CHAPTER V

CONCLUSIONS AND SUGGESTIONS

This chapter describes the conclusions of this research and suggestions for the next students who are interested in analyzing thematic progression to perform further research.

5.1 Conclusions

The research shows several conclusions as follows:

1. The type of thematic progression which occurs the most in the text is split progression. It is found that the split progression occurs the most in 98 paragraphs, the constant progression is found in 8 paragraphs, the derived progression is found in 7 paragraphs and the simple linear progression is found only in 1 paragraph. This result indicates that in this narrative text the assumption that simple linear pattern is the common pattern found in a narrative text does not prevail. Rather, the book shows the split type occurs the most.
2. The pattern of the data analyzed above mostly found in accordance with the pattern given by Bloor and Bloor and Ventola, especially for the linear, constant and derived progression. However, for one pattern which is split pattern, the pattern may vary and only one data found, Data 19, which is in line with the pattern given by Bloor and Bloor and Ventola. Meanwhile, the other data shows that split progression has its uniqueness by the various

pattern of it. This type of progression shows that the combination of the other types of progression such as constant, linear and derived may occur. Besides the uniqueness of its various combination, there are also some data of split progression which indicate that there may be an occurrence when, for example for constant progression, the topical theme of a clause comes from or refers to the topical theme of some clauses before it rather than its preceding clause. This can be seen in Data 15 and 38. Meanwhile, for the linear progression in which the topical theme of one clause comes from the rheme of some clauses before it can be seen in Data 17, 19, 27, 33, and 36. There are also some data in which the topical theme breaks the progression of one clause to the previous clause because of the emergence of the empty word *It* and *There*. For the data containing *It* as its topical theme can be seen in Data 36 and for the data containing *There* can be seen in Data 29 and 31.

3. To help the text gains its texture, there are some cohesion devices used to connect the theme of one clause to the other clauses and to maintain the progression of the theme, such as anaphoric reference, homophoric reference, meronymy, co-meronymy, class/sub-class, repetition, and synonymy. These cohesion devices can help the students to achieve the texture of their writing by connecting the information of one clause to other clauses. In analyzing the data, there are some specific types of cohesion devices which belong to a certain type of thematic progression. The appearance of meronymy, co-meronymy, class, sub-class, and homophoric reference make the clauses have a derived progression since the relation between the words having such

cohesion devices can be in a super ordinate and sub ordinate or the same elements deriving from a hyper-theme. This can be seen in the data analyzed.

4. For students who want to improve their writing skill, the thematic progression can be used in retaining the cohesiveness and texture of their text. For example, by using constant progression in which the topical theme of one clause is used for the topical theme of the following clauses. However, they have to be careful with the frequent use of empty words *there* and *it* since their frequent existence is considered problematic because they break the progression of the text.

5.2 Suggestions

For the next students who want to continue the deeper research of this matter, it is suggested that s/he tries to analyze the thematic progression in other types of text, such as the description text or instruction to know if the other text shows the different result as the narrative text that the writer takes. The students can also analyze spoken utterance in which the result of it will be an interesting one since many spoken utterances are produced spontaneously. Since this *skripsi* is limited to analyze the progression of a theme and rheme of one clause to be taken as the theme of the following clause, the next researchers can conduct a deeper analysis in which a theme or rheme of one clause is taken as the theme or rheme of the following clause to create the texture of the text.

Besides all of the above suggestions, the students can also analyze the interpersonal or ideational meanings of the book taken as the data resource of this *skripsi*