



## THE REALIZATION THEME AND RHEME IN MANDAILING SONG TEXTS

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### ABSTRACT

This article discuss about realization of Theme and Rheme in Mandailing song texts by Odang and Masdani. The objectives of this study are describe about realization of Theme and Rheme especially Theme and Rheme in Mandailing songs text. The song text is by Odang and Masdani,. The sources of the data was taken from the video recorded. The data of this article is lyric as a text that contain Theme and Rheme. The data analysis found six pattern of realization of Theme and Rheme used in Mandailing song texts of Odang and Masdani. Andin this study did not find pattern Theme and Rheme unity to Theme and Theme and Rheme unity to Rheme.

*Keyword : Theme, Rheme, Song, Mandailing*

### ABSTRACT

Artikel ini membahas tentang realisasi Tema dan Rema dalam teks lagu Mandailing oleh Odang dan Masdani. Tujuan dari penelitian ini adalah mendeskripsikan tentang realisasi Theme dan Rema terutama Tema dan Rema dalam teks lagu Mandailing. Teks lagu adalah oleh Odang dan Masdani ., Sumber data diambil dari video yang direkam. Data dari artikel ini adalah lirik sebagai teks yang mengandung Tema dan Rema. Analisis data menemukan enam pola realisasi Tema and Rema yang digunakan dalam teks lagu Mandailing dari Odang dan Masdani. Dan dalam penelitian ini tidak ditemukan pola Tema dan Ritme kesatuan dengan Tema dan Tema dan Ritme kesatuan dengan Rheme

### I. INTRODUCTION

Textual function contain of Theme and Rheme in a clause. It is important role in developing and built meaning language especially in Mandailing song as traditional song. But in this article, the researcher took only Theme and Rheme discussion. The song texts shaped by arrangement of the Theme and discribe the structure in the song texts. The researcher use Theme and Rheme in systematic functional linguistic (SFL) theory by Saragih. The reason why the researcher uses Theme and Rheme because: Theme and Rheme is common use in texts on news



paper, song, speech especially in song text, the analysis types realization of thematic structure related to see the realization Theme and Rheme in Mandailing song.

Textual is an organizing message that has relevant to context in linguistic and social. The thematic structure mapped into each other, make up a clause, we should give the clause as character of message (Halliday 1994). Textual function contain of Theme and rheme that found on the texts. It is important role in improving and built meaning language in song text. But researcher used Theme and Rheme discussion in this study. The Mandailing song texts shaped by arrangement of the Theme and describe the structure in The Mandailing song.

The researcher uses Theme and Rheme in systematic functional linguistic (SFL) theory by Saragih. The reason why the researcher uses Theme because Theme and Rheme is common use in text such as speech text, news paper, letter and etc especially in song text, the analysis types thematic structure related to see the pattern and types of song texts.

Textual function consists of Theme and rheme. It is important role in developing and creat meaning language in Mandailing song. But in my research the researcher took only realization of Theme discussion. In line Halliday and Matthiessen said that Theme is the starting case of the message (Halliday 1994).

Finally, researcher analyzed the texts of the Mandailing song texts to observe the language development by realization Theme and rheme. In other word the researcher analyzed the realization Theme and Rheme Mandailing song text especially song of Odang and masdani as Famous singers. This interested to discuss realization theme because Mandailing song is famous song especially in Mandailing Natal and Tapanuli selatan. This song texts have advice and improved in thematic development. The problem of this research How are the Theme and Rheme realized in Mandailing songs of Odang and Masdani?

This research is focused on the analyzed in Mandailing song texts especially in duet album from Odang and Masdani by considering Theme and Rheme Theory in the song texts. In conclusion the researcher wants to see the realization of Theme and Rheme in Mandailing song texts.

#### A. *Metafunction*

Metafunction explore and describe in written and oral language, and it found in the clause, sentence, phrase because metafunction state that they simultaneously encode three standards meaning. Halliday (2004) said that the three functional components of meaning there are ideational, interpersonal, and textual function, are realized through out the grammar of a language. Metafunction as three types of meaning within grammatical structure of a clause. A clause is a unit in which three of different kinds are combined, namely ideational refer to clause as representation. Interpersonal function refer to clause as an exchange. And textual function refer to clause as a message.

