

Theme and Thematic Progression in Jochebed's Journey

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Abstract—This paper addresses the concept of Theme and thematic progression in Towriss's novel *Ordinary Woman of the Bible: A Mother's Sacrifice: Jochebed's Story* (2019). The impetus behind these elements is to pay heed to the journey of Mose's mother through a systematic functional grammar landscape. The aim of this study is to show how different Themes and thematic progression targeted by the novelist and their consistent manipulation serve to expose the story of the secondary characters, Mose's mother as an example. The study follows descriptive analysis including qualitative and quantitative techniques as well as inferential analysis via the chi-square test and the probability value. The analysis reveals that both Theme and thematic progression are escapement techniques to regulate the movement of the lines to form a unified system in the novel. It is concluded that Theme and thematic progression help divulge the suffering, struggle, and tolerance of Jochebed to keep her son safe through a systemic functional grammar frame.

Index Terms—systemic functional grammar, novel, theme, thematic progression

I. INTRODUCTION

Language is a thought-holder in which it shapes and reinforces temper and faith. Accordingly, language is a system of meanings realised by forms. From this point of view, Halliday provides better resources for the description of literary effect through language choices. This explains why language is used functionally since what is said depends on what one needs to accomplish and in which situation. Functional systemic grammar offers a consolidated comprehensive and systemic model of language to study different literary texts. With systemic functional grammar, language is seen as a dynamic set of choices for a writer or speaker to use in a variety of social contexts.

Systemic functional grammar is not just a macro-level theory of language; it includes a detailed account of grammar. The language of interaction influences the choice of words and the structure of sentences (Ingold, 2017). Systemic functional grammar includes two components: systemic and functional grammar. The former aims at explaining the internal relations in language, as a system network whereas the latter's aim is to reveal language as a means of social interaction (Song, 2005). Because information is viewed in systemic functional grammar as meaning rather than knowledge, language is viewed as a "social semiotic system" rather than a mental system (Gonzaga, 2012, p. 2). Systemic functional grammar is a resource perspective grammar rather than a rule perspective grammar because it displays the overall system of grammar not only fragments; that is why it came under the title Systemic Functional Grammar (Halliday, 1985). The clause is the realisation of ideational, interpersonal, and textual meanings. These are called "metafunctions" in the systemic theory where the clause is a representation of the ideational meaning, an exchange of the interpersonal meaning, and a message of the textual meaning (Song, 2005, p. 31). In short, Xiao (2017) perceives systemic functional grammar as focusing on two questions:

1. What are the special functions of language?
2. How are these functions reflected on language system?

Leaving the interpersonal and ideational metafunction apart, the textual metafunction expresses the textual meaning through which the language is used to be related to its environment. At the same time, in addition to relating what is said or written to the rest of the text, language itself also plays a crucial role in the linguistic event (Gerot & Wignell, 1995; Kuswoyo, 2016). By making a text contextually and co-textually relevant, language can be used to organise it. Whitelaw and Argamon (2004, p. 74) add that the textual metafunction provides "a resource for presenting information as text in context". Texts and oral conversations, for Bakuuro (2017), are organised using language to create continuity and flow. Martin (2002) describes the textual metafunction as an organiser for a coherent text appropriate for a particular situation.

Halliday (1978, p. 113) points out that textual metafunction is an "enabling function" with respect to the ideational and interpersonal metafunctions. Ideational and interpersonal metafunctions are unactualised without the textual metafunction. The combination of ideas and reality a speaker/writer wishes to express, as well as the relationship he/she

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wishes to develop are revealed by the textual metafunction via the choices made by the speaker/writer (Forey & Sampson, 2017). Halliday regards textual metafunction as the “construction of message, and essentially what creates discourse by the interpersonal and experiential function linguistically both within and between clauses” (Castello, 2014, p. 6). Thompson (2014) explains that with the textual metafunction, the speaker/writer constructs his/her message smoothly into the unfolding language event in addition to interacting with the listeners. The speaker or writer organises the way his/her message is expressed in order to communicate how this point relates to the other parts of the message. Fahlevi (2015) affirms that the textual meaning, which is expressed by the textual metafunction, has a text-forming function of language. Such a function is realised by the thematic structure that includes the Theme and Rheme. For the study limitation, Rheme analysis is out of the limitation of the study.

