



An Analysis of Thematic Progression in the Novel “The Wicked King” by Holly Black

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Abstract

The study focuses mainly on thematic development patterns observed in The Wicked King Novel. This study employs qualitative techniques and descriptive designs to test the data. The information was provided by renowned novelist Holly Black. Thematic development patterns were examined utilizing Paltridge theory (2006), Rheme theory (2004), and Halliday theory (2004) in the evaluation of the data. The study indicated that the Reiterated/Constant Theme Pattern was the most prevalent in thematic progression patterns, with Participant being the most dominant Topical Theme in the Thematic Progression type. Based on the outcome, it was found that topical theme as participant is 9 sentences, topical theme as circumstance is 8 sentences, and topical theme as process is 4 sentences, so the total of topical theme is 21 sentences (65, 5%), textual theme with 5 sentences (15, 6%), and interpersonal theme with 6 sentences (18, 17%). So, based on the data, topical themes are the most common.

Keywords: *theme, rheme, thematic progression*

Abstrak

Studi ini terutama berfokus pada pola perkembangan tematik dan tematik yang diamati dalam Novel The Wicked King. Studi ini menggunakan teknik kualitatif dan desain deskriptif untuk menguji data. Informasi ini diberikan oleh penulis novel terkenal Holly Black. Pola-pola perkembangan tematik dipertimbangkan menggunakan teori Paltridge (2006), teori Rheme (1994–2004), dan teori Halliday (1994-2004) dalam evaluasi data. Studi ini menunjukkan bahwa pola Tema Terulang / Konstan adalah yang paling umum dalam pola progresi tematik, dengan peserta menjadi Tema Topikal yang paling dominan dalam jenis Pola Tematik. Berdasarkan hasil penelitian, tematik sebagai peserta adalah 9 kalimat, tema topikal sebagai keadaan adalah 8 kalimat dan tema topik sebagai proses adalah 4 kalimat sehingga total tematik adalah 21 kalimat (65, 5%), tema teks dengan 5 kalimat (15, 6%), dan tema interpersonal dengan 6 kalimat (18, 17%). Jadi, berdasarkan data, topik topikal adalah yang paling umum.

Kata kunci: *tema, rhema, perkembangan tematik*

Introduction

The goal of discourse analysis is to find out how language is used. As stated by Light (2001) and Grasier and Studley (2001), "thematic progression is a useful technique for students writing to deliver their messages to the readers in a well-

organized paragraph." The theme and rhemes in a clause can be developed and analyzed via thematic progression. Thematic progression, as defined by Paltridge (2002:102), is the process by which a clause's topic repeats or takes up a theme or rheme from its predecessor. The topic and rhyme of a phrase can be developed and arranged via thematic progression. Put differently, a certain approach is taken to topical development patterns in order to improve the writing's efficacy and coherence. Paltridge (2002:102) states that thematic progression entails how a clause's theme connects with or repeats the meaning from an earlier theme or rheme. This process helps to organize and develop themes and rhemes, making writing more effective and coherent.

One excellent component of systemic linguistic functional analysis is thematic investigation. Numerous scholars have examined topic development and found that thematic analysis is crucial to writing. In addition to mastering the basics of speaking, listening, and reading, students studying English also need to be proficient writers. As a result, learning about theme development patterns can aid students in employing thematic progression to create quality texts. The theme, according to Eggins (2004:300), "is the part of the clause in which the theme is developed." The remainder of the sentence, which serves to communicate the theme's ideas, is therefore the rheme. This study employs Paltridge's ideas to investigate thematic development. Paltridge divides the phenomenon into three patterns: split/multiple theme pattern, zigzag or linear pattern, and consistent theme pattern. A continuous theme pattern, which frequently begins with pronouns or conjunctions, repeats the theme in the phrases that follow. The second clause's theme incorporates details from the preceding clause's topic in a zigzag pattern. The constant theme and zig-zag patterns are combined in the split theme pattern.

