
Theme and Rheme Analysis in The Poem of Anne Finch Countess of Winchelsea: A Nocturnal Reverie

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Abstract. This study analyses the use of theme and rhyme in the poem *A Nocturnal Reverie* by Anne Finch, Countess of Winchelsea. Using Systemic Functional Linguistics as a framework, the research examines the themes employed and their functions in conveying the poem's meaning and narrative flow. The study utilizes qualitative methods, analyzing the thematic structures in each clause of the 50-line poem. Findings reveal the prevalence of marked themes (21.52% of clauses), with topical, textual, and interpersonal themes identified. Simple and multiple themes are observed, along with marked and unmarked themes. Topical themes include participants, processes, and circumstances. Textual themes, primarily conjunctive, create logical links between clauses. No interpersonal themes were found. The analysis demonstrates how theme choices contribute to the poem's abstract imagery and ambiguous effects. Marked themes emphasize temporal settings and create contrast. The thematic patterns highlight the poem's narrative progression and the author's stylistic choices. This research provides insights into thematic structures in classical poetry, allowing comparison with modern literary works. The findings enhance understanding of how theme-rheme patterns shape poetic meaning and flow. This study contributes to the broader field of discourse analysis in literature by illuminating thematic devices in historical poetry.

Keywords: discourse analysis; rheme; themes.

Introduction

Discourse is one of the linguistic studies that covers a larger scope than clauses or sentences. In addition, they mostly include ideas and concepts, as stated by (Putri et al., 2024). According to (Foucault, 1972), a systemic act of communication requires a cohesive structure of utterances that contain ideas, concepts, or contextual effects. Discourse is one of the components of languages that consider the words used to communicate in a social context; the components include the cohesiveness of the utterance. Discourse happens to cover oral and written communication, which is known as text. Texts are a group of words whose purpose is to convey a set of coherent messages or statements. Discourse can be divided into two (2) types, including spoken and written. In the spoken form of discourse, utterance can occur in the form of spoken text. Spoken text includes speeches, dialogue, monologues, conversations, and interviews, and it can occur in any utterance as long as it can be heard and comprehended by the receiver. The written form of discourse is a text that can be read, including posters, newspapers, magazines, books, and works that contain linguistic features (Putri et al., 2024). Discourse is significant, as it studies the language that we engage with and the way to utilize it according to context. (Siumarlata, 2017) Stated that discourse analysis

explains the description and analysis of language in both spoken and written forms.

Discourse analysis encompasses how the language is being used in written or spoken language, which emphasizes the relationship between language and context, as stated by (Putri et al., 2024). In written forms of discourse analysis, discourse is brought in written form. It can also be found in written media, such as interviews and speeches. These forms of discourse analysis encompass the internal and external aspects of the analysis. The internal aspect is focused on text, context, theme, and discourse integrity in diction, grammar, and lexical cohesion. Furthermore, external analysis includes inference, implication, reference, and cohesiveness (Putri et al., 2024). Recent studies demonstrate that discourse analysis has been extensively applied across various domains, particularly in political, educational, and multimodal contexts, highlighting its significance as an analytical framework. For instance, research on political discourse by Saragih et al. (2024) reveals that language is closely tied to ideology, where linguistic choices are strategically used to represent political positions and construct meaning in public communication. Similarly, a study on Indonesian presidential debates shows that speech functions are predominantly used to assert viewpoints and communicate values, indicating how discourse operates as a tool for persuasion and positioning in political contexts. In the field of education, discourse analysis based on Systemic Functional Linguistics (SFL) has also been widely employed to examine meaning-making processes. For example, Faradina and Emilia (2024) demonstrate that students' texts reflect the use of linguistic resources to organize ideas and construct coherent meanings, while other studies highlight how classroom discourse enables the co-construction of knowledge through interaction between teachers and students. Furthermore, multimodal discourse analysis has expanded the scope of the field by showing that meaning is not only constructed through language but also through visual and cultural elements embedded in texts, particularly in educational materials.