In this paper, Theme and thematic progression are investigated through Towriss (2019) novel *Ordinary Woman of the Bible: A Mother's Sacrifice: Jochebed's Story*. Through producing this novel, the American novelist makes a try to spotlight characters in the Bible that little is known about so; she reverts to Jochebed as a representative example. Therefore, this study represents an attempt to accomplish the task through systemic functional grammar. Thus, the study attempts to answer the following questions:

1. What are the grammatical choices that realise the textual metafunction in the data?
2. What is the most prominent kind of themes employed to deliver Mose's journey?
3. According to the thematic progression, what is the most dominant type of progression in the novel?

The eventual focus of the paper is to find out the feasibility of Theme and thematic progression in Towriss's novel. Based on the introduction to M.A.K. Halliday's Systemic Functional Grammar, the study tries to find the relation between the linguistic structures and the constructed meaning in a narrative text within Jochebed's journey theme and to shed light on the story of Mose's mother from a systemic functional grammar domain.

A. Significance of Study

The significance of this study is to notify how the Theme and thematic progression affect the development of the events in Jochebed's story since, from the systemic functional grammatical perspective and to the best of the researchers' knowledge; there remains a paucity of evidence on dealing with such characters and their stories.

B. Hypothesis

It is hypothesised that systemic functional linguistics helps uncover the grammatical and lexical choices employed by the novelist to show the story of a secondary character as Jochebed via Theme and thematic progression, precisely, in Towriss (2019) novel *Ordinary Woman of the Bible: A Mother's Sacrifice: Jochebed's Story*.

C. Aims of the Study

In line with the research questions stated above, the study aims at:

1. finding out the feasibility of Theme and thematic progression in Towriss's novel.
2. indicating the most frequently used Theme that reflects the story of Mose's mother in the novel.
3. tracing the most significant type of thematic progression in the novel.

II. THEMATIC STRUCTURE

Thematic structure gives the clause its character as a message. The clause is “the quantum of information in the flow of discourse”. This is achieved through the organisation of the clause into Theme and Rheme. This terminology is originally from the Prague School (Halliday & Matthiessen, 2014). Castello (2014) and Schleppegrell (2004) mention that the “Theme is a construct of grammar that reveals how a clause in English is organised as a message”. The Theme is a point of origin for the message that is the heart of the matter people are concerned with. For Horinza (2020, p. 147), Theme is the “aboutness” of the clause, and this is in agreement with Halliday's perspective that the Theme is the point of departure of the message. It is concerned with the organisation of information in the individual clause. Feng (2013, p. 90) calls the point of departure as the “local context”. According to the Theme system, the clause is organised in relation to its general context within the text it serves. By focusing on the point of departure in relation to what has come before, it is clear where the clause fits into the text and how it contributes. Bartlett and O'Grady (2017) note that essentially, Theme is the lexicogrammatical element and semantic label is the point of departure. Message focus and organisation are key factors contributing to the coherence and success of the message. Halliday and Matthiessen (2014, p. 89) affirm that the speaker chooses the Theme as his/her point of departure to “guide the addressee in developing interpretation of the message; by making point of the message prominent as Theme, the speaker enables the addressee to process the message”. It is “what sets the source for the clause itself and positions it in relation to the unfolding text” (Halliday & Matthiessen, 2014, p. 90).

By location, the Theme is the first element that comes to the first position in the clause. It is realised by what is initially positioned in the clause (Yan, 2015). This initial position gives the Theme its “special status” within the clause (Halliday, 1994, p. 37; Horinza, 2020, p. 147). Martin (1992) asserts that using the Theme can be exploited by the writer consciously or unconsciously to convey his point of view by manipulating and exploiting various patterns and meanings. Depending on the choice of Theme, the clause conveys a different message. Therefore, there are different

types of Theme. Consequently, the Theme boundary starts from “the beginning of the clause incorporating every element extending up to include the first participant, process, or circumstance of the experiential meaning” (Castello, 2014, p. 6).

In short, Theme is a key resource for textual cohesion and coherence underlying the logical development of ideas and information. Structurally, it is the beginning part of a clause. Semantically, it represents a “conceptual background or requisite information, the knowledge shared by the writer and the reader (Park & Nam, 2015, p. 68).

A. Types of Theme

Theme is either topical or non-topical. The non-topical is either multiple or other types. They are to be clarified in the following sub-sections:

(a). The Topical Theme

Paltridge (2006, p. 148), Feng (2013, p. 90), Halliday and Matthiessen (2014, p. 92), Thompson (2014, p. 148), and Horinza (2020, p. 147) agree that the topical Theme is either marked or unmarked. The unmarked is the subject while other parts are possible to be marked Themes, as in:

- (1) John’s friend came to see me yesterday.
- (2) Tom stole a big.
- (3) A big was stolen by Tom.
- (4) A poisonous bite the captured –battle was given by the red back.
- (5) Text can be used for both.
- (6) You probably haven’t heard of SOU before.

