

**COHESION THROUGH THEME, RHEME, AND REFERENCE
IN REMI'S MOTIVATIONAL TEXT ON *MEDIUM***

THESIS

By:
Nola Amalia Rosyada
NIM 210302110200



**DEPARTMENT OF ENGLISH LITERATURE
FACULTY OF HUMANITIES
UNIVERSITAS ISLAM NEGERI MAULANA MALIK
IBRAHIM MALANG
2025**

**COHESION THROUGH THEME, RHEME, AND REFERENCE
IN REMI'S MOTIVATIONAL TEXT ON *MEDIUM***

THESIS

Presented to
Universitas Islam Negeri Maulana Malik Ibrahim in Partial Fulfillment of
Requirements for the Degree of Sarjana Sastra (S.S.)

By:
Nola Amalia Rosyada
NIM 210302110200

Advisor:
Deny Efita Nur Rakhmawati, M.Pd
NIP 198505302009122006



**DEPARTMENT OF ENGLISH LITERATURE
FACULTY OF HUMANITIES
UNIVERSITAS ISLAM NEGERI MAULANA MALIK
IBRAHIM MALANG
2025**

STATEMENT OF AUTHORSHIP

I state that the thesis entitled “Cohesion through Theme, Rheme, and Reference in Remi’s Motivational Text on *Medium*” is my original work. I do not include any materials previously written or published by another person, except those cited as references and written in the bibliography. Hereby, if there is any objection or claim, I am the only person who is responsible for that.

Malang, 3 June 2024

The researcher,



Nola Amalia Rosyada

210302110200

APPROVAL SHEET

This to certify that Nola Amalia Rosyada's thesis entitled "**Cohesion through Theme, Rheme, and Reference in Remi's Motivational Text on *Medium***" has been approved for thesis examination at Faculty of Humanities, Universitas Islam Negeri Maulana Malik Ibrahim Malang, as one of the requirements for the degree of *Sarjana Sastra* (S.S.).

Malang, 3 June 2025

Approved by

Advisor,



Deny Efita Nur Rakhmawati, M.Pd

NIP 198505302009122006

Head of Department of English

Literature,





Ribut Wahyudi, M.Ed., Ph.D.

NIP 198112052011011007

Acknowledged by

Dean,

Dr. M. Faisol, M.Ag.

NIP 197411012003121003

LEGITIMATION SHEET

This is to certify that Nola Amalia Rosyada's thesis entitled "**Cohesion through Theme, Rheme, and Reference in Remi's Motivational Text on *Medium***" has been approved by the Board of Examiners as one of the requirements for the degree of *Sarjana Sastra* (S.S.) in Department of English Literature.

Malang, 3 June 2025

Board of Examiners

Signatures

1. Dr. Agus Eko Cahyono, M.Pd.
NIP 198208112011011008

(Chair)

2. Deny Efita Nur Rakhmawati, M.Pd.
NIP 198505302009122006

(First
Examiner)

3. Dr. Lina Hanifiyah, M.Pd.
NIP 198108112014112002

(Second
Examiner)

Approved by

Dean of Faculty of Humanities



Dr. M. Faisol, M.Ag.

NIP 197411012003121003

MOTTO

You will never be happy if you keep searching for what happiness is. You will never live if you keep searching for the meaning of life.

Albert Camus

DEDICATION

I dedicate this thesis with all gratitude to my family, my beloved mother and father, Mrs. Lailatul Mufidah and Mr. Mulyono for their endless love, prayers, and sacrifices. Thank you for being a source of strength, an example, and a spirit in every step of my life. All these achievements would not be possible without you.

May this be the beginning of the next big steps.

ACKNOWLEDEMENT

All praise be to Allah Subhanahu Wa Ta'ala, because for His grace and blessings, the writing of this thesis entitled Cohesion through Theme, Rheme, and Reference in Remi's Motivational Text on *Medium* can finally be completed as one of the requirements for obtaining a Bachelor of Literature (S.S) degree.

Shalawat and salam may always be poured out to the Prophet Muhammad SAW, the role model for all people.

In the process of writing this thesis, the author is very aware that all these achievements cannot be separated from the help, guidance, support, and prayers of various parties. Therefore, with humility, the author would like to express his deepest gratitude to the following people.

The Rector of Maulana Malik Ibrahim State Islamic University Malang, Prof. M. Zainuddin, M.A., Dean of the Faculty of Adab and Humanities, Dr. M. Faishol, M.Ag., who has given permission and facilities in the completion of this thesis. My gratitude also goes to the Head of the Department of English Language and Literature, Mr. Ribut Wahyudi, M.Ed., and my guardian lecturer, Mrs. Mazroatul Ishlahiyah M.Pd. who provided a lot of moral assistance to me since the first semester.

My special thanks go to my thesis supervisor, Mrs. Deny Efit Nur Rakhmawati, M.Pd., who has patiently guided, directed, and provided meaningful input during the writing process. I would also like to thank the examining lecturers, Dr. Lina Hanifiyah, M.Pd., and Dr. Agus Eko Cahyono, M.Pd, as well

as all lecturers at the Department of English Language and Literature who have provided me with knowledge and insights during my studies.

My deepest gratitude goes to my mother, Lailatul Mufidah, my father, Mulyono, and my beloved sister, Qurrota A'yun Aulia Mubarak, for their unending prayers, encouragement, and sincere love. Also to all my extended family, aunties, uncles, grandparents, cousins who always provide support and motivation.

An equally special thank you goes to my friends who always accompany me through thick and thin when I am in college Laili, Lulu, and Elsa. Also for my off-campus friends who motivate me when I'm down and invite me to eat well, Stevy and Nana. Do not forget for UAPM Inovasi friends who are my place to vent, especially Faidyah, Zara, Linda and friends who support me from afar Cita, Putri, Austin, Dela, and Ayya. Also all friends who I cannot mention one by one, thank you for being part of this journey and encouraging me to the end.

Last but not least, I want to thank me. I want to thank me for believing in me. I want to thank me for doing all this hard work. I want to thank me for having no days off. I want to thank me for, for never quitting. I want to thank me for always being a giver. And tryna give more than I receive. I want to thank me for tryna do more right than wrong. I want to thank me for just being me at all time.

ABSTRACT

Rosyada, Nola Amalia (2025) Cohesion through Theme, Rheme, and Reference in Remi's Motivational Text on *Medium*. Undergraduate Thesis. Department of English Literature, Faculty of Humanities, Universitas Islam Negeri Maulana Malik Ibrahim Malang. Advisor Deny Efita Nur Rakhmawati, M.Pd.

Keywords: cohesive devices, reference, theme-rheme, Systemic Functional Linguistics, motivational texts

This research explores cohesion in digital motivational texts by analyzing theme-rheme structures and reference as cohesive devices, based on Systemic Functional Linguistics (SFL) by Halliday and Matthiessen (2014). The object of study is three motivational writings by Remi published on Medium in 2024. These texts were selected for their high engagement and emotional resonance. This qualitative descriptive research examines 102 sentences from the texts, identifying three types of theme (topical, interpersonal, textual) and various types of reference (anaphoric, cataphoric, exophoric; personal, demonstrative, comparative). Findings reveal that unmarked topical themes (63.73%) dominate, making the texts direct, reader-friendly, and emotionally accessible. For reference, anaphoric personal references are most prevalent (74.83%), especially the pronoun "you", which creates an inclusive and reflective tone. The interaction between theme-rheme and reference constructs a cohesive narrative that strengthens clarity, message flow, and emotional appeal. Each sentence forms a meaningful connection to the next through logical theme choices and contextual references, ensuring the texts remain motivational and persuasive. The research contributes to understanding how cohesion functions in non-academic, real-world digital narratives. It also fills a gap in SFL-based cohesion research by combining theme-rheme with reference in one analysis. Recommendations for future researchers are to develop other cohesive devices and analyze other texts such as expository or argumentative.

ABSTRAK

Rosyada, Nola Amalia (2025) Kohesi melalui Tema, Rheme, dan Referensi dalam Teks Motivasi Remi di Medium. Undergraduate Thesis. Jurusan Sastra Inggris, Fakultas Adab dan Humaniora, Universitas Islam Negeri Maulana Malik Ibrahim Malang. Pembimbing Deny Efita Nur Rakhmawati, M.Pd.

Kata kunci: kohesi, referensi, theme-rheme, Linguistik Sistemik Fungsional, teks motivasi

Penelitian ini mengkaji kohesi dalam teks motivasi digital melalui analisis struktur theme-rheme dan referensi sebagai perangkat kohesif, berdasarkan teori Linguistik Sistemik Fungsional dari Halliday dan Matthiessen (2014). Objek penelitian ini adalah tiga tulisan motivasi karya Remi yang dipublikasikan di platform Medium pada tahun 2024. Tulisan-tulisan ini dipilih karena memiliki tingkat keterlibatan tinggi dan daya tarik emosional yang kuat, terutama bagi pembaca Gen Z. Penelitian deskriptif kualitatif ini menganalisis 102 kalimat dari ketiga teks tersebut, dengan mengidentifikasi tiga jenis tema (topikal, interpersonal, tekstual) serta berbagai jenis referensi (anaforik, kataforik, eksoforik; personal, demonstratif, komparatif). Hasil penelitian menunjukkan bahwa tema topikal tak bertanda (63,73%) mendominasi, yang membuat penyampaian ide lebih langsung dan mudah dipahami. Pada sisi referensi, yang paling banyak digunakan adalah referensi personal anaforik (74,83%), terutama kata ganti "you" yang menciptakan kedekatan dan refleksi personal. Interaksi antara struktur theme-rheme dan referensi membentuk alur wacana yang kohesif, memperkuat kejelasan, kesinambungan pesan, dan daya tarik emosional. Setiap kalimat terhubung secara logis melalui pilihan tema yang tepat dan referensi yang relevan. Penelitian ini berkontribusi dalam memahami kohesi dalam narasi digital non-akademik dan mengisi celah penelitian sebelumnya dengan menggabungkan analisis theme-rheme dan referensi secara terpadu. Rekomendasi untuk peneliti selanjutnya adalah untuk mengembangkan perangkat kohesif lainnya dan menganalisis teks-teks lain seperti ekspositori atau argumentatif.

الخلاصة

روزيادا، نولا أماليا (2025) التماسك من خلال الموضوع والرمز والإشارة في نص ريمي التحفيزي على الوسيط. رسالة جامعية. قسم الأدب الإنجليزي، كلية العلوم الإنسانية، جامعة إسلام نيجيري مولانا مالك إبراهيم مالانج. المستشار دني إيفيتا نور. رخماواتي، ماجستير.

الكلمات المفتاحية: التماسك، المرجعية، الموضوع-الخبر، اللغويات الوظيفية النظامية، النصوص التحفيزية

تتناول هذه الدراسة تحليل التماسك في النصوص التحفيزية الرقمية من خلال دراسة بنية الموضوع-الخبر والمرجعية كأدوات لهالدي وماتيسن (2014). تتمثل عينة الدراسة في ثلاثة (SFL) ترابط نصي، بالاعتماد على نظرية اللغويات الوظيفية النظامية نصوص تحفيزية كتبها "ريمي" ونشرت على منصة "ميدיום" عام 2024، حيث تم اختيارها بناءً على تفاعلها العالي وتأثيرها العاطفي الكبير لدى جيل الشباب. تعتمد الدراسة منهجًا وصفيًا نوعيًا، تم فيه تحليل 102 جملة عبر تحديد أنواع الموضوعات الثلاثة (الموضوعي، التفاعلي، النصي) وأنواع المراجع (المرجعية الخلفية، المرجعية التنبؤية، المرجعية السياقية؛ الشخصية، الإشارية، المقارنة). أظهرت النتائج سيطرة المواضيع الموضوعية غير الموسومة بنسبة 63.73٪، مما يبرز الأسلوب المباشر الذي يُضفي طابعًا "you" والبسيط. أما المرجعيات، فتصدّرت المرجعيات الشخصية الخلفية بنسبة 74.83٪، خاصة الضمير تفاعلًا وتأملًا. يساهم التفاعل بين بنية الموضوع-الخبر والمرجعية في إنتاج سرد متماسك، يدعم وضوح الرسالة وتسلسلها وتفاعلها العاطفي. توضح كل جملة ارتباطًا دلاليًا بالجملة التالية من خلال اختيار موضوع منطقي ومرجع مناسب. تساهم هذه الدراسة في فهم التماسك في النصوص الرقمية غير الأكاديمية، وتُعد الأولى التي تجمع بين تحليل الموضوع-الخبر والمرجعية التوصيات للباحثين المستقبليين هي تطوير أدوات تماسك أخرى وتحليل نصوص أخرى مثل. في تحليل واحد. النصوص التفسيرية أو الجدلية.

