

- (4.7) *A McDonald's commercial*, for example, might describe the specific ingredients that go into a big Mac.
- (4.8) *Plastic bottles, cans, glass, newspapers, clothes, batteries, even old TVs and cars* are just a few of the things that can be recycled.
- (4.9) *Millions of other people around the world* mourned her death from afar.
- (4.10) *Dousing each other with water* is a way, symbolically, to wash away all the bad things of the past year and to bring good things for the coming year.

As for heavy Subject as Theme (i.e. subject with an embedded clause), it appears rarely in the texts analyzed. Only four examples are found and illustrated as follows

- (4.11) *The people who create ads* follow a set of four principles that are based on consumer psychology.
- (4.12) *An advertisement that uses AIDA effectively* can generate millions of dollars in sales.
- (4.13) *One good habit we can develop* is the habit of positive thinking.
- (4.14) *One of the traditions Sakuliu most wanted to study* was that of the clay pot.

Following the unmarked theme is the total number of 116 marked themes, which include Dependent Clause as Theme, Complement as Theme, and Adjunct as Theme.

As shown in Appendix D, Adjunct as Theme predominates in marked theme and Dependent Clause as Theme is the second most frequent marked theme. Examples are illustrated as follows

- (4.15) *According to some studies*, more than 90 percent of communication is expressed through unspoken signals.
- (4.16) *In one U.S. city*, some police officers even patrol the streets on skates.
- (4.17) *In this way*, they show respect for their family and their tribal heritage.
- (4.18) *Just as travelers don't get off at every stop*, we as readers don't pause at every single word.
- (4.19) *Born in 1910 in Albania*, Mother Teresa knew early in her life — at age 12 — that she wanted to devote herself to the poor.
- (4.20) *If we could go back in time*, maybe we really could change the course of history.

As for the much more complicated structure, Multiple Theme includes Modal Adjunct in Theme, Conjunctive Adjunct in Theme, Conjunction as part of Theme and the

combination of all the above, and its number of frequency is 94. The following are examples of Multiple Theme.

- (4.21) *As a result, more than half of the towns in Taiwan now have no place to dump their garbage.*
- (4.22) *In fact, more than 40 percent of the garbage in Taiwan could be reused.*
- (4.23) *Indeed, in-line skating is now more than just a fad.*
- (4.24) *However, at least we can turn to books and movies to imagine what might happen if one day we could travel in time.*
- (4.25) *But still, you may be missing one of the best deals America has to offer.*
- (4.26) *And somehow she already knew that she wanted to do so in one of the world's poorest countries, India.*
- (4.27) *Oh, and of course, they skate to work or school.*
- (4.28) *And, of course, right here at home, when you visit Chiang Kai-shek Memorial Park in Taipei or Chung-shan Park in Taichung, you can find skaters speeding forward, cruising backward, whisking around rubber cones, or simply trying to stay upright.*

Other than marked and unmarked structures, some special thematic structures, which are categorized as “enhanced theme”, account for only 16 in total. Enhanced theme consists of Thematic Equative, Thematized Comment, Interpolation in Theme, Predicated Theme and Preposed Theme (though examples of the last category can't be found in the texts analyzed). Examples are listed below

- (4.29) *That is why fish tanks are often seen in stores and offices.*
- (4.30) *That is exactly what some 5000 New Yorkers do every day.*
- (4.31) *What makes tornadoes so dangerous is not just their immense power but also their unpredictable nature.*
- (4.32) *It wasn't long before rollerblading became a newfound fad.*
- (4.33) *It is believed that the first chief of the tribe was born in a clay pot, brought to life by the light of the sun.*
- (4.34) *Body language, a type of nonverbal communication, plays an extremely important role in day-to-day interactions between people.*
- (4.35) *The Thai new year, which starts on April 13 and is known as Songkan, begins with a ritual in which the younger members of the family sprinkle perfumed water in the hands or over the heads of their elders as a show of respect*
- (4.36) *It is, though, the major tornadoes that receive the most attention.*

#### 4.1.2 Why Marked Theme?

In Thompson's classification (Thompson, 2004, P.164), three syntactic structures, namely, Dependent Clause as Theme, Adjunct as Theme, and Complement as Theme, belong to Marked Themes. Here except Complement as Theme, the other two structures are traditionally categorized as adverbials. It is generally considered that adverbials are morphologically and syntactically the most diverse grammatical structures in English (Celce-Murcia, M. & Larsen-Freeman, D, 1999); thus, it is likely that the placement of adverbials, either before or after the main clauses, is decided by discourse function rather than by random arrangement. In other words, since unmarked themes appear at the beginning of a clause most naturally and commonly, why marked themes are chosen in discourse? According to Kopple (1991), writers occasionally select such themes for two reasons. One reason is to place information from earlier parts of the text at the beginning of a clause, and the information is recoverable (that is, given information). By doing so, writers are able to express new information at the end of a clause and the new information in turn can be expanded upon in subsequent sentences. The other reason is "to call attention to bits of information or to invest them with a highly charged quality" (Kopple, 1991, p. 321). While in Yu's (2001) investigation, discourse factors have been found to affect the positions of adverbial clauses: foreground/background information structure, the scope of dependence of subordinate adverbial clauses, topic continuity of neighboring clauses, and time sequence of described events. Although Kopple (1991) focuses on the syntactic structures of complement and adjunct whereas Yu (2001) puts more emphasis on that of adverbial clause, concerning the occurrence of marked themes, they share something in common in that Kopple's first reason is broad enough to cover Yu's scope of dependence and topic continuity.