Theme Rheme

What is more, the subject itself can be an embedded clause i.e., all the clause is considered as an unmarked Theme (Thompson, 2014, p. 146) as:

- (7) The Language that the Eskimo people speak around the top of the world in places as far apart as Siberia, Alaska, Canada, and Greenland John’s friend differ quite a lot in details of vocabulary.

Theme Rheme

As a process, it can act as a marked Theme:

- (8) Open the door

Theme Rheme

(Feng, 2013, p. 90)

Alternatively, the circumstance as a marked Theme:

- (9) From house to house, I went my way. (Halliday & Matthiessen, 2014, p. 92)

- (10) Yesterday, the lecturer wrote (Horinza, 2020, p. 149)

Theme Rheme

(b). The Multiple Theme

Beside the topical Theme, there are other elements that come before it. Functionally, they are either textual or interpersonal. They are possible to be extended to three sub-types for each:

1. Textual Theme

Textual Themes can be continuatives, conjunctives or conjunctives:

- (11) No, you wouldn’t. (Bartlett & O’Grady, 2017, p. 133)

- (12) Well, I come in to this world in the rough and ready year of 1932.

- (13) And I can tell you.

- (14) Oh, the teacher gives us homework. (Fahlevi, 2015, p. 38)

Continuative Topical Rheme

- (15) But all rooms look out onto the secluded garden.

Conjunctive Topical Rheme

- (16) Then We haven’t met before, have we? (Thompson, 2014, p. 162)

Conjunction Topical

Theme		Rheme	
(17) Thus		disorder	will tend to increase with time.
(18) Nevertheless,		we	can reflect on our activities.
			(Thompson, 2014, p. 162)

Conjunctive Theme	Topical Rheme
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2. Interpersonal Theme

It includes modal/comment adjunct, vocative, and finite verbal operator:

(19) I think,	they	take a point.	
(20) Maybe	Stephen	could help.	(Eggins, 2004, p. 303)
(21) Certainly,	his wife	was a very odd woman.	
(22) Admittedly,	He	took the trouble to destroy all the papers in the cottage.	(Thompson, 2014, p. 162)

Modal/Comment Adjunct Theme	Topical Rheme	
(23) Kate,	I	must say this fish is cooked beautifully.
Vocative Theme	Topical Rheme	
(24) Simon,	isn't	that where they put the needle in?
		(Halliday & Matthiessen, 2014, p. 110)

Vocative Theme	Finite verbal operator	Topical Rheme
(25) Did	you	come to her party yesterday?
		(Fahlevi, 2015, p. 36)
(26) Have	you	finished your meal, Sir?
		(Thompson, 2014, p. 151)
(27) Hasn't	He	changed his name?
		(Thompson, 2014, p. 151)

Finite Theme	Topical Theme Rheme
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It can be concluded that the extent of a Theme begins at the very beginning, up until the first element of the experiential function, which is the participant, the process, or the circumstances (Halliday & Matthiessen, 2014). It is possible for more than one Theme to appear in one clause either in the order of textual, interpersonal, and topical (Thompson, 2014, p. 146):

(28) But	Surely	the course	doesn't start till next week.
(29) And	Oddly	he	was right.
Textual Theme	Interpersonal Theme	Topical Theme	Rheme

Or with the sequence of interpersonal, textual, and topical especially when a conjunction and a modal adjunct appear together in the thematic structure. The modal adjuncts, normally, precede the conjunctive:

(30) Not surprisingly	then,	its opposites	were viewed with admiration.
Interpersonal Theme	Textual Theme	Topical Theme	Rheme

In the last two cases, such kinds of Themes are called interpersonal-textual Themes.

(c). Other Types of Theme

Other types of Themes include thematic equatives, predicated Theme, and preposed Theme.