Discourse analysis aims to discover patterns to further understand the interpretation of language units and their roles. In perspective, discourse analysis is communication that correlates to the unity of language; in comparison, communication can cover clauses as its basis of meaning. Simultaneously, clauses can be arranged to bring choices of which should come first. The theory of Systemic Functional Linguistics (SFL) is mostly concerned with communication in the exchange of messages and information, with clauses as the smallest unit of information (Putri et al., 2024). Clauses can be changed in terms of their structural formation in a sentence that varies between the speakers and the language they spoke. There are three meta-functions identified within the clause (Halliday, 1994): ideational, interpersonal, and textual. In ideational meta-function, the speaker/writer reflects human experiences and constructs them through language choice that forms structures that represent the world. Interpersonal meta-function is where it reflects personal and social relationships and roles enacting it to the receiver. Lastly, the textual meta-function is the organization of the text or discourse, which is concerned with theme and rheme. There is the first part, and the second part that comes after is rheme.

According to Halliday (1994), the theme serves as the initial element that introduces the clause, while the rheme conveys the rest of the message. This perspective is reinforced by Martin and Rose (2007), who argue that the theme–rheme organization is fundamental in structuring information and ensuring coherence within discourse. The theme is fundamental as it is the one being spoken or elaborated and the central point of the information that brings familiarity as it is being referred to with additional details. The theme is broken into three (3) types, which include topical theme, interpersonal theme, and textual theme. The topical theme is usually but not always the first nominal unit in a clause. If the sentence or clause is unmarked, the topical theme functions as the subject, but if the sentence is marked, the topical theme does not always function as the

subject. According to (Putri et al., 2024), the Interpersonal theme is generally conveyed first before the topical theme; this is based on English as a language. The interpersonal theme is divided into two types, using modal adjuncts, such as perhaps, in my opinion, being honest or stating the speaker's opinion. And applying vocative or addressing the listeners in a direct manner, like Jake, sir, ladies, and gentlemen. A textual theme is a theme used to explain the interconnection between clauses that come beforehand; it is used to show cause, effect, and contrast. Generally, the Theme is often related to the given information in a sentence, which is followed by a theme. Rheme relates to the new information. Thus, given information refers to what the speakers assume is already known through context or the information that has been given, while new information is added to further explain the given information, as stated (Dashela, 2021). Multiple researchers have conducted research related to this topic.

This research analyses how theme and rhyme are used in *A Nocturnal Reverie*, written by Anne Finch, Countess of Winchelsea, which was published approximately in the year 1661-1720. Anne Finch, the Countess of Winchelsea, was a poet and courtier, or a person who attended the royal court as an adviser or companion for the king or the queen between the period of late 17th and early 18th century. During her lifetime, she has written diverse genres of poems and addressed a variety of subjects, as stated (*A Nocturnal Reverie*, n.d.) The poem is selected as the data source due to its distinctive linguistic and stylistic features, particularly its extended descriptive sequences and gradual thematic development. These characteristics provide a suitable context for examining how themes are introduced and how rhemes expand meaning within the text. Its relatively structured flow also allows for a systematic analysis of thematic patterns and their role in shaping coherence. Therefore, this study focuses on identifying theme-rheme types and analyzing their contribution to the overall flow and meaning of the poem, supported by previous studies on theme-rheme in literary discourse. This study focused on the types of themes and rhemes used in one of her many works entitled *A Nocturnal Reverie*. The challenge lies in how the poet applies the theme to emphasize the narrative progression and the pattern of the theme in the poem. How does the analysis of theme and rhyme highlight the importance of the choice contributing to the flow of the narrative of poems? Three articles were used as an overview of the analysis of theme and rhyme and their significance in understanding the patterns of writing in literary works.

The study that has been conducted by (Khalfan et al., 2021) covered the theme, rheme, and thematic structures of four different poems by Allen Poe, including *A Dream* (1827), *Dreams* (1827), *Dreamland* (1844), and *A Dream Within a Dream* (1849). The study focuses on the thematic structures used in Poe's poems with the application of SFL analysis. Their results are explained in great detail about the usage of multiple themes found in the text, such as topical, textual, and interpersonal. The results help to understand the form and function of the language used. It serves the purpose of establishing how the writer's structured language fits in the selected context to convey his intent, attitude, and ideology. The results concluded that the majority of the findings are the use of unmarked themes and topical themes combined, and it was found that his works share similarities in patterns of theme. It serves to create cohesion and relevance to the context, just as the research study analyzing the theme and rheme in the short story *Sleeping Beauty* and research done in *A Young Man's Fancy* and *The White Woman*.