Most stories start with a temporal clause led by "when," which is classified as

Dependent Clause as Theme, no matter whether it is a finite or non-finite clause.

Proposed time adjuncts as well serve the same function to point out time sequence, as seen in the following texts which report people or events on the story line.

(4.37) *Born in 1910 in Albania*, Mother Teresa knew early in her life -at age 12- that she wanted to devote herself to the poor. And somehow she already knew that she wanted to do so in one of the world's poorest countries, India. *At 18*, she became a Catholic nun in Ireland, and a year later, she was teaching at a Catholic school in Calcutta.

The life of a schoolteacher, however, did not satisfy her desire to serve humanity. *In 1946*, Teresa left everything behind to live in the slums. She went directly into the streets — even the gutters — and did whatever she could to aid the sick and the homeless and to comfort the dying. *Within several years*, she had inspired a small group of other women to join her in forming a new order of nuns, the Missionaries of Charity. They continued in the same way, but worked also with orphans, lepers, and later, in other countries, with the victims of wars, famines, earthquakes, and diseases such as AIDS. *In Mother Teresa's words*, they were there to serve whoever was “unwanted, unloved and uncared for.”

(4.38) It was a warm spring day when the Newport family began to hear a distant roaring sound from their farm in south Kansas. *Moments later*, they saw a swirling cloud. Such clouds were common at that time of year, but this one looked more frightening than usual. *As it came closer*, it grew darker and darker. The winds grew stronger. The house began to shake. Trees were being knocked down. The parents rushed their five children into the cellar below the kitchen. They got there just in time. *When the children cautiously came out just a few minutes later*, they found their entire home blown away, with all its furniture, clothing, toys---everything, gone. *More tragically*, the children also lost their parents, whose bodies they found several hundred yards away. The parents had been unable to follow their children into the cellar in time.

(4.39) Sakuliu was born in 1960 into a family of artisans. *As a child*, he learned woodcarving from his grandfather, and by the time he was

a young man, he had a promising future as an artist. *By the mid-1980s*, after successful exhibitions in Taipei, Taichung and Kaohsiung, he was thinking of going abroad to study. He decided, however, that he could find greater fulfillment by remaining in his hometown and helping his people recover and study their cultural traditions. *As Sakuliu himself said*, “If we want other people to understand and respect us, we must understand ourselves first.”

As shown in the examples above, most marked themes are arranged in the initial position of sentences so that personal stories or events can be narrated in order of time.

On the other hand, Yu (2001) points out in her study that certain postposed adverbial clause provides an immediate explanation for the situation described in the main clause, and it serves as a local adverbial clause in terms of the scope of dependence. Some postposed adverbial clauses, namely dependent clauses in Rheme, are found to serve such function. Examples are illustrated as follows

(4.40)...Then we decide if it's worthwhile going back. We often do the same thing when reading. We read something quickly just to get the gist, or general sense, of it. Then we decide if we want to go back and read it more carefully. This initial, quick glance is called skimming. Most of us use this reading technique when we flip through a newspaper or magazine.... We scan through it until we find the movie section; then we scan those pages until we find the right movie ad....But is it really all right to skim and scan and guess word meanings when we are reading in a foreign language?

Nevertheless, in the texts analyzed, some preposed adverbial clauses are found to function locally in discourse. Namely, they set a frame or condition for the subsequent main clause to develop. Examples can be found in the same text:

(4.41) Reading is a journey that each of us takes every day. *When driving*, we read the road signs to figure out where we are going; *when studying*, we read textbooks to explore the world of knowledge; *when relaxing*, we read stories and novels to take us to an imaginary world. Some of us may make all these reading trips in one day. How do we find the time to do so? *Just as*

*travelers don't get off at every stop, we as readers don't pause at every single word. We skim and scan; we also guess the meanings of many words rather than stop and look them up... Remember, reading is like a journey regardless of the language. If we are walking around a new city, we won't stop at every single store and ask directions. We'll make some guesses to find our way. If we are enjoying a hike through the forest, we won't stop and carefully examine every single tree.*

Besides proposed adverbial clauses, adjuncts, especially time and place, serve the same function. Examples are listed below.

(4.42) *In America, many tall buildings have no 13<sup>th</sup> floor. And in France, home addresses are rarely numbered 13. In many other Western countries as well, people are afraid of the number 13. And they are especially afraid of Friday the 13<sup>th</sup>. Some experts trace this fear back to pre-Christian times, when people believed that every Friday, twelve witches and the devil gathered together to plan their evil deeds. This made Friday an unlucky day. To this day, many people are afraid to travel or do any important business on Friday the 13<sup>th</sup>.*

In conclusion, marked themes are selected either as time sequence or as a frame for the subsequent main clauses to develop.

