



SFL: Exploring Potential Meaning Directions from Thematic Structure Dominance in the National Song "Bagimu Negeri"

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ABSTRAK

Penelitian ini bertujuan untuk mengungkap makna potensial yang berasal dari dominasi struktur tematik dalam lirik lagu kebangsaan Indonesia "Bagimu Negeri." Studi ini menggunakan metode deskriptif kualitatif, dengan fokus pada kalimat, klausa, bait, dan kata-kata individu, menggunakan teknik dokumentasi seperti mendengarkan, merekam, dan mencatat. Data yang dikumpulkan dianalisis melalui analisis tema-remas, dengan meneliti tema-topikal, tekstual, dan interpersonal secara mendetail. Analisis menunjukkan satu tema dominan dalam lirik lagu tersebut, dengan tema topikal tak bermarkah yang mendominasi dan tidak ada tema interpersonal yang ditemukan. Tema topikal tak bermarkah secara konsisten berfungsi sebagai subjek. Selain itu, banyak bait dalam lirik tidak memiliki rema. Dominasi tematik ini menunjukkan ekspresi cinta yang kuat terhadap tanah air. Makna ini berpotensi mencerminkan niat penulis lirik, Kusbini, untuk menunjukkan cinta mendalamnya terhadap negara dan untuk menginspirasi sentimen yang serupa pada mereka yang menyanyikan lagu "Bagimu Negeri," terutama melalui penggunaan kata "kami." Ekspresi ini dimaksudkan untuk menanamkan dan memperkuat rasa patriotisme mendalam pada setiap warga negara Indonesia.

ABSTRACT

This research seeks to uncover the potential meanings stemming from the domination of thematic structure in the lyrics of the Indonesian national song "Bagimu Negeri." The study employs a descriptive qualitative method, focusing on sentences, clauses, stanzas, and individual words, using documentation techniques such as listening, recording, and note-taking. The collected data are analyzed through theme-rheme analysis, examining topical, textual, and interpersonal themes in detail. The analysis reveals a single dominant theme in the song's lyrics, with an unmarked topical theme predominating and no interpersonal themes present. The unmarked topical theme consistently serves as the subject. Furthermore, many stanzas in the lyrics lack a rheme. The thematic dominance suggests a strong expression of love for the homeland. This potential meaning likely reflects the intention of the lyricist, Kusbini, to demonstrate his profound love for the country and to inspire a similar sentiment in those who sing "Bagimu Negeri," particularly through the use of the word "we/kami." This expression is meant to instill and reinforce a sense of patriotism in every Indonesian citizen.

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1. INTRODUCTION

Language serves as a medium for communicating and receiving messages or information. This is also evident in the process of composing song lyrics. Among the numerous song lyrics written by their authors, one in particular has captured the attention of researchers: Indonesia's national mandatory song titled “Bagimu Negeri.” This is noteworthy because “Bagimu Negeri” embodies profound meanings that transcend its popularity within Indonesian society. Naturally, as responsible Indonesian citizens, individuals are expected to memorize and comprehend the meanings embedded in the song's lyrics. The meanings conveyed in these national song lyrics have the potential to influence local wisdom across various regions of Indonesia. Additionally, this may impact educational policies related to independent learning in the Industry 5.0 era, as the song serves as a tool capable of motivating and inspiring students in the educational sector to engage more passionately and proactively in their studies as an expression of patriotism.

Furthermore, in composing the lyrics of Indonesia's national mandatory song “Bagimu Negeri,” there exists the potential to convey objectives or intentions—representing the goals and aspirations that the lyricist aims to communicate to those who hear, read, or study it. However, in conveying the objectives or intentions of song lyrics, varied interpretations may arise. The meaning can be understood both as the core linguistic content being communicated and as the transfer of messages resulting from the desired or experienced emotions and thoughts.

Understanding both the implicit and explicit meanings of a text requires a deep and clear arrangement of words within the grammar structure. Therefore, the choice of diction in constructing sentences, clauses, verses, or phrases is crucial and must be carefully considered to convey the intended meaning effectively. According to Wiratno, the presentation of meaning involves a relationship between lexis (vocabulary) and grammar, which together form the lexico-grammatical system[1]. This system expresses meaning through a structured language framework. Lexico-grammar occupies a central position between phonology and semantics, with lexico-grammar realizing semantics, and phonology realizing lexico-grammar. As such, lexico-grammar is a foundational source for expressing meaning in structured linguistic units.