##### a. *Organizing Message : Theme*

The system of Theme and Rheme refers to the textual function of language. In English, the Theme is indicated by position in the clause; the Thema is put in the first element of a clause and Rheme follows. According to Deterding and Poedjosoedarmo (2001) textual meaning is expressed by thematic structure (the identify of Theme, what we are talking about, and Rheme, what people are saying about it), in another word it is called as clause as message. It considers which gives the clause its character as a message on a text. Theme defined as point of departure and the rest of the message of the clause; after the point of departure is called Rheme . It is the



point of departure of a message with which the clause is concerned. Halliday (1994) believes that each clause contain a message that has two kinds, i.e., what comes first is the Theme, and what comes last is the rheme. The Theme usually constrains information and the rheme, new information.

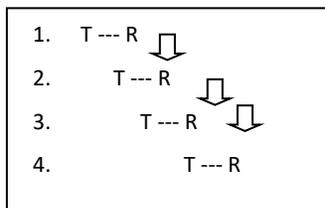
As stated by Johnstone, there are several ways of labeling these textual function parts of sentences, depend on the particular formulation of the idea; some functional grammar discuss about the differences between “given” and “new” information, others about “Theme” and “Rheme”, others about “topics” and “comments”. Further describe that sentences change from familiar to the less familiar, or from the “what” to the “what about it”. It reflects that people appear to process information by first identifying what is being discuss about and then attending to what is being said about it.

B. Developing clause to text based on Theme and Rheme

Saragih (2011) presents developing clause to text based on Theme and Rheme. Theme and Rheme in clause is basic developing one clause to make text. 1) Breech from Rheme to Theme, 2) Breech from Theme to Rheme, 3) Theme to the Theme, 4) of Rheme to the Theme, 5) Theme to the Rheme, 6) Rheme to the Rheme, 7) Theme and Rheme unity to the Rheme. 8) Theme and Rheme unity to the Theme.

a. The Breech Rheme to Theme pattern

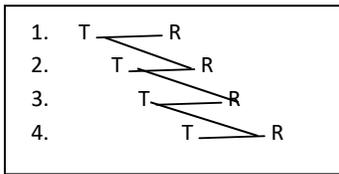
Saragih (2011: 93) stated that the breech pattern to the Theme shows that the process of developing text originates from the Theme structure - the remembrance of one clause as the first clause. Subsequently derived from, linked, or based on the remnant of the first clause is the Theme on the second clause and the new Rheme is raised.



The Breech Rheme to Theme pattern is realization of Theme and Rheme. Further clauses derived from or related to, or based on the rest of the first clause is a Theme in the second clause and Rheme raised.

b. Pattern breech from Theme to the Rhema

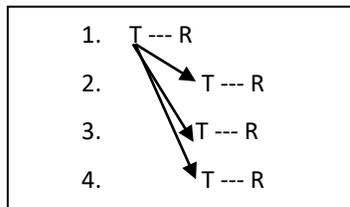
Saragih (2011: 93) stated the pattern of the breech Theme to Rheme shows that related to or derived from Theme of the first clause, is derived Rheme a second clause with a new Theme. Furthermore, the next clause Theme becomes the Rheme of the next clause with a new Theme as third clause. Then, the second class Theme becomes the Rheme of the third clause with a new Theme and from the Theme of the line third clause it derives the fourth class remnant and so on.



The second realization Theme and Rheme is pattern breech from Theme to the Rheme. This pattern is reverse of pattern breech Rheme to Theme. This case shows that related to Theme of the first clause that is from Rheme a next clause with a new Theme. Then, the second clause Theme develop Rheme of third clause with a new Theme. Then, the second Theme develop Rheme of third clause with a new Theme.

*c. Pattern of Theme to the Theme*

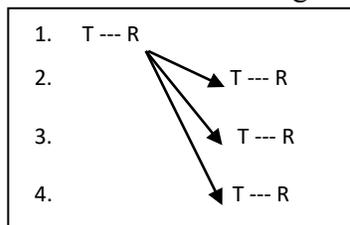
Saragih (2011: 94) stated the pattern of development from Theme to Theme shows which the Theme of first clause is derived a number of Themes based on or related to Theme of first clause. Specifically, process of improving text originates from the Theme structure - the remembrance as first clause. Furthermore it linked to or based on the Theme of first clause is the Theme in the next clause and new Rheme is made. Subsequently, the Theme of third clause is made by referring again to Theme of first clause and next Rheme is made.



This pattern shows that Theme of the first clause is derived Theme based on Theme of first clause. Then, the process of realization Theme from the Theme structure - the remembrance as the first clause. Furthermore, linked the Theme of the first clause is the Theme in the second clause and the new Rheme is made.

*d. Pattern of Rheme to the Theme*

Saragih (2011: 94) stated the pattern of development from Rheme to Theme, as opposed to pattern of the development of Theme, shows that from the first Rheme of clauses developed a number of Themes in the second, third, fourth and so on. The pattern of development of this Rheme is abbreviated in Figure 2.4.

