



**AN ANALYSIS OF THEME
IN *MICHAEL LEARNS TO ROCK'S SONG LYRICS***



**By
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**DEPARTMENT OF ENGLISH EDUCATION
FACULTY OF TEACHER TRAINING AND EDUCATION
UNIVERSITY OF MURIA KUDUS
2013**



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SKRIPSI
Presented to the University of Muria Kudus
in Partial Fulfillment of the Requirements for Completing the Sarjana
Program in English Education

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MOTTO AND DEDICATION

MOTTO:

- I'm not the best, but I'll do my best.
- A smile is the best way to get away with trouble even if it's a fake one
- Even if our enemy is a small bug, we will not underestimate it.

DEDICATION:

I dedicate this research to:

- Allah SWT The Almighty
- My beloved parents
- All of my family
- My best friends
- All of my friends in
Toefliar who always give
motivation

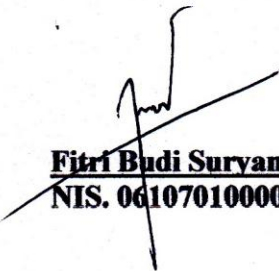


ADVISORS' APPROVAL

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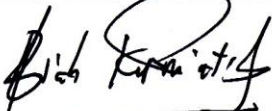
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Tri Kusuma Wijayanto



ABSTRACT

Wijayanto, Tri Kusuma. 2013. *An Analysis of Theme In Michael Learns To Rock's Song Lyrics*. Skripsi. English Education Departement of Teacher Training and Education Faculty, Muria Kudus University. Advisors: (I) Fitri Budi Suryani, SS, M.Pd., (II) Rismiyanto, SS, M.Pd.

Key words: theme, types of theme, song lyrics

Language accommodates as sender of message to reader as the target information. It is how to transfer message like ideas, thoughts, needs, purpose and others . There are three functions of language which are called as metafunction of language. They are experiential or ideational meaning, interpersonal meaning and textual meaning. Textual meaning itself is realised by theme Theme is the element which serves as the point of departure of the message. There are three types of theme. Ideational/topical theme, textual theme, and interpersonal theme

The objectives of this research is to find out the types of theme and the frequencies of themes used in Michael Learns To Rock's song lyrics.

The method used in this research is descriptive qualitative research method. The data of this research are the types of theme which is found in Michael Learns To Rock's Song Lyrics. There are twelve song lyrics as the data source.

As the result of analysis the data, I draw some conclusion that shows frequency of the types of theme in the song lyrics; They are ideational/topical theme (81,45%) Textual Theme (17,33%), and Interpersonal Theme (1,20%). This finding shows that topical theme is mostly used. The song lyrics convey the most interesting information to attract the listeners in written by simple structure.

Based on this research, the students should explore their knowledge and understanding of theme because it is very important to know the good writing. The lecturers should introduce and teach their students about theme

ABSTRAK

Wijayanto, Tri Kusuma. 2013. *An Analysis of Theme In Michael Learns To Rock's Song Lyrics*. Skripsi. Program Studi Pendidikan Bahasa Inggris Fakultas Keguruan dan Ilmu pendidikan Universitas Muria Kudus. Pembimbing: (I) Fitri Budi Suryani, SS, M.Pd., (II) Rismiyanto, SS, M.Pd.

Kata kunci: theme, tipe theme, lirik lagu

Bahasa mengakomodasi sebagai pengirim pesan kepada pembaca sebagai target informasi. Ini adalah cara mentransfer pesan seperti gagasan, pikiran, kebutuhan, tujuan dan lain-lain. Ada tiga fungsi bahasa yang disebut sebagai metafunction. Yaitu experiential atau ideational meaning, interpersonal meaning dan textual meaning. Textual meaning itu sendiri diwujudkan dengan theme. Theme adalah elemen yang berfungsi sebagai titik tolak pesan. Ada tiga jenis theme. Ideational/topical theme, tema textual theme, dan interpersonal theme

. Tujuan dari penelitian ini adalah untuk mengetahui jenis-jenis theme dan frekuensi theme yang digunakan dalam lirik lagu Michael Learns To Rock.

Metode yang digunakan dalam penelitian ini adalah metode penelitian deskriptif kualitatif. Data dari penelitian ini adalah jenis-jenis theme yang ditemukan di dalam lirik lagu Michael Learns To Rock. Terdapat dua belas lagu sebagai sumber data.

Sebagai hasil dari analisis data, saya menarik beberapa kesimpulan yang menunjukkan frekuensi jenis theme yang ditemukan dalam latar belakang; Yaitu ideational/topical theme (81,45%) Textual Theme (17,33%), dan Interpersonal Theme (1,20%). Temuan ini menunjukkan bahwa topical theme yang paling banyak digunakan. Lirik lagu tersebut menyampaikan keterangan yang paling menarik untuk menarik para pendengar secara tertulis melalui susunan yang sederhana

Berdasarkan penelitian ini, para siswa harus mengeksplorasi pengetahuan dan pemahaman tentang Theme karena sangat penting untuk mengetahui penulisan yang baik. Para dosen harus memperkenalkan dan mengajarkan siswa mereka tentang Theme.

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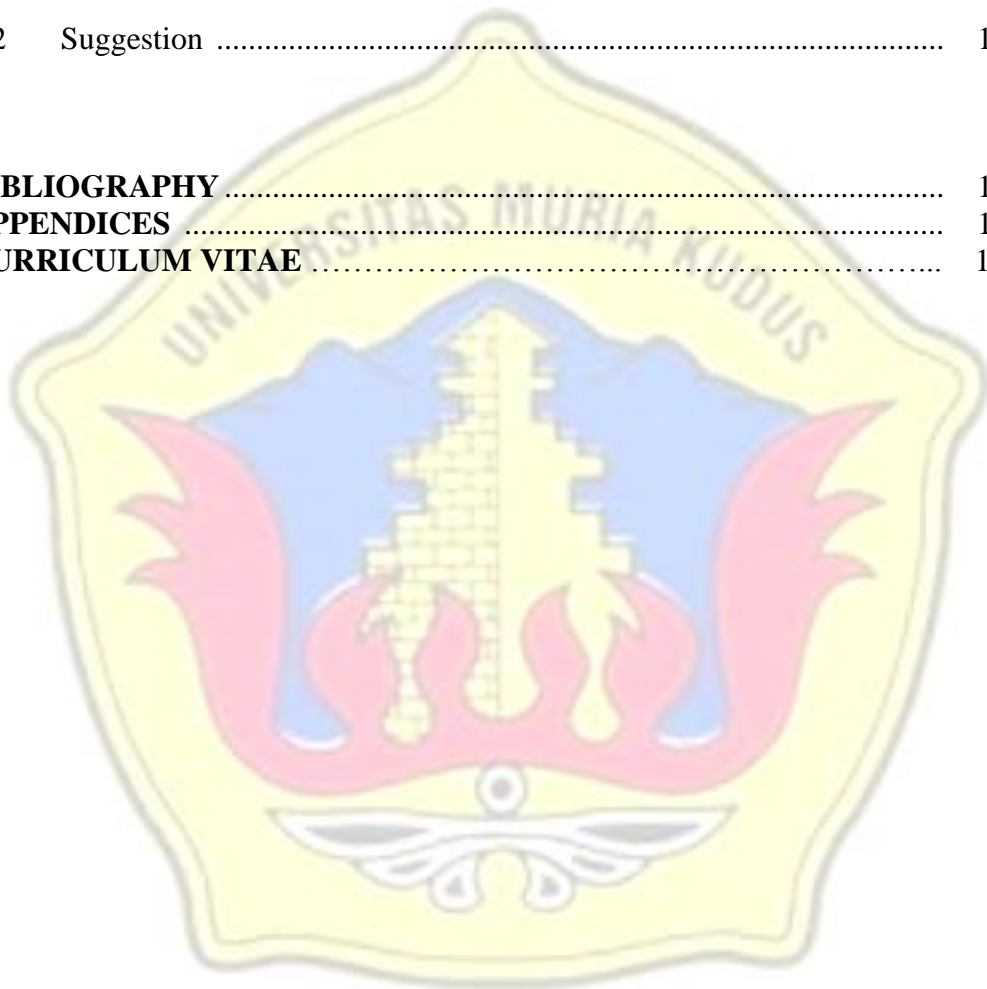
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CHAPTER I INTRODUCTION

In this chapter, I elaborate the background of the research, statement of the problem, objective of the research, significance of the research, scope of the research, and operational definition.

1.1 Background of the Research

Language is a way to communicate with some people, language is also a tool to express the idea or wishes. English is one of the international languages, it is very important for us although we live in Indonesia. Written language is one of the ways to communicate with some people. It is called writing. In English language, writing is also one of skills to learn English.

Language is a means of communication. Through language we can communicate with other people and even with other nation. English is one of international languages. In order to communicate in English well, we should have English proficiency both in written and spoken. They have significance in use and different points. Amin and Tasai (1993:13-17) state there are some different styles between spoken and written language as follows.

1. Variant of spoken necessitates presence of second person or communicant.

Then, written is no necessary a communicant. For a while, Pardiyono (2006:ix) says that writers as source person no face to face to reader as target of information. If any misunderstanding because of readers do misinterpretation of text, so this case can be a fatal. Because written language is more complex than spoken.

2. Written language considers constituent of grammatical, subject, predicates. While, spoken languages did not attend of it.
3. Spoken language is relating to condition, time, situation, space and written language is not.
4. Spoken language is influenced high-low pitch voice. Then, written which indicated by punctuation, capital letter, italic etc.

Language accommodates as sender of message to reader as the target information. It is how to transfer message like ideas, thoughts, needs, purpose and others. For conveying of information, Kesuma (2007:12) expresses that spoken language is produced by using voice, and written language is produced from wording, vocabulary etc. In writing, text should be understood easily by others

According to Butt (1995:40), there are three functions of language which he called as metafunction of language. They are experiential or ideational meaning; the way we use language to interact with others, interpersonal meaning, and textual meaning; the way we use language to organize our spoken or written text so that can make sense. Textual meaning itself is realised by theme and cohesion.

According to Halliday (1994:64), the theme is the element which serves as the point of departure of the message; it is that with which the clause is concerned. The theme can be identified as that element which come in first position in the clause. Theme is one element in a particular structural configuration which, taken as a whole, organizes the clause as a message; this is the configuration Theme + Rheme. A message consists of a Theme combined with a Rheme. Gerot and Wignell (1994:104) state

the theme can be divided into a number of categories: ideational Themes, Textual Themes, and Interpersonal Themes. Ideational or Topical Theme is usually but not always the first nominal group in the clause. They may also be nominal group complexes, adverbial groups, and prepositional phrases or embedded clause. There are two types of Topical Themes. They are Unmarked and Marked Topical Theme. In the unmarked case The Topical Theme is also the subject. A Topical Theme which is not the subject is called a Marked Topical Theme. The term marked is used because it stands out. It attracts attention because it is not what we normally expect to find.

Textual Themes relate the clause to its context. They can be Continuatives and/or Conjunctive Adjuncts and Conjunctions. The line between Conjunctions and Conjunctive Adjuncts is often a fine open. One difference is that conjunctive Adjuncts are more free to move in a clause whereas Conjunctions are pretty well restricted to being at the beginning. Conjunctions tend to provide Textual Theme within a clause complex and are called *Structural Themes*. Conjunctive Adjuncts, on the other hand, tend to (but don't always) join the text outside of clause complexes. They tend to have more of a text-organising function.

Interpersonal elements occurring before the Topical Theme are also thematic. They may be Modal Adjuncts, Vocatives, Finite or Wh-elements (Gerot and Wignell (1994:107). Interpersonal theme is when a basic element of the beginning clause determined as mood label. Parts of Interpersonal Theme (Modal Adjuncts, Vocatives, finite or Wh-elements, polarity and comment) are before the topical theme. (Eggins, 1994:278).

Theme provides the settings for the remainder of the sentence. At the level of a clause complex (paragraph), the first clause will be taken as the theme (topic sentence). While at the level of a text, the first clause or clause complex will be regarded as the departure of what the author is going to say. Rheme is the

remainder of the message in a clause which Theme is developed. Rheme includes what the author wants to tell about the theme, which should be new and interesting to the reader.

We can identify theme from many sources. One of them is from song lyrics. Song lyric is the set of words that make up a song, usually consisting of verses and choruses. The meaning of lyrics can either explicit or implicit. Through song, the addresser entertains the listener with the melody and the meaningful lyric. I use songs lyric as a media for analyzing about theme because song lyrics can attract people to study. Nearly everyone enjoys music, whether by listening to it, singing, or playing an instrument. Song is the daily need for many people in modern life. Through song, we can add our vocabularies and practice our pronunciation. It can also improve our mastery of memorization.

In this research, I take Michael Learns To Rock selected song lyrics as the source. I choose Michael Learns To Rock song lyrics because their lyrics contain many clauses. And their songs are also easy to listen. Michael Learns to Rock (also known as MLTR) are a Danish pop-soft rock band that performs songs in English. Formed in 1988, the band has sold over 10 million records worldwide, mainly in Asia, and in addition, another 5 million or more paid downloads for their single Take Me To Your Heart.

They have produced seven studio albums as well as one live and several greatest hits albums. The band has attributed its success in Asia to a clean-living image and singing in English as a second language, and the fact that their lyrics are relatively easy to learn and sing. According to their record label releases, their

sound is "the perfect balance of that has been instrumental in forming the compelling sound of the band", though the lead singer and song writer Jascha Richter disagrees with this, maintaining that the music defies geographical categorization.

The Michael Learns To Rock's lyrics are kind of clauses, in the clauses there are many component of grammar. So, the clauses in the Michael Learns To Rock's song lyrics are very suitable to analyze theme. Based on the background above, I do the research about **"An Analysis of Theme in Michael Learns To Rock's Song Lyrics"** .

1.2 Statement of the Problem

Based on describe above, the statement of the problem in this research are:

1. What are the types of theme in Michael Learns To Rock's song lyrics?
2. How are the frequencies and the interpretation of themes used in Michael Learns To Rock's song lyrics?

1.3 Objectives of the Research

Based on the statement above, the object of research is:

1. To find out the types of theme in Michael Learns To Rock's song lyrics
2. To find out the frequencies and the interpretation of themes used in Michael Learns To Rock's song lyrics.

1.4 Significance of the Research

After concluding the research, I hope that:

1. For the readers, the result will be a valuable contribution especially the students of English Education who will know the type of theme that the lyrics used.
2. For the lecturers, I hope that the result of this research can be used as an example when they teach functional grammar especially about theme

1.5 Scope of the Research

Based on the objectives of the research, the scope of the research just focus on particular things, they are the types of theme. The identification of the theme is based on the order, and theme is an element that comes from the first of the clause (Eggins 1994:303). The data of this research are clauses in Michael Learns To Rock's song lyrics. The data sources are song lyrics text in Michael Learns To Rock selected albums, and the lyrics are only taken from two albums. They are: Nothing To Lose and Blue Night. I only take six songs each album based on their hits songs. They are: I'm Gonna Be Around, Nothing To Lose, Romantic Balcony, Breaking My Heart, A Different Song, and Forever and A Day (Nothing To Lose album). Angel Eyes, You Took my Heart Away, Blue Night, One Way Street, Stuck In The Heat, and Fools Direction (Blue Night album)

1.6 Operational Definition

To clarify the terms, I would like to define them as follows:

1. Theme is the element which serves as the point of departure of the message.
2. Rheme is the reminder of the message, the part in which the theme is developed.
3. Song lyric is the set of words that make up a song, usually consisting of verses and choruses. The meaning of lyrics can either explicit or implicit.
4. Michael Learns To Rock (also known as MLTR) is a Danish soft rock band that performs songs in English. It was formed in 1988 and has sold over 9 million records worldwide, mainly in Asia.



CHAPTER II

REVIEW TO RELATED LITERATURE

This chapter focuses on several aspects. They are metafunctions, theme and rheme; theme and rheme structure and types of themes; definition of song lyric; Michael Learns To Rock; previous study and theoretical framework.

2.1 Metafunction

Gerot and Wignell (1994:12-14) state, when we hear or read the text, we are able to reconstruct the text based on the situation because in the text there is a systematic relation between context and text. The wordings of text simultaneously encode three types of meaning: ideational meaning, interpersonal meaning, and textual meaning.

Ideational meanings are meanings about phenomena, things (living and non living, abstract, and concrete), about goings on (what the thing are or do) and the circumstances surrounding these happening and doings. These meanings are realized in wording through participants, process and circumstance. Meanings of these kinds are most centrally influenced by field of discourse.

Interpersonal meanings are meanings which express a speaker's attitudes and judgements. These are meanings for acting upon and with others. Meanings realized in wordings through what is called MOOD and modality. Meanings of these kinds are most centrally influenced by tenor discourse.

Textual meanings express the relation of language to its environment, including both the verbal environment, what is said or written, situational of

environment (context). These meanings realize through pattern of theme and cohesion. Textual meanings are most centrally influenced by mode of discourse.