TABLE OF CONTENTS

THESIS COVER	i
STATEMENT OF AUTHORSHIP	ii
APPROVAL SHEET	iii
LEGITIMATION SHEET.....	iv
MOTTO.....	v
DEDICATION.....	vi
ACKNOWLEDEMENT	vii
ABSTRACT	ix
ABSTRAK	x
الخلاصة.....	xi
TABLE OF CONTENTS.....	xii
LIST OF TABLES.....	xv
LIST OF CHART	xvi
CHAPTER I INTRODUCTION	1
A. Background of the Study	1
B. The Problems of the Study	9
C. Significances of the Study	10
D. Scope and Limitations	11
E. Definition of Key Terms	12
CHAPTER II REVIEW ON RELATED LITERATURE.....	14
A. Systemic Functional Linguistics	14
B. Cohesion in Discourse.....	15
C. Theme and Rheme.....	16
D. Types of Theme	18

1. Topical Theme	18
2. Interpersonal Theme	19
3. Textual Theme	21
E. Cohesive Devices	23
F. Reference in Cohesion	24
1. Types of Reference	24
2. Categories of Reference	25
CHAPTER III RESEARCH METHOD	26
A. Research Design	26
B. Data and Data Source	26
C. Research Instrument	27
D. Data Collection	27
E. Data Analysis	28
F. Data Validation	30
CHAPTER IV FINDINGS AND DISCUSSION	31
A. Findings	31
4.1 Theme and Rheme Used in Motivational Narrative Texts by Remi on Medium	31
4.1.1 Topical Theme	32
4.1.2 Textual Theme	34
4.1.3 Interpersonal Theme	37
4.2 References Used in Motivational Narrative Texts by Remi on Medium	39
4.2.1 Anaphoric - Personal References	40
4.2.2 Anaphoric - Demonstrative References	42
4.2.3 Exophoric - Personal References	44

4.2.4 Exophoric - Demonstrative Rerences.....	45
4.2.5 Cataphoric - Demonstrative Rerences.....	47
4.3 Themes, Rhemes, and References Contribution to the Cohesiveness of Motivational Narrative Texts by Remi on Medium	49
B. Discussion.....	61
CHAPTER V CONCLUSION AND SUGGESTIONS.....	67
A. Conclusion	67
B. Suggestions	68
BIBLIOGRAPHY.....	70
CURRICULUM VITAE	72
APPENDIX	73

LIST OF TABLES

Table 2.1 The Explanation about Theme and Rheme	17
Table 2.2 The Example of Theme and Rheme	17
Table 4.1 Percentage of Themes Usage on Remi's Motivational Narrative Text..	31
Table 4.2 Percentage of References on Remi's Motivational Narrative Text	39

LIST OF CHART

Charts 3.1 Flowchart of Data Analysis Based on SFL Theory	29
---	----

CHAPTER I

INTRODUCTION

A. Background of the Study

In today's digital age, technology has brought about major changes in the way people write and share ideas. Digitalization, especially through the internet and digital devices, has changed the way writers, academics and historians produce, distribute and interact with their work (Ritter & Pedersen, 2020). Writing is no longer an activity limited to professionals, but has become accessible to everyone through digital platforms. Digital platforms or social publishing platforms is a web-based platform that allows individuals to create profiles, build connections with other users, and interact through various types of user-generated content (Shalini, 2024).

One such social publishing platform is the Medium app that plays an important role in modern social interactions, including sharing ideas, experiences, and opinions. In the context of writing, platform like Medium offer more space for longer and more in-depth writing. Medium is an internet-based platform created by Evan Williams and officially launched in August 2012. Williams, who previously founded Blogger and Twitter, conceptualized Medium as an answer to the limitations of the Twitter platform which at the time limited users to writing a maximum of 140 characters per post (Ingram, 2021). Therefore, Medium emerged as an alternative for users looking for a broader venue to express their thoughts, ideas, and narratives. While Medium can be seen as a natural extension of Twitter, its content is very different to Twitter's style.

Medium is not a social media site like Twitter but rather a blog designed in the form of an app that is easier to access than a link. Unlike Twitter, where content is generally short, Medium is a social publishing platform providing a broader canvas for writers to express more complex and nuanced thoughts (Ward, 2024). This difference reflects Williams' vision of creating a platform where everyone can publish essays, reflections, and analyses without being constrained by strict character limits.

With over 100 million monthly users, Medium offers a platform to share content with a wide audience, thus allowing it to gain popularity faster than other blogging apps (Knilians, 2024). As one of the most popular digital writing platforms, Medium allows users to express their thoughts without the technical constraints often associated with other publishing platform. Its unique features, such as its “claps” appreciation system, allow readers to engage with content in a meaningful way, fostering a more personalized relationship between writers and readers (Santos, 2022). These attributes make Medium an ideal platform for various genres of writing, especially motivational texts, which tend to resonate deeply with readers due to their relatable nature and emotional appeal, especially among younger audiences.

In addition, the digital technology on which Medium is based has opened up vast opportunities for writers to explore different types of topics. The platform allows writers to create deep and emotional narratives, including motivational texts that often inspire readers. According to Shah and Khaskheli (2023), digital technologies such as Medium allow writers to not only share personal

experiences, but also discuss issues that are relevant to the times, such as how technology improves daily life, depict the future of society through science fiction, or review the humanistic side of ever-evolving technological changes. With these features, Medium becomes a space that supports creative and reflective expression, which is suitable for the genre of motivational writing.

Since motivational texts on platforms like Medium are generally written informally and without strict editorial standards, examining their cohesion is essential. Despite the absence of formal linguistic rules, these texts are expected to be impactful and easy to follow. Without proper cohesion, the message can lose clarity, and the emotional connection intended by the author may not reach the reader. Thus, investigating the cohesive structure of motivational texts contributes to understanding how digital writing can remain effective, even within less regulated environments.

Motivational texts are one of the most common genres found on Medium because of their flexibility. Anyone can write about personal experiences, life lessons, or deep reflections that inspire readers. Writing on Medium also offers opportunities for writers to create content that is not only informative but also emotional, deep, and cohesive. This is in line with Halliday and Matthiessen (2014), who emphasize the importance of cohesion and coherence in building a strong narrative. By integrating linguistic elements such as theme and rheme, writers can create texts that are aesthetically appealing, easy to understand, and relevant to readers.

On Medium, there are a few accounts that consistently dominate the “Trending on Medium” page, and one of the most notable is Remi; (<https://medium.com/@notrremi>). Remi has over two hundred thousand followers on Medium. Remi's consistent popularity comes from her active writing style, which resonates strongly with readers. Her articles are engaging and relevant as evidenced by the comments of her readers who find her quotes so relevant that they often share them on other platforms. What sets Remi apart from other writers is her ability to create a strong emotional connection with her readers, especially among Gen Z. Her writings using culturally relevant images and stories have made her work widely appreciated by her followers, which contributes to her increasing prominence on social media. This level of relatability and authenticity is the main reason why Remi's work continues to capture the attention of her readers and remain at the top of the trending page.

To become a trending author like Remi, an author must ensure that the work produced is engaging and relevant to the intended audience. This requires not only creativity, but also a deep understanding of effective communication techniques. The quality of writing is often judged on several important aspects. First, writing should be well organized so the message is clear and reaches a wider audience. Second, proper grammar, syntax and punctuation are important to avoid misunderstanding and maintain reader's trust. Thirdly, coherence and cohesion help ensure a smooth flow of ideas, making it easier for readers to follow the narrative (Crossley, 2020).

In addition, authors also need to consider the reach and accessibility of their work. Even a well-written text can fail if it does not connect or reach its intended audience, either due to a poor dissemination strategy or lack of appeal. Therefore, today's authors must not only produce high-quality content, but must also be adept at understanding their audience and effectively utilize platforms to amplify their voice (Itzchakov & Grau, 2022). These elements collectively define competitiveness in today's writing landscape, where challenges for authors are no longer just technical, but also strategic, requiring strategies to achieve success.

Medium platform provides an opportunity for anyone to write and express their ideas freely. However, for such writing to have a meaningful impact on the audience, it must be cohesive and coherent. To achieve this, authors need to understand how linguistic elements such as theme, rheme, and cohesive devices function within their texts. In this context, Systemic Functional Linguistics (SFL) offers a useful framework for analyzing and improving writing quality. One key aspect of SFL is the textual metafunction, which focuses on how language is organized to create cohesive and coherent texts. The textual metafunction is one of three metafunctions in SFL. It helps authors structure their sentences and paragraphs effectively, ensuring that their text is logical and easy to follow.

The concepts of theme and rheme are central to this function: the theme is the point of departure for the message, usually appearing at the beginning of the sentence, while the rheme provides new information about the theme (Halliday & Matthiessen, 2014). Theme and rheme are central elements in Systemic Functional Linguistics, as they can function as cohesive binders in a text

(Marfuaty & Wahyudi, 2015). In addition, among the cohesive devices identified in SFL, reference plays a pivotal role ensuring textual cohesion. Reference involves linguistic elements, such as pronouns, demonstratives, and certain articles, that point to other parts of the text or context, so that readers can construct a continuum of meaning (Halliday & Matthiessen, 2014). By using references effectively, writers can guide readers through their narrative smoothly, reduce ambiguity, and reinforce a logical flow of ideas. Together, theme, rheme, and references help shape the flow of information, making the text more comprehensible and engaging.

Cohesion and coherence are important elements in motivational texts. When sentences are logically interconnected, the motivational message is more memorable and has a stronger impact. Good writing should reflect the relevance of the author's experience, which the reader may also have experienced. This will create an emotional connection, making the message more relevant and relatable. Overall, cohesion and coherence in motivational texts not only enhance comprehension, but also strengthen the emotional appeal that can motivate readers. So, this study focuses on analyzing the use of theme, rheme, and references in Remi's motivational texts on Medium using a Systemic Functional Linguistics (SFL) approach. The focus is on how information is organized in the text. By studying theme, rheme, and references this research aims to understand how the author conveys messages and inspires readers.

In line with that, there have been many studies that examine the use of the element of SFL to maintain cohesion and coherence in texts. The study by

Suharsono et al. a (2024) entitled “Theme-Rheme Pattern: Its Contribution to Cohesion and Coherence in The Students’ Research Background” examined the thematic patterns in students research backgrounds and found that the Linear Theme Pattern (LTP) and Constant Theme Pattern (CTP) were dominant. Similarly, Siahaan et al. (2023) study entitled “Type of themes and thematic progression patterns in low achiever’s descriptive writings” studied low-achieving students’ descriptive writing and identified Unmarked Topical Themes and Constant Theme Patterns as prevalent. Then, Zein et al. (2023) study entitled “Theme Structure in an Introduction Section of Articles Published in Indonesian National Journals” explored thematic structures in articles published in Indonesian national journals, highlighting the dominance of topical themes, which often indicate a lack of well-organized ideas. These studies share a common finding: topical themes play a significant role in text cohesion, particularly in academic contexts..

In a comparative study, Suharsono et al. b (2024) study entitled “Comparative Study of Thematic Choice and Progression on Text Written by Humans and AI Machine” analyzed thematic choices in abstracts written by students and ChatGPT, finding that both relied heavily on unmarked topical themes. Similarly, study by Octaberlina and Muslimin (2020) entitled “Theme-Rheme Analysis and Thematic Progression in Joko Widodo's Speech” analyzed Joko Widodo's speeches that showed the dominance of topical themes, demonstrating cohesive thematic development. Despite the difference in object

focus, these studies reaffirm the importance of topical themes in achieving text cohesion.