1. Thematic Equative

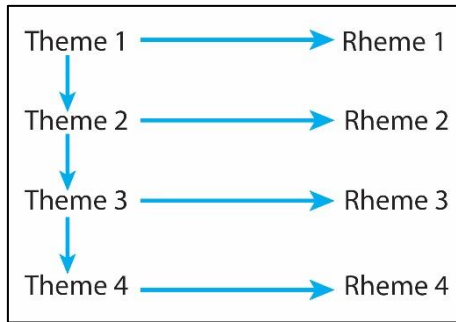


Figure 1. Constant Progression With Theme according to Thompson (2014)

(49) Naom Chomsky, author of *Aspects of the Theory of Syntax*, revolutionized linguistics. He also happens to be well-known for his political view. In fact, he is for his revolutionary linguistic ideas (Kuswoyo, 2016, p. 260).
 The same is true for the Rheme of the clause.

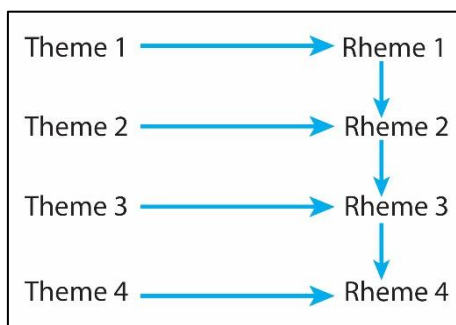


Figure 2. Constant Progression With Rheme according to Thompson (2014, p. 175)

(50) Everybody loves Boogie Burgers. Children love Boogie Burgers. Teenagers love Boogie Burgers. Parents love Boogie Burgers. Grandparents love Boogie Burgers Boogie Burgers (Kuswoyo, 2016, p. 260).

(b). *Linear Progression*

It is where the Theme of one clause relates back to one or more elements in the Rheme of the preceding clause i.e., the Rheme of one clause is the Theme of the subsequent clause (Kuswoyo, 2016). It is called the “zig-zag pattern” by Egins (2004, p. 324), the following figure fleshes this out:

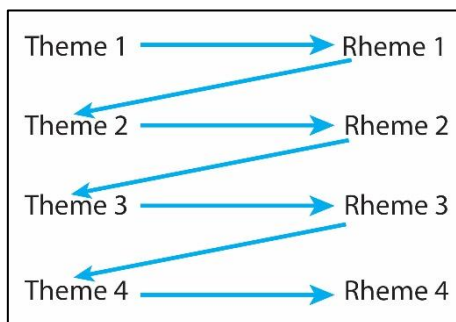


Figure 3. Linear Progression According to Thompson (2014, p. 175)

(51) The museum is located in the centre of town near the square. This square is a common destination of tourist buses. The buses, all belonging to the tour Bus Company, are driven by the tour guides. These guides get off at each stop with the passengers and explain the sights to them (Deterding & Poedjosoedarmo, 2001, p. 128).

(c). *Derived Progression*

The Themes are related back to a “hyper-theme” which is the topic for a longer stretch of text Thompson (2014, p. 175). It is not necessary for the Theme of a clause to be identical to the Theme of the previous clause in form. It can be related in meaning to the Theme or Rheme of the previous clause (Bloor & Bloor, 2004):

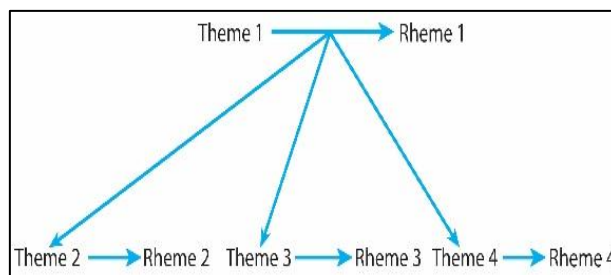


Figure 4. Derived Progression According to Thompson (2014, p. 175)

(52) New Jersey is flat along coast and southern portion; the northern-western region is mountainous. The coastal climate is mild, but there is considerable cold mountain area during the winter months. Summers are fairly hot (Kuswoyo, 2016, p. 262).