Matthiesen posits that lexico-grammar, encompassing both lexis and grammar, is an inseparable system from syntax and morphology[2]. From another perspective, lexis, viewed in the context, serves to express ideational, interpersonal, and textual meanings within a text, as outlined in Systemic Functional Linguistics (SFL). Lexis is intrinsically linked to grammar, while grammar, as part of lexico-grammar, adheres to specific syntactic and morphological structures within SFL theory.

Based on the above explanation, lexico-grammar is a fundamental component in constructing a text that effectively conveys the writer's intent. Lexico-grammar serves as a preliminary reference in organizing ideas and concepts, making the writer's message more accessible and comprehensible to readers. Lexico-grammatical elements are vital tools in

establishing the linguistic rules that govern a textual unit. Listeners or readers of song lyrics must reconstruct meaning through the arrangement of phrases, clauses, or sentences, ensuring thematic coherence and adherence to grammatical rules within the text. The application of lexico-grammatical principles acts as a bridge between the writer and the audience, facilitating the understanding of song lyrics. These principles manifest through the combination of words as a dimension of textual meaning. Words, phrases, and clauses can function as sources of meaning when organizing information or messages[3].

On the other hand, Yuwana argues that the meaning of a sequence of words in a particular language may present several ambiguous interpretations[4]. This ambiguity can arise from the broad range of meanings that words can convey within a language, influenced by specific supporting components.

The conveyance of information from the writer/creator to the reader/listener is organized through a sequence of words forming clauses, thereby presenting information deemed important. This is typically emphasized by positioning a word or phrase at the beginning, which is referred to as the theme. Thematic structure, within the framework of theme and rheme theory, is expressed through a sequence of words or phrases based on their order within a clause, with the theme being placed first[5]. The theme serves as the departure point of the message, followed by the realization of the rheme as the remainder of the message[6]. This statement is supported by Eggins, who asserts that the theme is the part that appears at the beginning or first, while the rheme is the supporting part that develops from the theme[7]. Subsequently, the section that completes the information previously presented is called the rheme[8]. Thus, these two elements are referred to as the theme and rheme structure, known as the thematic structure, as Halliday stated that among various structures that are mapped onto each other to form a clause, the structure that characterizes the clause as a message is considered first[3]. This is known as the thematic structure.

In line with Halliday's statement, Tomasowa reinforces that the thematic structure in theme and rheme theory is the explicit realization of the textual component or metafunction within a sequence of texts[9]. The textual component or metafunction is thematically structured, such as theme and rheme in conveying a message or information. The thematic structure illustrates the rules in arranging the elements of the ideational metafunction into the sequence of elements for delivering a message or information in a clause. Mujianto emphasizes that the elements of message or information delivery can be identified through textual analysis as an application of Systemic Functional Linguistics theory[10]. The focus of this study will be on theme and rheme as an implementation of the lexicogrammatical rules under the umbrella of Systemic Functional Linguistics theory, using the lyrics of the national mandatory song "Bagimu Negeri" as the data source.

Several previous studies related to this research have utilized diverse data sources, including: 1) Faradi analyzed debate texts between presidential and vice-presidential candidates during the 2014-2019 presidential election, linking them to discourse learning in schools[11]; 2) Usman examined the speech texts of the West Lombok Regent, connecting them with discourse learning activities in formal educational settings[12]; 3) Wulansari studied a newspaper article titled "What's Up With Monas?" in The Jakarta Post. These three studies employed Systemic Functional Linguistics (SFL) as their analytical framework, which differs from the present study[13]. Other studies that share the use of Systemic Functional Linguistics

include: 1) Agustiani, who focused on analyzing thematic structure and modality in Japanese dialogue[14]; 2) Nugraha, who concentrated on abstract texts in Indonesian[15]; 3) Syartanti et al., who examined thematic structure using theme and rheme theory in the Balinese folk tale "PAN BELOG"[16]; 4) Yuwana & Pertiwi, analyse the perspective of language culture in the domination of the theme of the national song "Bagimu Negeri"[17]; and 5) Yuwana & Betaubun, who researched material clauses in Indonesian humor[18].