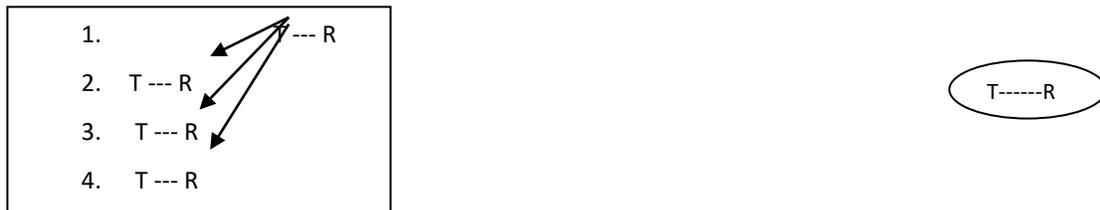


Pattern of Rheme to the Theme show that Rheme in first clause related to the Theme in the next clause. In that pattern the Theme in first clause until end is free.



e. Pattern of Theme to the Rheme

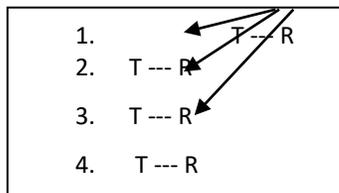
Saragih (2011: 95) stated the pattern of development from Theme to Rheme detailing that of the first Klaus Theme as the initial clause in the text is brought in by the second, third, fourth and so on clauses. The summary of this text is shown in the Figure.



Pattern of Rheme to the Rheme shows that Theme in first line related to Rheme in next, third, and fourth line in this pattern. And the Rheme in first clause is free. Theme in the next, third, fourth line is unbound.

f. Pattern of Rheme to the Rheme

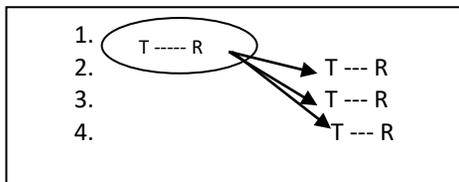
This part development from Rheme to the Rheme indicates that first clause remembers the reference, the base, the pedestal, or in reducing the second, third, fourth, and so on.



The pattern of Rheme to the Rheme shows the Rheme on first clause related or has connection with the Rheme in the second, third, and fourth line. Theme in first until fourth line is unbound.

g. Pattern Theme - Rheme unity to the Theme

Saragih (2011: 96) stated the pattern of unity development of Theme - Rheme to the Theme shows that the discourse begins with the initial or first clause with the Theme and its Rhemer. Then, the Theme and Rheme elements unite into one message, which further becomes the basis, reference, pedestal, to subdue the second, third, fourth, and so on.



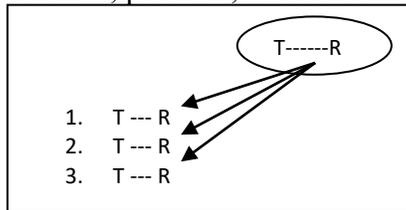
Pattern of unity development Theme - Rheme to the Theme show the Theme and Rheme unity became Theme in the second until fourth clause. And Rheme in the second until fourth clause is free.

h. Pattern Theme – Rheme unity to the Rheme

Saragih (2011: 97) stated the pattern of unity development of Theme - Rheme to Rheme indicates that the discourse begins with the initial or first clause with the Theme and the Rhe-



ment. Then, the Theme and Rheme elements unite into one message, which further becomes the basis, reference, pedestal, to subordinate the second, third, fourth, and so forth clauses.



Pattern of unity development Theme - Rheme to the Rheme show the Theme and Rheme unity in the first clause has connection with the Rheme in second until fourth clause. Meanwhile Theme in second until fourth clause is unbound.

### C. Song Lyric

Song lyrics are a collection of words that are used as song lyrics that have meaning. Song lyrics usually have a deep meaning written by the song's creator. song lyrics have a meaning to be conveyed to the listener through the singer. especially on Mandailing song lyrics whose lyrics use local languages. and the singer writes the song's lyrics based on his own experience.

Indonesia consist of various language, costumes and religious. Indonesia has been famous for its different cultures and ethnic since long time ago. Each group has its own characteristic and uniqueness. Mandailing is one of the ethnic in Indonesia. With its own uniqueness which come from North Sumatera. There are five subdivisions; they are angkola/mandailing, pakpak, karo and toba.