III. METHODOLOGY

A. Data Description and Selection

The novel under study is written by the American novelist Towriss (2019) entitled *Ordinary Woman of the Bible: A Mother's Sacrifice: Jochebed's Story*. The novelist's aim is to shed light on the ordinary characters in the Bible that little is known about them, especially Mose's mother, Jochebed. It is about a Hebrew family consisting of a wife, named Jochebed, her husband, named Amraam, and their three children: Aaron, Miriam, and Jovoyah (Mose). The novel starts with the giving birth scene and at the same time, the threat starts at the same moment when the midwives told them about the pharaoh's order to kill any newborn baby boy because it causes a threat to the pharaoh's life according to the prophecy. The mother's struggle journey starts from that time sustaining to hide him from everyone. Because of God's order to throw her son in the Nile, she experiences pain and fear. Being obliged to obey, she has to make a courageous action to save her son's life in a time of great peril. Then God's miracle happens when He returns him back to her to nurse him. In spite of that, she keeps suffering and struggling because of the secret, she keeps concerning her relation to Mose. She suspects everyone, the guards, the mother nurse, her neighbours, her friends, especially Elisheba who has her baby killed due to the pharaoh's order. After revealing Jochebed's secret by Elisheba's daughter to the princess, she makes the decision of her life i.e., to choose between her family and her son. Overthinking and over-caring leads her to leave him again, this time for good, to offer him a better life and a safer future.

B. The Tools for Analysis

In systemic functional grammar, Halliday and Matthiessen (2014) present the textual metafunction that is devoted by the writer to reveal the journey of Mose's mother. This metafunction is represented by Theme and its types and the thematic progression.

C. Method of Analysis

This study follows a qualitative and a quantitative analysis concerning the Theme and thematic progression found in the novel according to Halliday and Matthiessen (2014) Halliday's Introduction to Functional Grammar, and Thompson (2014) Introducing Functional Grammar. The qualitative research method focuses on descriptive statistics and explanatory results obtained from the quantitative analysis collected from the data that are some selected extracts of (2096) clauses that contain the journey of Jochebed. Inferential statistics, which supports descriptive statistics, embraces the chi-square test and the probability value (henceforth p-value). Through using the qualitative and quantitative analysis of Theme and thematic progression with the aid of the inferential analysis, it is still hoped that this study offers answers concerning the grammatical choices that realise the textual metafunction in the data, the most prominent kind of themes employed to deliver Mose's journey, and the most dominant type of progression in the novel.

D. Procedures

For the analysis of the data under study, the researchers have followed the procedures listed next:

1. Examining carefully entitled *Ordinary Woman of the Bible: A Mother's Sacrifice: Jochebed's Story*, then identifying all the extracts that enlighten the journey.
2. Revealing textual metafunction meaning through explaining its relation with the Theme and thematic progression that appear in the selected extracts.
3. Applying a descriptive analysis supported by an inferential analysis to enrich the findings of the analysis.
4. Unveiling Theme and thematic progression each extract exploits to deliver how the story of Mose's mother is developed to reach the unexpected end.

IV. RESULTS

The results of this study are shown in the following subsections:

A. The Results of Theme Analysis

For Theme, descriptively, the data employ both the topical and non-topical themes but with different rates. The total Themes employed in the data are (2096) within (2096) clauses. This means that each clause contains at least one Theme as part of its structure regardless of its type. The topical Themes are highly used with occurrences of (1333) and a ratio of (63.60%) per clause whereas other types, including the preposed, thematic equation and predicated Theme, show the lowest with (35) times with a ratio of (1.67%) per clause. The multiple Themes are in between with occurrences of (728) and a ratio of (34.73%) per clause. The inferential statistics supports this since the topical Theme is the highest since it is more than 0.05. As it is clear in Table 1 and 2:

TABLE 1
DESCRIPTIVE STATISTICS OF TYPES OF THEME IN TEXTUAL METAFUNCTION IN THE DATA

The Textual Metafunction							
Types of Themes							
Topical		Multiple		Other Types		Total	
F	%	F	%	F	%	F	%
1333	63.60	728	34.73	35	1.67	2096	100
Total Clauses in the Data						2096	
Ratio of Types of Themes per Clause						100	