Other studies extend the application of theme rheme analysis to various genres. Leong's (2022) study entitled "Thematic and Rhematic Progression in Scientific Writing: A Pilot Study" investigated thematic progression in scientific writing, noting the dominance of simple-linear patterns in introductions and constant development patterns in subsequent sections. In addition, Latifa and Kurniawan (2023) study entitled "Theme and Thematic Progression Analysis of Pre-Service Teachers' Recount Text" found that zigzag patterns in pre-service teachers' recount texts effectively linked ideas but required better use of high-level themes. These studies highlight how different thematic patterns function across text types to ensure logical progression and coherence.

Lastly, thematic analysis has been applied to specific contexts. Nugraha's (2024) study entitled "Topical Theme Depicted in the Speech of Indonesian Minister of the State Secretariat" focused on topical themes in speeches by the Indonesian Minister of State Secretariat, emphasizing their morphosyntactic and morphosemantic characteristics. Then, Kusumantara and Marantika (2023) study entitled "Analysis of Theme Type in the Introduction Sections of English Study Program Students Research Proposals Mahasaraswati Denpasar" examined research proposal introductions and identified circumstantial adjuncts as the most common thematic elements. In addition, Nisar et al. (2020) study entitled "The Language of COVID-19: A Theme-Rheme Analysis of the Health Awareness Campaigns" analyzed public service messages related to COVID-19, finding

unmarked themes prevalent in health awareness campaigns. These studies collectively underline the role of thematic structures in shaping meaning and coherence across diverse texts and contexts.

Previous studies have mostly focused on analyzing theme and rheme in academic texts without integrating reference as an important cohesion device. There has been no research that combines the three to comprehensively examine text cohesion. Therefore, this research aims to fill the gap by analyzing theme, rheme, and reference in motivational texts on the Medium platform. The author chooses Medium as the object of research because this platform allows anyone to write freely, without academic restrictions, and choose the desired theme. The focus of this research is motivational texts written by Remi on her @notrremi account, which is known for its emotional appeal and ability to connect readers on a personal level. With this approach, this research makes a new contribution to the study of functional systemic linguistics, particularly in the context of digital motivational texts.

B. The Problems of the Study

According to the background of study, the main goal of this research is to answers to the following questions:

1. What theme and rheme are used in motivational narrative texts by Remi on Medium?
2. What references are used in motivational narrative texts by Remi on Medium?

3. How the themes, rhemes, and references contribute to the cohesiveness of motivational narrative texts by Remi on Medium?

C. Significances of the Study

The analysis of theme, rheme, and reference in motivational narrative texts has practical contributions to language studies and education, especially for English Literature students and writers. By analyzing theme, rheme, and reference of motivational narrative text, writers can understand the use of language to construct meaning and persuade audiences. This study contributes to the Systemic Functional Grammar field by applying the theoretical framework to a specific text genre. The findings of this study can inform writing instruction, especially in terms of text structure, coherence, and cohesion. With a deeper understanding of how to construct effective motivational narratives, writers can create more persuasive and inspiring texts.

On the other hand, for language learners, this analysis enhances the understanding of the message and meaning that the writer wants to convey. By understanding the linguistic features that contribute to the effectiveness of narratives, learners can develop their reading and writing skills. This is very useful in helping them understand how narrative texts work and how to express ideas effectively. Thus, this study not only supports writers in producing better works but also enriches the learning experience for language learners.

Finally, this research can serve as a basic reference for future studies on cohesion and coherence in other forms of digital discourse, especially those found on the Medium platform. The findings can also inspire further linguistic analyses

of texts on various digital platforms such as personal blogs, social media posts, or online essays, which often reflect spontaneous and emotion-driven narratives. By extending this type of analysis to a wider range of digital genres, researchers can contribute to the growing literature on digital discourse, while exploring how cohesive devices function across different modes of online communication.

D. Scope and Limitations

This research contributes to the field of discourse analysis, by applying the Systemic Functional theoretical framework to analyze motivational narrative texts. The main focus of this study is the analysis of textual metafunction that highlight the concepts of theme and rheme. As well as the analysis of cohesive devices, namely references in motivational narrative texts written by Remi on the Medium platform (<https://medium.com/@notremi>). The motivational narrative texts selected are the most liked and commented motivational themed texts in 2024, where the researcher will analyze the three most representative texts to examine how the theme and rheme and use of reference developed by Remi. This research is limited to the work of one author, Remi, and cannot be generalized to motivational narratives written by other authors or published elsewhere. This research is also limited to one cohesive device element, namely reference only. Thus, the results of this study are expected to provide deeper insights into the use of language to motivate and inspire readers.

E. Definition of Key Terms

Based on the formulation of the problem above, the researcher the terms use in this study so the readers easy to understand this research. The terms formulated as follows:

1. Theme: The element of sentence that serves as the starting point in conveying information. Usually, the theme is a subject or information that is already known or relevant in the context of the conversation. Theme indicates the focus of the sentence.
2. Rheme: The element of the sentence that provides new information or further explanation of the theme. It is an element that adds information and can be considered as a more dynamic part.
3. Cohesive devices: Cohesive devices are language tools used to create relationships between parts of a text, so that the text becomes cohesive and organized as a unit of meaning such as reference, ellipsis, substitution, conjunction and lexical cohesion.
4. Reference: Reference is a cohesive resource that provides continuity and cohesion in a text by linking elements across sentences and clauses
5. Remi: Remi is one of the most active Medium users and over two hundred thousand followers on Medium. Her writing is often about motivation and self-reflection for young people.
6. Medium: Medium is a social publishing platform accessible to all users to share stories, ideas, and points of view. The platform is ideal for beginners as anyone can write on the platform. A Medium Corporation is the owner

of this platform, which was created by Evan Williams and debuted in
August 2012 (Ingram, 2021)

CHAPTER II

REVIEW ON RELATED LITERATURE

A. Systemic Functional Linguistics

Systemic Functional Linguistics (SFL), as developed by Halliday and Matthiessen (2014), views language as a resource for creating meaning in social contexts. Unlike traditional grammar which focuses on rules and structures, SFL emphasizes the functional aspects of language, examining how language is used to achieve specific communication goals. This perspective considers language as a choice system, where speakers and writers select linguistic elements based on the social, cultural, and situational contexts in which communication occurs.

Halliday and Matthiessen (2014) propose that language operates through three metafunctions: ideational, interpersonal, and textual. The ideational metafunction focuses on expressing ideas and representing experiences, both real and imagined. This metafunction allows speakers to describe the world, express processes, and structure logical relationships. The interpersonal metafunction deals with the interaction between speaker and listener or writer and reader. It involves expressing attitudes, performing social roles, and managing relationships through language. The textual metafunction ensures that language is organized in a cohesive and coherent manner, making it effective for communication by structuring ideas into meaningful discourse. Through these metafunctions, SFL provides tools to analyze how meaning is constructed in texts and interactions. SFL highlights the interaction between linguistic choices and their social purposes, offering insights into how language reflects and shapes social reality.

B. Cohesion in Discourse

Cohesion refers to the semantic resources that enable the linking of various parts of a text, ensuring its continuity and coherence. It involves the use of linguistic elements such as reference, conjunction, substitution, ellipsis, and lexical cohesion to connect sentences and clauses meaningfully. These cohesive ties help the reader follow the flow of ideas and understand how one part of the text relates to another. Meanwhile, discourse refers to how texts unfold in context, integrating grammatical and lexical choices with larger communicative purposes, such as persuading, informing, or narrating. Together, cohesion and discourse work to create a unified and coherent text that effectively delivers the intended message to the reader.

While cohesion refers to the linguistic and grammatical ties that connect elements in a text, coherence relates to the overall sense and logical flow of meaning perceived by the reader. According to Halliday and Hasan (1976), cohesion is a necessary condition for coherence, but not a sufficient one; however, a text that is cohesive is more likely to be perceived as coherent. In other words, cohesion serves as a structural foundation upon which coherence is built. Eggins (2004) also notes that cohesion contributes to coherence by guiding the reader through the organization of ideas and relationships between propositions. Therefore, in this study, cohesion through theme–rheme and reference is analyzed not only as a structural device but also as a key contributor to textual coherence.

Discourse is shaped by the interplay of several elements that work together to create meaning and coherence. Structural elements, such as themes and rhemes

within sentences, guide the flow of information by highlighting what is given and what is new. Cohesive devices, including reference, conjunction, ellipsis, substitution, and lexical cohesion, ensure continuity by linking different parts of the text. Additionally, logico-semantic relations extend cohesion to larger structures, such as paragraphs or entire texts, by establishing relationships like cause-effect, comparison, or sequence. Together, these elements form a unified and coherent discourse.

Cohesion in discourse operates beyond isolated grammatical units like clauses, influencing the interpretation and texture of the entire discourse. It contributes to the "logo genetic patterns," where choices accumulate and organize texts as cohesive wholes. Cohesion ensures that readers or listeners can follow the intended meaning, while discourse describes the higher-level organization and communication of ideas.

C. Theme and Rheme

In SFG, the concepts of theme and rheme are essential to understanding how clause structure helps organize information and build meaning in a text. Theme is the first element in a clause that serves as the main focus (Halliday & Matthiessen, 2014). It is the part that the speaker or writer chooses to be the basis for developing the message. Rheme is the part of the clause that conveys new information about the theme (Halliday & Matthiessen, 2014). In addition, Gerot and Wignell (1994) argue that the theme can be identified as that element which comes first in the clause and new information is typically contained in the rheme.

It is what is said about the theme and usually contains information that the listener or reader expects.

Theme and rheme function to organize the flow of information in a clause so that communication is effective and structured (Thompson, 2013). With the theme, the speaker or writer can introduce a particular topic, while the rheme conveys new details or information. This pattern helps create cohesion and coherence in the text, so that the reader or listener can follow the flow of the argument or narrative more easily.

In a clause, the theme is always located at the beginning. The theme-rheme structure can be illustrated as follows:

Table 2.1 The Explanation about Theme and Rheme

Theme	The initial part of a clause or introductory element
Rheme	The part after the theme that contains the rest of the information

Example: The novel was bought by Amira.

Table 2.2 The Example of Theme and Rheme

Theme	The novel
Rheme	was bought by Amira.

In this sentence, “the novel” is the theme because it is a known topic or the main topic of conversation, while “was bought by Amira” is new information that is told about “the novel.”

The concept of theme and rheme is important in text analysis because it helps to understand how information is structured in sentences and how the focus or attention of the reader or listener is directed. The use of varying themes can affect how a message is perceived. For example, in narrative texts, the theme may often be a temporal element such as one day, to introduce the storyline. While in persuasive texts, the theme can be a claim or statement that strengthens the argument.

D. Types of Theme

1. Topical Theme

Topical theme is a theme element that is related to the main idea or topic in a clause (Halliday & Matthiessen, 2004). Usually in the form of a clause subject or other elements such as objects or complements. Topical theme can be divided into marked and unmarked topical theme, which refers to how elements in the sentence are positioned to start a clause and the extent to which the element is regarded as standard or well-known in communication.

a. Unmarked Topical Theme

Unmarked topical theme is the main element that usually appears at the beginning of a clause and is often the subject of the sentence (Halliday & Matthiessen, 2014). This element is considered normal or standard in everyday language, where the topic or information being discussed is something that is already known or obvious. This element is more general and no special emphasis is given to the clause structure.

Example: “The dog is barking loudly.”

Here, “The dog” is an unmarked topical theme because it is the usual subject of the sentence and dominates the conversation or information to be expressed.

b. Marked Topical Theme

A marked topical theme is an element that appears less frequently at the beginning of a clause and is often used to emphasize or highlight a particular part of the sentence (Halliday & Matthiessen, 2014). Usually, this element is in a more unusual form, such as an adverbial or an object, and gives emphasis or a change of focus to the topic of the sentence. Marked Topical Theme is often used to provide contrast, reset the reader's attention, or to convey unusual information.

Example: “In the park, the children were playing.”

Here, “In the park” is a marked topical theme, because it is not a regular subject, but an adverbial phrase.