Mandailing people are usually conveying their message, idea, through songs. Mandailing people do not directly say, but they will use song as medium to express their feeling. Mandailing songs who sing by Mandailing people with their expresion and their own culture.

## II. RESEARCH METHOD

Research method used in this article is descriptive qualitative method. The data of this article are the realization Theme that is found on Odang and Masdani's song texts. There are five song texts as data source. In analyze the data, researcher used framework proposed by Saragih's frame work. Steps in analyzed the data are: Segment data into clause. The next step is to identify Theme and Rheme for each clause. Then describe Theme and Rheme realization of the text song are expressed in song. Data this research are the lyric of the mandailing song. As stated by arikunto data sources are the subject from which the data are obtained. The sources of data of this research are lyric in form song lyric found in the network media. The researcher watched from the recorded video of mandailing song. They are five song taken from odang and masdani song. Odang and Masdani is the famous singers in Mandailing. The title of song are Bujing Nau-li, Diora So Tarora, Lumindak Lokko – Lokko, Mahkamah Syariah, Marsiajar Partuturan

There are three step that conducted to collect the data, namely watching, downloading, transcribing. First the video of the mandailing songs streaming from youtube website were watched to observe the songs. The song downloaded on july 2017. The lyric were categorized into realization of the Theme and Rheme according Saragih's theory. It was taken through document that is written in the text of mandailing song video.



### III. FINDING

The data used in this research are lyrics song of Odang and Masdani. Theme and Rheme analysis was done to answer research question: How are Theme Rheme realized in Mandailing lyrics texts of Odang and Masdani? .Finding of realization Theme Rheme of Mandailing lyric texts that there are eight realization Theme and Rheme in thematic progression. They are Breech from Rheme to Theme with total number of 6 times or 15.38%, Breech from Theme to Rheme with total number 6 times or 15.38%, developing Theme to Theme with total number 8 times or 20.51%, developing from Rheme to Theme with total number 4 times or 10.25%, developing Theme to Rheme with total number 3 or 7,69% , developing from Rheme to Theme with total number 12 or 30.76%, Theme and Rheme unity to Theme and Theme and Rheme unity to Rhem is not found in Mandailing lyric text. Researcher only found six realization Theme Rheme in Mandailing lyric text, there are Breech Rheme to Theme, Breech Theme to Theme, Theme to Theme, Rheme to Theme, Themeto Rheme, Rheme to Rheme.

#### *a. Pattern of Breech from Rheme to Theme.*

In this study, the example of data can be described as follows. Diora so tarora song :*Tai rohangkon abang giot manggarutui. Tilakomu idokon rohaku gara. Ima hurasoi harani cinta. Sude mandoktilakomu pamunui anak ni inangna.*( but my heart would deny. your deed is said my heart is angry. that's what I feel for love. all say your deeds is childish)

In lyric above displayed text developed in breech pattern. Specifically can be identified that the Theme of the first line (A) is "*tai rohangkon*" and Rheme is "*giot manggarutui*". from the remembers of this first line is Theme for next clause or line (b) "*tilakomu*" with Rheme "*idokon rohaku gara*". from Rheme "*idokon gara*" derived Theme for third line (c) "*ima hurasoi*" with Rheme "*arani cinta*". from the third Rheme clause is made the fourth clause Theme (d) "*sude mandok tilakomu*" with Rheme "*pamunui anak ni inangna*".

#### *b. Pattern of Breech from Theme to Rheme*

In this study, the example of data can be described as follows. Diora so tarosa song: *Ho anak gadih nauli roha. Dimatangkon anggi hona jogina. Ora – ora diora au sotarora. Ama inangku mangora ulang au ra.*( You are a girl *nauli* heart. I thought you were the most beautiful. banned but I am not forbidden. my parents forbid.)

As opposed to breech the Rheme to Theme, the breech Theme to Rheme shows that related or derived from Theme the first clause, is derived Rheme he second clause with a new Theme. furthermore, Theme second line becomes Rhme third line with a new Theme. Then, Theme next line becomes remake of third line with a new line as Theme and from Theme third line derived of fourth clause Rheme line.

#### *c. Pattern from Theme to the Theme.*

In this study, the example of data can be described as follows. Text: "*Huida jilbabmi songon halak arab Saudi, Huida badakmi sekedar apus tai marombun. Huda palakkami biasa – biasa tarida anggun. Huida salibonmi songon sikulandak na poso.* (I see your hijab like an Arab. I see your powder just there but beautiful. I see how you walk, look ordinary but graceful. I see your eyebrows like a young *sikulandak*.)