#### 4.1.3 Frequency of TP Patterns

According to Daneš (1974), among the four main types of Thematic Progression (hereafter TP), that is (1) Simple linear TP, (2) TP with a continuous (constant) theme, (3) TP with derived T's, and (4) Exposition of a split rheme, Type 1 represents the most elementary, basic thematic progression and the types of TP may be employed in various combination. The combination of Type 1 and Type 2 is frequent. Such observation is reconfirmed by Mo (1991) in his analysis of reading passages given in the Joint College Entrance Examination. His analysis demonstrates that among Daneš's four types of thematic progression, these two types combine to produce the commonest type – the mixed thematic progression, and the simple

thematic progression is not common. The analysis results show that the thematic progression patterns of Type 1 R>T and Type 2 T>T appear most frequently across the reading texts: among the total 433 sentences, Type 1 R>T occurs 134 times while Type 2 T>T occurs 92 times (see Appendix B); both types account for more than half of the total occurrences. As for Type 3 Split T and Type 4 Split R, both emergences are few: Type 3 Split T only appears 2 times while Type 4 Split R appears 15 times (see Appendix B). As regards to the additional two types, Type 5 T>R as well as Type 6 R>R, the occurrence is quite often: Type 5 T>R occurs 50 times while Type 6 R>R 80 times (see Appendix B). As is shown above, the occurrence of thematic progression patterns of Type 5 T>R and Type 6 R>R (130 in total ) is second to that of Type 1 R>T and Type 2 T>T (226 in total). Moreover, one more type is found and categorized as Referential Type. Such type progresses neither from the previous theme nor from the previous rheme, but instead it progresses from the previous sentence(s): among 433 sentences in total, Referential Type accounts for 24 occurrences (see Appendix B). The progression of Referential Type involves the use of cohesive device *this* or *that*, which will be discussed later in 4.4.3.

#### 4.1.4 Patterns of Rare Frequency

As for the progression of Type 3 Split Theme and Type 4 Split Rheme, compared with other types, either type emerges quite infrequently, as is mentioned earlier in this section, of all the 433 sentences, Type 3 Split T appears just 2 times while Type 4 Split R appears 15 times (see Appendix B). Syntactically and semantically, these two types have to progress from general/composition to specific/classification or from whole entity to part item. Therefore, when it comes to the exposition or listing of certain rule or principle, either Type 3 or Type 4 will be likely to appear in the sentence structures of such texts. In Example 4.32, a set of four principles for advertising are introduced and then each is elaborated and illustrated

(italicized are Theme constituents and underlined is such presentation of Split T or Split R progressing to subsequent Themes):

(4.43) *The people who create ads* follow a set of four principles that are based on consumer psychology. *They* are known as AIDA. The first “A” stands for attracting the consumer’s attention, as with a slogan. The “I” is for arousing the consumer’s interest, usually by providing information about the product. *A McDonald’s commercial, for example,* might describe the specific ingredients that go into a big Mac. The “D” stands for creating desire. *This* is done by appealing to people’s needs, such as for prestige, comfort, or safety. The final “A” stands for encouraging the consumers to take immediate action, perhaps by offering a discount or a gift. <sup>9</sup>*This* explains why McDonald’s frequently offers free toys or cups with its meals.

Example 4.43 is an example of how a general idea can be separated into different details by using the progression of Type 4 Split Rheme. Likewise, in Example 4.44, three EQ skills are introduced, each followed by one definition and one example:

(4.44) *To have a high EQ* requires certain emotional skills. The first of these is self-awareness. *This* is the ability to recognize what we are feeling and how it is affecting us. *For example, if we get angry with a friend for ignoring us,* we might consider whether we are reacting rationally or whether we are being overly sensitive. Another basic EQ skill is self-control, or the ability to deal with our own emotions and moods. *A good example here* is being able to control our reactions to anxiety and frustration. *If we feel overwhelmed by schoolwork,* instead of giving up, we can think of it as a challenge, as a way to improve our minds. A third aspect of EQ is known as “people skills,” the skills that help us to read other people’s emotions and to keep our relationships going smoothly. *For example, a business manager with good people skills* will know that criticism must be handled carefully. *Instead of simply pointing out a worker’s mistakes,* he might start by offering praise for something the person did well.

In the above two passages, items such as *first, second/another, third, final* are applied in the listing, though these items are used as well in temporal conjunction, involving successive steps in a certain process.



However, in the other texts, the content does not involve listing or giving example, but the distribution and description of geography or time. In Example 4.45, the writer mentions other countries setting good examples for people to learn about recycling:

(4.45) *Many cities in America, Europe, and Japan* have made recycling a top priority. *Some of these places* even have laws to make people separate their garbage. ... *Other cities* may not have such laws, but they have special recycling containers in each neighborhood....

Example 4.45 is the only text with the progression of Type 3 Split Theme.

#### 4.2 Interaction between TP Patterns of Type 1 & Type 2 and Syntactic Structures

In terms of the thematic progression patterns of Type 1 R>T and Type 2 T>T, since both types have been found to occur most frequently in this study, in what structure is both types likely to be found? Taking into account different theme categories as well as the both types (Type 1 R>T and Type 2 T>T), such thematic progression patterns tend to emerge across Subject as Theme. As shown in Appendix C, thematic progression in Subject as Theme occurs 104 times, followed by Conjunctive Adjunct in Theme and Dependent Clause as Theme, with occurrence number of 34 and 26 respectively.