2. Interpersonal Theme

Interpersonal theme is an element that functions to express attitudes or interpersonal relationships between speakers and listeners, such as modal adjuncts such as unfortunately maybe or elements such as vocative (Halliday & Matthiessen, 2014). Interpersonal theme shows how the speaker or writer relates to the listener or reader through attitudes, desires, or requests for information. There are several types of interpersonal theme described by Halliday and Matthiessen (2014), including vocative, modal adjunct, and finite wh-elements. Here is a more detailed explanation of the three:

a. Vocative

Vocative is an element used to address or call someone in a conversation. It is a form of expression that is not directly related to the grammatical structure of the clause, but serves to attract the attention of the person being spoken to (Halliday & Matthiessen, 2014). Vocatives often appear at the beginning of a clause or sentence, but they can also appear in other positions in the sentence.

Example: "John, can you help me?"

Here, "John" is a vocative that indicates who is being spoken to. This vocative serves to draw attention or give focus to the person being referred to.

b. Modal Adjunct

Modal adjuncts are elements that provide additional information about the speaker's attitude towards the information being conveyed, or about the intensity, possibility, or certainty of the clause (Halliday & Matthiessen, 2014). Modal adjuncts are often adverbs that indicate the extent to which the statement is considered certain, possible, or desirable.

Example: "She probably went to the store."

Here, "probably" is a modal adjunct that tells the listener or reader that this clause is talking about possibility not certainty.

c. Finite Verbal Operator

Finite verbal operators are auxiliary verbs that appear in clause-initial position and have two main functions: marking modality and indicating tense, which helps establish the time frame of the event, such as past, present, or future (Halliday & Matthiessen, 2014). These operators function as part of the Theme in

a clause and reflect the speaker's stance toward the proposition being expressed. By doing so, they serve to link the content of the message to reality, showing whether something is possible, probable, necessary, or certain, and when it occurs. Finite operators are essential in interpersonal metafunctions, as they contribute to constructing the relationship between speaker and listener or writer and reader. In Systemic Functional Linguistics, their presence helps identify the clause's mood and supports the interactive dimension of communication.

Example:

- “Can you help me with this?”

Here, “Can” is a finite verbal operator that indicates possibility or permission. This element functions as an interpersonal theme, as it shows a interpersonal relationship between the speaker and the listener in the form of a request for help.

- “Did she call you yesterday?”

Here, “Did” is a finite verbal operator that shows time (past). This element marks the clause as a question and establishes the interpersonal relationship by directing attention to a specific time.

3. Textual Theme

Textual theme is a part of a clause that serves to organize the structure of information in a text (Halliday & Matthiessen, 2014). It helps to ensure that the text flows coherently and is well organized, guiding the reader or listener in understanding how information is conveyed and related to each other. The textual theme is divided into three main types: continuative, conjunction, and conjunctive adjunct.

a. Continuative

Continuative serves to maintain continuity or continuity in a conversation or text. It is used to indicate that the conversation or text will continue or to show a response to what has been previously mentioned. Continuatives are often interjections or opening words that indicate a transition in the conversation or a change of topic.

Example: “Well, let's move on to the next topic.”

In this example, “Well” is a continuative that indicates that the conversation or discussion will move on to the next topic.

b. Conjunction

Conjunctions are linking words used to connect ideas or clauses in a text. In Textual Theme, conjunctions are used to show logical relationships between different clauses or sections of text, such as addition, contrast, cause-and-effect, or time sequence.

Example: “She was tired, but she continued working.”

Here, “but” is a conjunction that connects two clauses by showing a contrasting relationship between fatigue and continued work.

c. Conjunctive Adjunct

Conjunctive adjunct is an element that gives further context or explains the relationship between parts of the text in terms of manner, time, cause-and-effect, or condition. Conjunctive adjuncts are more often used to connect sentences or clauses in more complex texts, where they provide additional information regarding how or why something happened.

Example: “She was late for the meeting. However, she apologized immediately.”

In this example, “However” is a conjunctive adjunct that provides additional explanation about what happened after the delay, showing a cause-and-effect relationship.

E. Cohesive Devices

Cohesion is an important aspect of discourse that ensures a logical and meaningful relationship between various elements in a text. According to Halliday and Matthiessen (2014), cohesion refers to the ways in which linguistic elements are connected to create a unified and comprehensible message. Cohesive devices play an important role in this process by establishing relationships between words, sentences, and paragraphs, ensuring smooth transitions and a logical flow.

Halliday and Matthiessen (2014) categorize cohesion into five main types: reference, conjunction, ellipsis, substitution, and lexical cohesion. References link words and phrases to other parts of the text or external context, thus allowing for continuity in discourse. Conjunctions connect clauses and sentences by showing logical relationships such as addition (and), contrast (but), or cause and effect (because). Ellipsis removes redundant elements that can be inferred from the context, making the sentence more concise. Substitution replaces a word or phrase with a substitute form to avoid repetition. Finally, lexical cohesion is achieved through repetition, synonyms, antonyms, or collocations that semantically link words in the text.

Each of these cohesive devices contributes to the clarity and coherence of the text as a whole, so that readers can follow the discourse with ease. Among

these, references play a fundamental role in maintaining continuity by connecting different parts of the text.

F. Reference in Cohesion

Reference, according to Halliday and Matthiessen (2014), is a cohesive device that ensures continuity in a text by linking elements across sentences and clauses. These references rely on the reader's or listener's ability to identify the referent, either from the text itself (endophoric reference) or from the external context (cataphoric reference). Endophoric references are subdivided into anaphoric references, which refer back to previously mentioned elements, and aphoristic references, which anticipate information introduced later. By reducing redundancy and maintaining coherence, reference plays an important role in structuring discourse effectively.

1. Types of Reference

a. Endophoric Reference (within the text)

- Anaphoric Reference: Refers backward to something already mentioned.
Example: "There was once a velveteen rabbit. He was fat and bunchy."
Here, "he" refers to "the velveteen rabbit" introduced earlier.
- Cataphoric Reference: Refers forward to something introduced later.
Example: Although he was tired, John kept working." The pronoun "he" anticipates the mention of "John."

b. Exophoric Reference (outside the text)

- Relies on the situational context or shared knowledge. Example: “Look at this!” where “this” refers to something visible or understood in the immediate environment.

2. Categories of Reference

a. Personal Reference

It uses pronouns or possessive determiners to refer to entities. Examples: he, she, it, his, her. These items are usually anaphoric, as in narratives where pronouns follow noun introductions.

b. Demonstrative Reference

It uses demonstratives such as this, that, these, those or adverbs such as here and there. Demonstratives can be anaphoric or cataphoric.

c. Comparative Reference

Indicates similarity or difference by using comparatives such as more, less, similar, other. Example: "The first solution worked, but the other did."

Reference plays a crucial role in text structure by contributing to the flow and unity of discourse. It reduces redundancy and helps link ideas, creating coherence between different parts of a text. Often, reference is combined with other cohesive devices, such as lexical cohesion (e.g., repetition), to reinforce connections between elements, ensuring that the text remains cohesive and easily understood.

CHAPTER III

RESEARCH METHOD

A. Research Design

This research combined a descriptive study strategy with a qualitative method in this investigation. Creswell (2007) defines qualitative description as a technique that uses the collecting and analysis of non-numerical data to explain the meaning of social occurrences from the perspective of individuals or groups. The researcher used qualitative techniques in this study to gain a detailed understanding of how Remi uses themes, rhemes, and the use of references to inspire readers and convey messages on Medium. The researcher collected primary data from Remi's motivational posts published on Medium in 2024. These posts were selected based on their popularity, which was determined by the number of applause and reader engagement. Each sentence of the selected texts was treated as a unit of analysis. This qualitative approach allowed the researcher to analyse the data in depth. This approach is used to describe verbal data rather than numerical statistical data. In addition, as will be explained in this study, descriptive qualitative research also concentrates on interpreting and testing themes and rhemes as well as the use of references in Remi's motivational texts.

B. Data and Data Source

In this research, research data taken the form of words, phrases, and sentences taken from selected writings from Remi. The data source is Remi's most popular writings uploaded in 2024 which contain motivational themes in the Medium application. The writings used are; first writing was entitled: "You Don't

Have to Be Sorry for Leaving and Growing Up”. This writing was published on May 13, 2024 with more than 35,000 claps. Second writing’s title was “But I Want to Live, Not Just Survive”. This writing was published on May, 20 2024 with more than 45,000 claps. The last writing’s title was “And to Heal, You Must First Allow Yourself to Feel Everything”. This writing was published on August, 10 2024 with more than 25,000 claps. The data source was uploaded on the same account, namely Remi's personal account (<https://medium.com/@notrremi>) on Medium. The data was then tagged and saved by the researcher to the library section on Medium and put into one folder to facilitate analysis.

C. Research Instrument

The researcher is the research instrument responsible for collecting and evaluating data in this study. To collect data on theme and rheme and reference in the motivational texts written by Remi in this study, the researcher herself acts as the only instrument used for data collection, analysis, and processing. Therefore, human involvement as a research instrument is essential to ensure the validity of the research findings. Furthermore, a research instrument provides benefits. In particular, the researcher has a first-hand understanding of the themes and schemas in this study that may not be available to other instruments.

D. Data Collection

Several steps were used to collect data for this study. Firstly, the Medium app was downloaded to search for data and an account was created. Then log in to the Medium account that has been created. Second, the writings in Remi's personal account were read carefully. Third, from Remi's writings, the writings

that received the most likes and comments in 2024 and contained motivational themes were selected. Fourth, to make the data easily accessible, each writing that has been selected is stored in the Medium library. Fifth, the writings that became data sources were read more deeply. After that, the researcher saved all the information collected.

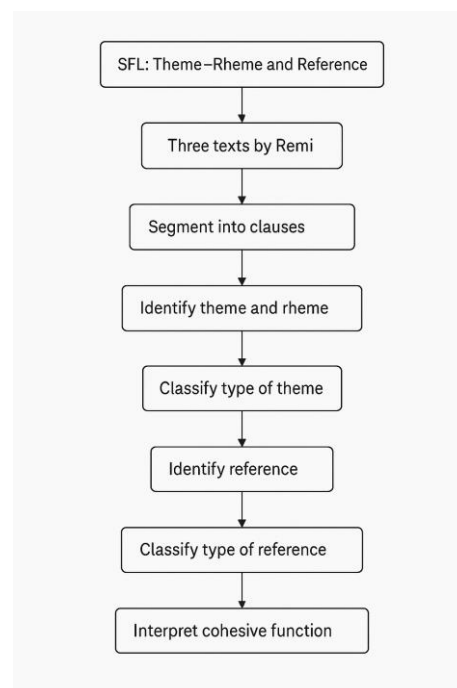
E. Data Analysis

In this study, the text of Remi's motivational narrative on Medium was analyzed using the Systemic Functional Linguistics (SFL) framework by (Halliday & Matthiessen, 2014). The analysis begins with identifying the themes and rhemes in the selected texts to understand how information is structured and organized. Theme serves as the starting point of a clause, while rheme provides new information that elaborates on the theme. The themes will be classified into topical, interpersonal, and textual categories, highlighting their role in conveying the motivational message and supporting the clarity and emotional appeal of the text.

Following this, this study examines the use of cohesive devices, with a particular emphasis on reference, such as pronouns, demonstratives, and definite articles. References will be categorized into anaphoric, cataphoric, and exophoric types to analyze their role in maintaining textual continuity and linking ideas cohesively.

Finally, this study will evaluate how the use of theme, rheme, and reference collectively contribute to the cohesiveness of motivational narrative texts. This includes examining how these elements enhance the readability and

emotional impact of the text, as well as identifying potential gaps in information flow that might hinder message clarity. The results will be presented in textual descriptions, detailing the patterns and functions of themes, rhemes, and references, with conclusions drawn to demonstrate how these linguistic elements work together to create cohesive, coherent, and impactful motivational narratives. For more details, it is depicted in the chart below.