Different researchers have observed this topic. To analyze the data, the study used three articles as an overview and comparison of how to analyze thematic progression. The first study was conducted by Dewi and Sapitri (2023), and research on thematic progression in the short story "The Tale of Mouse Deer Stealing the Cucumber" was conducted. The differences between the article and this study are that the article by Dewi and Sapitri analyzes a short story, while this study analyzes a novel. The second study from Siti Sulastris (2022) conducted a study titled "A Thematic Progression Analysis of Student Works on Short Stories." The difference is that Sulastris's study used short stories as the data source, while this study used novels as the data. Both the article and this study analyze the same topic, "thematic progression." The third study, titled "The Character and Theme in the Alladin Movie from Walt Disney 2019 by Guy Ritchie," written by Parmuningsih and Hasbullah (2019), The overall article that is mentioned in the study as the literature review of this study is an overview and comparison about the way to analyze the thematic progression.

Thematic progression discusses how information flows within a text, facilitates text comprehension, and can provide a lesson that aids students in creating cohesive, well-organized paragraphs, which makes this research crucial to examine. Students who have learned about thematic progression will be able to write. Because novels offer a sophisticated narrative framework that enables researchers to examine a variety of facets of life, culture, and society, the author chose to base the research on the book. Novels' characters, stories, and themes can also be rich sources of information for in-

depth examination, enabling scholars to discover hidden meanings or recognize pertinent patterns and situations. Novels can be used to address a variety of subjects and topics with versatility. The difference between this research and the previous one is that the data source used is mostly looking for data in the news or in speeches, and there are also different research methods. Meanwhile, what makes this study interesting is that it uses data from the novel. This study is interested in analyzing “The Wicked King” novel in my research because “The Wicked King” novel by Holly Black is captivating due to its deep and complex storyline, continuing the tale from The Cruel Prince with political and power intrigues in a magical faerie world. The main characters, like Jude and Cardan, have intricate and well-developed relationships. The faerie world depicted is stunning and detailed, making readers feel as if they are truly inside it. Intense conflict and tension maintain the reader’s interest. Few people who analyze thematic progression take novels as data sources.

Paltridge's theory, which comprises three types of theme patterns—constant, zigzag or linear, and split/multiple—was applied in the study to analyze thematic progression. It also embraced Halliday's theory, which divided themes into three categories: interpersonal, literary, and topical. Topical topics include participants (nouns or pronouns), processes (verbs at the beginning), and circumstances (adverbs or prepositional phrases used to convey time or place). Conjunctions, structural terms, and continuatives are all used in textual themes. Interpersonal themes convey opinion, possibility, or regularity. This arrangement adheres to Halliday's 2004 hypothesis. Based on the constant and linear theme patterns, there is also a split theme pattern in thematic progression. The split theme pattern combines elements of theme reiteration and the zig-zag pattern. This theory, adopted by Brian Paltridge, is important for analysis because understanding thematic progression helps students create coherent and well-organized paragraphs and the study is intriguing because it connects complex linguistic theories with both literary analysis and practical writing improvement, offering value to multiple fields of study. This research aims to explain and find out the types and patterns of themes in novels, as well as inspire and make students understand more about thematic progression and how the type of thematic progression used in the novel.

Method

The data in this study were analyzed using a qualitative methodology. The investigation to determine the kind of theme, rheme, and thematic progression pattern. The prologue and Chapter 1 of the book "The Wicked King," which run from page 10 to page 25, are where the facts were taken from. The research's data source is the novel "The Wicked King." This study employed the theories of Halliday (2004) and Paltridge (2002) to assess the kind of thematic progression. In this study, the data were systematically categorized and analyzed using a descriptive approach. First, the theme of each clause was identified, focusing on whether it carried textual, interpersonal, or topical functions. Textual themes involved elements such as conjunctions and structural terms, while interpersonal themes conveyed opinions or assessments, and topical themes related to participants, processes, or circumstances. Once the themes were categorized, they were further distinguished and examined to understand how

they contributed to thematic progression within the text. This method of analysis was particularly suited to the nature of the data, which consisted of words and sentences rather than numerical information, making it ideal for linguistic and discourse analysis. The approach enabled a clear, qualitative exploration of how themes are organized and developed in written discourse.