TABLE 2
INFERENTIAL STATISTICS OF TYPES OF THEME IN TEXTUAL METAFUNCTION IN THE DATA

Topical	Multiple	Other Types	Chi-square	P-value
F	F	F		
1333	728	35	1207.58	5.99

(a). The Result of Topical Theme Analysis

Through the whole data, and according to the descriptive statistics, the topical Themes invade (63.60%) in each clause and in the whole data. They include subtypes whether marked or unmarked. Starting with the unmarked subject, the data shows the highest use with (1101) occurrences with a ratio of (82.60%). Most of the unmarked subjects are references to the major character, the mother. The novelist announces this character to be a surrogate mother as well as a supportive member in this family. What is more, Jochebed (Kebi) is introduced to the threat but once while she is giving birth through the midwife Puah's declaring that the king's order is to kill any Hebrew newborn baby boy. Until the end, Jochebed starts to realise and evaluate the situation and turns to be ready to give him up. She justifies that by saying she did not give him up earlier because she could not let her son go, since he needs to be protected but if he is in danger even when she is around, her presence will be in vain. Beket (The Princess) helps her in making the decision. Jochebed realises that it is not a condition to be with him to protect him, she can take good care of him, pray for him and love him even when she is not nearby. She is convincing herself that Tovyah (Mose) belongs to the palace and she belongs to her home. Another excuse she gives to herself is that albeit he is just over two, not like his brother until three, she will not nurse him anymore because he is well-fed and goat's milk will suffice and the princess could hire another nurse. After warm farewell moments with Mose, she promises him her love and prayers wishing that God will protect him. She braces up her strength to give him up and pull herself out of the palace. Sometimes, circumstances, whether adverbial phrases or prepositional phrases, with place, time or even manner, are to reflect the circumstances upon which the mother's journey is developed through the series of events. Marked circumstances are sometimes thematically necessary to reflect the importance of time and place for the mother since she feels the lack of time till the last moment thinking about the places that employ safety for her family and son. With manners, the thematic importance is to show how she is hesitant, reluctant, afraid or in a reaction manner.

According to the inferential statistics, the chi-square test, for the whole data supports the descriptive statistics in the eminent employments of the unmarked subject and the marked circumstance as the prominent Themes. This is due to the p-value in the whole data which is higher than 0.05. It is illustrated in the following tables:

TABLE 3
DESCRIPTIVE STATISTICS OF TOPICAL THEME IN THE DATA

Topical Themes in the Data															
Subject		Complement				Process				Circumstance				Total	
Unmarked		Unmarked	Marked	Unmarked	Marked	Unmarked	Marked	Unmarked	Marked	Unmarked	Marked	F	%	F	%
F	%	F	%	F	%	F	%	F	%	F	%	F	%	F	%
1101	82.60	27	2.03	25	1.88	19	1.43	50	3.75	43	3.22	68	5.10	1333	100
Total Clauses														2096	
Ratio of Topical Themes per Clauses														63.60	

TABLE 4
DESCRIPTIVE STATISTICS OF TOPICAL THEME IN THE DATA

Subject	Complement		Process		Circumstance		Chi-square	P-value
	Unmarked	Marked	Unmarked	Marked	Unmarked	Marked		
1101	27	25	19	50	43	68	3266.14	12.59

In Table 3, what attracts the attention is that marked processes come third to reflect the mother’s demands from God to keep her, her family, and Tovyah (Mose) safe. Sometimes, her husband asks her to understand and accept God’s order and people’s pain and envy when she has her son back.

(b). *The Result of Multiple Theme Analysis*

These Themes include the textual, interpersonal and the interpersonal textual Themes. These are used as techniques to link the clauses and help create unity in the text. The textual Themes are used either for signalling a move in the responses and conversations between the characters to continue or to bind the clauses and relate the previous clauses with the next ones. Interpersonal themes include either comment or modal adjuncts to express the writer’s or the speaker’s judgment or attitude to the content of the message in each clause or showing polar interrogatives with finite verbal operators or clauses starting with vocatives. The interpersonal textual Themes are blends between the two previous types of Themes. The following table fleshes them out:

TABLE 5
DESCRIPTIVE STATISTICS OF MULTIPLE THEME IN THE DATA

Multiple Themes							
Textual		Interpersonal		Interpersonal-Textual		Total	
F	%	F	%	F	%	F	%
598	82.14	92	12.64	38	5.22	728	100
Total Clauses						2096	
Ratio of Multiple Themes per Clauses						34.73	

Following the descriptive statistics, the multiple Themes are used (728) times with a ratio of (34.73%) per clause. The whole data show a higher use of textual Themes with (598) occurrences and a ratio of (82.14%), the lower are the interpersonal textual Themes with occurrences of (38), and a ratio of (5.22%) and the in between goes to the interpersonal Themes with (92) occurrences with a ratio of (12.64%). The novelist uses textual Themes to link the themes of the whole novel to give unity to the text and reflect successive events to link the details of the journey.

