F_x}{N} \times 100\%$  (Bungin, 2005:171-172) in order to percentage the findings of the research.

Where:

n = Percentage of types

F<sub>x</sub> = Total types frequency of the sub-category

N = Total of all categories

### 3. Findings and discussion

#### Findings

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

#### Analysis of Theme Markedness in *Everything, Everything* Movie Script

##### Simple Unmarked Theme (SUT)

Simple Theme is the Theme of a clause that usually realized by only one element like nominal, prepositional or adverbial component. It is an independent unit and cannot be further divided into smaller functional unit. Simple unmarked Theme refers to that which is most usual as subject of the clause. It is the one which realized by subject of the clause or nominal group. There are 143 clauses, using this kind of Theme markedness. The example of data is enclosed below:

1. *You take the Bundt next time.*

##### Data 5

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

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

2. *Where would you go?*

##### Data 61

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

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

##### Simple Marked Theme (SMT)

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

1. *Just go back inside.*

**Data 127**

Just	go back inside.
Circumstance	
Topical Theme	Rheme
SMT	

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

2. *See you at the bottom.*

**Data 153**

See	you at the bottom.
Process	
Topical Theme	Rheme
SMT	

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

*Multiple Unmarked Theme (MUT)*

The multiple Theme refers to a clause structure which has more than one element of Theme. In a multiple Theme, the Theme of the clause ends with the first constituent named participant, circumstance, process and it extends from the beginning of the clause up to the first element. It means that the last constituent in a multiple Theme has to be a topical Theme. The element that comes before the topical Theme can be textual and/or interpersonal Theme. The multiple Theme that ended by unmarked topical Theme is called as multiple unmarked Theme. There are 56 clauses, using this kind of Theme markedness. The example of data is enclosed below:

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

**Data 42**

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

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

2. *Have you ever left this house?*



**Data 60**

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

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

*Multiple Marked Theme (MMT)*

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

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

**Data 22**

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

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

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

**Data 156**

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

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

The following points would provide the analysis of Markedness in *Everything, Everything* Movie Script.

**Table 1.** The Types of Markedness in *Everything, Everything* Movie Script

Types of Theme	Number of Data	Percentages
Simple Unmarked Theme (SUT)	143	69.4
Simple Marked Theme (SMT)	5	2.4

Multiple Unmarked Theme (MUT)	56	27.1
Multiple Marked Theme (MMT)	2	0.9
<b>Total</b>	<b>206</b>	<b>100</b>

The dominant markedness realization of Theme in *Everything, Everything* movie script specifically to second character dialog of the movie is simple unmarked Theme (SUT) than other kinds of markedness, discovered by clauses of the dialog that is mostly started by subjects or nominal groups. The research findings showed that the dominant type of markedness realization is simple unmarked Theme with 69.4% percentage. This type of markedness dominated other kinds of markedness realization in addition to simple marked Theme with 2.4% percentage, multiple unmarked Theme with 27.1% percentage, and multiple marked Theme with 0.9% percentage.

## Discussion

Theme markedness is realized in different kinds of clauses, starts from declarative, interrogative, and imperative. The markedness is realized through the starting point of each clause itself as the meaning of Theme that is the starting point of a clause. It depends on what begins the clause. In the declarative clause, markedness is realized as unmarked topical Theme if the clause begins by nominal group or subject, and embedded clause.

The realization of markedness as marked topical Theme is usually if the clause begins by complement, circumstance, and prepositional phrase. Markedness realization in interrogative clause is usually unmarked Theme and it always uses more than a single Theme, since the type of Theme in this clause has finite as interpersonal Theme then it followed by topical Theme. Another kind of interrogative clause is called as wh-interrogative. This kind of clause is usually unmarked Theme, considering that all kinds of wh-element is classified as unmarked topical Theme.

Neither is imperative clause, in imperative clause, the kinds of markedness is also unmarked and marked Theme. The realization of markedness as unmarked topical Theme is if the clause begins by process as the starting point of the clause. When the process is started by other element and the process is followed by subject *you*, the Theme of imperative clause becomes marked topical Theme.

If unmarked and marked Theme is the only Theme of these clauses, the Theme is called as simple unmarked or marked Theme. All of these clauses may also have more than one Theme only. If the unmarked and marked topical Theme is started by other kinds of Theme like interpersonal and textual Theme, the Theme is called as multiple unmarked or multiple marked Theme. There are four kinds of markedness that can be found in *Everything, Everything* movie script. They are simple unmarked Theme (SUT), simple marked Theme (SMT), multiple unmarked Theme (MUT), and multiple marked Theme (MMT).

Unmarked topical Theme and marked topical Theme were realized through different kinds of clause that is declarative, interrogative, and imperative. A clause may have unmarked or marked topical Theme only, called as simple unmarked and simple marked Theme. However, a clause may also have more than one Theme in its clause. The other kinds of Theme, either interpersonal or textual Theme or both, may come before reaching the unmarked or marked topical Theme. This kind of Theme called as multiple unmarked or multiple marked Theme.

## 4. Conclusion

As the conclusion of this research, the researchers concluded, based on the findings of this research, it is found that the dominant Theme markedness in *Everything, Everything* movie script specifically to second character dialog of the script is simple unmarked Theme with 69.4% percentage. It could be discovered by the realization of each clause that is mostly started by subjects and nominal groups. This type of markedness dominated other kinds of markedness realization in addition to simple marked Theme with 2.4% percentage, multiple unmarked Theme with 27.1% percentage, and multiple marked Theme with 0.9% percentage.

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