Source: Adapted from Halliday and Matthiessen (2014, p. 89-90)

Chart 3.1 Flowchart of Data Analysis Based on SFL Theory

The chart above is used to illustrate the analysis process in this study which refers to the Systemic Functional Linguistics (SFL) approach of Halliday and Matthiessen (2014), especially on the theme-rheme and reference aspects as cohesion devices. This chart explains the steps of analysis carried out systematically, starting from the selection of three motivational texts by Remi on the Medium platform, then continued with the segmentation of sentences into

clauses as units of analysis. Next, theme and rheme identification, as well as theme type classification (topical, interpersonal, and textual) were conducted. After that, references in the text are analysed by identifying and classifying reference types (anaphoric, cataphoric, exoric; personal, demonstrative, comparative). The process ends with an interpretation of how these elements form cohesion in the text. With this chart, readers can understand the flow of analysis visually and systematically according to the theory used.

F. Data Validation

To ensure the validity of the analysis, this study applied data triangulation by analyzing three different motivational texts from the same author. This allowed cross-checking of cohesive patterns across texts to strengthen the findings. The interpretation of theme, rheme and reference requires detailed contextual reading which is best handled manually to maintain accuracy and depth.

To ensure credibility and trustworthiness of the findings, this study also utilized triangulation in the form of expert validation throughout the research process. Feedback and input were continuously incorporated in the various stages of analysis, allowing for reflection, refinement and accuracy in interpreting the data. Analytical procedures, particularly in identifying themes, rhemes and references were reviewed based on critical input from individuals with relevant expertise in the field. This process helped the researcher maintain consistency of analysis and ensure that the interpretation of cohesion remained grounded in the theoretical framework used. Such cross-checking made a significant contribution to the overall validity of the research results.

CHAPTER IV

FINDINGS AND DISCUSSION

A. Findings

In this study, sentences containing themes and references that have been found were displayed. Then, the type of theme and the type of reference were identified and how they form cohesion in the text. The data analysis that produced the findings focused on theme, rheme, and reference from Halliday and Matthiessen's (2014) theory, taken from three texts selected from Remi's account on Medium.

4.1 Theme and Rheme Used in Motivational Narrative Texts by Remi on Medium

In this research, three types of themes were found in Remi's motivational text. Since there are 102 data containing themes, those data automatically have 102 rhemes because rhemes are information that follows themes. The data found is data in the form of sentences in the motivational text written by Remi on Medium. Among the types of themes, all themes used by Remi include topical themes, textual themes, and interpersonal themes. The following is a detailed table of theme findings used by Remi.

Table 4.1 Percentage of Themes Usage on Remi's Motivational Narrative Text

Theme Type	Frequency	Percentage
Topical Theme	65	63.73%
Textual Theme	25	24.51%
Interpersonal Theme	12	11.76%
Total	102	100%

Based on the total 102 data found, the dominating theme was the topical theme as much as 63.73%, then the textual theme at 24.51%, and the interpersonal theme at 11.76%.

4.1.1 Topical Theme

In this study, several types of themes were found. Among them was the topical theme. 63.73% of the data containing topical themes were found. In this section, the analysis showed how the theme and rheme were presented. To facilitate analysis, a special mark; (/) or slash was added to the data to separate the theme and rheme. Here are the data with the topic theme:

Datum 8

There was a time when I dreamed of more - of thriving, of finding joy in the little things, of feeling the rush of excitement and the warmth of contentment. But lately, it feels like I'm caught in a relentless cycle of problems and solutions.

Theme	Rheme
<u><i>There was a time /</i></u>	<u><i>when I dreamed of more — of thriving, of finding joy in the little things, of feeling the rush of excitement and the warmth of contentment.</i></u>

In datum 8, the sentence began with *There was a time*, which places the clause in a reflective time context. The context of time is the main topic of this sentence. This phrase was categorized as an unmarked topical theme, as it structurally functions as the initial subject of the clause. This phrase sets the context that times the narrative reflectively and opens up space for deeper emotional ideas. This is one of the common strategies in motivational texts to bring the reader into a mood of reflection or personal memory. What makes this a reflection in this sentence is because of the time statement.

The next part is *when I dreamed of more — of thriving, of finding joy in the little things, of feeling the rush of excitement and the warmth of contentment.*

This is a rheme because it describes the content or meaning of the time mentioned earlier. It was a period in the narrator's life where he had hopes and dreams of something more such as flourishing, joy, excitement, joy, and contentment. This rheme describes an emotional state that contrasts with the parts of the text that discuss hardship and struggle.

Datum 36

Matilda is for the sons and daughters who weren't raised in love. It is for everyone who thought that what they were going through is normal until they realized that it's not. It's for everyone who invalidated themselves.

Matilda / is for the sons and daughters who weren't raised in love.

Theme

Rheme

In datum 36, that sentence used *Matilda* as an unmarked topic theme. The word *Matilda* functions as an unmarked topical theme because it was the subject of the sentence that was directly introduced at the beginning of the sentence. So, in this sentence, *Matilda* was the main topic. By placing *Matilda* as the theme, the author emphasizes the identity and symbolization of the character. In the context of this motivational text, *Matilda* is a metaphorical character representing individuals with certain emotional experiences, namely those who grew up without love.

The next part is the rheme, *which is for the sons and daughters who weren't raised in love.* The rheme explained the previous information, to whom *Matilda* is addressed, namely children who were not raised in love. The

information in this rheme builds emotional meaning and explains the message of the sentence.

Datum 82

In these moments of deep pain, we learn the most about ourselves. We learn how much we can endure, how far we can go, and what truly matters to us. The pain, as awful as it is, shapes us. It teaches us how to be strong.

<u>We /</u>	<u>learn how much we can endure, how far we can go, and what truly matters to us.</u>
Theme	Rheme

In datum 82, the sentence began with *We*, an unmarked topical theme as it functions as the main subject of the clause. So, in this sentence, the main topic will be about *We*. In the context of this motivational text, the use of the pronoun *We* created a sense of community between the writer and the reader, establishing an emotional closeness that is typical in reflective texts, such as motivational text.

Then it followed by the rheme, namely *learn how much we can endure, how far we can go, and what truly matters to us*. This rheme brought new information about the outcome of the suffering experience mentioned in the previous sentence. This rheme had a complex form that reflects the deep learning of the text including resilience, achievement, and personal values.

4.1.2 Textual Theme

In this study, several types of themes were found. Among them is the textual theme. The researcher found that 24.51% of the data contained textual themes. Here are the sentence data with the textual theme:

Datum 4

At the time, it seemed like a reasonable answer. After all, we all face challenges, and survival often feels like the bare minimum requirement to move forward. But the more I thought about it, the more unsettled I became.

After all, / we all face challenges, and survival often feels like the bare minimum

Theme	Rheme
<i><u>requirement to move forward.</u></i>	

This sentence starts with the textual theme *After all* which connects the sentence to the previous argument, emphasizing that this information is a form of affirmation or justification. This is a textual theme because it uses a conjunctive conjunction. So, *After all*, this is the main point of this sentence as it is a continuation of the previous sentence. It is followed by the topical theme *we all face challenges* which is the subject of the sentence, in the form of a general statement. This is an unmarked topical theme because it starts directly with the subject of the main clause. However, this topical theme is not the main theme but a supporting theme that makes this sentence a sentence because without the subject this sentence is incomplete.

The next is the rheme, *and survival often feels like the bare minimum requirement to move forward*. It describes the continuation of consequence information or judgment from the previous theme. This theme contains new information in the form of a reflection that just surviving feels like a minimum achievement. This deepens the emotional meaning and supports the motivational narrative of the text constructed by the author.

Datum 40

But it's not just about admitting the pain; it's about doing something about it. It's about realizing that you can let go of toxic relationships, even if they're with family. It's about setting boundaries and putting your own well-being first.

But / it's not just about admitting the pain; it's about doing something about it.

Theme

Rheme

In datum 40, the conjunction *But* functions as a textual theme, indicating a comparison or contrast with the previous statement. This is a textual theme because it uses conjunctions. It creates cohesion between sentences, which is one of the important functions of textual theme in Halliday and Matthiessen's (2014) view. It is followed by the supporting theme unmarked topical theme, *it's not just about admitting the pain* because it is the subject of the clause that contains the basic information, which is the concept of admitting the pain that has been mentioned.

The rheme is *it's about doing something about it* and provides an extension of the previous topical theme. If the theme discusses acknowledging the pain, the rheme shifts the focus to action showing that true healing comes from the courage to act. But it still discusses the idea of countering the previous sentence within the scope of the *But* theme.

Datum 69

Life has a way of testing us. There are times when the pain feels unbearable, and we wish we could just escape it. But the truth is, to heal, we must first allow ourselves to feel everything.

But / the truth is, to heal, we must first allow ourselves to feel everything.

Theme

Rheme

This sentence started with a conjunction *But* which makes it a textual theme because it uses conjunctions. This conjunction connected the previous idea

with the new idea, showing a shift or contradiction to the previous expectation. So, the point of this sentence is the contradiction with the previous sentence. Then, it is followed by an unmarked topical theme, which is *the truth* which is the subject of this sentence. So, after the main theme *But* this sentence is directed towards the concept of *the truth* as the subject.

The rheme is the next part, namely, *is, to heal, we must first allow ourselves to feel everything*. It brings new information, explaining that healing requires feelings to be fully experienced. It expands on the theme of *the truth* by telling the reader what exactly to understand.

4.1.3 Interpersonal Theme

In this study, several types of themes were found. Among them is the interpersonal theme. The researcher found that 11.76% of the data contained interpersonal themes. Here are the sentence data with the interpersonal theme:

Datum 6

Why should I merely survive? When did my life become about getting through the day, about enduring rather than enjoying?

Why / should I merely survive?

Theme	Rheme
-------	-------

This is an interrogative theme, which consists of the question element “Why” as an interpersonal theme. In this case, “Why” showed the intention of the interaction, which makes it an interpersonal theme with finite verbal operator type. This structure functions as a reflective and rhetorical sentence, creating a direct emotional connection with the reader who may have also been questioning the same thing.

The rheme “*should I merely survive?*” contains core information or a new idea in the form of an existential reflection: questioning the meaning of life that only aims to survive. It reinforces the emotional power of the text and voices a feeling of dissatisfaction with merely surviving.

Datum 31

Matilda, you talk of the pain like it's all alright.

Theme

Rheme

The theme of this sentence is, “*Matilda*”. In Halliday and Matthiessen's (2014) theory, vocative elements (direct address to the listener, such as “*Matilda*”) are categorised as interpersonal themes, as they function to express the speaker's social relationship and attitude towards the listener. This greeting explicitly directs the sentence to a specific person, reinforcing the personal and dialogic feel. Followed by the pronoun “*you*”, it acts as the subject of the sentence and is a topical theme. This indicates that the point of discussion is directed towards the action taken by “*you*” as *Matilda*.

The rheme of this sentence is “*talk of the pain like it's all alright*”. It carries the main and new information, which is *Matilda's* action of talking about the wound or pain like it's all alright. It contains an emotional contrast between the content discussed (pain) and the way it is delivered (like it's all alright).

Datum 33

Were you used to believing that the way you were raised was normal, until you

Theme

Rheme

realized that it's not?

This sentence begins with a question pattern, “*Were you*” creating a direct interaction between the writer and the reader. The theme of this sentence is

therefore an interpersonal theme. Because it uses “*Were you*”, it is a finite verbal operator. It signifies a typical interpersonal approach in motivational texts to make readers reflect on their own experiences. Interpersonal theme in the form of questions serves to draw the reader's active involvement, making them part of the text's meaning-making process, not just a passive recipient.

The rheme “*used to believing that the way you were raised was normal, until you realized that it’s not?*” conveys questioning content, which questions the past assumptions about norms in parenting that the reader has experienced. This builds depth of emotional reflection.

4.2 References Used in Motivational Narrative Texts by Remi on Medium

In this research, three types of references are found in Remi's motivational texts, namely anaphoric, aphoric, and exophoric. These three types of references are further divided into three categories for each reference, namely personal, demonstrative, and comparative. There are 147 references in 102 sentences from the 3 selected texts because one sentence contains more than 1 reference. The following is a detailed table of reference findings used by Remi.