The inferential statistics supports the descriptive statistics since the chi-square test shows the p-value for the novel to be higher than 0.05% in having the textual Themes to be the most prominent Themes within the multiple Themes. It is clear in the following table:

TABLE 6
THE INFERENTIAL STATISTICS OF MULTIPLE THEMES IN THE DATA

Multiple Themes				
Textual	Interpersonal	Interpersonal-Textual	Chi-square	P-value
598	92	38	786.49	5.99

(c). *The Result Other Types of Theme Analysis*

They include thematic equative, predicated, and preposed Themes. The Theme choice decides how to guide or orient the listener or reader. With the preposed Themes, the focus is on elements other than the topical or multiple Themes but related in a way or another to the subject. Thematic equative expresses the contextual pressure, as the speaker wishes to establish a contrast or an exclusion relation. Thematic equatives serve to stage the message. The predicated themes are guides employed for the reader to notice some patterns of emphasis, i.e., they signal out the predicated part as noteworthy since they are picked up among other alternatives. From the descriptive statistics point of view, the preposed Themes in the data are highly used with (32) occurrences with a ratio of (91.43%) whereas thematic equatives and predicated themes are (1) and (2) respectively. This is supported by the chi-square test since the p-value of the whole data is higher than the standard significant value, which is 0.05. The following tables elucidate them:

TABLE 7
THE DESCRIPTIVE STATISTICS OF OTHER TYPES OF THEMES IN THE DATA

Other Types of Themes							
Thematic Equative		Predicated		Preposed		Total	
F	%	F	%	F	%	F	%
1	2.85	2	5.71	32	91.43	35	100
Total Clauses						2096	
Ratio of other Types of Themes per Clauses						1.67	

TABLE 8
THE INFERENTIAL STATISTICS OF OTHER TYPES IN THE DATA

Other Types of Themes			
	F	Chi-square	P-value
Thematic Equative	1		
Predicated	2	53.22	5.99
Preposed	32		

Descriptively, the novelist employs (35) other types of Themes with a ratio of (1.67%). The highest is the preposed Theme with (32) occurrences and a ratio of (91.43%), appearing from the first scene when her husband tries to support her in “*Breathe, Kebi. That’s what the midwives say, isn’t it?*”, “King Tut ordered us to kill all male Hebrew babies the moment they are born”, “*There! You can relax a moment*”, “*The pain as her milk slowly dried up...as her breasts became engorged with milk no child would ever drink*”, in the middle of her terror, she thought of naming her baby in “He needed a name—or rather, she needed one—that would remind her to trust in the Almighty in the face of death. We will call him *Tovviah*”, as tenacity to keep her son beside her in “*Tovviah was staying right here. No matter what anyone said*”, at a time when she suffers general mobilisation to protect her son even from his father in “*Kebi released the breath she’d been holding*”, afraid of the women seeing her nursing her son near the river in “*The Egyptian mothers she had seen so often knelt in the shallow water of the Nile*”, her fears from the guards “*but the taller she stood, the more visible it was*”, when she decided to throw her son into the river in a basket “*She looked at the Tovviah-sized basket she’d completed*”, when her daughter chased him in “*Miriam, do you realize how dangerous that was?*”, her joy when God return her son back in “*Could El Shaddai really be giving her back her son? She sipped her tea—the tea she would no longer need if Miriam had gotten the story straight*”, etc.

B. The Results of Thematic Progression Analysis

It describes the way in which the Themes are related to the preceding Themes or Rhemes in terms of where the content of each Theme is derived from. Constant progression relates the Themes of each clause with those of the preceding, whereas linear progression links the Rhemes of the preceding clauses with those of the following and vice versa. Derived progression shows a kind of predication for a typical Theme introduced in the first clause whereas the Themes of the following clauses are framed and derived from the typical one. This implies that the novelist draws the text that unfolds from that point and aims to guide the reader cooperatively through the text. According to the concerned descriptive statistics, the data show occurrences of (540) with a ratio of (25.76%) per clause. The novelist reflects this journey following the same techniques in various and gradual ways through different levels in developing the events of the journey dangling between being high progression or low progression. Concerning the types, the data reveal that constant progression is the highest with occurrences of (263), (48.70%) whereas linear and derived progressions are (140), (25.93%) and (137), (25.37%) respectively. This is supported by the chi-square test due to the p-value for the whole data and for each novel being higher than 0.05. It is illuminated in the following tables:

TABLE 9
DESCRIPTIVE STATISTICS OF THEMATIC PROGRESSION IN THE DATA

Thematic Progression							
Constant		Linear		Derived		Total	
F	%	F	%	F	%	F	%
263	48.70	140	25.93	137	25.37	540	100
Total Clauses							2096
Ratio of Thematic Progression Per Clauses							25.76

TABLE 10
DESCRIPTIVE STATISTICS OF THEMATIC PROGRESSION IN THE DATA

Thematic Progression				
Constant	Linear	Derived	Chi-square	P-value
263	140	137	57.42	5.99