Result and Discussion

This research shows the findings of the types of themes found, which are categorized as participants as topical themes, process as a topical theme, and circumstance adjunct as a topical theme that describes adverbs of time. Another finding is about the pattern of thematic development. The explanation of the overall findings is as follows;

Table 1. Type Theme and Rheme

Topical			Interpersonal	Textual
Participants	Circumstances	Processes	6	5
9	8	4		
21				
65.6%			18,72%	15.6%
100%				

Based on the results presented in the table above, the researcher identified three types of themes. The first type, a topical theme as a participant, typically refers to a pronoun followed by a rheme and was found to be more dominant compared to other topical themes. The second type, a topical theme as a circumstance, provides information about time, followed by a rheme. The third type, a topical theme as a process, occurs in command sentences followed by a rheme and was found to be less frequent than other topical themes. Overall, topical themes were the most prevalent, accounting for 65.6% of the data because this study used novel data sources and analyzed the conversation to find out the data. In contrast, interpersonal themes, which refer to sentences that provide strong or repeated information in a situation, were found in 18.72% of the data, making them more common than textual themes, which accounted for 15.6%. Among the three types of themes, topical themes were the most dominant, while textual themes were the least frequently observed because the data source made it more difficult to find out the conjunction that refers to the textual theme.

Theme and Rheme

Theme, according to Halliday (2004), is the starting point of a clause and indicates what the clause is about. It extends from the beginning of the clause to the first element that plays a role in transitivity. Halliday describes it as "the element which serves as the point of departure of the message." The rheme, on the other hand, is the remainder of the message. The theme always becomes the topic of the sentence in a clause and plays a crucial role in delivering the message of the clause. Both Halliday

and Paltridge classify themes into three strands: topical themes, textual themes, and interpersonal themes. In the context of the topical theme, Halliday further classifies it into three types: participant, circumstance, and process.

Topical Theme

According to Halliday (2004) theme the most common type of theme is a participant, realized by a nominal group, and the topical theme is frequently in the form of a pronoun, notably the pronouns I, We, You, She, It, That, and other nominal forms. A topical theme is obligatory part of the theme.

Table 2 *Participants as Topical Theme*

No	Participants as Topical Theme	Rheme
1	Jude	lifted the heavy practice sword, moving into the first stance readiness.
2	You	must be strong enough to strike and strike and strike again without tiring.
3	Her	knees had been scabby enough that Mom thought she might have scars.
4	Taryn	was learning the sword, too, although she had different problems than Jude.
5	She	inhaled a deep breath of pine needles.
6	The High King's general,	Madoc, who wanted to teach her how to ride too fast and how to fight to the death.
7	Their	strategy seemed silly now in the face of his hugeness and their smallness, in the face of her fear.
8	I	stand to one side of him, in the honored position of seneschal.
9	Noble King	you ask for the smallest and most reasonable thing from your servant, but I, who have suffered for such vows, am loath to make them again.

According to Halliday's (2004) theme, the most common type of theme is a participant, realized by a nominal group, so the first data point is that *Jude* is the participant in this sentence, the theme is "Jude," and the rheme is "*lifted the heavy practice sword, moving into the first stance readiness.*" The second data point is that "*Nobel King*" is the participant in this sentence; the theme is "*Nobel King*" and the

rheme is "you ask for the smallest and most reasonable thing from your servant, but I, who have suffered for such vows, am loath to make them again." The topical theme is frequently in the form of a pronoun, notably the pronouns I, We, You, She, It, That, and other nominal forms. A topical theme is an obligatory part of the theme. Each of the ten clauses in Table 1 above has a single theme. The topical themes in the form of nominal groups (*he, she, I, They, Noble King, I'm, Jude, Their, Taryn, Her, His, The High King's General*) are of participant groups; in this case, they are the people or a group of people that are involved in the activity and situation explained by the clause predicates. In the example above, they coincide with the grammatical subject of the clause structure. These themes are later developed by the rhemes. The rheme, on the other hand, is the remainder of the message. The theme always becomes the topic of the sentence in a clause and plays a crucial role in delivering the message of the clause. Both Halliday and Paltridge classify themes into three strands: topical themes, textual themes, and interpersonal themes. In the context of the topical theme, Halliday further classifies it into three types: participant, circumstance, and process.