2. METHOD

This study utilizes the text of the Indonesian national anthem "Bagimu Negeri" as its data source. The anthem "Bagimu Negeri" is a national song composed by Kusbini. Data collection was conducted using a documentation method, which involved collecting, sorting, classifying, verifying, and displaying the data[19]. The collected data was classified using the observation method, basic tapping technique, and advanced note-taking technique. The observation method in data classification was applied through the basic tapping technique and the advanced note-taking technique, which are interconnected processes[20]. Subsequently, the textual data was read and noted using the reading and note-taking techniques. The reading technique involved reading the lyrics of the national anthem "Bagimu Negeri," while the note-taking technique involved making entries in reflective notes[21]. The collected and utilized data consisted of the arrangement of words from the stanzas of the lyrics of the national anthem "Bagimu Negeri."

The research method employed in this study is a descriptive-qualitative approach, as the data analyzed are not in the form of numerical values, symbols, or coefficients of inter-variable relationships. Qualitative methods are research procedures that can produce descriptive data through written or spoken words and observable behaviors. This approach is focused on the context and individuals holistically[22].

Data analysis is conducted through several stages. After the data, consisting of words, clauses, and/or verses, are collected, they are analyzed for their thematic and rheme components. Subsequently, words and phrases that serve as the theme are further classified into interpersonal, textual, and topical themes. The topical theme is then further divided into marked and unmarked topical themes. The results of this thematic and rheme classification will reveal the dominant thematic structure used by the composer of the national obligatory song "Bagimu Negeri." This classification aims to facilitate the interpretation of the song's lyrics, as the absence of a clear theme could hinder the potential meaning of the lyrics' theme.

3. RESULTS AND DISCUSSION

Based on the data from the lyrics of the national song "Bagimu Negeri," a total of 8 data points have been identified, corresponding to each stanza in the lyrics. These 8 data points will be the focus of the analysis in this study. The data are as follows:

Bagimu Negeri
By: Kusbini

(Data 1) Padamu negeri
(Data 2) Kami berjanji
(Data 3) Padamu negeri
(Data 4) Kami berbakti
(Data 5) Padamu negeri
(Data 6) Kami mengabdikan
(Data 7) Bagimu negeri
(Data 8) Jiwa raga kami
(Source: news.detik.com)

The researcher will focus on discussing the theme and rhyme within the framework of systemic functional linguistics. The following is the analysis:

Tabel 1. Data 1

Padamu	negeri
Tema	Tema
Tekstual	Topikal Tak Bermarkah

The theme serves as the starting point of the message, followed by the realization of the rheme as the remainder of the message[6]. In Data 1, 3, and 5, it is shown that these stanzas contain two themes: a textual theme and an unmarked topical theme. According to the meaning provided by the online Indonesian Dictionary (KBBI) published by the Ministry of Education and Culture (<https://kbbi.kemdikbud.go.id/>), the textual theme in the word "pada" is a preposition particle meaning "a preposition used to indicate a position above or within a relationship, synonymous with 'in' (used before a noun, personal pronoun, or time adverbial) or 'to'." Furthermore, the unmarked topical theme in the morpheme "-mu" is a clitic meaning "you as a possessive marker," while the word "negeri" is a noun meaning "homeland; birthplace," and does not have a rheme. The phrase "padamu negeri" functions as both a textual and an unmarked topical theme because it occupies the position of the subject and serves as important and prioritized/focused information. Additionally, if there is a part that is prioritized/focused, there is a potential for a part that is not focused/on supporting information, which is referred to as the rheme[8]. In this data, there is no rheme, because the rheme is positioned after the subject, beginning with the verb in the clause structure leading up to the sentence.

Tabel 2. Data 2

Kami	berjanji
Tema	Rema
Topikal Tak Bermarkah	

The theme serves as the starting point for the message, followed by the realization of the rheme as the remainder of the message[6]. In Data 2, it is shown that this stanza contains an unmarked topical theme. According to the definition from the online edition of the Kamus Besar Bahasa Indonesia (KBBI) published by the Ministry of Education and Culture (<https://kbbi.kemdikbud.go.id/>), the unmarked topical theme in the word "kami" (we) is a pronoun that means "the speaker along with others (excluding the person being spoken to); the

writer on behalf of a group, excluding the reader." The rheme in the word "berjanji" (to promise) is a verb that means "to make a promise; to declare a willingness and ability to do something (to give, help, come, etc.) and to commit to fulfilling what has been said or agreed upon." The word "kami" functions as an unmarked topical theme because it serves as the subject and as the primary and emphasized/focused information. Furthermore, when there is a part that is emphasized/focused, there is a potential for an unfocused/supporting part, referred to as the rheme[8]. The word "berjanji" functions as the rheme because it follows the subject and begins with a verb in the structure of the clause and sentence.