Table 4.2 Percentage of References Usage on Remi’s Motivational Narrative Text

Type of Reference	Frequency	Percentage (%)
Anaphoric Personal Reference	110	74.83%
Anaphoric Demonstrative Reference	14	9.52%
Exophoric Personal Reference	8	5.44%
Exophoric Demonstrative Reference	6	4.08%
Cataphoric Demonstrative Reference	2	1.36%
Total	147	100%

Based on a total of 147 reference items found in the text, the dominating type is anaphoric personal reference which appears as much as 74.83%. Followed by anaphoric demonstrative reference with 9.52%, then followed by exophoric personal reference with 5.44%. After that, there are 4.08% exophoric demonstrative references and the least cataphoric demonstrative at 1.36%. Meanwhile, cataphoric personal references and all comparative category references were not found at all, be it anaphoric, cataphoric, or demonstrative.

4.2.1 Anaphoric - Personal References

Datum 3

At the time, it seemed like a reasonable answer.

In this sentence, *it* refers back to the prayer that the author has said in the previous sentence, ‘*I pray that I’ll survive all of the problems that I’m going to face.*’ Therefore, *it* is an anaphoric reference, because the referent appears at the beginning of the text. This reference is used by Remi to reduce repetition because the idea conveyed is the same as the previous idea. In addition, the type of reference is personal reference, because *it* belongs to the category of personal pronouns.

In Halliday and Matthiessen's theory (2014), the reference used by Remi is a cohesion mechanism in which an element, usually a pronoun, refers back to an entity or idea that has been mentioned earlier in the text, thus helping to maintain continuity of ideas without the need to repeat information explicitly.

Datum 38

It's for everyone who invalidated themselves.

In this sentence, *It* functions as a personal reference, which is anaphoric, because it refers back to something that has been introduced in the previous sentence, namely *Matilda*. *Matilda* is a concept or metaphor in Remi's motivational text aimed at individuals who experience emotional neglect. Since *Matilda* has already been described in the previous context as a representation of a particular experience, *It* refers to the concept rather than introducing new information. Thus, Remi uses *It* to avoid repetition of ideas as the information is the same.

Then *themselves* is a reflexive pronoun that refers to *everyone who became Matilda* in the previous sentence. Since *everyone* has already been mentioned in the sentence, *themselves* refers back to that subject. This is an anaphoric personal reference with a reflexive form. It is also a personal reference because it uses a pronoun for *everyone*.

Datum 67

It's supposed to be hard.

It in this sentence refers to an emotional life process or journey, which has been contextually discussed earlier in the paragraph that talks about hardship, pain, and the healing process. Since the referent appears in the previous section, it is categorized as an anaphoric reference. This pronoun belongs to the type of personal reference because it is a pronoun that replaces a previous idea or entity written by Remi.

In this case, according to the theory of Halliday and Matthiessen (2014), the anaphoric personal reference *It* used by Remi serves to maintain the continuity

of discourse by avoiding repetition and connecting parts of the text in a subtle and natural way. This is done so that readers can more easily understand the flow of writing.

4.2.2 Anaphoric - Demonstrative References

Datum 56

But one thing I've learned is—TO FORGIVE.

In this sentence, the phrase *one thing* functions as a form of anaphoric demonstrative reference, as it refers back to the previously described idea of the painful experience and healing process recounted in the previous sentences (i.e. the feelings of abandonment, disrespect, and self-healing).

Although the form is not explicitly *that*, this sentence structure (with the clause “*one thing I've learnt is—TO FORGIVE*”) still performs the same function, which is to point back to the whole previous situation to then conclude an important lesson: to forgive.

So, in this sentence according to Halliday and Matthiessen (2014), demonstrative references do not have to be words like *this* or *that* explicitly; they can also materialize in pointer phrases like *one thing*, *this lesson*, and so on, as long as they point back to the previous part of the text.

Datum 36

Matilda is for the sons and daughters who weren't raised in love.

In this sentence *Who* is a relative pronoun that introduces the relative clause *who were not raised with love*. Functionally, *who* refers back to *the sons and daughters*, which was mentioned earlier in this sentence. Since the referent is

mentioned first, it is an anaphoric reference. Here *who* is used to clarify who the girl and boy are.

So this is in line with Halliday and Matthiessen's (2014) theory, relative pronouns such as *who*, *which*, and *that* fall into demonstrative reference because they identify or point to a particular entity in the text and bind it with additional information. Thus, *who* is a demonstrative reference because it points identically and an anaphoric reference because it points to a previously mentioned element.

Datum 81

In these moments of deep pain, we learn the most about ourselves.

In this sentence, *these* is a demonstrative reference because it is used to point to something specific, in this case, *moments of deep pain*, using *these*. After all, the referent is plural. The word *these* is an anaphoric because it refers to a painful experience that has been mentioned earlier in the text. It comes after a series of sentences that talk about pain, such as; *Let the pain seep into every part of you until you've felt it all, Because only then can you start to heal, It's okay to cry, to scream, to feel like you're breaking apart*. Thus, *moments of deep pain* are a summarized form of the painful event talked about in the previous paragraph. According to Halliday and Matthiessen (2014), demonstrative references such as *these* can function as anaphoric references when reconnecting information that has been described earlier in the text. In this case, Remi does aim to connect several events with this sentence.

4.2.3 Exophoric - Personal References

Datum 4

After all, we all face challenges, and survival often feels like the bare minimum requirement to move forward.

In this sentence, *we all* fall into the category of an exophoric reference, and because they do not refer to entities mentioned earlier in the text. These references refer directly to the reader and writer as part of the context of the situation, hence they are categorized as exophoric personal references. It is personal because it refers to the personal pronoun *we* that unite the reader and the writer, or Remi herself.

In the context of a motivational text, the use of the pronoun *we* is inclusive, creating a sense of community between the writer and the reader. This is a characteristic of the interpersonal style that often appears in the motivational genre which makes the reader relate more because they are invited to feel the same situation. The author uses *we all* because he believes that many people have experienced it.

Datum 30

You don't have to be sorry for leaving and growing up.

In this sentence, *You* is a form of personal reference, and in context, it refers to the reader directly. Since the referent does not appear at the beginning of the text and can only be understood through the external context, namely the interaction between the writer and the reader, *You* is categorized as a personal reference that is an exophoric reference. Here the author or Remi refers to the

reader as the actor and seems to invite him to speak directly through this writing. In the genre of motivational texts and the themes Remi discusses in this text, the use of the pronoun *you* is very common to build a strong and direct interpersonal relationship with the reader. This creates a sense of empathy, support, and emotional connection.

Datum 97

Let yourself break down if you need to.

In this sentence, *yourself* is a personal reference because it is a reflexive pronoun, which according to Halliday and Matthiessen (2014) belongs to the category of personal reference. In this sentence, *yourself* does not refer to something that has been mentioned before, nor does it refer to something that will be mentioned afterward. Instead, *yourself* refer directly to the reader who is a situational participant, the meaning of which depends on who is reading the text. Since the referent is outside the text and not explicitly in the text, it is an exophoric referent. In short, the reader knows that *yourself* refers to himself based on the reader-writer context, not based on the information that appears in the text.

This sentence is an appeal from the writer for the reader to do what the writer suggests. The use of this reference is very helpful in creating closeness between the writer and the reader as if talking directly from this writing.

4.2.4 Exophoric - Demonstrative Rererences

Datum 10

Life seems to have turned into a series of challenges to overcome rather than a journey to be cherished.

In this sentence, *Life* is a noun, and although it is not technically a demonstrative word like *this* or *that*, in the context of Halliday and Matthiessen's (2014) theory, certain nouns that refer to a general reality known to the reader outside the text can be treated as part of a phrasal reference.

Here, *life* refers to the concept of life in general, not to something that has been described in the text before or something that will be mentioned later. Since the reference to *life* depends on the reader's common understanding of what life is (situational context, common human knowledge), it functions as an exophoric reference.

Moreover, in this text system, *life* is not explained in the preceding narrative. It is assumed to be already understood by the reader, so it is still a theoretically demonstrative reference even though it is not a traditional or demonstrative pronoun.

Datum 26

I pray for moments of peace amid the chaos, for glimpses of beauty in the everyday, and for the ability to see every day as a gift, not a test.

In this sentence, *the chaos* uses the article *the* which is demonstrative because it points to something that the reader is presumed to know. However, in this context, there is no previous explanation in the text that explicitly mentions a specific *chaos*. Therefore, *the chaos* does not point to a previously mentioned item, nor does it point to something that will be described later.

Instead, *the chaos* refers to the problematic reality of life, which is assumed to be already understood by the reader as part of the general human

experience. According to Halliday and Matthiessen (2014), this kind of reference is categorized as an exophoric reference, as the reference comes from a situational context outside the text. The article *the* here makes it demonstrative because it points to or identifies something that is considered to be generally known.

Datum 62

This time, choose yourself.

In this sentence, *This time* uses the demonstrative *this*, which explicitly points to a specific moment in time. However, there is no preceding description in the text that explains concretely what *this time* is. Also, there is no explanation afterward that defines the time.

This time relies on the reader's understanding that there is an important moment or occasion right now, which is situational, depending on the context of the reader's life. Since the reference is not in the text but comes from the reader's situation in the real world, it is an exophoric reference. The word “*this*” makes the phrase demonstrative, as it points specifically to something that the reader recognizes.

4.2.5 Cataphoric - Demonstrative Rerences

Datum 11

I don't want to wake up each morning with a heavy heart, expecting the next problem to solve.

In this sentence, *the next problem* uses the definite article “*the*” which indicates that this problem is already known or will be explained. However, in this sentence, *the next problem* has not been specifically described beforehand, so it is

not anaphoric. It is also not explained further afterward in this sentence, but its meaning depends on what will happen in the future namely whatever problem will be faced.

In this case, *the next problem* is a general representation of something future-oriented, which will only be recognized when it happens. Since the referent is not present yet, but is anticipated to come, it is a cataphoric reference. Since *the* is used to refer specifically, even though the referent has not yet appeared, it also falls into the category of demonstrative reference, as Halliday and Matthiessen (2014) theory.

Datum 25

So, the next time I will be asked about my prayers, I'll say this, "I pray for the courage to live, truly live, and not just survive."

In this sentence, *this* is a demonstrative reference that acts as a cataphoric reference. Cataphoric reference means that the word points forward to an unmentioned part of the text, which is the quote containing the content of the prayer that appears in the next sentence: *I pray for the courage to live, truly live, and not just survive.*

According to Halliday and Matthiessen (2014), demonstrative references such as *this*, *that*, *these*, and *those* can function cataphorically when they introduce something that will be described or explained afterward. In this context, *this* is used to introduce what the author will say as the longer content of the prayer

4.3 Themes, Rhemes, and References Contribution to the Cohesiveness of Motivational Narrative Texts by Remi on Medium

In this section, the analysis shows how theme, rheme, and reference contribute to the cohesiveness of Remi's motivational narrative text on Medium. To facilitate the analysis, additional information is used in the data; a sign (/) or slash is used to separate the theme and rheme. In addition, the word in bold is used for reference.

Datum 4

At the time, it seemed like a reasonable answer. After all, we all face challenges, and survival often feels like the bare minimum requirement to move forward. But the more I thought about it, the more unsettled I became.

<p><i>After all, / <u>we all face challenges, and survival often feels like the bare minimum requirement to move forward.</u></i></p> <p>Theme</p>	<p>Rheme</p>
---	--------------

This sentence begins with the phrase *After all*, which functions as a textual theme. The textual theme here is an element that helps organize information in the discourse and connects parts of the text. *After all*, acts as a conjunctive adjunct that justifies or emphasizes the previous idea while strengthening the logical transition to the next idea. This shows a close relationship between this sentence and the previous context, thus supporting cohesion between sentences.

After the textual theme, there is the main clause *we all face challenges, and survival often feels like the bare minimum requirement to move forward* which functions as a rheme because it introduces or develops new information. This rheme describes a common reality that many people experience, which is that survival often feels like the bare minimum achievement.

In this sentence, there are two important reference elements that form cohesion. Firstly, there is *we* which is an exophoric personal reference because it does not refer to an element previously mentioned in the text, but rather directly refers to the writer and reader as participants in the context of communication. This creates an interpersonal relationship between Remi and the reader, which strengthens the emotional appeal of the motivational text. Then *all* expands the scope of *we* to show that this experience is collective and universal. This also supports an inclusive motivational message.