Circumstance Adjunct

According to Halliday (2004), Circumstance Adjunct as Topical Theme is a theme that functions to express time or place. Circumstances as topical themes are themes that are used as adverbs (adverbs of time and adverbs of place).

Table 3 *Circumstance Adjunct as Topical Theme*

No	Circumstance as Topical Theme	Rheme
1	Each time it happened,	Taryn got mad, as though Jude were flubbing the steps of a dance rather than winning.
2	When	she'd been learning to do that, back in the real world, she'd fallen lots of times.
3	When Madoc smiled at her,	she could see the points of his bottom cuspids, longer than the rest of his teeth.
4	For a moment,	she felt as though she were just a kid learning a new sport.
5	When he went into exile,	I was forced to follow—and in so doing, fell into disfavor myself. 18 Before he can, I start speaking.
6	There	the High King will give you a debauch such that bards will sing of, this I promise you.
7	Outside,	blinking in the late afternoon sun, Madoc leaves me to go speak

		with a few knights standing in a tight knot near an ornamental pool.
8	Sometime	Jude longed for her bike, but there were none in Faerie.

According to Halliday (2004), a circumstance adjunct as a topical theme is a theme that functions to express time or place. Circumstances as topical themes are themes that are used as adverbs (adverbs of time and adverbs of place). So the first data point is “for a moment.” The circumstance in this sentence is “she felt as though she were just a kid learning a new sport.” The second data point is “when.” The circumstance in this sentence is that “she’d been learning to do that; back in the real world, she’d fallen lots of times.” The table above presents the results of circumstantial adverbs as a topical theme. The main function of circumstantial adjunct is to describe time or place. In the novel that we used, there are some sentences categorized as circumstantial adjuncts as topical themes. Sentences 1, 2, 3, 4, 5, 6, 7, and 8 are circumstantial of time because there are words like “each time it happened,” “when,” “for a moment,” and “five mouths since.” All of them are examples of circumstantial of time. Sentences 6 are circumstantial because there are words like “there,” “outside,” etc. All of the data above are adverbs of time and place.

Process as Topical Theme

This subchapter shows the type of theme in the speech, "Process as Topical Theme". The topical theme is can be the form of process, by using or placing a verb in the beginning of the sentence. The study found one finding, the finding of Process as Topical theme which function to describe the process of the sentence with the use of conjunction (textual theme) and the use of a verb as topical theme.

Table 4 *Process as Topical Theme*

No	Process as Topical Theme	Rheme
1	“Come Here,”	Madoc called to Jude across the silvery expanse of grass.
2	Fighting was chess	anticipating the move of one’s opponent and countering it before one got hit.
3	“Come spar,”	he said when Jude got closer
4	Tell me	has your daughter made the journey with you?

According to Halliday (2004), the process of a topical theme is the theme in the sentence, where the beginning of the sentence starts with a verb. The topical theme process in the thematic structure is shown through the placement of verbs at the beginning of the sentence. After analyzing the novel, this study found some sentences defined as a process as a topical theme. The first data shows that the theme of the sentence above is “Come Here.” The theme of the sentence is placing a verb. That is why the sentences found in the speech are categorized as process as topical themes because they used a verb as the topical theme. The sentence is also followed by the

theme to explain what the clause has to say about the theme. The second sentence is found by using the verb "fighting was chess" as the topical theme of the sentence. The word *fighting* is a verb and has an interrogative meaning. The third sentence is found by using the utterance "come spar" as the topical theme of the sentence; the word *come* is a verb. The fourth sentence is found by using the utterance "Tell me" as the topical theme of the sentence; the word *tell* is a verb. And the last sentence is found by using the word "try to keep" as the topical theme of the sentence; the word *try* is a verb. So, all of the data here is the process as a topical theme because it has an interrogative meaning and a verb.