According to Butt et al, (2000:135) An analysis of textual meaning, English speakers and writers use the first position in the clause to signal to their audience what the message is about. In English, the first position in a clause contains textual meaning. To analyze textual meaning we will need two elements they are theme.

2.2 Theme and Rheme

Theme and Rheme are two terms which represent the way in which information is distributed in a sentence. The definition of Theme given by Halliday (1994:64) is the elements which serve as point of departure of the message it is that which locates and orients the clause within its context. And the rheme explain the theme.

In English, where we put information in a clause tell us about where the clause is coming from and where it is going to. In an English clause there are two point of prominence the beginning and the end. The beginning of a clause is where we put information which links the clause to what has come before. For example, we find conjunction at the beginning of clause because they provide a logical link with what has gone before. We also find information about the topic of the clause, what the clause is about.

This information is contained in the first nominal group in the clause. There are exceptions to this, such us when a prepositional phrase precedes the first

nominal group. The topical information is also usually related to something which has been introduced earlier in a text or is retrievable from the context.

In English the theme can be identified as that or those element(s) which come(s) first in the clause, (Making Sense of Functional Grammar) (Gerot and Wignell, 1994:104). The theme can be divided into a number of categories: Ideational is a topical theme which is not the subject is called a marked Topical Theme. Textual is related the clause to its context and Interpersonal theme, many elements according before the topical theme are also thematic, they may be Modal Adjuncts, Vocatives, or Finite.

2.2.1 Theme-Rheme Structure

According to Eggins (1994: 305)

theme/rheme structure of the clause is an essential component in the construction of cohesive, coherent text. However, the implication of theme beyond the clause, in that the theme/rheme structure of the clause can be seen as merely the micro-level realization of textual organization. The same principles which underlie thematic patterning (that the theme provides a point of departure to which the writer/speaker adds a rheme containing new information; that successive Theme related cohesively to each other, etc) can be identified as operating in the text at a number of different levels.

Halliday (2004: 65) stated that as a message structure, therefore, a clause consist of a theme accompanied by a rheme, and the structure is expressed by the order – whatever is chosen as the theme is put the first. The speaker or writer is selecting the desired theme – that there can be variation in what is chosen as the thematic element in the clause; and this is so. In the following paradigm of constructed example the three agnate clauses differ just in respect of which nominal group is function as theme.

Table 2.4.1 Theme-Rheme Structure

| | |
|-------------|---|
| The postman | has delivered my mother that letter |
| My mother | has been given that letter by the postman |
| That letter | the postman has given to my aunt |
| Theme | Rheme |

2.2.2 Types of Theme

According to Gerot and Wignell (1994: 104) types of theme are separated in three parts. They are Ideational or Topical Theme, Textual Theme, and Interpersonal Theme.

2.2.2.1 Ideational / Topical Theme

Topical Theme is usually but not always the first nominal group in the clause. Topical theme may also be nominal group complexes, adverbial groups, promotional groups, and promotional phrases or embedded clauses. Ideational/Topical Theme is separated in two types; they are marked and unmarked topical theme.

In unmarked case, the topical theme is also the subject. A topical theme that is not the subject called a marked topical theme. The term marked used because it stands out. It attracts attention because it is not what we normally expect to find.

2.2.2.1.1 Unmarked Topical Theme

Unmarked theme is when the element of theme is also determined as subject (in a declarative clause), finite (in an interrogative), predicator (in an

imperative), and Wh-element (in wh-interrogative) of the clause. The theme of unmarked theme also conflates with the Mood structure main part that happen in first position in clause of that Mood class (Eggin:296).

a. Nominal group as theme

Example:

The boy who is sitting there is a pianist

| | |
|-------|-------|
| Theme | Rheme |
|-------|-------|

From the example above "*The boy who is sitting there*" as theme because it is the starting point or the first message what speaker going to say and also the nominal group .

b. Nominal group complex as theme

Example:

Boys and girls made the story

| | |
|-------|-------|
| Theme | Rheme |
|-------|-------|

From the example above "*Boys and girls*" as theme because it is the starting point or the first message what speaker going to say and also the nominal group complex.

Embedded Clause

Example:

(What boys and girls did) was make up the story

| | |
|-------|-------|
| Theme | Rheme |
|-------|-------|

In the example above. The embedded clause has a subject “*What boys and girls did*”

2.2.2.1.2 Marked Topical Theme

A Topical Theme which is not the subject is called a Marked Topical Theme. The term marked is used because it stands out. It attracts attention because it is not what we normally expect to find (Gerot and Wignell 1994:104)

a. Adverbial as theme

Example: Now I'm flying

| | |
|-------|-------|
| Theme | Rheme |
|-------|-------|

The clause has an adverbial group “*now*” in its initial position. Therefore the adverbial group is the Marked Topical Theme.

b. Prepositional phrases as theme

Example:

In restaurant Michael and John went

| | |
|-------|-------|
| Theme | Rheme |
|-------|-------|

The clause has a prepositional phrase indicating place “*in restaurant*” in its initial position. Therefore the prepositional phrase is the Marked Topical Theme

2.2.2.2 Textual Theme

Textual theme relates the clause to its context. It can be conjunctive adjuncts, continuatives and conjunction.

1. Conjunctive adjuncts are words, which serve to link clauses or sentences together. They were described are used to link clauses together within a

sentence will necessary occur in first position in the clause s conjunctive adjuncts in our mood analysis of the clause. For instance: and, but, therefore, however.

Example:

But, in my heart you give me love

| | | |
|------------|-----------|-------|
| Conjtv.adj | Cir.place | Rheme |
| Textual | Topical | |
| Theme | | |

In the example above. "But" is conjunctive as Theme.

2. Continuative adjuncts are words, which are used in spoken dialogue to indicate that speaker's contribution somehow related to what a previous speaker has said in an earlier turn, for instance; well, right, ok, now, oh, anyway, of course. It always at the beginning of the clause and signal that a new move is beginning.

Example:

Oh you lend her your book

| | | |
|-----------|---------|-------|
| Contt.adj | S | Rheme |
| Textual | Topical | |
| Theme | | |

In the example above. "oh" is continuative as Theme.

3. Conjunctions tend to provide textual theme within a clause complex.

Example:

Because you are the only one

| | | |
|-------------|---------|-------|
| conjunction | Topical | Rheme |
| Textual | | |

| | |
|-------|--|
| Theme | |
|-------|--|

In the example above “*Because*” is conjunction as theme

2.2.2.3 Interpersonal Theme

Interpersonal theme is when a basic element of the beginning clause determined as a mood label. Parts of Interpersonal Themes (Modal Adjuncts, Vocatives, finite or Wh-elements, polarity and comment) are before the topical theme. (Eggins. 1994:278). Interpersonal elements occurring before the Topical Themes are also thematic. They may be Modal Adjuncts, Vocatives, finite or Wh-elements (Gerot and Wignel (1994:107). Kinds of interpersonal theme according to Gerot and Wignel (1994:107) are as follow:

1. Modal Adjunct

Example:

| | | |
|---------------|----------|----------------------|
| Perhaps | I | can stay for a while |
| Modal | Unmarked | Rheme |
| Interpersonal | Topical | |
| Theme | | |

In the example above, “*perhaps*” is adverbial that expresses the speaker’s judgement about his/her thought of something

2. Vocatives

A name or nick name used to address someone are only thematic if they occur before the topical theme, finite verbal or a modal adjunct

Example:

| | | | | |
|------------|---------------|--------|---------|----------------------|
| But, | Rose | surely | I | can stay for a while |
| Conjtv.adj | Vocative | Modal | Topical | Rheme |
| Textual | Interpersonal | | | |
| Theme | | | | |

In the example above, “*Rose*” is vocative because it shows a name or nickname used to address someone.

3. Finite

Finite is a form that shows the tense and subject of a verb.

Example:

| | | | |
|---------------|--------|----------|-----------------------------|
| Rose, | didn't | I | decide to stay for a while? |
| Vocative | Finite | Unmarked | Rheme |
| Interpersonal | | Topical | |
| Theme | | | |

In the example above, “*didn't*” is finite because it follows verb. Finite in the example above is in the past form of “do”

The summary of theme components listed below

Table 2.4 The Summary of Theme Components

| No | Type of Theme | Components of theme |
|----|----------------------|---|
| 1 | Ideational / Topical | Topical (subject, complement or circumstantial Adjunct) |
| 2 | Interpersonal | - Modal (Adjunct) - Finite - Wh-Interrogative / Wh-question |
| 3 | Textual | - Continuative (well, ok etc) - Structural (conjunction or Wh-relative) - Conjunction (adjunct) |

2.3 Song Lyric

Song Lyric is abstract, almost unintelligible, and, in such cases, their explication emphasizes form, articulation, meter, and symmetry of expression.

“Song is a short poem or number of verse set to music and intended to be song” (Homby, 1980:822). While Grenough (2001) defines

Song means the act of art of singing; practical composition; a) Short musical composition of words and music, b) A collection of such composition, a distinctive or characteristic sound or series sounds (as of a bird or insect); A melody for a lyric poem are ballad, c) A violence, abusive, or noisy reaction (put up quite a song); A small amount (sold for a song)

A song is a relatively short musical composition for the human voice (possibly accompanied by other musical instruments), with feature words (lyrics). It is typically for a solo singer, though may also be a duet, trio, or for more voices.

Song lyric is the set of words that make up a song, usually consisting of verses and choruses. The meaning of lyrics can either explicit or implicit. The word *lyric* came to be used for the "words of a song"; this meaning was recorded in 1876. The common plural (perhaps because of the association between the plurals *lyrics* and *words*), predominates contemporary usage. Use of the singular form *lyric* to refer to a song's complete set of words is grammatically acceptable. However, it is not considered acceptable to refer to a singular word in a song as a lyric.

2.4 Biography of Michael Learns To Rock

Michael Learns To Rock (also known as **MLTR**) is a Danish soft rock band that performs songs in English. It was formed in 1988 and has sold over 9 million records worldwide, mainly in Asia. It has produced seven studio albums

as well as live and "greatest hits" albums. In 1987, the singer-keyboardist Jascha Richter and drummer Kare Wanscher were high school students in Aarhus, Denmark, when they saw guitarist Mikkel Lentz with his group the Rocking Studs and asked him to form a band. A year later Soren Madsen joined, playing bass.

The group debuted in Aarhus in May 1988 and later entered the city's annual talent show. The band won and hurriedly had to come up with a name. A member of the contest jury, J.P. Anderson, became the band's manager. MLTR played live but did not release its eponymous debut album, "Michael Learns to Rock," until September 1991. A single from the album, "The Actor," topped the Danish chart and also did well in Norway, Sweden, Indonesia, Malaysia, Singapore and the Philippines.

In 1993, MLTR released *Colours* which sold over 1 million records. The album included the singles "Sleeping Child," "25 Minutes" and "Out of the Blue." It also toured Asia for the first time. Two years later MLTR's third album, *Played On Pepper* came out, selling 1.2 million units, and the group played 25 shows in 10 countries. The album "Paint My Love" was released in 1996 and sold 3.4 million copies. Its fourth studio album, "Nothing To Lose," was released in September 1997. Soon after, MLTR's members took a break to spend time with their families and develop projects on their own or in collaboration with other artists. Even so, Richter wrote some new songs and the band's anthem "Strange Foreign Beauty" was added to a 1998 greatest hits album.

In 2000, Soren Madsen decided to leave the group to embark on a solo career, and the three remaining members carried on and produced the album "Blue

Night," which went platinum in Denmark and sold well in Asia. After the release of "Blue Night", the band took a prolonged hiatus, with Jascha Richter branching out to work on his solo album, "Blue Planet".

"Take Me To Your Heart" (2004) focused on the Asian market. The single "Take Me To Your Heart" was a remake of Jacky Cheung's "Goodbye Kiss ??" and was popular in China, Hong Kong, Vietnam, Thailand and Taiwan.. The band also did a duet of the song with South Korean star Shin Hye-sung, of boy band Shinhwa. In 2007, MLTR released "The Best of Michael Learns to Rock Live" (available by download from the band's Web site) and in July toured Hong-Kong, Taiwan, Thailand and Malaysia.

MLTR's music has been described as a Scandinavian glow that meets the international pop song, something which has been refined through the years by artists such as The Beatles, The Eagles, Elton John and Billy Joel. According to their record label releases, their sound is "precisely the perfect balance of the two elements described above that has been instrumental in forming the compelling sound of the band and won MLTR millions of fans around the globe."

2.5 Review of Previous Study

An analysis of theme is done by Nur Khamid (2012), and Laeny Qibtiyah English Education Department student of Teacher Training and Educational Faculty of Muria Kudus University, in Nur Khamid's skripsi entitled "An Analysis of Theme and Rheme in English Advertisements of The Jakarta Post in

May 2011” and Laeny Qibtiyah skripsi entitled “An Analysis of Theme in The Entertainment Articles of The Jakarta Post in March 2012

The method of analysis in their skripsi and my skripsi are similar. In Nur Hamid’s skripsi, he analyzes the theme and rheme in English Advertisements of The Jakarta Post in May 2011. In Laeny Qibtiyah skripsi, she analyzes Theme in The Entertainment Articles of The Jakarta Post in March 2012. In my skripsi, I analyze the types of theme in Michael Learns to Rock selected songs lyrics.

2.6 Theoretical Framework

In analyzing the data, I use theory which is extended by experts of systemic functional grammar. They are Gerot and Wignel (1995). I follow Gerot’s and Wignel in the term of comprehending the context since I would like to get required understanding and lots of example how to parse clause complexes into clauses as what Gerot and Wignel (1995) supply in their book.

Theme, according to Gerot and Wignel (1994:103), can be identified as that or those elements which come first in the clause. This represents the point of departure of this message from the previous one.

CHAPTER III

METHOD OF THE RESEARCH

This chapter consists of research design, data and data source, data collection, and data analysis.

3.1 Research Design

Ali (1984:5) stated that research is activity to solve problems scientifically, systematically and logically. According to Sukardi (2006:4) research is scientific process formally and intensively. From the explanation above, we can conclude that research is ability to find out the data to solve the problem scientifically, systematically and logically.

Before doing research, I must prepare research design the first. It is important things for researcher to arrange the research design activity. Nasution (201:23) stated the research design is plan of collecting and analyzing the data economically and based on the research purpose. Research design separated into two types; they are qualitative research and quantitative research.

In this research, I use descriptive qualitative research design. According to Ary (1985:322) descriptive research design is a design to obtain information concerning the current status of phenomena. It is used to find information or attend to make a systematic and accurate description concerning the facts and the feature of research data. Ali (1984:155) cites that qualitative research uses inductive thinking to analyze the data, which the researcher gets by, analyze identified fact. Then Bogdan and Taylor (cited Ulin, 1975:5) define qualitative

research that produces descriptive data namely as written word or spoken to the other observed. It's occasionally called an understanding of research, not explaining of research.

In this research, I use descriptive qualitative research, because descriptive qualitative research does not use research data such as numbers but it uses song lyrics in Michael Learns To Rock selected albums, and analyze the data about the structure and the types of theme and rheme.

3.2 Data and Data Source

According to Subroto (1992:17), data can be in the form of discourse, sentence, clause, phrase, or word, which are obtained from magazines, newspaper, book, etc. Arikunto (1996:114) says that data source means a subject where data can be obtained. He classifies the data source into three categories; they are *person*, *place* and *paper*. *Person* which refers to the data source in the form of person is the data source which can give data in the form of spoken answer through an interview or written answer through a questionnaire. *Place* present something which is either moving or static. The moving things, for example are activities rhythm of song, movement of a dance and so on. On the other hand, the statistic ones are room, equipment, color, etc. *Paper* is the data source in the form of symbol, such as letters, numbers, and stones, wood, so on.

The data of this research are clauses in Michael Learns To Rock's song lyrics. The data sources are song lyrics text in Michael Learns To Rock selected albums, and the lyrics are only taken from two albums. They are: Nothing To Lose and Blue Night. I only take six songs each album based on their hits songs.

They are: I'm Gonna Be Around, Nothing To Lose, Romantic Balcony, Breaking My Heart, A Different Song, and Forever and A Day (Nothing To Lose album). Angel Eyes, You Took My Heart Away, Blue Night, One Way Street, Stuck In The Heat, and Fools Direction (Blue Night album)

3.3. Data Collection

In my efforts to find solution of the problem discussion in this research, I need some data. To get the data related to the title, I take step as follows:

1. Browsing the Michael Learns To Rock song lyrics by browsing from the internet.
2. Choosing the hits song that will be used as the data source
3. Dividing the lyrics into clauses

3.4 Data Analysis

After collecting data, then choose the technique of analyzing the data. Data analysis is an action of analyzing acquired from the result of the research. Based on the reason above to know application and understanding theme in Michael Learns To Rock selected song lyrics. There are three steps in analyzing the data:

1. Identifying every clause in Michael Learns To Rock's song lyrics.
2. Classifying the types of theme. In the first column is clause, then the next columns used to classify the types of the theme by signing it with different from of letter (topical in bold, textual in italic and Interpersonal in underline), and the last column is explanation of the theme.