Tabel 3. Data 3

Padamu	negeri
Tema	Tema
Tekstual	Topikal Tak Bermarkah

Theme serves as the point of departure for the message, followed by the realization of the rheme as the residual message[6]. Data 1, 3, and 5 indicate that these lines feature two themes: the textual theme and the unmarked topical theme. According to the online edition of the Kamus Besar Bahasa Indonesia (KBBI) published by the Ministry of Education and Culture (<https://kbbi.kemdikbud.go.id/>), the textual theme in the word "pada" is a particle used as a preposition meaning "a preposition used to indicate position above or within relation to, similar to 'di' (used before nouns, pronouns, or time expressions) or 'ke'". Furthermore, the unmarked topical theme in the fragment "-mu" is a clitic meaning "you as a possessive marker," and the word "negeri" is a noun meaning "hometown; place of birth" and lacks a rheme. The phrase "padamu negeri" functions as both the textual theme and the unmarked topical theme because it acts as the subject and as crucial and emphasized information. Additionally, if there is an emphasized or focused part, there is potential for an unfocused or supportive part called the rheme[8]; in this data, there is no rheme because rheme typically follows the subject, starting from the verb/verb phrase within the clause up to the sentence.

Tabel 4. Data 4

Kami	berbakti
Tema	Rema
Topikal Tak Bermarkah	

Theme functions as the point of departure of a message, followed by the realization of the Rheme as the residual message[6]. Data 4 indicates that in this stanza, the topical theme is unmarked. According to the online edition of the Kamus Besar Bahasa Indonesia (KBBI) published by the Ministry of Education and Culture (<https://kbbi.kemdikbud.go.id/>), the unmarked topical theme in the word "kami" is a pronoun meaning "one who speaks together with others (excluding those being spoken to); one who writes on behalf of a group, excluding the reader." The Rheme in the word "berbakti" is a verb meaning "to be devoted (to); faithful (to)." The word "kami" functions as an unmarked topical theme because it is positioned as the subject and represents important information that is highlighted or focused on. Furthermore, when there is a part that is highlighted or focused on, there is a potential for a part that is not focused on but serves as supportive information, referred to as the Rheme[8]. The word

“berbakti” functions as the Rheme because it appears after the subject, starting from the verb within the clause and extending to the sentence.

Tabel 5. Data 5

<u>Padamu</u>	<u>negeri</u>
Tema	Tema
Tekstual	Topikal Tak Bermarkah

Theme serves as the point of departure for a message, which is subsequently followed by the realization of the rheme as the remainder of the message[6]. Data 1, 3, and 5 indicate that these verses contain two themes: a textual theme and an unmarked topical theme. According to the online edition of the Kamus Besar Bahasa Indonesia (KBBI) published by the Ministry of Education and Culture (<https://kbbi.kemdikbud.go.id/>), the textual theme of the word "pada" is a particle used as a preposition meaning "a preposition used to indicate a position above or within a relationship with, similar to 'di' (used before a noun, personal pronoun, or time adverbial) or 'to'." Furthermore, the unmarked topical theme in the fragment "-mu" is a clitic meaning "you as a possessive indicator," and the word "negeri" is a noun meaning "hometown; place of birth" and does not have a rheme. The phrase "padamu negeri" functions as both a textual and unmarked topical theme because it serves as the subject and is highlighted as important and focal. If there is a focal point, there is a potential for a non-focused supportive part known as the rheme[8], but this data does not include a rheme, as the rheme would appear after the subject, starting from the verb/verb phrase in the clause structure to the sentence.

Tabel 6. Data 6

<u>Kami</u>	<u>mengabdikan</u>
Tema	Rema
Topikal Tak Bermarkah	

The theme functions as the point of departure for the message, which is followed by the realization of the rheme as the remainder of the message[6]. Data 6 indicates that this verse contains a topical theme that is unmarked. According to the online edition of the Kamus Besar Bahasa Indonesia (KBBI) published by the Ministry of Education and Culture (<https://kbbi.kemdikbud.go.id/>), the unmarked topical theme in the word "kami" is a pronoun that means "the speaker together with others (excluding the addressee); writing on behalf of a group, excluding the reader." The rheme in the word "mengabdikan" is a verb meaning "to serve; to dedicate oneself; to be devoted." The word "kami" functions as an unmarked topical theme because it serves as the subject and represents important and prioritized information. Furthermore, if there is a focal point, there is likely a supporting element that is not the focus, known as the rheme[8]. The word "mengabdikan" functions as the rheme because the rheme appears after the subject, starting with the verb in the clause or sentence structure.