How does the progression patterns interact with these theme structures? Take the following text for example.

(4.46) <sup>1</sup>*However, scientists* have been debating the possibility of time travel for many years, and many have even published theories and predictions about how it might work. <sup>2</sup>*Some of them* have used Albert Einstein's Theory of Relativity as a basis for their arguments. <sup>3</sup>*Theory*, of course, is often far removed from reality.

In Example 4.46, Theme 1 progresses to Theme 2, which is categorized as Subject as Theme, by using the cohesive tie personal reference. And then, Rheme 2 progresses to Theme 3, which is also categorized as Subject as Theme, by using the same lexical item *theory*. Thus, the mixed thematic progression patterns of Type 2 T>T and then

Type 1 R>T are found between the above three sentences. As to the difference between the two types, Type 2 T>T focuses on old information while Type 1 R>T shifts the focus to new information. Another example is given as follows:

(4.47) <sup>1</sup>*Today, flea markets have cleaned up their act, but the name still remains.* <sup>2</sup>*Flea market vendors typically operate between 6:00 a.m. and 4:00 p.m. on Saturdays and Sundays.* <sup>3</sup>*They use open spaces such as parking lots, football fields, or local parks.* <sup>4</sup>*Some also do business at permanent locations, for example at old warehouses that have been changed into flea markets.* <sup>5</sup>*After paying a small fee to the organizer of the market, the vendors can find a space to set up their goods and open for business.* <sup>6</sup>*Sellers at a flea market come from all walks of life.* <sup>7</sup>*Some folks make their living this way.* <sup>8</sup>*They spend the week collecting used furniture, old car parts, antique jewelry, or whatever else they have an interest in.* <sup>9</sup>*They may even have regular customers.* <sup>10</sup>*But for most vendors, the flea market is just a way to get some extra cash.*

In Example 4.47, except for Theme 1, Theme 5 and Theme 10, all the other sentences have Subject as Theme. Across the sentences, Rheme 1 progresses to Theme 2, forming a Type 1 R>T progression, and then followed by two Type 2 T>T progression. While between sentence 4 and sentence 5, Type 5 T>R is formed by referring back from the nominal substitution *some* to the original noun *the vendors*; and then Type 1 R>T is formed, followed by 4 successive Type 2 T>T progression. As illustrated above, either Type 1 R>T or Type 2 T>T can be found more frequently in Subject as Theme, which happens to be the most frequent theme structure in this analysis (see Appendix A).

As for the second most frequent Conjunctive Adjunct in Theme in which thematic progression tends to be found, the example is illustrated as follows

(4.48) <sup>1.1</sup>*When children learn to talk, they learn the words, sentences, and grammar of the spoken language.* <sup>1.2</sup>*However, they also learn to “speak” in other way: for example, they learn to wave, clap their hands, shrug their shoulders, stomp their feet, and stick out their tongues....* <sup>2.3</sup>*Besides gesture, these include facial expressions, tone*

and volume of voice, eye contact, posture, and stance.<sup>2.4</sup>*In addition, the way people use distance or space when they interact* also sends nonverbal messages....<sup>3.2</sup>*These* are generally the ones that are innate, such as smiling when we are happy or tensing our lips when we are angry.<sup>3.3</sup>*Likewise, the crying that accompanies sadness or the wide-open eyes that accompany fear* are also part of a common human language....<sup>4.2</sup>*They* vary from culture to culture — and they can cause a great deal of misunderstanding among foreigners.<sup>4.3</sup>*For example, in most countries,* people nod their heads up and down to mean yes and shake them back and forth to mean no, but among the Eskimos, it is the opposite....<sup>6.2</sup>*Without them,* perhaps we would hardly communicate at all!<sup>6.3</sup>*Therefore, when we learn another language,* we must learn not only the spoken language, but also the body language.

In the example above, Theme 1.2 progresses from Theme 1.1 with Conjunctive Adjunct in Theme, which in terms of cohesive device includes Adversative Conjunction *However* and Personal Pronoun *they*. Type 2 T>T is formed. Then, Rheme 2.3 progresses to Theme 2.4, forming Type 1 R> T; Rheme 3.2 progresses to Theme 3.3, forming again Type 1 R>T; Rheme 4.2 progresses to Theme 4.3, forming another Type 1 R>T; Rheme 6.2 progresses to Theme 6.3, forming still another Type 1 R>T; all the above subsequent themes are in the syntactic structure of Conjunctive Adjunctive in Theme, which in terms of cohesive devices includes additive conjunction (*in addition, likewise, for example*) and causal conjunction (*therefore*) as well as synonym (*posture and stance/ the way people use distance or space*), antonym (*smiling/ crying*), near-synonym (*culture/ country*), and personal pronoun (*we*).

Although ranked third in the frequency, Dependent Clause as Theme interacting with the thematic progression patterns of Type1 and Type 2 can be found in the following text and the number is 5 out of the total number of 16.