The analysis of the popular short story of *Sleeping Beauty* was conducted by (Dashela, 2021) Which covers the thematic progression of the story. Based on the result concluded by the researcher, the thematic organization of the clauses is fundamental to the development of text because the theme provides the environment to keep reminding the audience of the message it implies. The theme itself is the central point upon which the clauses are built. The rest of the messages surrounding the theme

are called rhyme. The majority of the themes found in *Sleeping Beauty* are textual and topical themes, as the researcher did not find any interpersonal themes. The short story makes the underlying concerns clear; it gives insight into how teachers should apply the theme and rhyme technique to improve students' writing ability.

The research done in *A Young Man's Fancy* and *The White Woman* by Olga Masters was conducted by (Hanh, 2021). This study aims to analyze the thematic patterns and progression in the two short stories, and similarities and differences in the thematic choice of both stories are found. The research concluded with the result that the most prominent distribution of the theme type is from *A Young Man's Fancy*, with 87,80% of it as a topical theme. Consequently, after analyzing both stories thoroughly, the researcher finds the author adopting a similar style in using the theme as the central point to develop the story. The theme choices are important in keeping the flow of the writer's narration as she favors constant themes the most. From here it is understood that there are many functions to study the theme and rheme of clauses or sentences.

The three studies that had been conducted contributes to the significant of the environment, styles, and how the writers' tried to convey and create a constant flow of narratives through the choice of theme. The gap of this research lies in analysing theme-rheme structures in classic poetry, specifically Anne Finch's works, to compare with modern literary styles. Different from the two studies researched by Hanh (2021) and Dashela (2021), this study is focusing on the explorations of how a classic poem utilizes theme-rheme patterns for message conveyance and poetic expression. Similarly, this study juxtaposes to the study done by Khalfan et al. (2021) where they study the use of theme, rheme, and thematic progression which helped to emphasize the context, intent, and beliefs of the poet. However, in this research study mainly researches on the thematic structures in which conveys the poet's style and cohesiveness in telling narrations. The theme is used as the basis to build the clauses of *A Nocturnal Reverie*. The literary review which has been conducted is mostly covering literature in early modern or modern works. In comparison to this study, it shows how the theme has similarly followed a structure for the conveyance in clarity of messages.

The aim of this research analysis is to analyse the use of theme in classic poems to understand the similarity or differences in thematic structures of modern and classic literature which can be found in the work of Anne Finch, Countess of Winchelsea. The research problem would be mainly conducted to find what types of themes used in the poem, how does the theme and rheme create relevancy with the messages of the poem, and lastly what is the significant purposes of the analysis toward understanding the poem *A Nocturnal Reverie*.

Methods

This research used the poem entitled *A Nocturnal Reverie* as data source. The poems used as a data is written by Anne Finch, Countess of Winchelsea in the year period of 1661-1720. This poem contains fifty lines of stanzas and comprises of many usages of textual metalanguage in the forms of theme and rheme. It used a captivating formula of thematic structures throughout the poem. Observation methods were applied in collecting the data. There are three (3) phases in gathering the data, such as: Reading through the entirety of the poem, then doing note taking to record the indication for theme and rheme. Lastly, classifying the data found into the types of classification of theme and rheme. This research was conducted using qualitative method. The qualitative method is a process of research where the collected data would be explained and would not be created by statistic procedures. This research would be limited to collecting and arranging the data in methodical manner, by analysing and interpreting the meaning of the data that has been collected.

The scope of analysis is focused on every clause of the poem.

Result and Discussion

The analysis of theme and rheme in the poem has been done with analysing each line and clauses that are included in the stanzas.

Result

The various types of themes found in this study is put into a table below and would be discussed accordingly from the most basic of types found and collected. The discussion would cover the majority of the types discovered, frequency of occurrences, percentage of findings, and the data samples represented from the data source as to show correlation.