Table. The example analysis of types of theme

| No | Clauses | Types of Theme | | | | | | Explanation |
|----|-----------------------------------|----------------|--------|------|------|-------|-----|---|
| | | Top. | | Text | | Intr. | | |
| | | hhU | M M | cont | conj | mod | voc | |
| 1 | I wanna climb Mount Everest | √ | | - | | - | | - I: unmarked, topical theme |
| 2 | Perhaps, I can stay for awhile | - | - | - | - | √ | - | Perhaps: modal, interpersonal theme I: Unmarked topical theme |

3. Calculating the percentage of types of theme in Michael Learns To Rock's albums by using the formula:

$$\frac{n}{N} \times 100$$

Note :

n : the total number of each type of theme

N : the total number of all themes

4. Interpreting the song lyrics based on the result of the frequencies.

CHAPTER IV FINDINGS OF THE RESEARCH

This chapter consists of data finding about the types of theme in Michael Learns To Rock's song lyrics. I present the analyzing data of types of theme and how the frequencies of themes used in Michael Learns To Rock's song lyrics.

4.1. Data Findings

The data of this research are clauses in Michael Learns To Rock's song lyrics. The data sources are song lyrics text in Michael Learns To Rock selected albums, and the lyrics are only taken from two albums. They are: Nothing To Lose and Blue Night. I only take six songs each album based on their hits songs. They are: I'm Gonna Be Around, Nothing To Lose, Romantic Balcony, Breaking My Heart, A Different Song, and Forever and A Day (Nothing To Lose album). Angel Eyes, You Took my Heart Away, Blue Night, One Way Street, Stuck In The Heat, and Fools Direction (Blue Night album)

4.1.1. The Types of Theme In Michael Learns To Rock's Song Lyrics

Theme is the element which serves as the point of departure of the message.

Theme has three types; they are topical, textual and interpersonal theme.

To analyze the type of theme, in the first column is clause, then the next columns used to classify the types of the theme by signing it with different from of letter (topical in bold, textual in italic and Interpersonal in underline), and the last column is explanation of the theme.

Table 4.1.1 Types of Theme In Michael Learns To Rock's Song

Lyrics

I. Nothing To Lose Album

(a) I'm Gonna Be Around

| No | Clauses | Type of theme | | | | | | | Note |
|----|---|---------------|---|-------------|------|------|------------|-----|---|
| | | Top. | | Textual | | | Inter | | |
| | | U | M | Conj Adj | cont | conj | Mod Adj | Voc | |
| 1 | It's been so long | √ | | | | | | | It : Unmarked topical theme |
| 2 | <i>since</i> we took the time to share words from deep inside us | √ | | | | √ | | | <i>Since</i> : conjunction, Textual theme We : Unmarked topical theme |
| 3 | We're in our own world spinning our wheels | | | | | | | | We : Unmarked topical theme |
| 4 | <i>but</i> you know how I feel | √ | | | | √ | | | <i>But</i> :conjunction, Textual theme You : Unmarked topical theme |
| 5 | <i>since</i> the first time I took your hand | | √ | | | √ | | | <i>Since</i> :Textual theme The first time : marked topical theme |
| 6 | My love for you has just been growing | √ | | | | | | | My love for you : Unmarked topical theme |

Table 4.1.1 Continued

| No | Clauses | Type of theme | | | | | | | Note |
|----|--|---------------|---|-------------|------|------|------------|-----|---|
| | | Top. | | Textual | | | Inter | | |
| | | U | M | Conj Adj | cont | conj | Mod Adj | Voc | |
| 7 | You always seem to understand | √ | | | | | | | You: Unmarked topical theme |
| 8 | You know how I am | √ | | | | | | | You: Unmarked topical theme |
| 9 | I 'm gonna love you til the end | √ | | | | | | | I: Unmarked topical theme |
| 10 | I 'm gonna be your very true friend | √ | | | | | | | I: Unmarked topical theme |
| 11 | I wanna share your ups and downs | √ | | | | | | | I: Unmarked topical theme |
| 12 | I 'm gonna be around | √ | | | | | | | I: Unmarked topical theme |
| 13 | <i>When</i> you 're alone cause I'm away | √ | | | | √ | | | <i>When:</i> conjunction, textual theme You: Unmarked topical theme |
| 14 | I 'm gonna turn my thoughts to you like I always do | √ | | | | | | | I: Unmarked topical theme |
| 15 | I 'm gonna love you til the end | √ | | | | | | | I: Unmarked topical theme |
| 16 | I wanna show you all I do | √ | | | | | | | I: Unmarked topical theme |
| 17 | I believe I've found a miracle in you | √ | | | | | | | I: Unmarked topical theme |

(b) Nothing To Lose

| No | Clauses | Type of theme | | | | | | | Note |
|----|---|---------------|---|-------------|------|------|------------|-----|--|
| | | Top | | Tex | | | Inter | | |
| | | U | M | Conj Adj | cont | conj | Mod Adj | Voc | |
| 1 | There are times when you make me laugh | √ | | | | | | | There: Unmarked topical theme |
| 2 | There are moments | √ | | | | | | | There: Unmarked topical theme |
| 3 | when you drive me mad | √ | | | | √ | | | when:conjuncti on, textual theme You: Unmarked topical theme |
| 4 | there are seconds | √ | | | | | | | There: Unmarked topical theme |
| 5 | when I see the light | √ | | | | √ | | | When:conjunct ion, textual theme I: Unmarked topical theme |

Table 4.1.1 Continued

| No | Clauses | Type of theme | | | | | | | Note |
|----|--|---------------|---|-------------|------|------|------------|-----|---|
| | | Top. | | Textual | | | Inter | | |
| | | U | M | Conj Adj | cont | conj | Mod Adj | Voc | |
| 6 | <i>though</i> many times you made me cry | | √ | | | √ | | | <i>Though</i> :conjunction, textual theme Many times : Marked topical theme |
| 7 | There's something you don't understand | √ | | | | | | | There : Unmarked topical theme |
| 8 | I want to be your man | √ | | | | | | | I : Unmarked topical theme |
| 9 | I'm at your feet | √ | | | | | | | I : Unmarked topical theme |
| 10 | I'm waiting for you | √ | | | | | | | I : Unmarked topical theme |
| 11 | I've got time and nothing to lose | √ | | | | | | | I : Unmarked topical theme |
| 12 | There are times | √ | | | | | | | There : Unmarked topical theme |
| 13 | <i>when</i> I believe in you | √ | | | | √ | | | <i>When</i> :conjunction, textual theme I : Unmarked topical theme |
| 14 | I think that I am yours | √ | | | | | | | I : Unmarked topical theme |

Table 4.1.1 Continued

| No | Clauses | Type of theme | | | | | | | Note |
|----|---|---------------|---|-------------|------|------|------------|-----|--|
| | | Top. | | Textual | | | Inter | | |
| | | U | M | Conj Adj | cont | conj | Mod Adj | Voc | |
| 15 | <i>though</i> many times I feel unsure | | √ | | | √ | | | <i>Though</i> : conjunction, textual theme Many times : marked topical theme |
| 16 | I'll always be around you | √ | | | | | | | I : Unmarked topical theme |
| 17 | <i>because</i> my patience is strong | √ | | | | √ | | | <i>Because</i> : conjunction, textual theme My patience : Unmarked topical theme |
| 18 | <i>And</i> I won't let you run | √ | | | | √ | | | <i>And</i> : conjunction, textual theme I : Unmarked topical theme |
| 20 | <i>because</i> you are the only one | √ | | | | √ | | | <i>Because</i> : conjunction, textual theme You : Unmarked topical theme |

(c) Romantic Balcony

| No | Clauses | Type of theme | | | | | | | Note |
|----|---|---------------|---|-------------|------|------|------------|-----|--|
| | | Top | | Textual | | | Inter | | |
| | | U | M | Conj Adj | cont | conj | Mod Adj | Voc | |
| 1 | The sun is almost down | √ | | | | | | | The sun: Unmarked topical theme |
| 2 | <i>And</i> we are both enjoying the sound of the ocean softly brushing against the land | √ | | | | √ | | | <i>And</i> :conjunction , textual theme We: Unmarked topical theme |
| 3 | We are sleeping you and me with a smell of tulip tree under the starry sky on a romantic balcony | √ | | | | | | | We: Unmarked topical theme |
| 4 | <i>But</i> a pain inside my chest wakes me up | √ | | | | √ | | | <i>But</i> :conjunction, textual theme A pain inside mi chest: Unmarked topical theme |
| 5 | The truth is slowly spreading on the smokey battlefield | √ | | | | | | | The truth: Unmarked topical theme |
| 6 | I am bleeding from my heart | √ | | | | | | | I: Unmarked topical theme |

Table 4.1.1 Continued

| No | Clauses | Type of theme | | | | | | | Note |
|----|------------------------------------|---------------|---|-------------|------|------|------------|-----|---|
| | | Top | | Textual | | | Inter | | |
| | | U | M | Conj Adj | cont | conj | Mod Adj | Voc | |
| 7 | I feel so tired | √ | | | | | | | I: Unmarked topical theme |
| 8 | I have to rest for a while | √ | | | | | | | I: Unmarked topical theme |
| 9 | I can see your face in tears | √ | | | | | | | I: Unmarked topical theme |
| 10 | When you are so far away from here | √ | | | | √ | | | <i>When:</i> conjunction, textual theme You: Unmarked topical theme |
| 11 | The battle took one more | √ | | | | | | | The battle: Unmarked topical theme |
| 12 | I wanna tell the nurse a secret | √ | | | | | | | I: Unmarked topical theme |
| 13 | She really looks like you | √ | | | | | | | She: Unmarked topical theme |
| 14 | Nothing can touch us now | √ | | | | | | | Nothing: Unmarked topical theme |
| 15 | No one to tell us how | √ | | | | | | | No one: Unmarked topical theme |
| 16 | I wanna live | √ | | | | | | | I: Unmarked topical theme |
| 17 | I don't wanna be a wounded soldier | √ | | | | | | | I: Unmarked topical theme |

(d) Breaking My Heart

| No | Clauses | Type of theme | | | | | | | Note |
|----|---|---------------|---|-------------|------|------|------------|-----|---|
| | | Top | | Textual | | | Inter | | |
| | | U | M | Conj Adj | cont | conj | Mod Adj | Voc | |
| 1 | I'm on the floor | √ | | | | | | | I: Unmarked topical theme |
| 2 | I'm counting one minute more | √ | | | | | | | I: Unmarked topical theme |
| 3 | No one breaks the silence | √ | | | | | | | No one: Unmarked topical theme |
| 4 | <i>But</i> that's alright | √ | | | | √ | | | <i>But:</i> conjunction, textual theme That: Unmarked topical theme |
| 5 | It's the feeling deep inside | √ | | | | | | | It: Unmarked topical theme |
| 6 | There is no excuse my friend for breaking my heart | √ | | | | | | | There: Unmarked topical theme |
| 7 | This is where our journey ends | √ | | | | | | | This: Unmarked topical theme |

Table 4.1.1 Continued

| No | Clauses | Type of theme | | | | | | | Note |
|----|--|---------------|---|-------------|------|------|------------|-----|--|
| | | Top | | Textual | | | Inter | | |
| | | U | M | Conj Adj | cont | conj | Mod Adj | Voc | |
| 8 | You are breaking my heart again | √ | | | | | | | You: Unmarked topical theme |
| 9 | The words you've said | √ | | | | | | | The words: Unmarked topical theme |
| 10 | They linger in the shadows | √ | | | | | | | They: Unmarked topical theme |
| 11 | I 'm coming home late at night | √ | | | | | | | I: Unmarked topical theme |
| 12 | It's the look in your eyes | √ | | | | | | | It: Unmarked topical theme |

(e) A Different Song

| No | Clauses | Type of theme | | | | | | | Note |
|----|--|---------------|---|-------------|------|------|------------|-----|--|
| | | Top | | Textual | | | Inter | | |
| | | U | M | Conj Adj | cont | conj | Mod Adj | Voc | |
| 1 | I'm going out of town tonight | √ | | | | | | | I: Unmarked topical theme |
| 2 | I couldn't keep my promise | √ | | | | | | | I: Unmarked topical theme |
| 3 | I'll put on my coat and hit the road | √ | | | | | | | I: Unmarked topical theme |
| 4 | I am leaving now | √ | | | | | | | I: Unmarked topical theme |
| 5 | You can sing it loud | √ | | | | | | | You: Unmarked topical theme |
| 6 | <i>Because</i> I'm so tired of being a slave | √ | | | | √ | | | Because: conjunction, textual theme I: Unmarked topical theme |
| 7 | <i>When</i> I'm going | √ | | | | √ | | | When: conjunction, textual theme I: Unmarked topical theme |

Table 4.1.1 Continued

| No | Clauses | Type of theme | | | | | | | Note |
|----|--|---------------|---|-------------|------|------|------------|-----|---|
| | | Top | | Textual | | | Inter | | |
| | | U | M | Conj Adj | cont | conj | Mod Adj | Voc | |
| 8 | I'll sing a different song | √ | | | | | | | I: Unmarked topical theme |
| 9 | There's gonna be no wedding on saturday | √ | | | | | | | There: Unmarked topical theme |
| 10 | I will be on my way then so far away | √ | | | | | | | I: Unmarked topical theme |
| 11 | <u>Honey</u> I couldn't keep me promise | √ | | | | | | √ | <u>Honey:</u> vocative, interpersonal theme I: Unmarked topical theme |
| 12 | I'll ripp off my tie and say goodbye | √ | | | | | | | I: Unmarked topical theme |

(f) Forever And A Day

| No | Clauses | Type of theme | | | | | | | Note |
|----|---|---------------|---|-------------|------|------|------------|-----|--|
| | | Top | | Textual | | | Inter | | |
| | | U | M | Conj Adj | cont | conj | Mod Adj | Voc | |
| 1 | When the night has come | √ | | | | √ | | | When: conjunction, textual theme The night: Unmarked topical theme |
| 2 | And the day is done | √ | | | | √ | | | And: conjunction, textual theme The day: Unmarked topical theme |
| 3 | I 'm always thinking of you | √ | | | | | | | I: Unmarked topical theme |
| 4 | You are in the air | √ | | | | | | | You: Unmarked topical theme |
| 5 | You are everywhere in the every thing I do | √ | | | | | | | You: Unmarked topical theme |
| 6 | If I could keep this moment time | √ | | | | √ | | | If: conjunction, textual theme I: Unmarked topical theme |

Table 4.1.1 Continued

| No | Clauses | Type of theme | | | | | | | Note |
|----|---|---------------|---|-------------|------|------|------------|-----|--|
| | | Top | | Textual | | | Inter | | |
| | | U | M | Conj Adj | cont | conj | Mod Adj | Voc | |
| 7 | <i>If I</i> could make you forever mine | √ | | | | √ | | | <i>If</i> : conjunction, textual theme I : Unmarked topical theme |
| 8 | <u>Baby</u> I'm lost in your love from heaven above | √ | | | | | | √ | <u>Baby</u> : vocative, interpersonal theme I : Unmarked topical theme |
| 9 | You came to bring me up | √ | | | | | | | You : Unmarked topical theme |
| 10 | I could stay in love forever and a day | √ | | | | | | | I : Unmarked topical theme |
| 11 | <i>When I</i> walk alone through an empty home | √ | | | | √ | | | <i>When</i> : conjunction, textual theme I : Unmarked topical theme |

Table 4.1.1 Continued

| No | Clauses | Type of theme | | | | | | | Note |
|----|--|---------------|---|-------------|------|------|------------|-----|---|
| | | Top | | Textual | | | Inter | | |
| | | U | M | Conj Adj | cont | conj | Mod Adj | Voc | |
| 12 | I can't stop thinking of you | √ | | | | | | | I : Unmarked topical theme |
| 13 | I see your face | √ | | | | | | | I : Unmarked topical theme |
| 14 | I see a glimpse of my own paradise | √ | | | | | | | I : Unmarked topical theme |
| 15 | You came from heaven above | √ | | | | | | | You : Unmarked topical theme |
| 16 | I 'm lost in your love | √ | | | | | | | I : Unmarked topical theme |
| 17 | You give me wings to fly | √ | | | | | | | You : Unmarked topical theme |
| 18 | <u>My girl</u> I could stay in love forever and a day | √ | | | | | | √ | <u>My girl</u> : vocative, interpersonal theme I : Unmarked topical theme |

II. Blue Night Album

(a) Angel Eyes

| No | Clauses | Type of theme | | | | | | | Note |
|----|---|---------------|---|-------------|------|------|------------|-----|--|
| | | Top | | Textual | | | Inter | | |
| | | U | M | Conj Adj | cont | conj | Mod Adj | Voc | |
| 1 | She blinded me with her light | √ | | | | | | | She: Unmarked topical theme |
| 2 | It is such a beautiful sight | √ | | | | | | | It: Unmarked topical theme |
| 3 | The way she moves like an angel | √ | | | | | | | The way she moves: Unmarked topical theme |
| 4 | She has got me walking on air | √ | | | | | | | She: Unmarked topical theme |
| 5 | They're a blessing in disguise | √ | | | | | | | They: Unmarked topical theme |
| 6 | We can play in our secret hideaway | √ | | | | | | | We: Unmarked topical theme |
| 7 | We can go there everyday | √ | | | | | | | We: Unmarked topical theme |
| 8 | Time is on our side | √ | | | | | | | Time: Unmarked topical theme |