Interpersonal Theme

The interpersonal is like an intensity to build a strong confirmation of statement. Halliday (1994, 50) points out that the themes are commonly in thematic position because “if the speaker includes within the message some element that presents his or her own angle on the matter, it is natural to make this the point of departure.”

Table 5 *Interpersonal Theme*

No	Textual Theme	Interpersonal Theme	Topical Theme	Rheme
1		“Probably,”	I say,	my voice coming out a little shakily
2	But,	Fortunately	for everyone else,	She’s a terrible shot.
3		Fortunately,	he	made them for the Alder king.
4		Indeed	I	will give you a boon.
6		Mostly,	his	obligations appear to be allowing his ring-covered hands to be kissed and accepting the blandishments of the Folk.

The interpersonal theme is like an intensity to build a strong confirmation of a statement. Halliday (1994, 50) points out that the themes are commonly in thematic position because “if the speaker includes within the message some element that presents his or her own angle on the matter, it is natural to make this the point of departure.” The table of results above presents the interpersonal theme as a topical theme. The main function of interpersonal themes is to enable us to develop social relationships and interact with others. In the novel that we used, there are some sentences categorized as interpersonal themes or topical themes. Sentence 1 is interpersonal because there are words like “probably.” It does mean the speaker is not sure about himself, followed by the topical “I say,” and after that, the phrase “my voice coming out a little shakily.” Sentence 2 is interpersonal because there are words “but” as a textual because the word is conjunction, and the word “fortunately for everyone

else” as the interpersonal theme. It does mean the speaker might give someone a clue of information about his shot, and the word “she” as the participant, followed by the phrase “She’s a terrible shot.” All of them show probability and examples of interpersonal themes.

Textual Theme

According to Halliday (2004), the textual theme is any combination of continuative, structural and conjunctive, conjunction, in that order. A continuative is one of a small set of discourse signalers, yes, no, well, oh, now, which signal that a new move is beginning: a response, in dialogue, or a move to the next point if the same speaker is continuing.

Table 6 *Textual Theme*

No	Textual Theme	Topical Theme	Rheme
1	But	Jude	had taken off her training wheels herself and disdained riding carefully on the sidewalk, as Taryn did.
2	Even though	They	made no sense like, “one in the hand is worth two in the bush” or “every stick has two ends” or the totally mysterious “a cat may look at a king.”
3	Then,		a year and a day seemed like forever. Horses slim as shadows.
4	And	If he	whispers back a few horrific insults, well, at least he’s forced to whisper.
5	And yet,		tribute is given to High Kings all the time—gold, service, swords with names.

According to Halliday (2004), the textual theme is any combination of continuative, structural, and conjunctive, conjunction, in that order. A continuative is one of a small set of discourse signalers, yes, no, well, oh, now, that signal that a new move is beginning: a response in dialogue, or a move to the next point if the same speaker is continuing. The textual theme of the first sentence is "But." As the textual theme of the sentence, the word *but* is a conjunction followed by the topical theme “*Jude*” and continued by the phrase “*had taken off her training wheels herself and disdained riding carefully on the sidewalk, as Taryn n did.*” The textual theme of the third sentence is “*Even though.*” As the topical theme of the sentence, the word “*Even though*” is a conjunction followed by the topical theme “*They*” and continued by the rheme “*made no sense, like “one in the hand is worth two in the bush” or “every stick has two ends” or the totally mysterious “a cat may look at a king.*” The results findings in the table above show there are some findings of textual theme. All the categories in the table are textual theme because they are found in the sentences that use

conjunctions such as “*but, sometime, fortunately, indeed, mostly, and even though*, etc. In the beginning of the sentence, we continued with the topical theme and the rheme.