Table 1. Frequency of Theme Types

Types of Themes	Frequency	Percentage
Topical Theme	45	26,17%
Interpersonal Theme	0	0%
Textual Theme	35	20,34%
Marked Theme	37	21,52%
Unmarked Theme	9	5,24%
Simple Theme	13	7,55%
Multiple Theme	33	19,18%
Total	172	100%

Based on the table 1, there were found seven types of themes. Started from the marked theme which totals to 37 data or 21,52%, and unmarked theme of only 9 data or 5,24%. The use of marked and unmarked theme overlaps with the other type of themes presented as they are related to the structures of which clauses came first. In the usage of marked and unmarked theme, there exists another type of theme applied such as topical, textual, simple, and multiple themes. The highest occurrence is held by topical theme with the frequency of 45 samples or 26,17% because topical theme is mandatory in thematic structures Ayomi and Sujana (2016). Lastly, the simple and multiple theme which covers the clause or line individually correlation with the application of theme that may consist of one or more than one theme presents. The study would be explaining the classification of themes and their sub-category found in the poem of *A Nocturnal Reverie* accordingly to the types based on the simplicity or amount of theme consisting in clauses, which is simple theme and multiple themes.

Discussion

Theme and rheme analysis divided into five types such as Simple and Multiple Themes, Marked and Unmarked Themes, Topical themes, Textual themes, Interpersonal Theme.

Simple and Multiple Theme

According to Hassanpour & Hashim (2012), Simple themes are types of themes that only consist of one thematic component, such as topical, interpersonal, and textual theme. This kind of themes are straightforward and unambiguous. However, the use of multiple themes consists of more than one theme that tends to modify the main theme. The main theme is centralized toward the topical theme consisting of participant, nominal group, etc that is modified by the other theme that can be in a form of interpersonal and textual theme which would be explained in details below and

followed by the sample representatives.

Data 1. "The waving moon and the trembling leaves are seen;"

Topical theme : The waving moon and the trembling leaves

Rheme : are seen

The most common type of Theme is a participant, where it uses nominal group in the form of pronouns or other nominal forms as stated by Halliday (2004). The theme presented above is topical theme and unmarked, the theme here acted as the subject of the clause that is elaborated by the rheme that follows. The line is unmarked as it is organized following the typical word order of the English language, which is subject for the theme and continued with predicate as the rheme. The use of simple theme in the poem of *A Nocturnal Reverie* creates an abstract scenery and ambiguous effect of imagery rather than a more straightforward meaning likewise with the meaning of simple theme should communicate.

Data 2. "When freshened grass now bears itself upright,"

Topical theme (Circumstantial): When freshened grass

Rheme: now bears itself upright

The theme shows that "when" correlates to the time, condition, or settings of the theme. The circumstantial adjunct help guides the reader of the poem to construct and organize information to focus the reader to the main topic and settings of the clause. This line is marked as the clause does not follow the typical subject-verbs structures as the starting theme is an adverbial of time, emphasizing the temporal settings of the line. This sample also apply simple theme which is represented with only one theme contributing to the clarity and straightforwardness of interpretation. The next data is a continuance of this finding with further explanation of multiple themes.

Data 3. "And where the sleepy cowslip sheltered grows;"

And	where the sleepy	sheltered
Theme (textual)	cowslip	grows;
Conjunction	Theme (topical)	Rheme
	Circumstantial	

This sample is a continuation of the data in table 3. The theme above is classified as multiple themes because multiple themes contain more than one thematic element, such as the use of textual theme followed by the circumstantial adjunct of the topical theme. The textual theme is a conjunction of coordinate which functions as a link between independent clause with the clause that came before. It functions as giving contrast between the example from table 3 "when freshened grass," and the topical theme in table 4 'where the sleepy cowslip,". According to Ayomi and Sujana (2016), topical theme is obligatory, as it acts as the main subject and topic of the clause. Table 4 is also classified as marked theme as it starts with the use of conjunction rather than the subject of the clause. Marked and unmarked theme would be further explained in the next sub heading.

Marked and Unmarked Themes

The result of this study has shown the marked and unmarked theme in the example given. In addition, based on (Eggs, 2004; Wang, 2014) statement stated that themes can be put into subcategory of unmarked and marked theme. Unmarked theme is typically chosen while in contrary marked is rarely chosen in clause. The use of unmarked theme contributes to how easily the readers

interpret and remember the messages of the clause. In marked theme, it becomes the opposite as it makes the clause be much more ambiguous. Unmarked themes in declarative sentence can function as the subject of the sentence while unmarked theme is presented as the complements or circumstances in the form of the clause that came first. In a WH-interrogative clause, WH-interrogative units have the function of unmarked Topical Theme because they represent participant or circumstance for the clause (Halliday 2004: 85). The poems that are studied covers both marked and unmarked theme, but mostly contain marked theme with the frequency of 37 clause or 21,52% of the findings as stated in table 1.