Table 4.1.1 Continued

| No | Clauses | Type of theme | | | | | | | Note |
|----|---|---------------|---|-------------|------|------|------------|-----|--|
| | | Top | | Textual | | | Inter | | |
| | | U | M | Conj Adj | cont | conj | Mod Adj | Voc | |
| 9 | There will be no compromise | √ | | | | | | | There: Unmarked topical theme |
| 10 | Now I have realized what they mean to be | | √ | | | | | | Now: marked topical theme |
| 11 | She brought heaven to me | √ | | | | | | | She: Unmarked topical theme |
| 12 | The way she talks like an angel | √ | | | | | | | The way she talks: Unmarked topical theme |
| 13 | A language out of this world | √ | | | | | | | A language: Unmarked topical theme |
| 14 | I'm not a superstitious mind | √ | | | | | | | I: Unmarked topical theme |

Table 4.1.1 Continued

| No | Clauses | Type of theme | | | | | | | Note |
|----|--|---------------|---|-------------|------|------|------------|-----|--|
| | | Top | | Textual | | | Inter | | |
| | | U | M | Conj Adj | cont | conj | Mod Adj | Voc | |
| 15 | <i>But she</i> became a revalation to me | √ | | | | √ | | | <i>But</i> :conjunction, textual theme She : Unmarked topical theme |
| 16 | She made me believe | √ | | | | | | | She : Unmarked topical theme |
| 17 | She's the sun that makes the rainbow | √ | | | | | | | She : Unmarked topical theme |
| 18 | She's the blue sky | √ | | | | | | | She : Unmarked topical theme |
| 19 | <i>When it's</i> cloudy in my mind | √ | | | | √ | | | <i>When</i> :conjuncti on, textual theme It : Unmarked topical theme |
| 20 | She's the thunder | √ | | | | | | | She : Unmarked topical theme |
| 21 | She's the lightning | √ | | | | | | | She : Unmarked topical theme |
| 22 | She's the weather that keeps blowing troughout time | √ | | | | | | | She : Unmarked topical theme |

(b) You Took My Heart Away

| No | Clauses | Type of theme | | | | | | | Note |
|----|---|---------------|---|-------------|------|------|------------|-----|--|
| | | Top | | Textual | | | Inter | | |
| | | U | M | Conj Adj | cont | conj | Mod Adj | Voc | |
| 1 | I was without hopes or dreams | √ | | | | | | | I: Unmarked topical theme |
| 2 | I tried to dull an inner scream | √ | | | | | | | I: Unmarked topical theme |
| 3 | <i>But</i> you saw me through | √ | | | | √ | | | <i>But:</i> conjunction, textual theme You: Unmarked topical theme |
| 4 | You melt this heart of stone | √ | | | | | | | You: Unmarked topical theme |
| 5 | You take my hand to guide me home | √ | | | | | | | You: Unmarked topical theme |
| 6 | Now I'm in love | | √ | | | | | | Now: marked topical theme |
| 7 | You took my heart away | √ | | | | | | | You: Unmarked topical theme |
| 8 | <i>When</i> my whole world was gray | √ | | | | √ | | | <i>When:</i> conjunction, textual theme my whole world: Unmarked topical theme |
| 9 | You gave me everything and a little bit more | √ | | | | | | | You: Unmarked topical theme |

Table 4.1.1 Continued

| No | Clauses | Type of theme | | | | | | | Note |
|----|---|---------------|---|-------------|------|------|------------|-----|--|
| | | Top | | Textual | | | Inter | | |
| | | U | M | Conj Adj | cont | conj | Mod Adj | Voc | |
| 10 | When it's cold at night | √ | | | | √ | | | <i>When</i> : conjunction, textual theme It : Unmarked topical theme |
| 11 | And you sleep by my side | √ | | | | √ | | | <i>And</i> : conjunction, textual theme You : Unmarked topical theme |
| 12 | You become the meaning of my life | √ | | | | | | | You : Unmarked topical theme |
| 13 | You are there to warm my soul | √ | | | | | | | You : Unmarked topical theme |
| 14 | You came to mend a broken heart | √ | | | | | | | You : Unmarked topical theme |
| 15 | You gave my life a brand new start | √ | | | | | | | You : Unmarked topical theme |
| 16 | You took | √ | | | | | | | You : Unmarked topical theme |
| 17 | I won't fear tomorrow | √ | | | | | | | I : Unmarked topical theme |
| 18 | Here we stand | | √ | | | | | | Here : marked topical theme |
| 19 | We'll never be alone | √ | | | | | | | We : Unmarked topical theme |

(c) Blue Night

| No | Clauses | Type of theme | | | | | | | Note |
|----|---|---------------|---|-------------|------|------|------------|-----|--|
| | | Top | | Textual | | | Inter | | |
| | | U | M | Conj Adj | cont | conj | Mod Adj | Voc | |
| 1 | Lately you have been asking me | | √ | | | | | | Lately: marked topical theme |
| 2 | <i>If</i> all my words are true | √ | | | | √ | | | <i>If:</i> conjunction, textual theme All my words: Unmarked topical theme |
| 3 | I 'll do anything for you | √ | | | | | | | I: Unmarked topical theme |
| 4 | Sometimes I haven't been good to you | | √ | | | | | | Sometimes: marked topical theme |
| 5 | Sometimes I've made you cry | | √ | | | | | | Sometimes: marked topical theme |
| 6 | <i>And</i> I am sorry for everything | √ | | | | √ | | | <i>And:</i> conjunction, textual theme I: Unmarked topical theme |

Table 4.1.1 Continued

| No | Clauses | Type of theme | | | | | | | Note |
|----|--|---------------|---|-------------|------|------|------------|-----|--|
| | | Top | | Textual | | | Inter | | |
| | | U | M | Conj Adj | cont | conj | Mod Adj | Voc | |
| 7 | <i>But I</i> promise you girl | √ | | | | √ | | | <i>But</i> :conjunction, textual theme I : Unmarked topical theme |
| 8 | I promise you this | √ | | | | | | | I : Unmarked topical theme |
| 9 | <i>When the blue night</i> is over my face on the dark side of the world in space | √ | | | | √ | | | <i>When</i> :conjunction, textual theme The blue night : Unmarked topical theme |
| 10 | <i>When I'm</i> all alone with the stars above | √ | | | | √ | | | <i>When</i> :conjunction, textual theme I : Unmarked topical theme |
| 11 | You are the one I love | √ | | | | | | | You : Unmarked topical theme |
| 12 | <i>So there's</i> no need to worry girl | √ | | | | √ | | | <i>So</i> :conjunction, textual theme There : Unmarked topical theme |
| 13 | My heart is sealed for you | √ | | | | | | | My heart : Unmarked topical theme |

Table 4.1.1 Continued

| No | Clauses | Type of theme | | | | | | | Note |
|----|---|---------------|---|-------------|------|------|------------|-----|--|
| | | Top | | Textual | | | Inter | | |
| | | U | M | Conj Adj | cont | conj | Mod Adj | Voc | |
| 14 | <i>And</i> no one 's gonna take it away | √ | | | | √ | | | <i>And</i> :conjunction , textual theme No one : Unmarked topical theme |
| 15 | Your voice is calling to me in my dreams | √ | | | | | | | Your voice : Unmarked topical theme |
| 16 | My love is stronger | √ | | | | | | | My love : Unmarked topical theme |

(d) One Way Street

| No | Clauses | Type of theme | | | | | | | Note |
|----|---|---------------|---|-------------|------|------|------------|-----|--|
| | | Top | | Textual | | | Inter | | |
| | | U | M | Conj Adj | cont | conj | Mod Adj | Voc | |
| 1 | I wanna climb Mount Everest | √ | | | | | | | I: Unmarked topical theme |
| 2 | I wanna see the girls undressed | √ | | | | | | | I: Unmarked topical theme |
| 3 | I wanna drift across the sea in a hot balloon | √ | | | | | | | I: Unmarked topical theme |
| 4 | I wanna jump out from a plane | √ | | | | | | | I: Unmarked topical theme |
| 5 | And you could say | √ | | | | √ | | | <i>And</i> : conjunction , textual theme You : Unmarked topical theme |
| 6 | I'm insane | √ | | | | | | | I: Unmarked topical theme |
| 7 | I'll count to twenty | √ | | | | | | | I: Unmarked topical theme |
| 8 | I loose the parachute | √ | | | | | | | I: Unmarked topical theme |
| 9 | There is gonna be no single stone | √ | | | | | | | There : Unmarked topical theme |

Table 4.1.1 Continued

| No | Clauses | Type of theme | | | | | | | Note |
|----|---|---------------|---|-------------|------|------|------------|-----|--|
| | | Top | | Textual | | | Inter | | |
| | | U | M | Conj Adj | cont | conj | Mod Adj | Voc | |
| 10 | There's gonna be no single lesson | √ | | | | | | | There: Unmarked topical theme |
| 11 | I Never wanna let a chance go by | √ | | | | | | | I: Unmarked topical theme |
| 12 | I'm gonna spread my wings and fly | √ | | | | | | | I: Unmarked topical theme |
| 13 | I won't look back or slow the speed | √ | | | | | | | I: Unmarked topical theme |
| 14 | <i>Because'</i> living is a one way street | √ | | | | √ | | | <i>Because:</i> conjun ction, textual theme Living: Unmarked topical theme |
| 15 | I'm gonna whistle all kinds of tunes | √ | | | | | | | I: Unmarked topical theme |
| 16 | I'm gonna get my share of love | √ | | | | | | | I: Unmarked topical theme |
| 17 | I need to know | √ | | | | | | | I: Unmarked topical theme |
| 18 | <i>If</i> there is someone watching us | √ | | | | √ | | | <i>If:</i> conjunction, textual theme There: Unmarked topical theme |
| 19 | I never wanna miss a look in your eyes | √ | | | | | | | I: Unmarked topical theme |

(e) Stuck in the heat

| No | Clauses | Type of theme | | | | | | | Note |
|----|--|---------------|---|-------------|------|------|------------|-----|---|
| | | Top | | Textual | | | Inter | | |
| | | U | M | Conj Adj | cont | conj | Mod Adj | Voc | |
| 1 | I can feel it coming | √ | | | | | | | I: Unmarked topical theme |
| 2 | It's gonna rain where it never rained before | √ | | | | | | | It: Unmarked topical theme |
| 3 | The air is clear | √ | | | | | | | The air: Unmarked topical theme |
| 4 | <i>And</i> the view is stunning | √ | | | | √ | | | <i>And:</i> conjunction , textual theme The view: Unmarked topical theme |
| 5 | I was on the road to nowhere | √ | | | | | | | I: Unmarked topical theme |
| 6 | <i>Then</i> I had a vision so clear | √ | | | | √ | | | <i>Then:</i> conjunctio n, textual theme I: Unmarked topical theme |
| 7 | I was stuck in the heat of her eyes | √ | | | | | | | I: Unmarked topical theme |
| 8 | The ice is melting | √ | | | | | | | The ice: Unmarked topical theme |

Table 4.1.1 Continued

| No | Clauses | Type of theme | | | | | | | Note |
|----|--|---------------|---|-------------|------|------|------------|-----|--|
| | | Top | | Textual | | | Inter | | |
| | | U | M | Conj Adj | cont | conj | Mod Adj | Voc | |
| 9 | Sun's gonna shine where it never shone before | √ | | | | | | | Sun: Unmarked topical theme |
| 10 | She's like spring | √ | | | | | | | She: Unmarked topical theme |
| 11 | She told me now or never | √ | | | | | | | She: Unmarked topical theme |
| 12 | <i>Then</i> she changed my plans forever | √ | | | | √ | | | <i>Then:</i> conjunctio n, textual theme She: Unmarked topical theme |
| 13 | I was on my way to somewhere | √ | | | | | | | I: Unmarked topical theme |
| 14 | She was dancing with flowers in her hair | √ | | | | | | | She: Unmarked topical theme |
| 15 | I was running away from something | √ | | | | | | | I: Unmarked topical theme |
| 16 | <i>Then</i> she showed me that I could really care | √ | | | | √ | | | <i>Then:</i> conjunctio n, textual theme She: Unmarked topical theme |

(f) Fools Direction

| No | Clauses | Type of theme | | | | | | | Note |
|----|---|---------------|---|-------------|------|------|------------|-----|--|
| | | Top | | Textual | | | Inter | | |
| | | U | M | Conj Adj | cont | conj | Mod Adj | Voc | |
| 1 | I was lost on my own | √ | | | | | | | I: Unmarked topical theme |
| 2 | I had become a rolling stone | √ | | | | | | | I: Unmarked topical theme |
| 3 | I was giving up my dreams | √ | | | | | | | I: Unmarked topical theme |
| 4 | You danced with me | √ | | | | | | | You: Unmarked topical theme |
| 5 | There's nobody here but you and me in the dark | √ | | | | | | | There: Unmarked topical theme |
| 6 | It's a fools direction | √ | | | | | | | It: Unmarked topical theme |
| 7 | <i>But</i> I 'm holding on | √ | | | | √ | | | <i>But:</i> conjunction, textual theme I: Unmarked topical theme |
| 8 | <i>Because</i> I need your love my girl in a mad and crazy world | √ | | | | √ | | | <i>Because:</i> conjunction, textual theme I: Unmarked topical theme |

Table 4.1.1 Continued

| No | Clauses | Type of theme | | | | | | | Note |
|----|--|---------------|---|-------------|------|------|------------|-----|--|
| | | Top | | Textual | | | Inter | | |
| | | U | M | Conj Adj | cont | conj | Mod Adj | Voc | |
| 9 | Someone broke my heart before | √ | | | | | | | Someone: Unmarked topical theme |
| 10 | I promised that no one more should let me down | √ | | | | | | | I: Unmarked topical theme |
| 11 | There's nobody here. | √ | | | | | | | There: Unmarked topical theme |
| 12 | <i>Because</i> you keep me warm my girl in a cold world | √ | | | | √ | | | <i>Because:</i> conjunction, textual theme You: Unmarked topical theme |
| 13 | <i>And</i> I need protection | √ | | | | √ | | | <i>And:</i> conjunction, textual theme I: Unmarked topical theme |
| 14 | <i>And</i> I need to be held | √ | | | | √ | | | <i>And:</i> conjunction, textual theme I: Unmarked topical theme |
| 15 | I just need your love my girl in a mad and crazy world | √ | | | | | | | I: Unmarked topical theme |

Note:

1. **Top.** : Topical Theme
 - a. **U** : Unmarked Topical Theme
 - b. **M** : Marked Topical Theme
2. **Textual** : Textual Theme
 - a. **Conj Adj** : Conjunctive Adjunct
 - b. **Cont** : Continuative
3. **Inter.** : Interpersonal Theme
 - a. **Mod adj** : Modal Adjunct
 - b. **Voc** : Vocative

The types of theme that found in the data finding on the table above is 16 topical theme and 4 textual theme in first song, 19 topical theme and 8 textual theme in second song, 17 topical theme and 3 textual theme in third song, 12 topical theme and 1 textual theme in forth song, 12 topical theme, 2 textual theme, and 1 interpersonal theme in fifth song, 18 topical theme, 5 textual theme, and 2 interpersonal theme in sixth song, 22 topical theme and 2 textual theme in seventh song, 19 topical theme and 4 textual theme in eight song, 16 topical theme and 7 textual theme in ninth sing, 19 topical theme and 3 textual theme in tenth song, 16 topical theme and 4 textual theme in eleventh song, 15 topical theme and 5 textual theme in twelfth song.

Table 4.1.2 The Frequency of Each Type of Theme Found in Michael Learns To Rock's Song Lyrics

After analyzing the types of theme in Michael Learns To Rock's song lyrics, it is known the frequencies of themes used. The calculation is as follows.

| No | Song Titles | Topical Theme | Textual Theme | Interpersonal theme |
|--------------|------------------------|---------------|---------------|---------------------|
| 1 | I'm Gonna Be Around | 16 | 4 | - |
| 2 | Nothing To Lose | 19 | 8 | - |
| 3 | Romantic Balcony | 17 | 3 | - |
| 4 | Breaking My Heart | 12 | 1 | - |
| 5 | A Different Song | 12 | 2 | 1 |
| 6 | Forever And A Day | 18 | 5 | 2 |
| 7 | Angel Eyes | 22 | 2 | - |
| 8 | You Took My Heart Away | 19 | 4 | - |
| 9 | Blue Night | 16 | 7 | - |
| 10 | One Way Street | 19 | 3 | - |
| 11 | Stuck In The Heat | 16 | 4 | - |
| 12 | Fools Direction | 15 | 5 | - |
| Total | | 202 | 43 | 3 |

The types of theme that found in the data finding on the table above is 16 topical theme and 4 textual theme in first song, 19 topical theme and 8 textual theme in second song, 17 topical theme and 3 textual theme in third song, 12 topical theme and 1 textual theme in forth song, 12 topical theme, 2 textual theme, and 1 interpersonal theme in fifth song, 18 topical theme, 5 textual theme, and 2 interpersonal theme in sixth song, 22 topical theme and 2 textual theme in seventh song, 19 topical theme and 4 textual theme in eight song, 16 topical theme and 7 textual theme in ninth sing, 19 topical theme and 3 textual theme in tenth song, 16 topical theme and 4 textual theme in eleventh song, 15 topical theme and 5 textual theme in twelfth song.