Thame and Rheme

According to Halliday, a clause's theme serves as its introduction and sums up its contents. It goes from the clause's opening to the first component that contributes to transitivity. It is referred to by Halliday as "the element which serves as the point of departure of the message." The rest of the message, however, is known as the Rheme. In a clause, the theme invariably becomes the sentence's topic and is essential to conveying the clause's meaning. The three categories of theme classification offered by Halliday and Paltridge are topical theme, textual theme, and interpersonal theme. Halliday further divides it into three categories within the framework of the topical theme: participant, circumstance, and process. In light of this research, based on the research of this study, three topic patterns were identified. These theme patterns help a book be coherent by directing the reader through the content in a logical and systematic way. A well-defined structure facilitates comprehension and the ease of following the content.

Thematic Reiteration/Constant Theme Pattern

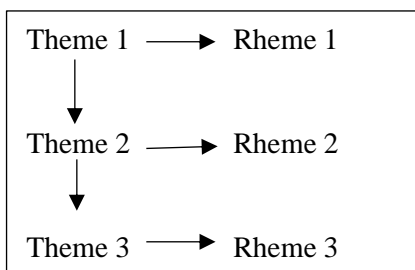
A constant theme pattern is a sentence pattern where there is a pronoun or conjunction at the beginning of the sentence as the theme, and the rest of the sentence is called the rheme. Paltridge (2012) stated, "Theme 1 is picked up and repeated at the beginning of the text clause, indicating how each clause will address the theme in some way."

Speech Text

“The new High King of Faerie lounges on his throne. His crown resting at an insouciant angle, his long villainously scarlet cloak pinned at his shoulders and sweeping the floor. “He calls again and again for his cabochon-encrusted goblet to be refilled with a pale green liquor.

Constant Theme Pattern			
No	Textual Theme	Topical Theme	Rheme
1		His	lounges on his throne.
2		His	crown resting at an insouciant angle, his long villainously scarlet cloak pinned at his shoulders and sweeping the floor.
3		He	calls again and again for his cabochon-encrusted goblet to be refilled with a pale green liquor.

According to the above table, rheme "lounges on his throne" comes after "His" as the topical data. Following the theme 1 repetition, the second datum, "His," had the rheme "crown resting at an insouciant angle, his long villainously scarlet cloak pinned at his shoulders and sweeping the floor," which made it a topical of constant theme. Reiterating theme 2 and followed by the rheme "calls again and again for his cabochon-encrusted goblet to be refilled with a pale green liquor," the last data "He" is theme 3 as a topical of persistent theme. The same theme, or subject, remains consistent throughout several phrases in a continuous theme progression, whereas the rheme, or section that discusses the subject, modifies. By concentrating on a single character, such as Cardan, and providing additional information on his appearance and behavior, this pattern maintains the narrative's consistency and flow. The author can examine numerous facets of Cardan's character without overwhelming the reader by maintaining him as the major focus.



Linear or Zig-Zag Pattern

According to Paltridge (2012:131), this pattern occurs when the subject matter in the theme of one clause is carried over to the theme of the subsequent clause. Essentially, the theme in the first sentence sets the stage for the theme in the second sentence. This is known as the zig-zag pattern.

Speech Text

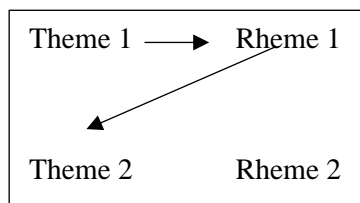
“It’s been five months since I forced Cardan onto the throne of Elfhome as my puppet king, five months since I betrayed my family, since my sister carried my little brother to the mortal realm and away from the crown that he might have worn, since I crossed swords with Madoc. Five months since I’ve slept for more than a few hours at a stretch.”