Data 4. "Till torn-up forage in his teeth we hear."

Till	torn-up forage	in his teeth we hear.
Theme (textual)	Theme (topical)	Rheme
Conjunctive Adjunct	Nominal Group	

The theme shows in table 5 is marked as the clause that come first in the line is conjunctive adjunct. The line uses "till" which is an older version of "until" conveying a time up to this point. The theme conveys the continuity and the effect of the clause it interconnects with. As there are two (2) types of thematic elements, the theme above is classified as multiple themes. Combining the textual theme which convey the time up to the point and the nominal group of topical theme, it gives the settings of the line modifying the causality of "torn-up forage" hitherto of the context which creates a narrative setting of the moment happening in the poem.

Data 5. "Their short-lived jubilee the creatures keep,"

Their short-lived jubilee	the creatures keep,
Theme (topical)	Rheme
Nominal Group	

The finding is classified as simple and marked theme, the use of simple theme as it does not have above than one thematic element in the clause. This line uses unmarked theme like the majority of the data that has been discussed above, the clause uses fronting as it starts with the object first before the subject. The unmarked version of the line should be "The creatures keep their short-lived jubilee" as it follows the typical structures of grammatical structures which is subject-verb-object, thus it is marked theme. With the use of topical theme, showing the objects of the clause first, this research would be further explaining the category of the three themes, such as topical, textual, and interpersonal.

Topical themes

Khalfan et al. (2021), their research stated that topical themes are classified into three (3) types, which includes participants, processes, or circumstances. Firstly, participants in topical theme are typically in the form of a noun or noun phrase that represent the entity which is involved in the action. Secondly, processes refer to the action, state, and event in a clause because they define what is happening in the clause which is represented as the theme. Lastly, circumstances is different from the last two as circumstantial elements covers the time, place, manner, cause and conditions. Circumstantial topical theme mostly occurs in a marked clause or sentence. This study has found many types of the topical and would be explained accordingly from topical themes as participants. Topical themes as participant occurs when a person, people, things, and concepts act as the subject or focus of the theme, example can be found in table 2 and table 6 as it is the only sample used in the poem which contains participant as the main theme elaborated by rheme. Process topical theme is

referring to the use of verb or verb phrase as the theme, it typically functions as the subject for the clause as it is used as a phrase that expresses the action, state, or relationship in a clause. In addition, processes are crucial as it convey what is happening, being done, or relation. From the findings, it could be determined the example and function of process theme.

<u>Data 6. "Finding the elements of rage disarmed,"</u>	
Finding	the elements of rage
Theme (topical)	disarmed
Process	Rheme

The theme in table 7 use the process topical theme as it starts with the non-finite form of verb. Non-finite verb is also famously referred to as gerund or a verb with the addition of suffix -ing to act as noun. The clause in the finding is classified as unmarked, it followed the typical structures for a clause. In relation to the theme using non-finite form of verb, it acts accordingly as the main theme for the information. The use of process topical theme can be diverse, as it is found in imperative clause, but in the poem that is being researched found no evidence of using imperative clause. The third classification is circumstantial topical theme, just like the example from table 3 explains the use of adverbial of place, manner, and time as the main theme for the clause. This type of theme in majority is put into the subcategory of marked theme as the adverbial or the circumstantial element of the clause is put before the subject. Relating to the use of circumstantial and table 7, another the continuance for the line at table 7 can be used as an example.

<u>Data 7. "O'er all below a solemn quite grown,"</u>	
O'er all below	a solemn quiet
Theme (topical)	grown,
Circumstantial	Rheme

This sample is classified as simple and marked theme. The data is simple theme which only provide one theme as the fundamental that is the circumstantial topical theme. In the circumstantial topical theme used in table 8 juxtaposes the line that have come before. The theme "O'er all below" or in a more modern English "Over all below" has stated the adverbial of place before the subject. However, the usage of the simple theme is ambiguous as it is using paradox to state circumstance of the main theme. The organisation of the clause started with the adjunct hence it is also classified as marked theme. The three classifications of types found in the line contributes largely into the styles of the poet which in its entirety conveys paradox between the setting of which that is above (surface) below it only knows and progressed into a solemn quietness.