(4.49)....<sup>1.3</sup>*Such clouds* were common at that time of year, but this one looked more frightening than usual. <sup>1.4</sup>*As it came closer,* it grew darker and darker....<sup>1.9</sup>*They* got there just in time. <sup>1.10</sup>*When*

*the children* cautiously came out just a few minutes later, they found their entire home blown away, with all its furniture, clothing, toys---everything, gone....<sup>2.1</sup>*The Newport family* were the unfortunate victims of a tornado---one of the nature's most dangerous weather phenomena.<sup>2.2</sup>*Although this tragedy happened years ago, in 1932,* similar stories have been told over and over since then about the destructive power of these unpredictable storms, which are essentially funnels of air rotating as fast as 300 miles per hour....<sup>4.1</sup>*What makes tornadoes so dangerous* is not just their immense power but also their unpredictable nature.<sup>4.2</sup>*Although scientists now know a great deal about tornadoes,* they are still unable to determine exactly when and where one will form....<sup>4.5</sup>*A tornado might blow down a line of houses, then suddenly lift up and leave one home intact, then touch back down and destroy the rest of the line.*<sup>5.1</sup>*To better understand tornadoes,* scientists have developed special heavy-duty vehicles and weather-monitoring equipment that allow them to make close-up observations of these dangerous storms....

In the above excerpt, Rheme 1.3 progresses to Theme 1.4, forming Type 1R>T; Theme 1.9 progresses to Theme 1.10, forming Type 2 T>T; Rheme 2.1 progresses to Theme 2.2, forming Type 1 R>T; Theme 4.1 progresses to Theme 4.2, forming Type 2 T>T; Theme 4.5 progresses to Theme 5.1, forming Type 2 T> T; all the above subsequent themes share one thing in common: Dependent Clause as Theme, though the cohesive ties in the same syntactic structure vary from reference (pronominal *this one/ it, they/ the children*) to lexicon (collocation *victims/ tragedy* and same word *tornado*).

#### 4.3 Interaction between TP Patterns of Type 5 & Type 6 and Syntactic Structures

Such being the case for thematic progression patterns of Type 1 R> T and Type 2 T>T, how about the interaction between different theme structures and the thematic progression patterns of Type 5 T>R as well as Type 6 R>R? Judging alone from such theme structures as existential *there*, imperative or WH-question, and *thematized comment*, the progression invariably shifts to the Rheme constituent, for

the position of cohesive devices in these structures is syntactically decided. Take the following sentences for example:

(4.50) *Check* the Internet, and you'll find skating clubs everywhere from Argentina to Israel, from Malaysia to Russia.

(4.51) *When* did in-lines become part of the skating scene?

(4.52) *It wasn't long* before rollerblading became a newfound fad.

These sentences are extracted out of the same reading text and they appear in different syntactic structures, namely, *imperative*, *WH-question*, and *thematized comment* respectively. Though in different structures, these sentences share one thing in common — items of cohesive tie can only be found in Rheme constituent. Thus, in these syntactic structures, it is more likely to distinguish progression patterns Type 5 T>R or Type 6 R>R, patterns of progression in the rheme as Cloran (1995) argues, or the so-called rhematic association pattern found in Chao's (2002) study. Examples are illustrated as follows:

(4.53) In-line skating is a big fad not just in the U.S. and Europe, but all over the world. *Check* the Internet, and you'll find skating clubs everywhere from Argentina to Israel, from Malaysia to Russia.

(4.54) *After developing an in-line that was easier to use and would go much faster*, Scott set up a company—Rollerblade—and started selling his skates. *It wasn't long* before rollerblading became a newfound fad.

In Example 4.53, lexical item *skating* progresses from Theme in the first sentence to Rheme in the second sentence, thus forming a Type 5 T>R progression, while in Example 4.54, lexical item *rollerblade* progresses from Rheme in the previous sentence to Rheme in the subsequent sentence, thus forming a Type 6 R>R progression.

Nevertheless, these above-mentioned syntactic structures are rarely found in the texts analyzed in this study (the numbers of occurrence for *WH-question*, *imperative*, and *thematized comment* are 17, 9, and 5 respectively (see Appendix A), while there is a high frequency of the two progression patterns (the occurrence

number of Type 5 T>R is 50 while the occurrence number of Type 6 R>R is 80, see Appendix B). Under such circumstances, the occurrence of the two patterns can't be confined to these rarely-occurring structures. Indeed, in this study, it is found that in addition to the above-mentioned structures, the thematic progression patterns of Type 5 and Type 6 are more likely to appear in structures such as Subject as Theme, Adjunct as Theme and Dependent Clause as Theme (see Appendix D, the number is 28, 33 and 15 respectively). Since Subject as Theme is the most frequent structure for the theme category (see Appendix A), its frequent occurrence is taken for granted. Nevertheless, compared with its occurrence number in the above thematic progression patterns of Type 1 & Type 2, its frequency in patterns of Type 5 & Type 6 is relatively fewer (104 vs. 28). As for the other two structures (Adjunct as Theme and Dependent Clause as Theme), both are often used to modify their following constituents, where the rheme part is located. Examples are given as follows:

(4.55) *Body language, a type of nonverbal communication, plays an extremely important role in day-to-day interactions between people. According to some studies, more than 90 percent of communication is expressed through unspoken signals.*

(4.56) *Almost everyone has at least some beliefs that are not based on rational thinking. Even though we live today in a world of science and technology, superstitions continue to play a role in our lives.*

In Example 4.55, lexical item *communication* progresses from Theme in the previous sentence to Rheme in the subsequent sentence (, which is initiated by an adjunct,) forming a Type 5 T>R progression. But in Example 4.56, lexical item *rational thinking* progresses from Rheme in the first sentence to its antonym *superstitions* in the subsequent Rheme (while the previous Theme is a dependent clause), forming a Type 6 R>R progression.