4.2 The Frequencies and interpretation of Theme In Michael Learns To Rock's song lyrics

The data which is found in the table 4.1.1, it is known that there are many themes that used in Michael learns To Rock's song lyrics. After analyzing the types of theme in Michael Learns To Rock's song lyrics, it is known the percentage of themes used. The calculation is as follows

1. The percentage of ideational/topical theme used in Michael Learns To Rock's song lyrics

$$\frac{n}{N} \times 100 \% = \frac{202}{248} \times 100 \% = 81.45$$

Note:

202 is from the total number of topical theme that is found in the song lyrics.

248 is from the total number of all themes.

2. The percentage of textual theme used in Michael Learns To Rock's song lyrics

$$\frac{n}{N} \times 100 \% = \frac{43}{248} \times 100 \% = 17,33 \%$$

Note:

43 is from the total number of textual theme that is found in the song lyrics.

248 is from the total number of all themes.

3. The percentage of interpersonal theme used in Michael Learns To Rock's song lyrics

Note:

$$\frac{n}{N} \times 100 \% = \frac{3}{248} \times 100 \% = 1.20 \%$$

Note:

3 is from the total number of interpersonal theme that is found in the song lyrics.

248 is from the total number of all themes.

There are different percentages between ideational/topical theme, textual theme and interpersonal theme. The highest percentage of all themes used in Michael Learns To Rock's song lyrics is ideational/topical theme. It can be concluded that the types of theme mostly used is ideational/topical theme, and the less type of theme used is interpersonal theme. Topical theme is the most theme that used in the song lyrics because the composer in this case is Michael Learns To Rock have the intention to explain subjects to the listeners. The song lyrics convey the most interesting information to attract the listeners in written by simple structure. The meaning of the song lyrics mostly consist of subjects and predicates. It can be seen that the use of pronoun and nominal subjects that includes in topical theme is the most one. The composer wants to describe his own idea. The song lyrics depict the narration of the composer's life. It is shown that he often mention his self as main character in every song lyric.

CHAPTER V

DISCUSSION

This chapter explains the discussion. After all collected data have been analyzed in findings of the research chapter; the result o the research is discussed. This chapter deals with types of theme used in “Michael Learns To Rock’s Song Lyrics”

5.1 Theme in Michael Learns To Rock’s Song Lyrics

All the types of theme in Michael Learns To Rock’s song lyrics can be seen in table 4.1.1. Theme that is used in Michael Learns To Rock’s song lyrics is as follows

I. Nothing To Lose Album

There are six song lyrics from this album. They are: I’m Gonna Be Around, Nothing To Lose, Romantic Balcony, Breaking My Heart, A Different Song and Forever And A Day

(a) I’m Gonna Be Around.

In clause “**It**’s been so long”. “**It**” belongs to unmarked topical theme because the clause refers to thing or nominal group. As we know that unmarked topical theme is a theme that explains nominal group, nominal group complex, and embedded clause.

In clause “*Since* **we** took the time to share words from deep inside us”. “*since*” belongs to textual theme because the clause refers to conjunction. As we know that textual theme is a theme that explains continuatives and/or conjunctive adjuncts and conjunction “**We**” belongs to unmarked topical theme because the

clause refers to person or nominal group. As we know that unmarked topical theme is a theme that explains nominal group, nominal group complex, and embedded clause..

In clause “**We**’re in our own world spinning our wheels”. “**We**” belongs to unmarked topical theme because the clause refers to person or nominal group. As we know that unmarked topical theme is a theme that explains nominal group, nominal group complex, and embedded clause.

In clause “*But* **you** know how I feel”. “*But*” belongs to textual theme because the clause refers to conjunction. As we know that textual theme is a theme that explains continuatives and/or conjunctive adjuncts and conjunction. “**You**” belongs to unmarked topical theme because the clause refers to person or nominal group. As we know that unmarked topical theme is a theme that explains nominal group, nominal group complex, and embedded clause.

In clause “*Since* **the first time** I took your hand”. “*But*” belongs to textual theme because the clause refers to conjunction. As we know that textual theme is a theme that explains continuatives and/or conjunctive adjuncts and conjunction. “**The first time**” belongs to marked topical theme because the clause refers to adverbial. As we know that marked topical theme is a theme that explains adverbial, prepositional phrase, and complement.

In clause “**My love for you** has just been growing”. “**My love for you**” belongs to unmarked topical theme because the clause refers to person or nominal group complex. As we know that unmarked topical theme is a theme that explains nominal group, nominal group complex, and embedded clause.

In clause “**You** always seem to understand”. “**You**” belongs to unmarked topical theme because the clause refers to person or nominal group. As we know that unmarked topical theme is a theme that explains nominal group, nominal group complex, and embedded clause.

In clause “**You** know how I am”. “**You**” belongs to unmarked topical theme because the clause refers to person or nominal group. As we know that unmarked topical theme is a theme that explains nominal group, nominal group complex, and embedded clause.

In clause “**I**’m gonna love you till the end”. “**I**” belongs to unmarked topical theme because the clause refers to person or nominal group. As we know that unmarked topical theme is a theme that explains nominal group, nominal group complex, and embedded clause.

In clause “**I**’m gonna be your very true friend”. “**I**” belongs to unmarked topical theme because the clause refers to person or nominal group. As we know that unmarked topical theme is a theme that explains nominal group, nominal group complex, and embedded clause.

In clause “**I** wanna share your ups and downs”. “**I**” belongs to unmarked topical theme because the clause refers to person or nominal group. As we know that unmarked topical theme is a theme that explains nominal group, nominal group complex, and embedded clause.

In clause “**I**’m gonna be around”. “**I**” belongs to unmarked topical theme because the clause refers to person or nominal group. As we know that unmarked

topical theme is a theme that explains nominal group, nominal group complex, and embedded clause.

In clause “*When you*’re alone cause I’m away”. “*When*” belongs to textual theme because the clause refers to conjunction. As we know that textual theme is a theme that explains continuatives and/or conjunctive adjuncts and conjunction. “**You**” belongs to unmarked topical theme because the clause refers to person or nominal group. As we know that unmarked topical theme is a theme that explains nominal group, nominal group complex, and embedded clause.

In clause “I’m gonna turn my thoughts to you like I always do”. “**I**” belongs to unmarked topical theme because the clause refers to person or nominal group. As we know that unmarked topical theme is a theme that explains nominal group, nominal group complex, and embedded clause.

In clause “**I**’m gonna love you till the end”. “**I**” belongs to unmarked topical theme because the clause refers to person or nominal group. As we know that unmarked topical theme is a theme that explains nominal group, nominal group complex, and embedded clause.

In clause “**I** wanna show you all I do”. “**I**” belongs to unmarked topical theme because the clause refers to person or nominal group. As we know that unmarked topical theme is a theme that explains nominal group, nominal group complex, and embedded clause.

In clause “**I** believe I’ve found a miracle in you”. “**I**” belongs to unmarked topical theme because the clause refers to person or nominal group. As we know

that unmarked topical theme is a theme that explains nominal group, nominal group complex, and embedded clause.

(b) Nothing To Lose

In clause “**There** are times when you make me laugh”. “**There**” belongs to unmarked topical theme because the clause refers to something or nominal group. As we know that unmarked topical theme is a theme that explains nominal group, nominal group complex, and embedded clause.

In clause “**There** are moments”. “**There**” belongs to unmarked topical theme because the clause refers to something or nominal group. As we know that unmarked topical theme is a theme that explains nominal group, nominal group complex, and embedded clause.

In clause “*When you* drive me mad”. “*When*” belongs to textual theme because the clause refers to conjunction. As we know that textual theme is a theme that explains continuatives and/or conjunctive adjuncts and conjunction. “**You**” belongs to unmarked topical theme because the clause refers to person or nominal group. As we know that unmarked topical theme is a theme that explains nominal group, nominal group complex, and embedded clause.

In clause “**There** are seconds”. “**There**” belongs to unmarked topical theme because the clause refers to person or nominal group. As we know that unmarked topical theme is a theme that explains nominal group, nominal group complex, and embedded clause.

In clause “*When I* see the light”. “*When*” belongs to textual theme because the clause refers to conjunction. As we know that textual theme is a theme that

explains continuatives and/or conjunctive adjuncts and conjunction “**I**” belongs to unmarked topical theme because the clause refers to person or nominal group. As we know that unmarked topical theme is a theme that explains nominal group, nominal group complex, and embedded clause.

In clause “*Though* **many times** you made me cry”. “*Though*” belongs to textual theme because the clause refers to conjunction. As we know that textual theme is a theme that explains continuatives and/or conjunctive adjuncts and conjunction “**Many times**” belongs to marked topical theme because the clause refers to adverbial. As we know that marked topical theme is a theme that explains adverbial, prepositional phrase, and complement.

In clause “**There**’s something you don’t understand”. “**There**” belongs to unmarked topical theme because the clause refers to something or nominal group. As we know that unmarked topical theme is a theme that explains nominal group, nominal group complex, and embedded clause.

In clause “**I** want to be your man”. “**I**” belongs to unmarked topical theme because the clause refers to person or nominal group. As we know that unmarked topical theme is a theme that explains nominal group, nominal group complex, and embedded clause.

In clause “**I**’m at your feet”. “**I**” belongs to unmarked topical theme because the clause refers to person or nominal group. As we know that unmarked topical theme is a theme that explains nominal group, nominal group complex, and embedded clause.

In clause “**I**m waiting for you”. “**I**” belongs to unmarked topical theme because the clause refers to person or nominal group. As we know that unmarked topical theme is a theme that explains nominal group, nominal group complex, and embedded clause.

In clause “**I**’ve got time and nothing to lose”, “**I**” belongs to unmarked topical theme because the clause refers to person or nominal group. As we know that unmarked topical theme is a theme that explains nominal group, nominal group complex, and embedded clause.

In clause “**There** are times”. “**There**” belongs to unmarked topical theme because the clause refers to something or nominal group. As we know that unmarked topical theme is a theme that explains nominal group, nominal group complex, and embedded clause.

In clause “*When* **I** believe in you”. “*When*” belongs to textual theme because the clause refers to conjunction. As we know that textual theme is a theme that explains continuatives and/or conjunctive adjuncts and conjunction “**I**” belongs to unmarked topical theme because the clause refers to person or nominal group. As we know that unmarked topical theme is a theme that explains nominal group, nominal group complex, and embedded clause.

In clause “**I** think that I am yours”. “**I**” belongs to unmarked topical theme because the clause refers to person or nominal group. As we know that unmarked topical theme is a theme that explains nominal group, nominal group complex, and embedded clause.

In clause “*Though many times* I feel unsure”. “*Though.*” belongs to textual theme because the clause refers to conjunction. As we know that textual theme is a theme that explains continuatives and/or conjunctive adjuncts and conjunction “**Many times**” belongs to marked topical theme because the clause refers to adverbial. As we know that marked topical theme is a theme that explains adverbial, prepositional phrase, and complement.

In clause “**I**’ll always be around you”. “**I**” belongs to unmarked topical theme because the clause refers to person or nominal group. As we know that unmarked topical theme is a theme that explains nominal group, nominal group complex, and embedded clause.

In clause “*Because my patience* is strong”. “*Because*” belongs to textual theme because the clause refers to conjunction. As we know that textual theme is a theme that explains continuatives and/or conjunctive adjuncts and conjunction “**My patience**” belongs to unmarked topical theme because the clause refers to nominal group. As we know that unmarked topical theme is a theme that explains nominal group, nominal group complex, and embedded clause.

In clause “*And I* won’t let you run”. “*And*” belongs to textual theme because the clause refers to conjunction. As we know that textual theme is a theme that explains continuatives and/or conjunctive adjuncts and conjunction “**I**” belongs to unmarked topical theme because the clause refers to person or nominal group. As we know that unmarked topical theme is a theme that explains nominal group, nominal group complex, and embedded clause.

In clause “*Because you* are the only one”. “*Because*” belongs to textual theme because the clause refers to conjunction. As we know that textual theme is a theme that explains continuatives and/or conjunctive adjuncts and conjunction “*You*” belongs to unmarked topical theme because the clause refers to person or nominal group. As we know that unmarked topical theme is a theme that explains nominal group, nominal group complex, and embedded clause.

(c) Romantic Balcony

In clause “*The sun* is almost down”. “*The sun*” belongs to unmarked topical theme because the clause refers to person or nominal group. As we know that unmarked topical theme is a theme that explains nominal group, nominal group complex, and embedded clause.

In clause “*And we* are both enjoying the sound of the ocean softly brushing against the land”. “*And*” belongs to textual theme because the clause refers to conjunction. As we know that textual theme is a theme that explains continuatives and/or conjunctive adjuncts and conjunction. “*We*” belongs to unmarked topical theme because the clause refers to person or nominal group. As we know that unmarked topical theme is a theme that explains nominal group, nominal group complex, and embedded clause.

In clause “*We* are sleeping you and me with a smell of tulip tree under the starry sky on a romantic balcony”. “*We*” belongs to unmarked topical theme because the clause refers to person or nominal group. As we know that unmarked topical theme is a theme that explains nominal group, nominal group complex, and embedded clause.

In clause “*But a pain inside my chest* wakes me up”. “*But*” belongs to textual theme because the clause refers to conjunction. As we know that textual theme is a theme that explains continuatives and/or conjunctive adjuncts and conjunction. “*A pain inside my chest*” belongs to unmarked topical theme because the clause refers to person or nominal group complex. As we know that unmarked topical theme is a theme that explains nominal group, nominal group complex, and embedded clause.

In clause “*The truth* is slowly spreading on the smokey battlefield”. “*The truth*” belongs to unmarked topical theme because the clause refers to thing or nominal group. As we know that unmarked topical theme is a theme that explains nominal group, nominal group complex, and embedded clause.

In clause “*I* am bleeding from my heart”. “*I*” belongs to unmarked topical theme because the clause refers to person or nominal group. As we know that unmarked topical theme is a theme that explains nominal group, nominal group complex, and embedded clause.

In clause “*I* feel so tired”. “*I*” belongs to unmarked topical theme because the clause refers to person or nominal group. As we know that unmarked topical theme is a theme that explains nominal group, nominal group complex, and embedded clause.

In clause “*I* have to rest for a while”. “*I*” belongs to unmarked topical theme because the clause refers to person or nominal group. As we know that unmarked topical theme is a theme that explains nominal group, nominal group complex, and embedded clause.

In clause “**I** can see your face in tears”. “**I**” belongs to unmarked topical theme because the clause refers to person or nominal group. As we know that unmarked topical theme is a theme that explains nominal group, nominal group complex, and embedded clause.

In clause “*When* **you** are so far away from here”. “*When*” belongs to textual theme because the clause refers to conjunction. As we know that textual theme is a theme that explains continuatives and/or conjunctive adjuncts and conjunction. “**You**” belongs to unmarked topical theme because the clause refers to person or nominal group. As we know that unmarked topical theme is a theme that explains nominal group, nominal group complex, and embedded clause.

In clause “**The battle** took one more”. “**The battle**” belongs to unmarked topical theme because the clause refers to thing or nominal group. As we know that unmarked topical theme is a theme that explains nominal group, nominal group complex, and embedded clause.

In clause “**I** wanna tell the nurse a secret”. “**I**” belongs to unmarked topical theme because the clause refers to person or nominal group. As we know that unmarked topical theme is a theme that explains nominal group, nominal group complex, and embedded clause.

In clause “**she** really looks like you”. “**she**” belongs to unmarked topical theme because the clause refers to person or nominal group. As we know that unmarked topical theme is a theme that explains nominal group, nominal group complex, and embedded clause.

In clause “**Nothing** can touch us now”. “**Nothing**” belongs to unmarked topical theme because the clause refers to person or nominal group. As we know that unmarked topical theme is a theme that explains nominal group, nominal group complex, and embedded clause.

In clause “**No One** to tell us how”. “**No One**” belongs to unmarked topical theme because the clause refers to person or nominal group. As we know that unmarked topical theme is a theme that explains nominal group, nominal group complex, and embedded clause.

In clause “**I** wanna live”. “**I**” belongs to unmarked topical theme because the clause refers to person or nominal group. As we know that unmarked topical theme is a theme that explains nominal group, nominal group complex, and embedded clause.

In clause “**I** don't wanna be a wounded soldier”. “**I**” belongs to unmarked topical theme because the clause refers to person or nominal group. As we know that unmarked topical theme is a theme that explains nominal group, nominal group complex, and embedded clause.