Textual themes

According to Halliday (2004), the textual theme covers the use of continuative and conjunction. A continuative is a unit of discourse signaller, for example, yes, no, well, oh, and now. The signal put in forefront of sentence acts as a response, dialogue, or a transition to the next point. Conjunction or conjunctive between clause is used as a logical link and transition between one clause with the other. It is used to show contrast and conveying the cause and effect as stated by (Putri et al., 2024). From the findings, only the use of conjunctive has been found as the poem only include one (1) stanza, thus majority of the data is conjunctive textual theme.

<u>Data 9. "In such a night let me abroad remain,"</u>	
In such a night	let me abroad remain,
Theme (topical)	Rheme
Circumstantial	

The data sample above is categorized as marked and simple theme. Marked theme starts with

non-typical structure organisation of subject-verb. Similarly, the use of simple theme provides clarity and unambiguity of the narrative statement. The clause centralized toward the topical theme which is further classified as circumstantial. The use of circumstantial topical theme itself sets the tone and time of the line. Application of thematic structure convey the styles which has occurred commonly in the poem where the line starts with the use of adjunct as a bridge of cohesiveness between line of the poem. In addition, it contributes in expressing the cause-effect, paradox, or juxtaposition between the statement as the line itself can be interpreted as the sense of longing in escapism that took place at night.

Data 8. "Till morning breaks,"

Till	morning	breaks
Theme (textual)	Theme (topical)	Rheme
Conjunctive Adjunct	Nominal Group	

The data sample in the table above is classified as marked and multiple themes. The clause in table 10 begins with the textual conjunctive adjunct "till", the similarity of the thematic structures with the sample at table 5 creates a stylistic pattern of conveying the effect and correlation with each new theme introduced. The example in the table is classified as multiple themes because the main theme or the topical theme is being modify by the addition of adjunct. The stylistic choice of theme and rheme create correlation with each sample taken, table 4, 5, 8, and 9 follows the thematic structures which focuses the line with conjunctive adjunct linking the topical. The usage of the thematic structures highlights the contrast, similarity, difference, and correlation with each new topical theme provided in each of the line.

Data 10. "And all's confused again;"

And	all	's confused
Theme (textual)	Theme	again
Conjunction	(topical)	Rheme
	Nominal	
	Group	

The three table above are representing the entirety of what the line trying to convey; thus, it is put together accordingly. From the findings above, the use of topical theme in table 9 sets the setting of imagery being expressed by the poet. The theme in table 10 is connected with the theme in table 9, table 9 use the theme to show continuity and effect of the line. The same goes with table 10 and table 11 because table 11 starts the clause with a coordinating conjunction showing contrast between the clause and the clause that come before. Lastly, the study would be explaining about the last category covered in theme that is Interpersonal theme.

Interpersonal Theme

Interpersonal theme is a theme that indicates possibility and stereotype. It may also be used to show opinion, presumption, desirability, entirety, and prediction just as stated by Halliday (2004). In the poem which the data analysis displays in table 1, the researcher has not found any utilization of interpersonal theme in the entirety of the poem *A Nocturnal Reverie*. However, from the examples given preceding this, it can be assumed that the non-usage of interpersonal theme correlates with the thematic structure style of the poem. The poem in its entirety mostly follows the use of textual theme linking the topical theme because it shows relation, paradox, causality, and effect between what is outside, setting, or the participant.

Conclusion

The analysis of Anne Finch's "A Nocturnal Reverie" reveals diverse thematic patterns that

contribute to the poem's structure and meaning. In addition, the results and the analysis answer the research problem in a similar manner. The findings show a predominance of topical themes (26.17%), followed by marked themes (21.52%) and unmarked themes (5.24%). Simple themes, multiple themes, and textual themes (mainly conjunctive) were identified, while interpersonal themes were absent. These thematic choices serve to emphasize temporal settings, create contrast, and establish logical links between clauses. The theme-rheme patterns play a crucial role in shaping the poem's abstract imagery, ambiguous effects, and narrative progression. The analysis demonstrates how Finch's deliberate thematic choices contribute to the poem's cohesion, stylistic features, and overall meaning. This systematic examination of thematic structures provides valuable insights into the discourse structure of classical poetry and illuminates the author's unique style in conveying abstract concepts and developing the poem's narrative flow.

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