Linear or Zig-Zag Pattern

No	Textual Theme	Topical Theme	Rheme
1		It’s been five months	since I forced Cardan onto the throne of Elfhome as my puppet king, five months since I betrayed my family

2	Five months since I betrayed my family,	since my sister carried my little brother to the mortal realm and away from the crown that he might have worn.
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In light of the table, The topical theme is refers to "it's been five months," and the rheme is "five months since I betrayed my family, five months since I forced Cardan onto the throne of Elfhome as my puppet king." The rheme, "since my sister carried my little brother to the mortal realm and away from the crown that he might have worn," comes after theme 2, "Five months since I betrayed my family," which is a topical of zigzag pattern. Since theme 2 repeated the first rheme, this pattern is known as zigzag pattern. The rheme of one clause becomes the theme of the following clause in a straightforward linear progression, resulting in a coherent and logical flow of information. The actions and events that took place are introduced by the rheme.



Split Theme Pattern

According to Eggins (2004. 326), "the multiple-rheme pattern provides the underlying organizing principle for a text which differs from the other types of thematic progression (theme reiteration and the zig-zag pattern) which are - used for elaborating on each of the main thematic points". So The multiple - Theme pattern appears "when the theme of one clause introduces a number of different pieces of information made theme in subsequent clauses, the text is organized in a way that allows the reader to predict what is coming next in a paragraph and across multiple paragraphs".

Speech Text

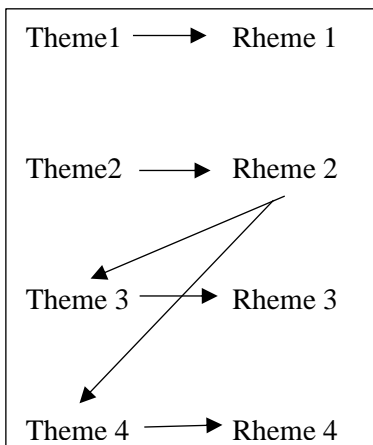
“She played me for a fool with Locke. I still feel stupid when I look at them. If she won’t apologize, then at least she should be the one to pretend there’s nothing to apologize for. “If I look carefully, I can spot my twin sister, Taryn, dancing with Locke, her betrothed. Locke, who I once thought might love me. Locke, whom I once thought I could love.”

Split Theme Pattern

No	Theme	Rheme
1	“If I look carefully	I can spot my twin sister, Taryn, dancing with Locke, her betrothed.
2	Locke,	who I once thought might love me.

3 Locke, whom I once thought I could love.”

Based on the data above, theme 1 is “If I look carefully, followed by rheme 1, I can spot my twin sister, Taryn, dancing with Locke, her betrothed. Theme 2 is Locke because Locke is repeated by Rheme 1, who likes zigzag patterns, and followed by Rheme, who I once thought might love me. Theme 3 is "Locke," because “Locke” is repeated in Theme 2, which is the same as the constant theme and is followed by “whom I once thought I could love.” In a constant theme progression, the same subject (theme) stays the same across different sentences while the new information (rheme) changes. This pattern can be a constant or zigzag pattern and keeps the narrative stable and continuous by focusing on one subject and describing different things about him. By keeping the first subject as the main subject, the author can provide more details about his actions and appearance, helping the reader understand his character better without getting confused.



Conclusion

This study reveals the crucial role thematic progression plays in organizing information and maintaining coherence in texts, as demonstrated through the analysis of Holly Black's *The Wicked King*. By applying Paltridge's thematic progression patterns and Halliday's theme classifications, the research identifies how topical, textual, and interpersonal themes function in the novel to create structured, meaningful discourse. The findings not only shed light on the linguistic patterns within complex narratives but also offer valuable pedagogical insights. Understanding thematic progression helps writers craft more cohesive and engaging texts, making discourse analysis a practical tool for improving writing skills. This study contributes to the broader field of linguistic analysis while offering practical applications for students, teachers, and researchers interested in enhancing their understanding of theme and thematic progression in both literary and academic contexts.

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