(d) Breaking My Heart

In clause “**I**m on the floor”. “**I**” belongs to unmarked topical theme because the clause refers to person or nominal group. As we know that unmarked topical theme is a theme that explains nominal group, nominal group complex, and embedded clause.

In clause “**I**m counting one minute more”. “**I**m counting one minute more” belongs to unmarked topical theme because the clause refers to person or

nominal group. As we know that unmarked topical theme is a theme that explains nominal group, nominal group complex, and embedded clause.

In clause “**No one** breaks the silence”. “**No one**” belongs to unmarked topical theme because the clause refers to person or nominal group. As we know that unmarked topical theme is a theme that explains nominal group, nominal group complex, and embedded clause.

In clause “*But* **that's** alright”. “*But*” belongs to textual theme because the clause refers to conjunction. As we know that textual theme is a theme that explains continuatives and/or conjunctive adjuncts and conjunction. “**That**” belongs to unmarked topical theme because the clause refers to thing or nominal group. As we know that unmarked topical theme is a theme that explains nominal group, nominal group complex, and embedded clause.

In clause “**It's** the feeling deep inside”. “**It**” belongs to unmarked topical theme because the clause refers to person or nominal group. As we know that unmarked topical theme is a theme that explains nominal group, nominal group complex, and embedded clause.

In clause “**There** is no excuse my friend for breaking my heart”. “**There**” belongs to unmarked topical theme because the clause refers to something or nominal group. As we know that unmarked topical theme is a theme that explains nominal group, nominal group complex, and embedded clause.

In clause “**This** is where our journey ends”. “**This**” belongs to unmarked topical theme because the clause refers to thing or nominal group. As we know

that unmarked topical theme is a theme that explains nominal group, nominal group complex, and embedded clause.

In clause “**You** are breaking my heart again”. “**You**” belongs to unmarked topical theme because the clause refers to person or nominal group. As we know that unmarked topical theme is a theme that explains nominal group, nominal group complex, and embedded clause.

In clause “**The words** you've said”. “**The words**” belongs to unmarked topical theme because the clause refers to thing or nominal group. As we know that unmarked topical theme is a theme that explains nominal group, nominal group complex, and embedded clause.

In clause “**They** linger in the shadows”. “**They**” belongs to unmarked topical theme because the clause refers to person or nominal group. As we know that unmarked topical theme is a theme that explains nominal group, nominal group complex, and embedded clause.

In clause “**I**'m coming home late at night”. “**I**” belongs to unmarked topical theme because the clause refers to person or nominal group. As we know that unmarked topical theme is a theme that explains nominal group, nominal group complex, and embedded clause.

In clause “**It**'s the look in your eyes”. “**It**” belongs to unmarked topical theme because the clause refers to thing or nominal group. As we know that unmarked topical theme is a theme that explains nominal group, nominal group complex, and embedded clause.

(e) A Different Song

In clause “**I**m going out of town tonight”. “**I**” belongs to unmarked topical theme because the clause refers to person or nominal group. As we know that unmarked topical theme is a theme that explains nominal group, nominal group complex, and embedded clause.

In clause “**I** couldn't keep my promise”. “**I**” belongs to unmarked topical theme because the clause refers to person or nominal group. As we know that unmarked topical theme is a theme that explains nominal group, nominal group complex, and embedded clause.

In clause “**I**ll put on my coat and hit the road”. “**I**” belongs to unmarked topical theme because the clause refers to person or nominal group. As we know that unmarked topical theme is a theme that explains nominal group, nominal group complex, and embedded clause.

In clause “**I** am leaving now”. “**I**” belongs to unmarked topical theme because the clause refers to person or nominal group. As we know that unmarked topical theme is a theme that explains nominal group, nominal group complex, and embedded clause.

In clause “**You** can sing it loud”. “**You**” belongs to unmarked topical theme because the clause refers to person or nominal group. As we know that unmarked topical theme is a theme that explains nominal group, nominal group complex, and embedded clause.

In clause “*Because* **I**m so tired of being a slave”. “*Because*” belongs to textual theme because the clause refers to conjunction. As we know that textual

theme is a theme that explains continuatives and/or conjunctive adjuncts and conjunction. “**I**” belongs to unmarked topical theme because the clause refers to person or nominal group. As we know that unmarked topical theme is a theme that explains nominal group, nominal group complex, and embedded clause.

In clause “*When I’m going*”. “*When*” belongs to textual theme because the clause refers to conjunction. As we know that textual theme is a theme that explains continuatives and/or conjunctive adjuncts and conjunction. “**I**” belongs to unmarked topical theme because the clause refers to person or nominal group. As we know that unmarked topical theme is a theme that explains nominal group, nominal group complex, and embedded clause.

In clause “**I**’ll sing a different song”. “**I**” belongs to unmarked topical theme because the clause refers to person or nominal group. As we know that unmarked topical theme is a theme that explains nominal group, nominal group complex, and embedded clause.

In clause “**There**’s gonna be no wedding on saturday”. “**There**” belongs to unmarked topical theme because the clause refers to something or nominal group. As we know that unmarked topical theme is a theme that explains nominal group, nominal group complex, and embedded clause.

In clause “**I** will be on my way then so far away”. “**I**” belongs to unmarked topical theme because the clause refers to person or nominal group. As we know that unmarked topical theme is a theme that explains nominal group, nominal group complex, and embedded clause.

In clause “Honey, I couldn't keep my promise”. “Honey” belongs to interpersonal theme because the clause refers to vocative. As we know that interpersonal theme is a theme that explains vocative. “I” belongs to unmarked topical theme because the clause refers to person or nominal group. As we know that unmarked topical theme is a theme that explains nominal group, nominal group complex, and embedded clause.

In clause “I'll rip off my tie and say goodbye”. “I” belongs to unmarked topical theme because the clause refers to person or nominal group. As we know that unmarked topical theme is a theme that explains nominal group, nominal group complex, and embedded clause.

(f) Forever And A Day

In clause “*When* **the night** has come”. “*When*” belongs to textual theme because the clause refers to conjunction. As we know that textual theme is a theme that explains continuatives and/or conjunctive adjuncts and conjunction. “**The night**” belongs to unmarked topical theme because the clause refers to thing or nominal group. As we know that unmarked topical theme is a theme that explains nominal group, nominal group complex, and embedded clause.

In clause “*And* **the day** is done”. “*And*” belongs to textual theme because the clause refers to conjunction. As we know that textual theme is a theme that explains continuatives and/or conjunctive adjuncts and conjunction. “**the day**” belongs to unmarked topical theme because the clause refers to thing or nominal group. As we know that unmarked topical theme is a theme that explains nominal group, nominal group complex, and embedded clause.

In clause “**I**m always thinking of you”. “**I**” belongs to unmarked topical theme because the clause refers to person or nominal group. As we know that unmarked topical theme is a theme that explains nominal group, nominal group complex, and embedded clause.

In clause “**You** are in the air”. “**You**” belongs to unmarked topical theme because the clause refers to person or nominal group. As we know that unmarked topical theme is a theme that explains nominal group, nominal group complex, and embedded clause.

In clause “*If* **I** could keep this moment time”. “*If*” belongs to textual theme because the clause refers to conjunction. As we know that textual theme is a theme that explains continuatives and/or conjunctive adjuncts and conjunction. “**I**” belongs to unmarked topical theme because the clause refers to person or nominal group. As we know that unmarked topical theme is a theme that explains nominal group, nominal group complex, and embedded clause.

In clause “*If* **I** could make you forever mine”. “*If*” belongs to textual theme because the clause refers to conjunction. As we know that textual theme is a theme that explains continuatives and/or conjunctive adjuncts and conjunction. “**I**” belongs to unmarked topical theme because the clause refers to person or nominal group. As we know that unmarked topical theme is a theme that explains nominal group, nominal group complex, and embedded clause.

In clause “**Baby** **I**m lost in your love from heaven above”. “**Baby**” belongs to interpersonal theme because the clause refers to vocative. As we know that interpersonal theme is a theme that explains vocative. “**I**” belongs to unmarked

topical theme because the clause refers to person or nominal group. As we know that unmarked topical theme is a theme that explains nominal group, nominal group complex, and embedded clause.

In clause “**You** came to bring me up”. “**You**” belongs to unmarked topical theme because the clause refers to person or nominal group. As we know that unmarked topical theme is a theme that explains nominal group, nominal group complex, and embedded clause.

In clause “**I** could stay in love forever and a day”. “**I**” belongs to unmarked topical theme because the clause refers to person or nominal group. As we know that unmarked topical theme is a theme that explains nominal group, nominal group complex, and embedded clause.

In clause “*When* **I** walk alone through an empty home”. “*When*” belongs to textual theme because the clause refers to conjunction. As we know that textual theme is a theme that explains continuatives and/or conjunctive adjuncts and conjunction. “**I**” belongs to unmarked topical theme because the clause refers to person or nominal group. As we know that unmarked topical theme is a theme that explains nominal group, nominal group complex, and embedded clause.

In clause “**I** can't stop thinking of you”. “**I**” belongs to unmarked topical theme because the clause refers to person or nominal group. As we know that unmarked topical theme is a theme that explains nominal group, nominal group complex, and embedded clause.

In clause “**I** see your face”. “**I**” belongs to unmarked topical theme because the clause refers to person or nominal group. As we know that unmarked

topical theme is a theme that explains nominal group, nominal group complex, and embedded clause.

In clause “**I** see a glimpse of my own paradise”. “**I**” belongs to unmarked topical theme because the clause refers to person or nominal group. As we know that unmarked topical theme is a theme that explains nominal group, nominal group complex, and embedded clause.

In clause “**You** came from heaven above”. “**You**” belongs to unmarked topical theme because the clause refers to person or nominal group. As we know that unmarked topical theme is a theme that explains nominal group, nominal group complex, and embedded clause.

In clause “**I**’m lost in your love”. “**I**” belongs to unmarked topical theme because the clause refers to person or nominal group. As we know that unmarked topical theme is a theme that explains nominal group, nominal group complex, and embedded clause.

In clause “**You** give me wings to fly”. “**You**” belongs to unmarked topical theme because the clause refers to person or nominal group. As we know that unmarked topical theme is a theme that explains nominal group, nominal group complex, and embedded clause.

In clause “My girl **I** could stay in love forever and a day”. “My girl” belongs to interpersonal theme because the clause refers to vocative. As we know that interpersonal theme is a theme that explains vocative. “**I**” belongs to unmarked topical theme because the clause refers to person or nominal group. As

we know that unmarked topical theme is a theme that explains nominal group, nominal group complex, and embedded clause.

II. Blue Night Album

There are six song lyrics from this album. They are: Angel Eyes, You Took My Heart Away, Blue night, One Way Street, Stuck In The Heat, and Fools Direction

(a) Angel Eyes

In clause “**She** blinded me with her light”. “**She**” belongs to unmarked topical theme because the clause refers to person or nominal group. As we know that unmarked topical theme is a theme that explains nominal group, nominal group complex, and embedded clause.

In clause “**It** is such a beautiful sight”. “**It**” belongs to unmarked topical theme because the clause refers to thing or nominal group. As we know that unmarked topical theme is a theme that explains nominal group, nominal group complex, and embedded clause.

In clause “**The way she moves** like an angel”. “**The way she moves**” belongs to unmarked topical theme because the clause refers to nominal group. As we know that unmarked topical theme is a theme that explains nominal group, nominal group complex, and embedded clause.

In clause “**She** has got me walking on air”. “**She**” belongs to unmarked topical theme because the clause refers to person or nominal group. As we know that unmarked topical theme is a theme that explains nominal group, nominal group complex, and embedded clause.

In clause “**They**’re a blessing in disguise”. “**They**” belongs to unmarked topical theme because the clause refers to person or nominal group. As we know that unmarked topical theme is a theme that explains nominal group, nominal group complex, and embedded clause.

In clause “**We** can play in our secret hideaway”. “**We**” belongs to unmarked topical theme because the clause refers to person or nominal group. As we know that unmarked topical theme is a theme that explains nominal group, nominal group complex, and embedded clause.

In clause “**We** can go there everyday”. “**We**” belongs to unmarked topical theme because the clause refers to person or nominal group. As we know that unmarked topical theme is a theme that explains nominal group, nominal group complex, and embedded clause.

In clause “**Time** is on our side”. “**Time**” belongs to unmarked topical theme because the clause refers to person or nominal group. As we know that unmarked topical theme is a theme that explains nominal group, nominal group complex, and embedded clause.

In clause “**There** will be no compromise”. “**There**” belongs to unmarked topical theme because the clause refers to something or nominal group. As we know that unmarked topical theme is a theme that explains nominal group, nominal group complex, and embedded clause.

In clause “**Now** I have realized what they mean to be”. “**Now**” belongs to marked topical theme because the clause refers to adverbial. As we know that

marked topical theme is a theme that explains adverbial, prepositional phrase, and complement

In clause “**She** brought heaven to me”. “**She**” belongs to unmarked topical theme because the clause refers to person or nominal group. As we know that unmarked topical theme is a theme that explains nominal group, nominal group complex, and embedded clause.

In clause “**The way she talks** like an angel”. “**The way she talks**” belongs to unmarked topical theme because the clause refers to nominal group. As we know that unmarked topical theme is a theme that explains nominal group, nominal group complex, and embedded clause.

In clause “**A language** out of this world”. “**A language**” belongs to unmarked topical theme because the clause refers to thing or nominal group. As we know that unmarked topical theme is a theme that explains nominal group, nominal group complex, and embedded clause.

In clause “**I**m not a superstitious mind”. “**I**” belongs to unmarked topical theme because the clause refers to person or nominal group. As we know that unmarked topical theme is a theme that explains nominal group, nominal group complex, and embedded clause.

In clause “*But* **she** became a revelation to me”. “*But*” belongs to textual theme because the clause refers to conjunction. As we know that textual theme is a theme that explains continuatives and/or conjunctive adjuncts and conjunction. “**she**” belongs to unmarked topical theme because the clause refers to person or

nominal group. As we know that unmarked topical theme is a theme that explains nominal group, nominal group complex, and embedded clause.

In clause “**She** made me believe”. “**She**” belongs to unmarked topical theme because the clause refers to person or nominal group. As we know that unmarked topical theme is a theme that explains nominal group, nominal group complex, and embedded clause.

In clause “**She's** the sun that makes the rainbow”. “**She**” belongs to unmarked topical theme because the clause refers to person or nominal group. As we know that unmarked topical theme is a theme that explains nominal group, nominal group complex, and embedded clause.

In clause “**She's** the blue sky”. “**She**” belongs to unmarked topical theme because the clause refers to person or nominal group. As we know that unmarked topical theme is a theme that explains nominal group, nominal group complex, and embedded clause.

In clause “*When* **it's** cloudy in my mind”. “*When*” belongs to textual theme because the clause refers to conjunction. As we know that textual theme is a theme that explains continuatives and/or conjunctive adjuncts and conjunction. “**it**” belongs to unmarked topical theme because the clause refers to thing or nominal group. As we know that unmarked topical theme is a theme that explains nominal group, nominal group complex, and embedded clause.

In clause “**She's** the thunder”. “**She**” belongs to unmarked topical theme because the clause refers to person or nominal group. As we know that unmarked

topical theme is a theme that explains nominal group, nominal group complex, and embedded clause.

In clause “**She's** the lightning. **She**” belongs to unmarked topical theme because the clause refers to person or nominal group. As we know that unmarked topical theme is a theme that explains nominal group, nominal group complex, and embedded clause.

In clause “**She's** the weather that keeps blowing throughout time”. **She**” belongs to unmarked topical theme because the clause refers to person or nominal group. As we know that unmarked topical theme is a theme that explains nominal group, nominal group complex, and embedded clause.

(b) You Took My Heart Away

In clause “**I** was without hopes or dreams”. **I**” belongs to unmarked topical theme because the clause refers to person or nominal group. As we know that unmarked topical theme is a theme that explains nominal group, nominal group complex, and embedded clause.

In clause “**I** tried to dull an inner scream”. **I**” belongs to unmarked topical theme because the clause refers to person or nominal group. As we know that unmarked topical theme is a theme that explains nominal group, nominal group complex, and embedded clause.

In clause “*But* **you** saw me through”. *But*” belongs to textual theme because the clause refers to conjunction. As we know that textual theme is a theme that explains continuatives and/or conjunctive adjuncts and conjunction. **you**” belongs to unmarked topical theme because the clause refers to person or

nominal group. As we know that unmarked topical theme is a theme that explains nominal group, nominal group complex, and embedded clause.

In clause “**you** melt this heart of stone”. “**you**” belongs to unmarked topical theme because the clause refers to person or nominal group. As we know that unmarked topical theme is a theme that explains nominal group, nominal group complex, and embedded clause.

In clause “**now** I'm in love”. “**now**” belongs to marked topical theme because the clause refers to prepositional phrase. As we know that marked topical theme is a theme that explains adverbial, prepositional phrase, and complement

In clause “**You** took my heart away”. “**You**” belongs to unmarked topical theme because the clause refers to person or nominal group. As we know that unmarked topical theme is a theme that explains nominal group, nominal group complex, and embedded clause.