To sum up, in the study, thematic progression patterns of Type 1 R>T and Type 2 T>T are most commonly found in the syntactic structure of Subject as Theme

while thematic progression patterns of Type 5 T>R and Type 6 R>R emerge frequently in the structure of Adjunct as Theme.

#### 4.4 Cohesive Devices

In addition to Theme-Rheme patterns, cohesive devices play another important role in the connection either within or between sentences. After the analysis, the demonstration of cohesive devices are presented and listed it in Appendix F, which shows the distribution of cohesive devices in the reading texts analyzed. In the presentation of cohesive devices, reference predominates the frequency of occurrence with the total number of 207, followed by the number 168 of lexicon. As for substitution, its number is 35. With the lesser number 12, conjunction occurs less frequently. Of all the cohesive devices, items of personal reference are found to appear most frequently; the frequency number is 119, and then the second most frequent are items of same words; the frequency number is 91.

##### 4.4.1 Interaction between TP Patterns and Cohesive Devices

Of all the reading texts, 3 texts can be analyzed in two ways, thus pointing two different thematic progression routes (see Appendix E). The diverse presentation of progression is due to the fact that different items of cohesive devices can be traced as key words to progress across sentences. Take Example 4.57 for instance (Theme constituent in each sentence is italicized):

(4.57) *Reading* is a journey that each of us takes every day. *When driving*, we read the road signs to figure out where we are going; when studying, we read textbooks to explore the world of knowledge; when relaxing, we read stories and novels to take us to an imaginary world. *Some of us* may make all these reading trips in one day. *How* do we find the time to do so? *Just as travelers don't get off at every stop*, we as readers don't pause at every single word. *We* skim and scan; we also guess the meanings of many words rather than stop and look them up.

Since the personal pronoun *we* occurs repeatedly in the text (21 *we/us/our* occurs in

the subject position of the sentences), *we* can be regarded as the cohesive device to progress across the subsequent sentences. Thus the personal referent *we* predominates the distribution of cohesive ties in this text, accounting for 25 out of 33 cohesive ties, which are inclusive of the other 4 items of demonstrative reference, 3 items of same word and 1 item of collocation (see Appendix F). Hence, progression types can be presented as follows.

Table 4.1 Two Ways of Analysis of Thematic Progression Types (a)

Text Title	Frequency of Progression Types						
	1/ R>T	2/ T>T	3/ Split T	4/ Split R	5/ T>R	6/ R>R	Referential
Reading Is a Journey (Analysis 1)	9	14	0	0	5	2	3

On the other hand, thematic progression can go in another direction. From lexical perspective, it is found that items of the same word *reading/read/reader* occur repeatedly across sentences, and then lexical items of collocation *skim, scan, guess* are introduced in between. Thus, to begin with the lexical repetition instead of personal reference as key words to progress across the 34 sentences in this text, it is found that items of cohesive ties present in a variety of ways (see Appendix F); items of reference appear in different forms of pronominal, demonstrative, comparative and adverbial, clausal substitution occurs once, and lexical cohesion is employed in the various forms of same word, synonym, antonym, superordinate, and collocation. Besides, due to the fact that these cohesive items occur mostly in Rheme constitutions, the alternative progression types shift to another mode listed as follows



Table 4.2 Two Ways of Analysis of Thematic Progression Types (b)

Text Title	Frequency of Progression Types						
	1/ R>T	2/ T>T	3/ Split T	4/ Split R	5/ T>R	6/ R>R	Referential
Reading Is a Journey (Analysis 2)	3	2	0	0	3	18	3

Similar situations occur in the other 2 reading texts, *Time Travel* and *A Trip to the Flea Market*; the former text begins with the subject *people*, followed by personal referent *they/their* in the subsequent sentences, and the latter begins with personal referent *you* in yes-no question. By tracing the pronouns, Analysis 1 can be made for either text. However, for *Time Travel*, if the progression is traced alternatively by following the items of lexical cohesion such as *travel, vehicles, bicycle, train, airplane, ship, spaceship*, another different progression mode, identified as Analysis 2, can be made. In Analysis 2, Rheme constituents carry on the progression, in particular forming Type 6 R>R progression pattern, which accounts for 10 occurrences in Analysis 1 vs. 13 occurrences in Analysis 2 as shown in the following table.