To be more delicate, the constant progression appears in all the selected extracts to link the first Theme of each clause with the Theme of the next to create coherence and texture centering and to keep the unity that every clause carries an important Theme that is a point of departure to the next. In some extracts, thematic progression, in general, appears to be low, especially when Jochebed is introduced to the threat and when she reacts as a try to deceive herself and deny the sooner or later danger. This is because of the order of the king to kill any newborn baby boy; Jochebed felt lost and confused and with mind distraction deciding not to care but only for her baby. In fact, she is in the dilemma and calamity. What is attracted is the high use of the derived progression at the opening scene to reveal the fact that the major events of the novel are going to develop between those participants: the baby, Jochebed, her husband, her children, their house, the king, and their reactions that are flavored with pain.

V. DISCUSSION

From the obtained results, it is clear that the most significant factor in the development of the text is the thematic

organisation of the clause. Each clause has a theme-rheme structure. Theme, in particular, is the prominent part of the structure; through which it is possible to create the texture of the text and help understand how the novelist reflects the nature of Jochebed's journey. As such, there are various types of Themes employed in the data whether topical or non-topical. What is more, the text does not depend only on the types of Themes to keep the texture of the text but also on the thematic progression whether through constant, linear, or derived progression.

The systemic functional linguistic employment of the textual metafunction in the data happens through the linguistic choices of various types of Themes and all kinds of thematic progression to trace Jochebed's journey. Delicately, the topical Theme is the most prominent kind of Themes employed in the data. Precisely, the unmarked subject is the most dominant within the topical Theme to shed the focus on the major character Jochebed. The reliability of this hypothesis is assured by the descriptive and inferential statistical analysis pictured in Tables 1 and 2. Within the thematic progression, constant progression is the most dominant type of progression. It is proved by the descriptive and inferential statistics in Tables 9 and 10. Although the derived progression is the lowest, it appears heavily at the opening scene of the novel as a spontaneous technique used by the novelist to have the major Theme as the delivery of the baby whose mother is suffering from the very beginning and referring to other Themes in the next clauses when the text developed shedding light on the other members of the family, the king, the prophecy, etc.

VI. CONCLUSIONS

Based on the previous discussion, it is now the time to draw some conclusions:

1. To express the clause as a message, in the textual metafunction, there is the one who delivers the message therefore it is the Theme of each clause dangling between the topical Themes as the characters in the novel and their actions as processes or their deeds as compliments in the topical Themes. This happens even through the novelist's use of various multiple Themes to join between the Themes of each clause at each level in the journey. The employment of other minor types of Themes is to show the importance of some information fronted by the use of the preposed, thematic equative, and predicated Themes. In a flexible way, thematic progression is used to link those kinds of Themes through the paragraphs in all the levels in the data.

2. In order to reflect Jochebed's journey, the data dealt with all the types of Themes but with different rates. In other words, the novelist employs all kinds of Themes that go hand in hand having the topical as the highest, other Themes the lowest and the multiple Themes in between. In the data, the unmarked subject is the dominant topical Theme whereas the marked circumstance Theme is the second dominant. These types of topical Themes are to girdle the events and the development of the journey to the family environment, the mother, precisely, and in how, when and where the journey developed through different levels leading to the final state.

3. Albeit the multiple Themes are the second highest types of Themes within the textual metafunction in the data, it is important to spotlight the fact that the types of the multiple Themes have gradual appearance starting with the textual as the highest, the interpersonal in between, and the interpersonal textual as the lowest. Despite their appearance at all the levels in the novel, the textual Themes show a higher appearance to link the texture of the texts as it is filled with conjuncts and connectives to relate clauses together.

4. Other types of Themes include the preposed, thematic equative, and predicted Themes. In the whole data, the preposed Themes are the highest among the other types of Themes. They are used to ring the bell as reminders of the threat opening the gate for a second level of realisation in each use.

5. Thematic progression helps focus on particular Themes, so the Themes are either the same by employing constant progression, a chain like where the Rheme is the Theme of the next or vice versa with linear progression, or the Themes are derived or related in some way or another to the Theme of the first clause of the text. Delicately, in the data, the subtypes show higher use of the constant progression, the linear, and finally the derived progression. Surprisingly, in some levels of the journey, the thematic progression is low. This low use is to reflect the confused state the mother finds herself in where she feels the psychological loss and mind distraction.

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