In clause “*When* **my whole world** was gray”. “*When*” belongs to textual theme because the clause refers to conjunction. As we know that textual theme is a theme that explains continuatives and/or conjunctive adjuncts and conjunction. “**my whole world**” belongs to unmarked topical theme because the clause refers to thing or nominal group. As we know that unmarked topical theme is a theme that explains nominal group, nominal group complex, and embedded clause.

In clause “**You** gave me everything and a little bit more”. “**You**” belongs to unmarked topical theme because the clause refers to person or nominal group. As we know that unmarked topical theme is a theme that explains nominal group, nominal group complex, and embedded clause.

In clause “*When it's* cold at night”. “*When*” belongs to textual theme because the clause refers to conjunction. As we know that textual theme is a theme that explains continuatives and/or conjunctive adjuncts and conjunction. \ “**it**” belongs to unmarked topical theme because the clause refers to thing or nominal group. As we know that unmarked topical theme is a theme that explains nominal group, nominal group complex, and embedded clause.

In clause “*And you* sleep by my side”. “*And*” belongs to textual theme because the clause refers to conjunction. As we know that textual theme is a theme that explains continuatives and/or conjunctive adjuncts and conjunction. “**you**” belongs to unmarked topical theme because the clause refers to person or nominal group. As we know that unmarked topical theme is a theme that explains nominal group, nominal group complex, and embedded clause.

In clause “**you** become the meaning of my life”. “**you**” belongs to unmarked topical theme because the clause refers to person or nominal group. As we know that unmarked topical theme is a theme that explains nominal group, nominal group complex, and embedded clause.

In clause “**you** are there to warm my soul”. “**you**” belongs to unmarked topical theme because the clause refers to person or nominal group. As we know that unmarked topical theme is a theme that explains nominal group, nominal group complex, and embedded clause.

In clause “**You** came to mend a broken heart”. “**You**” belongs to unmarked topical theme because the clause refers to person or nominal group. As

we know that unmarked topical theme is a theme that explains nominal group, nominal group complex, and embedded clause.

In clause “**You** took”. “**You**” belongs to unmarked topical theme because the clause refers to person or nominal group. As we know that unmarked topical theme is a theme that explains nominal group, nominal group complex, and embedded clause.

In clause “**I** won't fear tomorrow”. “**I**” belongs to unmarked topical theme because the clause refers to person or nominal group. As we know that unmarked topical theme is a theme that explains nominal group, nominal group complex, and embedded clause.

In clause “**Here** we stand”. “**Here**” belongs to marked topical theme because the clause refers to prepositional phrase. As we know that marked topical theme is a theme that explains adverbial, prepositional phrase, and complement

In clause “**We'll** never be alone”. “**We'll**” belongs to unmarked topical theme because the clause refers to person or nominal group. As we know that unmarked topical theme is a theme that explains nominal group, nominal group complex, and embedded clause.

(c) **Blue Night**

In clause “**Lately** you have been asking me”. “**Lately**” belongs to marked topical theme because the clause refers to prepositional phrase. As we know that marked topical theme is a theme that explains adverbial, prepositional phrase, and complement

In clause “*If* **all my words** are true”. “*If*” belongs to textual theme because the clause refers to conjunction. As we know that textual theme is a theme that explains continuatives and/or conjunctive adjuncts and conjunction. “**all my words**” belongs to unmarked topical theme because the clause refers to thing or nominal group. As we know that unmarked topical theme is a theme that explains nominal group, nominal group complex, and embedded clause.

In clause “**I**’ll do anything for you”. “**I**” belongs to unmarked topical theme because the clause refers to person or nominal group. As we know that unmarked topical theme is a theme that explains nominal group, nominal group complex, and embedded clause.

In clause “**Sometimes** I haven't been good to you”. “**Sometimes**” belongs to marked topical theme because the clause refers to prepositional phrase. As we know that marked topical theme is a theme that explains adverbial, prepositional phrase, and complement

In clause “**Sometimes** I've made you cry”. “**Sometimes**” belongs to marked topical theme because the clause refers to prepositional phrase. As we know that marked topical theme is a theme that explains adverbial, prepositional phrase, and complement

In clause “*And* **I** am sorry for everything”. “*And*” belongs to textual theme because the clause refers to conjunction. As we know that textual theme is a theme that explains continuatives and/or conjunctive adjuncts and conjunction. “**I**” belongs to unmarked topical theme because the clause refers to person or

nominal group. As we know that unmarked topical theme is a theme that explains nominal group, nominal group complex, and embedded clause.

In clause “*But I* promise you girl”. “*But*” belongs to textual theme because the clause refers to conjunction. As we know that textual theme is a theme that explains continuatives and/or conjunctive adjuncts and conjunction. “*I*” belongs to unmarked topical theme because the clause refers to person or nominal group. As we know that unmarked topical theme is a theme that explains nominal group, nominal group complex, and embedded clause.

In clause “*I* promise you this”. “*I*” belongs to unmarked topical theme because the clause refers to person or nominal group. As we know that unmarked topical theme is a theme that explains nominal group, nominal group complex, and embedded clause.

In clause “*When the blue night* is over my face on the dark side of the world in space”. “*When*” belongs to textual theme because the clause refers to conjunction. As we know that textual theme is a theme that explains continuatives and/or conjunctive adjuncts and conjunction. “*the blue night*” belongs to unmarked topical theme because the clause refers to thing or nominal group. As we know that unmarked topical theme is a theme that explains nominal group, nominal group complex, and embedded clause.

In clause “*I*’m all alone with the stars above”. “*I*” belongs to unmarked topical theme because the clause refers to person or nominal group. As we know that unmarked topical theme is a theme that explains nominal group, nominal group complex, and embedded clause.

In clause “**You** are the one I love”. “**You**” belongs to unmarked topical theme because the clause refers to person or nominal group. As we know that unmarked topical theme is a theme that explains nominal group, nominal group complex, and embedded clause.

In clause “*So* **there's** no need to worry girl”. “*So*” belongs to textual theme because the clause refers to conjunction. As we know that textual theme is a theme that explains continuatives and/or conjunctive adjuncts and conjunction. “**there**” belongs to unmarked topical theme because the clause refers to thing or nominal group. As we know that unmarked topical theme is a theme that explains nominal group, nominal group complex, and embedded clause.

In clause “**My heart** is sealed for you”. “**My heart**” belongs to unmarked topical theme because the clause refers to thing or nominal group. As we know that unmarked topical theme is a theme that explains nominal group, nominal group complex, and embedded clause.

In clause “*And* **no one's** gonna take it away”. “*And*” belongs to textual theme because the clause refers to conjunction. As we know that textual theme is a theme that explains continuatives and/or conjunctive adjuncts and conjunction. “**no one**” belongs to unmarked topical theme because the clause refers to person or nominal group. As we know that unmarked topical theme is a theme that explains nominal group, nominal group complex, and embedded clause.

In clause “**Your voice** is calling to me in my dreams”. “**Your voice**” belongs to unmarked topical theme because the clause refers to thing or nominal

group. As we know that unmarked topical theme is a theme that explains nominal group, nominal group complex, and embedded clause.

In clause “**My love** is stronger”. “**My love**” belongs to unmarked topical theme because the clause refers to thing or nominal group. As we know that unmarked topical theme is a theme that explains nominal group, nominal group complex, and embedded clause.

(d) One Way Street

In clause “**I** wanna climb Mount Everest”. “**I**” belongs to unmarked topical theme because the clause refers to person or nominal group. As we know that unmarked topical theme is a theme that explains nominal group, nominal group complex, and embedded clause.

In clause “**I** wanna see the girls undressed”. “**I**” belongs to unmarked topical theme because the clause refers to person or nominal group. As we know that unmarked topical theme is a theme that explains nominal group, nominal group complex, and embedded clause.

In clause “**I** wanna drift across the sea in a hot balloon”. “**I**” belongs to unmarked topical theme because the clause refers to person or nominal group. As we know that unmarked topical theme is a theme that explains nominal group, nominal group complex, and embedded clause.

In clause “**I** wanna jump out from a plane”. “**I**” belongs to unmarked topical theme because the clause refers to person or nominal group. As we know that unmarked topical theme is a theme that explains nominal group, nominal group complex, and embedded clause.

In clause “*And you* could say”. “*And*” belongs to textual theme because the clause refers to conjunction. As we know that textual theme is a theme that explains continuatives and/or conjunctive adjuncts and conjunction. “*you*” belongs to unmarked topical theme because the clause refers to person or nominal group. As we know that unmarked topical theme is a theme that explains nominal group, nominal group complex, and embedded clause.

In clause “*I*m insane”. “*I*” belongs to unmarked topical theme because the clause refers to person or nominal group. As we know that unmarked topical theme is a theme that explains nominal group, nominal group complex, and embedded clause.

In clause “*I*ll count to twenty”. “*I*” belongs to unmarked topical theme because the clause refers to person or nominal group. As we know that unmarked topical theme is a theme that explains nominal group, nominal group complex, and embedded clause.

In clause “*I* loose the parachute”. “*I*” belongs to unmarked topical theme because the clause refers to person or nominal group. As we know that unmarked topical theme is a theme that explains nominal group, nominal group complex, and embedded clause.

In clause “*There* is gonna be no single stone”. “*There*” belongs to unmarked topical theme because the clause refers to person or nominal group. As we know that unmarked topical theme is a theme that explains nominal group, nominal group complex, and embedded clause.

In clause “**there's** gonna be no single lesson”. “**there**” belongs to unmarked topical theme because the clause refers to thing or nominal group. As we know that unmarked topical theme is a theme that explains nominal group, nominal group complex, and embedded clause.

In clause “**I** Never wanna let a chance go by”. “**I**” belongs to unmarked topical theme because the clause refers to person or nominal group. As we know that unmarked topical theme is a theme that explains nominal group, nominal group complex, and embedded clause.

In clause “**I'm** gonna spread my wings and fly”. “**I**” belongs to unmarked topical theme because the clause refers to person or nominal group. As we know that unmarked topical theme is a theme that explains nominal group, nominal group complex, and embedded clause.

In clause “*because* **living** is a one way street”. “*Because*” belongs to textual theme because the clause refers to conjunction. As we know that textual theme is a theme that explains continuatives and/or conjunctive adjuncts and conjunction. “**living**” belongs to unmarked topical theme because the clause refers to thing or nominal group. As we know that unmarked topical theme is a theme that explains nominal group, nominal group complex, and embedded clause.

In clause “**I'm** gonna whistle all kinds of tunes”. “**I**” belongs to unmarked topical theme because the clause refers to person or nominal group. As we know that unmarked topical theme is a theme that explains nominal group, nominal group complex, and embedded clause.

In clause “**I**m gonna get my share of love”. “**I**” belongs to unmarked topical theme because the clause refers to person or nominal group. As we know that unmarked topical theme is a theme that explains nominal group, nominal group complex, and embedded clause.

In clause “*If* **there** is someone watching us”. “*If*” belongs to textual theme because the clause refers to conjunction. As we know that textual theme is a theme that explains continuatives and/or conjunctive adjuncts and conjunction. “**there**” belongs to unmarked topical theme because the clause refers to thing or nominal group. As we know that unmarked topical theme is a theme that explains nominal group, nominal group complex, and embedded clause.

In clause “**I** Never wanna miss a look in your eyes”. “**I**” belongs to unmarked topical theme because the clause refers to person or nominal group. As we know that unmarked topical theme is a theme that explains nominal group, nominal group complex, and embedded clause.

(e) Stuck In The Heat

In clause “**I** can feel it coming”. “**I**” belongs to unmarked topical theme because the clause refers to person or nominal group. As we know that unmarked topical theme is a theme that explains nominal group, nominal group complex, and embedded clause.

In clause “**It**'s gonna rain where it never rained before”. “**It**” belongs to unmarked topical theme because the clause refers to thing or nominal group. As we know that unmarked topical theme is a theme that explains nominal group, nominal group complex, and embedded clause.

In clause “**The air** is clear”. “**The air**” belongs to unmarked topical theme because the clause refers to thing or nominal group. As we know that unmarked topical theme is a theme that explains nominal group, nominal group complex, and embedded clause.

In clause “*And* **the view** is stunning”. “*And*” belongs to textual theme because the clause refers to conjunction. As we know that textual theme is a theme that explains continuatives and/or conjunctive adjuncts and conjunction. “**the view**” belongs to unmarked topical theme because the clause refers to person or nominal group. As we know that unmarked topical theme is a theme that explains nominal group, nominal group complex, and embedded clause.

In clause “**I** was on the road to nowhere”. “**I**” belongs to unmarked topical theme because the clause refers to person or nominal group. As we know that unmarked topical theme is a theme that explains nominal group, nominal group complex, and embedded clause.

In clause “*Then* **I** had a vision so clear”. “*Then*” belongs to textual theme because the clause refers to conjunction. As we know that textual theme is a theme that explains continuatives and/or conjunctive adjuncts and conjunction. “**I**” belongs to unmarked topical theme because the clause refers to person or nominal group. As we know that unmarked topical theme is a theme that explains nominal group, nominal group complex, and embedded clause.

In clause “**I** was stuck in the heat of her eyes”. “**I**” belongs to unmarked topical theme because the clause refers to person or nominal group. As we know

that unmarked topical theme is a theme that explains nominal group, nominal group complex, and embedded clause.

In clause “**the ice** is melting”. “**the ice**” belongs to unmarked topical theme because the clause refers to thing or nominal group. As we know that unmarked topical theme is a theme that explains nominal group, nominal group complex, and embedded clause.

In clause “**Sun's** gonna shine where it never shone before”. “**Sun**” belongs to unmarked topical theme because the clause refers to thing or nominal group. As we know that unmarked topical theme is a theme that explains nominal group, nominal group complex, and embedded clause.

In clause “**She's** like spring”. “**She**” belongs to unmarked topical theme because the clause refers to person or nominal group. As we know that unmarked topical theme is a theme that explains nominal group, nominal group complex, and embedded clause.

In clause “**she** told me now or never”. “**she**” belongs to unmarked topical theme because the clause refers to person or nominal group. As we know that unmarked topical theme is a theme that explains nominal group, nominal group complex, and embedded clause.

In clause “*Then* **she** changed my plans forever”. “*Then*” belongs to textual theme because the clause refers to conjunction. As we know that textual theme is a theme that explains continuatives and/or conjunctive adjuncts and conjunction. “**she**” belongs to unmarked topical theme because the clause refers to person or

nominal group. As we know that unmarked topical theme is a theme that explains nominal group, nominal group complex, and embedded clause.

In clause “**I** was on my way to somewhere”. “**I**” belongs to unmarked topical theme because the clause refers to person or nominal group. As we know that unmarked topical theme is a theme that explains nominal group, nominal group complex, and embedded clause.

In clause “**She** was dancing with flowers in hair”. “**She**” belongs to unmarked topical theme because the clause refers to person or nominal group. As we know that unmarked topical theme is a theme that explains nominal group, nominal group complex, and embedded clause.

In clause “**I** was running away from something”. “**I**” belongs to unmarked topical theme because the clause refers to person or nominal group. As we know that unmarked topical theme is a theme that explains nominal group, nominal group complex, and embedded clause.

In clause “*Then* **she** showed me that I could really care”. “*Then*” belongs to textual theme because the clause refers to conjunction. As we know that textual theme is a theme that explains continuatives and/or conjunctive adjuncts and conjunction. “**she**” belongs to unmarked topical theme because the clause refers to person or nominal group. As we know that unmarked topical theme is a theme that explains nominal group, nominal group complex, and embedded clause.

(f) Fools Direction

In clause “**I** was lost on my own”. “**I**” belongs to unmarked topical theme because the clause refers to person or nominal group. As we know that unmarked

topical theme is a theme that explains nominal group, nominal group complex, and embedded clause.

In clause “**I** had become a rolling stone”. “**I**” belongs to unmarked topical theme because the clause refers to person or nominal group. As we know that unmarked topical theme is a theme that explains nominal group, nominal group complex, and embedded clause.

In clause “**I** was giving up my dreams”. “**I**” belongs to unmarked topical theme because the clause refers to person or nominal group. As we know that unmarked topical theme is a theme that explains nominal group, nominal group complex, and embedded clause.

In clause “**You** danced with me”. “**You**” belongs to unmarked topical theme because the clause refers to person or nominal group. As we know that unmarked topical theme is a theme that explains nominal group, nominal group complex, and embedded clause.

In clause “**There**’s nobody but you and me in the dark”. “**There**” belongs to unmarked topical theme because the clause refers to something or nominal group. As we know that unmarked topical theme is a theme that explains nominal group, nominal group complex, and embedded clause.

In clause “**It**’s a fools direction”. “**It**” belongs to unmarked topical theme because the clause refers to person or nominal group. As we know that unmarked topical theme is a theme that explains nominal group, nominal group complex, and embedded clause.