Overall, the cohesiveness of this sentence is built through the textual theme *After all* as a logical link between sentences. The additional exophoric personal references *we* and *all* create closeness with the reader. And a rheme that expands the idea of the previous theme. The use of a coordinative structure that maintains the continuity of ideas in one sentence. Thus, this sentence shows that the proper placement of theme, rheme, and reference allows the creation of a flowing, logical, and emotional narrative, the hallmark of a cohesive motivational text.

Datum 7

Why should I merely survive? When did my life become about getting through the day, about enduring rather than enjoying?

<u>When</u> / <u>did my life become about getting through the day, about enduring rather</u>	<u>than enjoying?</u>
Theme	Rheme

This sentence starts with the question word *When*, which functions as an interpersonal theme. Elements such as wh-question words (what, why, when, etc.)

belong to the category of finite wh-elements which are part of the interpersonal theme. The main function of these elements is to indicate a direct interaction between the writer and the reader, in the form of reflective questions. The use of *When* at the beginning of the sentence shows that the writer is questioning the turning point in his life, a form of introspection that also invites the reader to make similar reflections.

The part after the theme, *did my life become about getting through the day, about enduring rather than enjoying?* is a rheme, as it introduces new information and is the main content of the question. It gives voice to an emotional and existential conflict, a shift from a life that should be enjoyed to one that is merely lived.

This sentence also shows referential elements as part of the cohesive strategy. *My life* is a personal reference in the possessive form (*my*), which shows that this reflection is personal. Since it does not refer to a previous entity explicitly but directly points to the writer's identity, *my* is categorized as an exophoric personal reference, a reference that comes from the context of communication between the writer and the reader. There are no specific anaphoric or demonstrative references here, but the whole question refers to the emotional narrative that has been established earlier in the paragraph or text and maintains thematic continuity.

In terms of structure, the use of the rhetorical question form reinforces the aspect of interpersonal cohesion, where the writer not only conveys information, but also opens a space for an imaginary dialog with the reader. This strategy is

very common in motivational texts, where questions like this encourage the reader to be actively involved emotionally.

Overall, this sentence creates cohesion through the interpersonal theme *When* which opens up a direct dialog between the writer and the reader. Exophoric personal reference *my* which establishes personal closeness and shows ownership of the experience. Thus, this sentence is not only structurally cohesive but also builds a strong emotional connection between the writer and the reader, an important key in the success of motivational texts.

Datum 24

I / want to remind myself that life is not a battle to be won but a journey to be savored.

Theme

Rheme

To see the cohesiveness in this sentence, it starts with a sentence that begins with the topical theme *I*. *I* place the writer as the center of attention in this sentence, where the context of this sentence is the process of reflection. This is in line with the personal and introspective purpose of motivational texts, where the writer makes the reader seem to be herself.

Followed by the rheme *want to remind myself that life is not a battle to be won but a journey to be savored*. This rheme contains new information that reflects the transformation of the author's thoughts on how to live life. In this sentence, the theme is consistent with the previous sentence, showing a thematically cohesive narrative.

Then the cohesion is strengthened by the anaphoric personal reference *I* followed by the anaphoric personal reference *myself* as a reflexive reference.

These anaphoric personal references serve to maintain the continuity of characters within a sentence. It is a personal reference because it is a pronoun. *I* refer to the reader and *myself* also refer to the writer's self in the same sentence. This shows that the writer emphasizes reflection on herself hence mentioning herself twice in this sentence.

In addition, there is the word *life* functioning as a exophoric reference because it refers to a general concept that can be understood by everyone without additional explanation. It is also a demonstrative reference because it is a specific noun that refers to a general reality known to the reader outside the text. Here, *life* explains about life because this motivational text is mostly about survival.

By combining topical themes *I*, information developed in rheme, and references *myself* and *life*, this sentence forms a clear cohesive structure. Cohesion in discourse is built from the consistency of reference and thematic development that supports each other, and it is all reflected in this sentence. The cohesion in this sentence is formed due to the theme of the sentence which is continuous with the previous sentence, as well as the use of the cohesive device reference which appears twice.

Datum 33

<u>Did you / used to believe that the way you were raised was normal, until you</u>	
Theme	Rheme
<u>realized that it's not?</u>	

The sentence cohesiveness in this sentence, starting with the interpersonal theme *Did you*, is a question structure and shows that the author establishes a direct relationship with the reader. This is one of the purposes of writers from the

motivational genre like Remi who create closeness with the reader. This makes the text act as an invitation for personal reflection. The rheme is *used to believe that the way you were raised was normal, until you realized that it's not*. This rheme contains an overarching question that leads the reader to reconsider their understanding of the past.

The cohesion in this sentence is strengthened by the personal reference *you*, which refers directly to the reader as a personal reference due to pronouns and appears consistently throughout the text as an engagement strategy. In addition, *you* is an exophoric reference because it does not refer to an entity mentioned earlier in the text but rather refers to the reader.

Meanwhile, *it* at the end of the sentence functions as an anaphoric demonstrative reference that refers to “the way you people raised”, this is the context of this text where the text discusses toxic relationships, including how one is raised. *It* is an anaphoric demonstrative reference because it refers to something in the text and this creates continuity of ideas without the need to repeat the phrase in full, making the text concise yet clear.

Overall, the combination of interpersonal themes and Remi's use of references creates a cohesive flow. The questions asked not only open up a conversation with the reader, but also connect the clauses logically and thematically. This sentence shows that the combination of interpersonal negotiation and purposeful reference is the key to cohesion in reflective texts such as the motivational text written by Remi.

Datum 36

Matilda is for the sons and daughters who weren't raised in love. It is for everyone who thought that what they were going through is normal until they realized that it's not. It's for everyone who invalidated themselves.

Matilda / is for the sons and daughters who weren't raised in love.

Theme

Rheme

The sentence begins with *Matilda*, which serves as the topical theme. A topical theme is the part of the clause that carries the main idea or focus of the communication. In this case, *Matilda* is the subject of the sentence as well as the first element, so it is categorized as an unmarked topical theme. Because of its position at the beginning and its role as the subject, *Matilda* becomes the starting point for the emotional message in this clause. This theme refers to the metaphorical figure that Remi uses to represent individuals who experience emotional neglect. The placement of this name at the beginning demonstrates a typical thematic strategy in motivational texts, which is to focus on a symbol or figure that can trigger the reader's empathy.

The next section *is for the sons and daughters who weren't raised in love*, which is a rheme because it conveys new information about who *Matilda* is. It develops the theme by explaining that *Matilda* represents children who grow up without love, and thus clarifies the emotional message and empathy target of the text.

This sentence also contains two *Who* references which are anaphoric demonstrative references, as they refer to *the sons and daughters* mentioned earlier in the same sentence. *Who* begins a relative clause that provides an additional explanation of the main referent. Relative pronouns such as *who* are

included in the demonstrative reference because they identify and clarify the entity that has been mentioned. The placement and use of this reference help to form internal cohesion within a sentence, while subtly connecting with the ideas in the previous sentence - namely about emotional struggle and hurt.

Overall, cohesiveness in this sentence is built through the unmarked topical theme *Matilda* as the center of the narrative and a symbol of empathy. This is followed by the rheme which develops the theme by explaining who Matilda represents. An anaphoric demonstrative reference *who* which clarifies the identity of the group. A clause structure that is semantically and emotionally thoroughly integrated in this sentence.

Datum 40

But it's not just about admitting the pain; it's about doing something about it. It's about realizing that you can let go of toxic relationships, even if they're with family. It's about setting boundaries and putting your own well-being first.

But / it's not just about admitting the pain; it's about doing something about it.

Theme

Rheme

This sentence begins with the conjunction *But*, which functions as a textual theme. Textual themes such as *But* are conjunctions used to connect ideas or sentences, often showing contrast or rejection of previous information. In this context, *But* signifies that this sentence will convey a different idea or add a new dimension to an idea that has been presented previously. This creates continuity and a clear discourse logic, which is the essence of textual cohesion.

After the textual theme, the clause *it's not just about admitting the pain;* *it's about doing something about it* acts as a rheme, as this part carries new information developed from the previous context. This rheme has two contrasted

parts, firstly rejecting the passive view of pain *it's not just about admitting the pain* and secondly offering an active solution *doing something about it*. This strengthens the meaning of the sentence by adding emotional intensity and action value.

There are several elements of reference that support the cohesion of this sentence. *It*, which appears twice, is an anaphoric personal reference that refers to the concept of pain or the healing process that has been described earlier in the text. Since *it* refers to a context that has already been discussed, it functions as an anaphoric and creates a semantic relationship between sentences without explicitly repeating the topic.

Overall, this sentence shows cohesiveness through several aspects. Textual theme *But* which shows the contrast and transition of ideas. Anaphoric personal references *it* that maintain the continuity of meaning from the previous clause. Rheme carries the core message, namely the importance of real action as a continuation of emotional awareness. Thus, the thematic and referential structure in this sentence shows a strong inter-sentence relationship, while forming a reflective motivational message and inviting readers to take active action.

Datum 81

It's okay to cry, to scream, to feel like you're breaking apart. That's part of the process. It's part of what makes us human. And it's only by going through it, by truly feeling everything, that we can come out the other side stronger.

And / it's only by going through it, by truly feeling everything, that we can come

Theme

Rheme

out the other side stronger.

This sentence starts with the conjunction *And*, which functions as a textual theme because it connects the previous information with the new information in this sentence. Textual themes like *and* provide a smooth transition between ideas and show logical continuity in the discourse. The use of *and* shows that the idea in this sentence is a continuation or consequence of the previous sentence, strengthening the cohesion between sentences.

The next part, *it's only by going through it, by truly feeling everything, that we can come out the other side stronger* is a rheme, as this part introduces new information. This rheme conveys the main message of the emotional healing process that can only happen if one feels the full extent of their suffering. It creates a profound and reflective effect that is usually present in motivational texts.

This sentence also contains an anaphoric personal reference *it* which appears twice. The *it* reference refers to the experience or emotional pain that has been described in the previous sentences. By using anaphoric references, the writer maintains the continuity of ideas without having to explicitly repeat the previous content, which supports the cohesion of the text. In addition, the use of the pronoun *we* function as an exophoric personal reference because it refers to the writer and the reader directly. This creates interpersonal closeness between the writer and the reader, which is a characteristic feature in motivational texts. This reference also strengthens cohesion by making the reader part of the narrative, not just an observer.

Overall, this sentence shows cohesiveness through the use of the textual theme *And* that connects ideas between sentences. Then the anaphoric reference *it* which maintains the continuity of ideas from the previous sentence. The exophoric reference *we* strengthens the reader's emotional involvement. Not forgetting the rheme which introduces new information in the clause structure. Thus, the thematic structure and the use of reference in this sentence support each other in creating a cohesive and emotionally meaningful text.

Datum 84

And as time goes on, the pain will start to fade. It won't disappear overnight, but it will lessen. The sharp edges will soften. The heavy weight on your chest will lighten.

And as time goes on, / the pain will start to fade.

Theme

Rheme

This sentence starts with *And as time goes on* which is a textual theme as well as containing the element of time. *And* functions as a textual theme because it connects this sentence with the previous information, while *as time goes on* marks the circumstantial adjunct of time, which is also a marked topical theme because it is not a subject but appears at the beginning of the sentence to give emphasis. The rheme part is *the pain will start to fade*, which conveys new information. This rheme states the core message that the pain will not last forever.

This sentence has no personal, demonstrative, or comparative reference. However, cohesiveness is maintained through the textual theme *And* which connects this sentence logically with the previous sentence. It also repeats the idea of pain, which is a recurring topic throughout the text. Even without reference, cohesion remains strong due to the presence of textual theme and lexical

repetition. The idea of pain is already established in the previous paragraph, so the reader is not confused about who or what is being referred to.

Datum 90

Healing doesn't mean forgetting. *It doesn't mean pretending that the pain never existed. It means accepting it as part of your story. It means embracing the scars and the lessons they bring.*

Healing / doesn't mean forgetting.

Theme

Rheme

This sentence starts with the noun *Healing*, which functions as an unmarked topical theme because it is both the subject and the main idea of the clause. This is the most common form of theme in motivational texts, as it states directly the topic of reflection or affirmation. The rheme part is *doesn't mean forgetting*, which introduces a new and important meaning that healing does not mean forgetting.