Table 4.3 Two Ways of Analysis of Thematic Progression Types (c)

Text Title	Frequency of Progression Types						
	1/ R>T	2/ T>T	3/ Split T	4/ Split R	5/ T>R	6/ R>R	Referential
Time Travel (Analysis 1)	8	7	0	2	3	10	1
Time Travel (Analysis 2)	9	3	0	2	3	13	1

Likewise, as for *A Trip to the Flea Market*, rather than following the personal referent *you*, which leads to Analysis 1, the progression instead can be traced by following items of lexical cohesion such as *bargain hunter, stretching your money*,

*department store, outlet mall, garage sale*, and such progression mode is identified as Analysis 2. Still these lexical items largely occur in Rheme constituents, thus forming the type progressing from Rheme to Rheme (i.e. Type 6 R>R), which accounts for 5 occurrences in Analysis 1 vs. 11 occurrences in Analysis 2, see the table below

Table 4.4 Two Ways of Analysis of Thematic Progression Types (d)

Text Title	Frequency of Progression Types						
	1/ R>T	2/ T>T	3/ Split T	4/ Split R	5/ T>R	6/ R>R	Referential
A Trip to the Flea Market (Analysis 1)	10	12	0	0	8	5	0
A Trip to the Flea Market (Analysis 2)	8	10	0	0	6	11	0

From the three above-mentioned reading texts, it may well be concluded that either reference or lexical cohesion serves a good “footprint” to trace the progression of the whole text. However, as far as text genre is concerned, it is wondered if these items of personal reference *we, they, you* are significantly used in these expository and descriptive texts? If a reading text has a storyline, namely, it is narrative in genre, the use of personal reference is of course necessary for the reader to follow what is happening or has happened to the certain “person” as the character, be it leading or supportive, in the story. Among the texts analyzed, *Mother Teresa* illustrates well such an example, since it’s a mini biography as the title tells. In this reading text, the personal referent *she* accounts for 22 out of 27 items of cohesive ties (see Appendix F). The “heavy use” of personal pronouns serves some function in texts.

#### 4.4.2 Function of Personal Pronouns

As shown in Appendix F, personal reference predominates cohesive device in texts; the total number 119 excel all the other cohesive ties. However, it is supposed to be taken into account whether the use of personal reference is appropriate for all the

text types. As mentioned above, the use of personal pronouns is essential to unfolding a story in a reading text of narrative or descriptive type. Nevertheless, for texts in the expository type, it's another story. From the reading context, *we* refers to the writer along with whoever is reading this text as the reader; namely, readers will see themselves as linked to the writer by *we*. While *they* refers to any other person other than the writer or the reader, *you* refers to whoever is reading the text. In *Reading Is a Journey*, by comparing the experience of reading to that of taking a trip the writer is trying to convey to the reader the message that reading is in the various forms of activities that we do every day. Likewise, in *A Trip to the Flea Market*, the reader is exposed to a shopping experience, which is popular in American culture. While in *Time Travel*, the writer is trying to introduce a whole new experience that rather few people so far has ever experienced and that may exist in our imagination only. It seems that from these different items of personal reference we can be left with the impression that the text with *we* concerns the everyday experience accessible to anyone of us, and the text with *you* involves an experience more or less familiar to any "you" as the reader, but the text with *they* deals with the experience not so easily accessible to any of us as the reader. Apart from the implying hint of accessibility to experience behind the use of different personal reference, we can't figure out what significance these empty pronouns contribute to the meaning of the whole texts. Since these pronouns occupy mostly at the initial position of sentences, "the point of departure of the message", the reader starts the reading text from this point, but it seems that the reader gets nowhere and returns to the starting point again. Besides, the use of personal reference in written texts appears too colloquial and casual and more like everyday conversation. Although the writer may assume what the readers should and should not know and thus use different items of personal reference to take the stance, the reader may be deprived of the opportunity of exposing themselves to

otherwise the selection and variety of lexicon (See Appendix F). Thus, the appropriate use of personal reference in EFL texts is worth further study.

#### 4.4.3 Cohesive Devices *This & That*

Besides the six above mentioned, presupposed progression types, one more type is found — Referential Type of either S>T or S>R (> means followed by), which progresses from previous sentence(s) rather than from preceding Theme or Rheme alone. Items of cohesive device used in such other types are *this* or *that*, which are traditionally regarded as items of demonstrative reference. Demonstratives *this* and *that* can refer back to some previous NP as well as to any previous clause or sentence(s) or verbal action. For the latter two conditions, both *this* and *that* are distinguished and classified as clausal or verbal substitution in this present analysis. Both *this* and *that* occur 16 times in texts, of which the frequency of substitution for sentence(s) is 13 and the frequency of substitution for verbal action is 3, with no use of NP reference, as shown below.

Table 4.5 Distribution of *this* and *that* used as substitution or reference

	this	that	this + that
Clausal substitution	9	4	13
Verbal substitution	3	0	3
Nominal reference	0	0	0

Examples of *this* and *that* functioning as clausal substitution are given below:

(4.58) *Not all superstitions* involve bad luck. *In Chinese culture*, for instance, fish are considered lucky creatures. *This* is because the word “fish” in Chinese also sounds like the word meaning “surplus” or “something left over.” *That* is why fish tanks are often seen in stores and offices.