In clause “*But I*’m holding on”. “*But*” belongs to textual theme because the clause refers to conjunction. As we know that textual theme is a theme that explains continuatives and/or conjunctive adjuncts and conjunction. “*I*” belongs to unmarked topical theme because the clause refers to person or nominal group. As we know that unmarked topical theme is a theme that explains nominal group, nominal group complex, and embedded clause.

In clause “*Because I* need your love my girl n a mad and crazy world”. “*Because*” belongs to textual theme because the clause refers to conjunction. As we know that textual theme is a theme that explains continuatives and/or conjunctive adjuncts and conjunction “*I*” belongs to unmarked topical theme because the clause refers to person or nominal group. As we know that unmarked topical theme is a theme that explains nominal group, nominal group complex, and embedded clause.

In clause “**Someone** broke my heart before”. “**Someone**” belongs to unmarked topical theme because the clause refers to person or nominal group. As we know that unmarked topical theme is a theme that explains nominal group, nominal group complex, and embedded clause.

In clause “**I** promised that no one more should let me down”. “**I**” belongs to unmarked topical theme because the clause refers to person or nominal group. As we know that unmarked topical theme is a theme that explains nominal group, nominal group complex, and embedded clause.

In clause “**There's** nobody here”. “**There**” belongs to unmarked topical theme because the clause refers to person or nominal group. As we know that

unmarked topical theme is a theme that explains nominal group, nominal group complex, and embedded clause.

In clause “*Because you* keep me warm my girl in a cold cold world”. “*Because*” belongs to textual theme because the clause refers to conjunction. As we know that textual theme is a theme that explains continuatives and/or conjunctive adjuncts and conjunction. “*you*” belongs to unmarked topical theme because the clause refers to person or nominal group. As we know that unmarked topical theme is a theme that explains nominal group, nominal group complex, and embedded clause.

In clause “*And I* need protection”. “*And*” belongs to textual theme because the clause refers to conjunction. As we know that textual theme is a theme that explains continuatives and/or conjunctive adjuncts and conjunction. “*I*” belongs to unmarked topical theme because the clause refers to person or nominal group. As we know that unmarked topical theme is a theme that explains nominal group, nominal group complex, and embedded clause.

In clause “*And I* to be held”. “*And*” belongs to textual theme because the clause refers to conjunction. As we know that textual theme is a theme that explains continuatives and/or conjunctive adjuncts and conjunction. “*I*” belongs to unmarked topical theme because the clause refers to person or nominal group. As we know that unmarked topical theme is a theme that explains nominal group, nominal group complex, and embedded clause.

In clause “*I* just need your love my girl In a mad and crazy world”. “*I*” belongs to unmarked topical theme because the clause refers to person or nominal

group. As we know that unmarked topical theme is a theme that explains nominal group, nominal group complex, and embedded clause.

5.2 Frequencies and interpretation of Theme in Michael Learns To Rock's song lyrics

After collecting the frequencies of types of theme used in Michael learns To Rock's song lyrics, it is known the percentage of using each type of theme. They are 16 topical theme and 4 textual theme in first song, 19 topical theme and 8 textual theme in second song, 17 topical theme and 3 textual theme in third song, 12 topical theme and 1 textual theme in forth song, 12 topical theme, 2 textual theme, and 1 interpersonal theme in fifth song, 18 topical theme, 5 textual theme, and 2 interpersonal theme in sixth song, 22 topical theme and 2 textual theme in seventh song, 19 topical theme and 4 textual theme in eight song, 16 topical theme and 7 textual theme in ninth sing, 19 topical theme and 3 textual theme in tenth song, 16 topical theme and 4 textual theme in eleventh song, 15 topical theme and 5 textual theme in twelfth song. The percentage of ideational/topical theme used in Michael Learns To Rock's song lyrics is 81.45 %. The percentage of textual theme used in Michael Learns To Rock's song lyrics is 17.33 %. The percentage of interpersonal theme used in Michael Learns To Rock's song lyrics is 1.20 %. The interpretation of the the song lyrics convey the most interesting information to attract the listeners in written by simple structure. The meaning of the song lyrics mostly consist of subjects and predicates. It can be seen that the use of pronoun and nominal subjects that includes in topical theme is

the most one. The composer wants to describe his own idea. The song lyrics depict the narration of the composer's life. It is shown that he often mention his self as main character in every song lyric.



CHAPTER VI

CONCLUSION AND SUGGESTION

This chapter consists of two sub chapters. The first presents conclusion drawn from the result of the whole description data the discussion as the answer of the statement of the problems about the types of theme in Michael Learns To Rock's song lyrics. The second is suggestion based on the theoretical aspect that related to study more about the types of theme in Michael Learns To Rock's song lyrics

6.1 Conclusion

The conclusion of this research is based on the data analysis and discussion

1. Based on the analysis I can conclude that most of types of theme in Michael Learns To Rock's song lyrics use topical theme, especially in unmarked topical theme. It can be seen from 248 clauses found 193 unmarked topical themes, 9 marked topical themes, 43 textual themes and 3 interpersonal themes.
2. After analyzing the types of theme in Michael Learns To Rock's song lyrics. It is known the percentages of themes used. The percentage of ideational/topical theme is 81.45 %, the percentage of textual theme is 17.33 %, the percentage of interpersonal theme is 1.20 %. The interpretation of the song lyrics depict the narration of the composer's life.

It is shown that he often mention his self as main character in every song lyric.

6.2 Suggestion

Considering the result of this research, I would like to give suggestion as follow:

1. The Students

The students of English Education Department (EED) should explore their knowledge and understanding analyzing theme. Especially in Introduction To Functional Grammar lecture. The good writing is not only how to write a lot, but also that writing can be understood by other. So, understanding of theme to find the good writing is also important.

2. The Lecturers

The lecturers in English Education Department should introduce and teach their students about theme because it is very important to create an effective and efficient composition, especially in writing in Introduction To Functional Grammar lecture.

3. The Further Researchers

This analysis is only discovering the types of theme in Michael Learns To Rock's song lyrics. So, for the further researchers who want to analyze the same field, it should use the different source until they can conduct varied research based on the theme.

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Appendix 1

Nothing Lose Album

1. I'm Gonna Be Around

It's been so long
since we took the time to share words from deep inside us
We're in our own world spinning our wheels
but you know how I feel
since the first time I took your hand
my love for you has just been growing
You always seem to understand
You know how I am
I'm gonna love you till the end
I'm gonna be your very true friend
I wanna share your ups and downs
I'm gonna be around
When you're alone cause I'm away
I'm gonna turn my thoughts to you like I always do
I'm gonna love you til the end
I wanna show you all I do
I believe I've found a miracle in you

2. Nothing To Lose

There are times when you make me laugh

There are moments
When you drive me mad
There are seconds
When I see the light
Though many times you made me cry
There's something you don't understand
I want to be your man
I'm at your feet
I'm waiting for you
I've got time and nothing to lose
There are times
When I believe in you
I think that I am yours
though many times I feel unsure
I'll always be around you
because my patience is strong
and I won't let you run
because you are the only one

3. Romantic Balcony

The sun is almost down
And we are both enjoying the sound of the ocean softly brushing against the land

We are sleeping you and me with a smell of tulip tree under the starry sky on a romantic balcony

But a pain inside my chest wakes me up

The truth is slowly spreading on the smokey battlefield

I am bleeding from my heart

I feel so tired

I have to rest for a while

I can see your face in tears

When you are so far away from here

The battle took one more

I wanna tell the nurse a secret

She really looks like you

Nothing can touch us now

No one to tell us how

I wanna live

I don't wanna be a wounded soldier

4. Breaking My Heart

I'm on the floor

I'm counting one minute more

No one breaks the silence

But that's alright

It's the feeling deep inside



There is no excuse my friend
This is where our journey ends
You are breaking my heart again
The words you've said
They linger in the shadows
I'm coming home late at night

5. A Different Song

I'm going out of town tonight
I couldn't keep my promise
I'll put on my coat and hit the road
I am leaving now
You can sing it loud
Because I'm so tired of being a slave
When I'm going
I'll sing a different song
There's gonna be no wedding on saturday
I will be on my way then so far away
Honey I couldn't keep me promise
I'll ripp off my tie and say goodbye

6. Forever And A Day

When the night has come
And the day is done

I'm always thinking of you
You are in the air
You are everywhere in the every thing I do
If I could keep this moment time
If I could make you forever mine
Baby I'm lost in your love from heaven above
You came to bring me up
I could stay in love forever and a day
When I walk alone through an empty home
I can't stop thinking of you
I see your face
I see a glimpse of my own paradise
You came from heaven above
I'm lost in your love
You give me wings to fly
My girl I could stay in love forever and a day

Appendix 2

Blue Night Album

1. Angel Eyes

She blinded me with her light
It is such a beautiful sight
The way she moves like an angel

She has got me walking on air
They're a blessing in disguise
We can play in our secret hideaway
We can go there everyday
Time is on our side
There will be no compromise
Now I have realized what they mean to be
She brought heaven to me
The way she talks like an angel
A language out of this world
I'm not a superstitious mind
But she became a revelation to me
She made me believe
She's the sun that makes the rainbow
She's the blue sky
When it's cloudy in my mind
She's the thunder
She's the lightning
She's the weather that keeps blowing troughout time

2. You Took My Heart Away

I was without hopes or dreams
I tried to dull an inner scream

But you saw me through
You melt this heart of stone
You take my hand to guide me home
Now I'm in love
You took my heart away
When my whole world was gray
You gave me everything and a little bit more
When it's cold at night
And you sleep by my side
You become the meaning of my life
You are there to warm my soul
You came to mend a broken heart
You gave my life a brand new start
You took
I won't fear tomorrow
Here we stand
We'll never be alone

3. Blue Night

Lately you have been asking me
If all my words are true
I'll do anything for you
Sometimes I haven't been good to you

Sometimes I've made you cry

And I am sorry for everything

But I promise you girl

I promise you this

When the blue night is over my face on the dark side of the world in space

When I'm all alone with the stars above

You are the one I love

So there's no need to worry girl

My heart is sealed for you

And no one's gonna take it away

Your voice is calling to me in my dreams

My love is stronger

4. One Way Street

I wanna climb Mount Everest

I wanna see the girls undressed

I wanna drift across the sea in a hot balloon

I wanna jump out from a plane

And you could say

I'm insane

I'll count to twenty

I loose the parachute

There is gonna be no single stone

There's gonna be no single lesson
I Never wanna let a chance go by
I'm gonna spread my wings and fly
I won't look back or slow the speed
Because' living is a one way street
I'm gonna whistle all kinds of tunes
I'm gonna get my share of love
I need to know
If there is someone watching us
I never wanna miss a look in your eyes

5. Stuck In The Heat

I can feel it coming
It's gonna rain where it never rained before
The air is clear
And the view is stunning
I was on the road to nowhere
Then I had a vision so clear
I was stuck in the heat of her eyes
The ice is melting
Sun's gonna shine where it never shone before
She's like spring
She told me now or never



Then she changed my plans forever
I was on my way to somewhere
She was dancing with flowers in her hair
I was running away from something
Then she showed me that I could really care

6. Fools Direction

I was lost on my own
I had become a rolling stone
I was giving up my dreams
You danced with me
There's nobody here but you and me in the
It's a fools direction
But I'm holding on
Because I need your love my girl in a mad and crazy world
Someone broke my heart before
I promised that no one more should let me down
There's nobody here.
Because you keep me warm my girl in a cold world
And I need protection
And I need to be held
I just need your love my girl in a mad and crazy world

CURRICULUM VITAE

I, Tri Kusuma Wijayanto was born on January, 18th 1989 in Jepara. I am the last children of Mr. Sujarwo and Mrs. Sri Sapta Ning Tyas.

I started my study in Elementary School (SDN Demaan Jepara) in 1995 and graduated in 2001. Then I continued my study in SMPN 1 Jepara, in 2001 and graduated in 2004. Then, I entered to Senior High School (SMAN 01 Jepara) and graduated in 2007.

In the same year, I continued my study at English Education Department, Teacher Training and Education Faculty, Muria Kudus University.

When I was in the seventh semester, I already joined the teaching practice in MAN 01 Kudus.

After graduating from Muria Kudus University, I plan to keep on teaching English. I have a dream to an English teacher.



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PERNYATAAN

Yang bertanda tangan dibawah ini, saya:

Nama : Tri Kusuma Wijayanto

NIM : 2007 – 32 – 149

Program Studi : Pendidikan Bahasa Inggris

Title : An Analysis of Theme in Michael Learns To Rock's
Songs Lyrics.

Menyatakan bahwa skripsi ini adalah hasil pekerjaan saya sendiri dan sepanjang pengetahuan saya tidak berisi materi yang telah dipublikasikan atau yang ditulis oleh orang lain atau telah digunakan sebagai persyaratan penyelesaian studi pada perguruan tinggi lain kecuali pada bagian-bagian tertentu yang saya ambil sebagai acuan.

Apabila ternyata terbukti pernyataan ini tidak benar, sepenuhnya menjadi tanggung jawab saya.

Kudus, September

2013

Penyusun

Tri Kusuma Wijayanto
2007 –32–149

STATEMENT

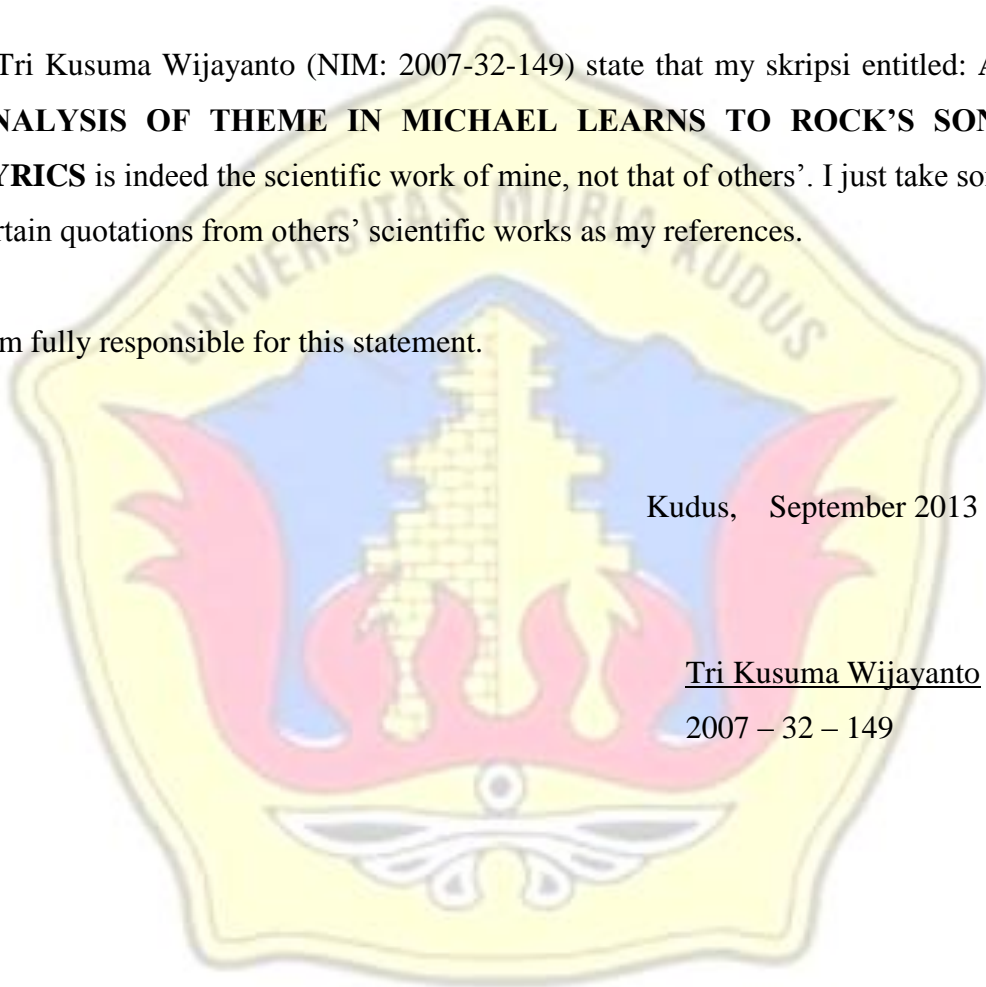
I, Tri Kusuma Wijayanto (NIM: 2007-32-149) state that my skripsi entitled: **AN ANALYSIS OF THEME IN MICHAEL LEARNS TO ROCK'S SONG LYRICS** is indeed the scientific work of mine, not that of others'. I just take some certain quotations from others' scientific works as my references.

I am fully responsible for this statement.

Kudus, September 2013

Tri Kusuma Wijayanto

2007 – 32 – 149



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KETERANGAN SELESAI BIMBINGAN

Yang bertanda tangan dibawah ini mahasiswa:

Nama : Tri Kusuma Wijayanto

NIM/Semester: 2007-32-149/XIII

Program Studi : Bahasa Inggris

Telah selesai dalam menjalani bimbingan skripsi yang berjudul:

“An Analysis of Theme in Michael Learns To Rock’s Song Lyrics.”

Demikian surat keterangan ini dibuat untuk mengajukan permohonan ujian terakhir.

Kudus, September 2013

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