Lyric texts above shows the developed text with the development pattern from Theme to Theme. In detail first line is shown (a) as Theme "*huida*" and Rheme "*jilbabmi songon halak*



arab saudi". Theme the second line (b) derived of Theme "huida". with rema "badakmi just apus tai marombum". The Theme third line (c) derived from reference to Theme next lyric.

d. *Pattern from Rheme to the Theme*

Diora sotarora song: *buku dohot pakean dor na masuak – suak. Ho lalat di angan- angan. Pupu ari – ari marbukkank. Pupu maho mandok.* (books with clothes often torn. You often imagine. every day you lie. often you say.)

Figura above displayed text developed with a development pattern from Rheme to Theme. the first clause Theme (a) is " *Buku dohot pakean* " and Rheme "dor na masuak" from this Rheme lowered the Theme of the second clause (b) " *ho*", third clause (c) " *Pupu ari-ari* ", clause fourth (d) " *Pupu maho* ", the Theme of all of the clauses was based on or refer to Rheme first clause

e. *Pattern from Theme to the Rheme*

In this study, the example of data can be described as follows. *Parosu parkouman denggan marsiargaan. Isemu ma doli ibotoho ni inang niba. Amanaposo niba halak bayo ni amang nida. Ibotoni inang niba ima na idokon tulang.*

The lyric above shows the first clause "parosu parkouman denggan marsiargaan" with "parosu parkouman" as Theme and "denggan marsiargaan" as Rheme. From the Theme of "parosu parkouman" is brought in by the second (b), third (c), and the last line (d) there are "ni inang niba", "halak bayo ni host niba", "ima nai idokon tulang ". Text the Theme of first line controls all Rhema, while second, third and fourth clause Themes are free.

f. *Pattern from Rheme to the Rheme*

In this study, the example of data can be described as follows. *Ayah ni amang boruku mulak marabang mada au. Eda ni eda do da eda mar si eda – edaan. Pahoppu ni ompung do pahoppu marsioppu oppungan. Aya ni aya do da anak aya ni anak muse aya.* Figure 4.7 shows the first clause of "aya ni amang boruku mulak marabang mada au" as the first clause with the Theme "aya ni amang boruku" and Rheme "mulak marabang mada au" based on or with reference to Rheme clause first brought in second, third, fourth clause, as a Rheme "da eda marsi eda edaan", "Pahoppu marsioppu oppungan", "Aya ni anak muse aya". In this pattern of development, the first Rheme clause controls all the remaining clauses, while the Theme is free and unbound.

#### IV. DISCUSSION

Related to the theory with reference to the previously elaborated pattern realization of Theme and Rheme researcher found that there are six pattern of realization of Theme and Rheme namely 1) Breech Rheme to Theme, 2) Breech Theme to Rheme, 3) Theme to the Theme, 4) Rheme to Theme, 5) Theme to Rheme, 6) Rheme to Rheme. And pattern Theme Rheme unity to Rheme and Theme Rhema unity Theme are not found in Mandailing song texts. The Pattern Theme – Rheme unity to the Theme and Pattern Theme – Rheme unity to the Rheme are not found in Mandailing song texts are not found in Mandailing song texts. Because in the first clause contain Theme and Rheme should became a Theme in the second Clause. Theme – Rheme to Rheme, first line contain Theme and Rheme should became a Rheme in the second Clause. This study analyzed about the song, lyric texts contain short clause and its difficult to find Theme and Rheme unity Theme and pattern Theme – Rheme unity to the Rheme. Because



in the song, the lyric is not discuss about explanation but about the feeling and emotion of the songwriter. And the song lyric always described in the short clause and not described like the explanation. It is different if the researcher study about Theme and Rheme in newspaper, newspaper explain about explanation. In newspaper may be found pattern Theme – Rheme unity Theme and Theme – Rheme to Rhema.

Related previous study Jing (2014) analyzed Thematic progression in learner English : a literature reviews that found Chinese English learners were need more studied how Chinese English learners used Theme in English outputt that more studied to accept of instruction in Thematic progression in learner outputt [9]. Based on Jing finding, he used halliday theory to analyze the realization of Theme and Rheme, his research found all patterns of Theme and Rheme realization. while in this study using saragih theory in analyzing the realization of Theme and Rheme. And in this study found six patterns of eight patterns in saragih theory. and in other studies have not found research using saragih theory in analyzing the realization of the Theme and Rheme.

## I. CONCLUSION

In this sudy about realization Theme and Rheme in Mandailing song texts by Odang and Masdani found only six patterns of eight pattern by Saragih Theory. Two patterns did not find Theme and Rheme to Theme and Theme Rheme to Rheme.

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