Tabel 7. Data 7

<u>Bagimu</u>	<u>negeri</u>
Tema	Tema
Tekstual	Topikal Tak Bermarkah

Theme serves as the point of departure for the message, which is then followed by the realization of the Rheme as the residue of the message[6]. Data 7 indicates that this stanza contains both textual and topical themes that are unmarked. According to the definition provided by the online Kamus Besar Bahasa Indonesia (KBBI) published by the Ministry of Education and Culture (<https://kbbi.kemdikbud.go.id/>), the textual theme in the word “bagi” is a particle functioning as a preposition meaning “for the purpose of” or “to.” Furthermore, the unmarked topical theme in the fragment “-mu” is a clitic meaning “your” as a possessive indicator, and the word “negeri” is a noun meaning “homeland” or “place of birth” and does not have a Rheme. The phrase “bagimu negeri” functions as both a textual and topical unmarked theme because it serves as the subject and is presented as important and emphasized. Additionally, when there is a focus or emphasis, there is potential for an unfocused or supportive part known as the Rheme[8]. In this data, there is no Rheme present, as the Rheme would be positioned following the subject, starting from the verb/verb phrase within the clause and sentence structure.

Tabel 8. Data 8

Jiwa raga kami
Tema
Topikal Tak Bermarkah

Theme serves as the point of departure for the message, which is then followed by the realization of the rheme as the residual message[6]. Data 8 indicates that this stanza contains an unmarked topical theme. According to the online edition of the Kamus Besar Bahasa Indonesia (KBBI) published by the Ministry of Education and Culture (<https://kbbi.kemdikbud.go.id/>), the unmarked topical theme in the phrase “jiwa raga kami” consists of the noun “jiwa,” which means “the soul (the element within the body that causes a person to live); life,” and the noun “raga,” which means “body; physique,” while the pronoun “kami” means “the speaker along with others (excluding the listener); the author writing on behalf of a group, excluding the reader” and does not have a rheme. The phrase “jiwa raga kami” functions as an unmarked topical theme because it serves as the subject and is treated as important and emphasized. Furthermore, if there is a focus or emphasis, there is a potential for having a non-focused supportive part called the rheme[8]; in this data, there is no rheme, as rheme typically follows the subject, starting from the verb/verb phrase in the clause structure and extending to the sentence.

Based on the analysis of each stanza from the national anthem “Bagimu Negeri,” it is observed that there are only two themes: the unmarked topical theme and the textual theme. There is also a noticeable dominance of the unmarked topical theme across all stanzas of the anthem. Meanwhile, the textual theme appears only in stanzas 1, 3, and 5 with the word “pada-” and in stanza 7 with the word “bagi-.” Additionally, there is a dominance of data without any thematic markers in stanzas 1, 3, 5, 7, and 8, while thematic markers are present in stanzas 2, 4, and 6. From the thematic dominance observed in this analysis, there is a potential interpretative direction focusing on the unmarked topical theme represented by the pronoun “kami” and the noun “negeri.” From the perspective of the dominant theme, the potential interpretative direction of the Indonesian national anthem “Bagimu Negeri” reflects the writer’s

(Kusbini's) intention to convey a sense of patriotism and love for the country, as the lyrics predominantly repeat the words "kami" and "negeri."

4. CONCLUSION

In the analysis, a thematic dominance was found in the national anthem "Bagimu Negeri," characterized by a topical theme that is present in every stanza of the song's lyrics. Within this topical theme, there is a predominance of the pronoun "kami" (we) and the noun "negeri" (country). On the other hand, overall, the stanzas of the song "Bagimu Negeri" are dominated by lyrical data that lacks thematic marking. Regarding the potential direction of meaning based on thematic dominance, the Indonesian national song "Bagimu Negeri" is depicted as a portrayal of patriotic love. This also suggests that Kusbini, the lyricist of the Indonesian national anthem "Bagimu Negeri," intended to demonstrate his level of love for the country by encouraging and instilling a sense of patriotism in anyone who sings the song, represented through the word "kami." Thus, it is hoped that this sense of national love will be instilled and embraced by every Indonesian citizen.

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