In Example 4.58, *this* substitutes the previous clause *in Chinese culture fish are considered lucky creatures* and *that* replaces also the previous clause *the word*

“fish” in Chinese also sounds like the word meaning “surplus” or “something left over. Both *this* and *that* respectively take the place of their previous clause. Besides clausal substitution, *this* also serves as verbal substitution, as illustrated as follows

(4.59) *The “D” stands for creating desire. This is done by appealing to people’s needs, such as for prestige, comfort, or safety.*

In Example 4.59, *this* substitutes the action in the previous sentence *to create desire*, and thus serves as verbal substitution. However, examples of *this* and *that* serving as nominal substitution can’t be found in the reading texts under study, but examples of such illustration can be taken from other texts.

The result is contrary to the common belief that *this* and *that* are used as demonstrative references. Instead, *this* and *that* are more used in the substitution of the previous clause(s) or verbal phrase(s). Thus, the differentiation should be made clear in teaching. Actually, in discourse, *this* and *that* play the role of pronouns more than that of demonstratives. Both are not only differentiated from each other in terms of spatial and temporal distance, but also function differently to signal the writer’s or speaker’s stance toward the message. In traditional sentence-based grammar, *it* is assigned to as a member of the pronoun set, while *this*, *that*, *these*, and *those*, the four members of the demonstrative set. However, in discourse, *it*, *this*, *that* are classified as a paradigm of 3 members. In an earlier paper, McCarthy (1994) uses written newspaper and magazine data to show how *it*, *this*, and *that* perform distinctly different functions in the signaling of focus and topicality in texts. McCarthy argues that (1) *it* signals reference to continued, ongoing topics, (2) *this* signals the raising of a new or significant topical focus, and (3) *that* has a variety of distancing or marginalizing functions (e.g., the attribution of an idea to another person, emotional distance, the rejection of ideas or positions, the downgrading or defocusing of a topic, referral across different topics). These different choices are exemplified in the

following illustrations.

(4.60) *In Taiwan*, garbage is a big problem. *Over 24,000 tons of garbage* are collected each day. *That* means each person in Taiwan produces more than one kilogram of garbage a day. *What's more*, *this* does not include the waste produced by industries, which is another 12 million tons each year.

In Example 4.60 above, *that* and *this* are applied to substitute the preceding sentences respectively; *that* sees the text from the writer's viewpoint and refers back to the preceding sentence in order to reveal the fact that everyone is blamed for the amount of garbage produced, while *this* signals that the industry waste is the new topical focus, which makes a more serious problem. In addition to McCarthy's topical functions, *this* and *that* in the following example seem to function in other sense:

(4.61) <sup>1.1</sup>"Trust me, you can make it!" <sup>2.1</sup>Are these familiar words? <sup>2.2</sup>*Like nearly everyone else in Taiwan*, you have probably heard them before. <sup>2.3</sup>*In fact, most of us* have heard them over and over again. <sup>2.4</sup>*Where* did they come from? <sup>2.5</sup>*Almost everyone* knows this, too: from a TV commercial for a weight-loss center. <sup>3.1</sup>This is an example of an effective advertisement... <sup>4.7</sup>The "D" stands for creating desire. <sup>4.8</sup>This is done by appealing to people's needs, such as for prestige, comfort, or safety. <sup>4.9</sup>The final "A" stands for encouraging the consumers to take immediate action, perhaps by offering a discount or a gift. <sup>4.10</sup>This explains why McDonald's frequently offers free toys or cups with its meals. <sup>5.1</sup>*An advertisement that uses AIDA effectively* can generate millions of dollars in sales. <sup>5.2</sup>That's why big companies often spend a great deal of money on advertising. <sup>5.3</sup>*Advertising* not only affects a company's income; <sup>5.4</sup>it can also affect the way we live. <sup>5.5</sup>It can affect what products we buy and what kinds of desires or needs we identify with. <sup>5.6</sup>It can even affect the way we talk.

In Example 4.61 above, each *this* in 2.5 and 3.1 is used to substitute respectively the previous sentence 2.4 and sentences 1.1-2.5. Besides, the other two *this* in 2.5 and 3.1 can also be seen as the substitution of the previous verbal action *creating desire* and *encouraging the consumers to take immediate action, perhaps by offering a discount*

*or a gift* respectively. The use of these four *this* seems to summarize or conclude previous explanation by giving a concrete example, raising a new topical focus. While *that* in sentence 5.2 initiated with *That's why* attributes the reason why big companies are willing to spend a lot on advertising to the previous mentioned fact that *An advertisement that uses AIDA effectively can generate millions of dollars in sales*. In addition to giving explanation, *That's why* more or less expresses a little bit surprising realization in emotion. And then *advertising* progresses from the previous rheme to the subsequent new theme; thus *it* in the last two sentences simply continue the new theme. Thus, in discourse, *this* and *that* play the role of pronouns more than that of demonstratives.

In conclusion, the results are found in this study that thematic progression patterns of Type 1 R>T and Type 2 T>T predominate the frequency of occurrence, while thematic progression patterns of Type 5 T>R and Type 6 R>R follow behind, and Referential Type, which involves the use of *this* and *that* as verbal or clausal substitution, ranks third in terms of frequency, followed by Type 4 Split R outnumbering Type 3 Split T. As for cohesive ties, reference predominates the frequency of occurrence, followed by lexicon. Of all the cohesive devices, items of personal reference are found to appear most frequently, and then the second most are items of the same word.