There is no reference in any form (personal, demonstrative, or comparative). However, lexical cohesion arises from the repetition of the word *healing*, which most likely appeared earlier in the text. This short, declarative sentence structure demonstrates stand-alone thematic power and in motivational genres, it is often used to directly emphasize ideas. Even though it contains no reference, the sentence is still cohesive due to the strength of the thematic structure and its connection to the previous idea through lexical continuity. The absence of reference does not disrupt understanding or flow.

Datum 95

So, let yourself feel everything. Don't run from the pain. Face it head-on. Let yourself break down if you need to. And then, when you're ready, start to rebuild. Piece by piece, put yourself back together—stronger than before.

Don't / run from the pain.

Theme Rheme

This sentence begins with the imperative structure *don't*, without an explicit subject. In SFL structures, imperative sentences like this are assumed to have you as an interpersonal theme that is not explicitly stated (elliptical). This is a very common interpersonal strategy in motivational texts, intended as a direct invitation to the reader.

The rheme part is *run from the pain*, which is the action that is asked to be avoided. “The pain” here is a definite noun phrase, but since it does not refer explicitly to the previous part of the text and is semantically established, it is closer to a form of lexical cohesion than reference.

There is no explicit reference (no pronouns like “it”, “you”, “they”). However, cohesion is still established due to textual ellipsis, where the subject (you) is assumed. The pain is still understood because it has been a frequently mentioned theme before. The absence of reference does not reduce cohesiveness because this imperative genre relies on the structure of direct or interpersonal interaction. The presence of the implicit subject and lexical repetition maintain the continuity of ideas.

B. Discussion

This study analyzed cohesion in motivational texts by Remi on Medium, focusing on the integration of theme, rheme, and reference as proposed by Halliday and Matthiessen (2014). The findings revealed that cohesion is achieved primarily through the dominant use of unmarked topical themes, frequent anaphoric personal references, and interpersonal engagement created by exophoric

pronouns and elliptical structures. These features reflect structural and emotional cohesiveness, which is crucial in motivational writing.

The analysis found that topical themes were the most frequent type of theme (63.73%), mainly in unmarked forms such as *I*, *we*, or metaphorical representations such as *Matilda*. For example, datum 36, *Matilda is for the sons and daughters who weren't raised in love*. It used *Matilda* as an unmarked topical theme that symbolically represents neglected individuals, something that is not usually explored in academic writing. This finding is in line with previous studies by Siahaan et al. (2023) and Zein et al. (2023), whose results showed the dominance of unmarked topical themes in student and academic texts.

In addition to topical themes, there were also textual themes as much as 24.51% and interpersonal themes as much as 11.76%. Textual themes such as *but*, *so*, and *after all* function to logically connect ideas between parts of the text. While interpersonal themes such as rhetorical questions *Why should I merely survive?* in datum 6, strengthen direct interaction with the reader. In the motivational genre, the presence of interpersonal themes is very important because it supports the dialogic structure and invites the reader to actively engage emotionally. This contributes to a form of interpersonal cohesion, which places the reader as a communication partner, not just a recipient of information.

In terms of reference, this study found a high presence of anaphoric personal reference (74.83%), which indicates that Remi often connects clauses and sentences by referring back to concepts that have been introduced previously. This supports Halliday and Matthiessen's (2014) statement that reference

maintains semantic continuity. When compared to Nisar et al. (2020), who studied public service advertisements during COVID-19 and found frequent use of unmarked themes and exophoric references, this study shows a similar pattern. However, Remi's use of references is more emotionally charged, often using the words *you*, *we*, and *I* to build reader engagement, an aspect that was not explored in Nisar et al.'s (2020) campaign-based data.

On the other hand, anaphoric demonstrative references that appear 14 times (9.52%) also play a role in implicitly maintaining continuity between ideas. For example, in datum 81, the phrase “*these very painful moments*” refers to the emotional experience described in the previous sentences. Thus, although not as frequent as the dominant anaphoric persona reference, this type of anaphoric demonstrative reference still has an important function in avoiding repetition and binding meaning between parts of the text.

In addition, exophoric demonstrative references appeared 6 times (4.08%), and exophoric personal references 8 times (5.44%). In Remi's text exophoric references, especially in personal pronouns such as *you* and *we*, play a central role. Unlike academic or formal writing, motivational texts often rely on direct engagement with the reader. Octaberlina and Muslimin (2020), who examined Joko Widodo's speech, also identified the role of *you* and *we* as interpersonal devices. However, in Remi's writing, these references are not only interpersonal but also therapeutic, as in datum 33, *Were you used to believing that the way you were raised was normal, until you realized that it's not?* It invites the reader to internalize the message and reflect on personal experiences.

There are only two data (1.36%) of phrasal demonstrative references. Interestingly, it was found that comparative references such as *other*, *more*, or *better* did not appear at all, and phrasal personal references were also completely absent. The absence of these forms suggests that the narrative structure in Remi's text is retrospective and linear, where ideas are introduced first and then explained, rather than hinted at or compared. This corresponds to the reflective style in motivational texts, where messages are conveyed in depth, rather than through contrast or argumentative complexity. Although it reduces semantic variation, this strategy strengthens message clarity and narrative stability. Thus, the absence of aphoristic and comparative references does not weaken cohesion but rather shows that the author prioritizes clarity, consistency, and emotional development in conveying the message.

Meanwhile, some types of reference are not found at all in the data, such as comparative reference and phrasal reference. The absence of these types of references indicates Remi's linguistic preference for more direct and personalised forms of reference. This reflects a writing style strategy that emphasises simplicity, emotional reflection and connection with the reader. Remi uses his experience in writing not to compare but to invite mutual reflection that unites the thoughts of the writer and the reader through his writing.

Interestingly, some data such as data 84, 90, and 95 do not contain references, but the cohesion remains intact. These sentences achieve cohesion through textual themes such as in data 84, *And as time goes on, the pain will start to fade*. The textual theme in this datum still provides cohesion because the theme

still includes other cohesive devices besides references, namely conjunctions. Whereas in datum 95, *Don't run away from the pain*, it uses an imperative interpersonal theme with an ellipsis subject which is part of the cohesive device. And lexical cohesion, as seen in *Healing does not mean forgetting* in datum 90. The lexical cohesion here is repetition.

The data above contrasts with findings in studies such as Latifa and Kurniawan (2023) and Leong (2022), which emphasized that reference, is essential for cohesion in academic and structured writing. The contrast here suggested that in motivational texts, emotional continuity and repetition of key lexical items can maintain cohesion, even in the absence of formal references. As long as there are other cohesive devices in the sentence that still make the text maintain its lexical cohesion, the motivational text can still remain cohesive.

In addition, this study contributes a unique aspect that has not been fully addressed in previous research; the combined analysis of theme, rheme, and reference as cohesive devices. While Suharsono et al. (2024) and Kusumantara and Marantika (2023) focused on the development of themes and clause types in student or academic writing, this study reveals that motivational texts depend not only on topical themes but also on the strategic use of references to capture the audience's attention and convey emotionally resonant messages.

Hence, this study is both in line with and different from previous studies. It supports the dominant role of topical themes, as also found by Siahaan et al., Zein et al., Octaberlina and Muslimin. However, this study differs in its emphasis on reader-writer empathy through reference, which is more intense and

personalized than academic texts. It extends the discussion by showing how cohesion can be achieved even without referencing, a phenomenon not fully explored in previous studies. As such, this research offers a new contribution to the study of SFL, particularly in non-academic digital motivational writing, where structural cohesion merges with emotional cohesion to form impactful narratives.

Among the three texts analyzed, text 1 shows the highest level of cohesion. This is evident from several key aspects: firstly, it consistently uses an unmarked topic theme, which makes the participant or main idea appear easily at the beginning of each clause, guiding the reader to read the message smoothly. Secondly, it uses anaphoric personal reference, specifically the repeated use of the word “you”, more often and more clearly than the other two texts. This repeated referential pattern creates strong internal connections between clauses and reinforces the direct and personalised tone of the message.

In addition, text 1 follows a linear progression where each new clause logically builds on the previous clause without abrupt shifts. These cohesive features consistency in theme structure and referential tracking support the coherence of the text, as they help the reader interpret the message as a unified whole. According to Halliday and Hasan (1976), although cohesion alone does not guarantee coherence, highly cohesive texts are more likely to be coherent, as is the case with text 1 in this study.

CHAPTER V

CONCLUSION AND SUGGESTIONS

A. Conclusion

This study, which aims to examine how cohesion in motivational narrative texts is established, shows that cohesive ties in these texts are built primarily through the dominant use of unmarked topical themes, frequent anaphoric personal references, and emotion-driven interpersonal structures. These patterns reflect not only grammatical cohesion but also a deliberate attempt to engage the reader on an important personal and emotional level of the motivational genre.

Topical themes, especially in their unmarked form, consistently serve as ideational starting points in clauses, which are often realized through personal pronouns *I*, *we*, or symbolic figures such as *Matilda*. The use of reference, especially anaphoric and exophoric personal reference supports cohesion by connecting ideas between clauses and creating a sense of familiarity between the writer and the reader. In particular, this study also found that certain clauses remained cohesive even though they lacked explicit references. This was achieved through textual themes, lexical repetition, and ellipsis, which shows that cohesion in motivational writing depends not only on references but also on thematic and lexical continuity.

Based on these findings, overall, the results of this study show that cohesiveness in the text depends not only on the existence of referential elements or theme-rheme structures separately, but also on the author's ability to 'connect the dots' between ideas in the discourse. That is, cohesion is created when each

idea in the text is arranged coherently, complementary, and forms a continuous flow of meaning. In the context of Remi's motivational text, this can be seen through the consistency of the topic, the reflective use of language, and the logical transitions between paragraphs that build a complete connection of meaning. By bringing these elements together, the text is not only structurally cohesive but also more easily understood and emotionally resonant with the reader.

It can be concluded that the main requirement for textual cohesion is the existence of continuity of meaning between clauses. In addition, consistency in the development of themes and topics is equally important. Plus the effective use of cohesive devices such as references, conjunctions, and lexical ties. In motivational writing, emotional alignment and reader engagement also serve as significant contributors to cohesion, allowing the text to be persuasive and reflective while remaining structurally unified.

B. Suggestions

Based on the results and findings of this study, it is suggested that future studies related to discourse analysis can expand the scope of cohesion devices analyzed. Future research can deepen the theory of cohesive devices that include various other devices such as conjunctions, ellipsis, and substitutions that also play an important role in building text cohesion. The addition of these aspects will enrich the understanding of motivational text structure, as well as provide a more complete picture of the language strategies used by the author.

In addition, future research can also adopt a cross-genre or cross-author comparison approach to see the differences in the use of cohesive devices. For

example, researchers can compare motivational texts with argumentative or expository texts to find out how different communicative purposes affect language choice and sentence structure. By comparing genres, researchers will gain greater insight into the role of context and purpose in the formation of discourse cohesion, as well as discover linguistic patterns that are unique to each type of text.

In the context of education, the results of this study can be a useful reference source for English language teaching, especially in writing and text comprehension skills. Teachers and lecturers can use examples of reference and theme-rheme analyses in teaching materials to help students understand how to build cohesive and coherent paragraphs. Students can also learn to recognize and use various types of themes and references to compose more effective and communicative writing, both in the form of academic essays and creative writing.

For writers of motivational content on digital platforms such as Medium and any other social media, the results of this study can also be used as practical guidelines for composing more impactful writing. By understanding the importance of theme-rheme structure and the use of consistent references, writers can convey their messages more purposefully, and logically, and touch readers emotionally. The ability to build discourse cohesion not only improves the quality of writing but also strengthens the writer's credibility in the eyes of a wider audience.

BIBLIOGRAPHY

- Creswell, J. W. (2007). *Qualitative inquiry and research design: choosing among five approaches*. Health Promotion Practice.
- Crossley, S. (2020). Linguistic features in writing quality and development: An overview. *Journal of Writing Research*, 11(3), 415–443. <https://doi.org/10.17239/jowr-2020.11.03.01>
- Gerot, L., & Wignell, P. (1994). *Making Sense of Functional Grammar*. Antipodean Educational Enterprises.
- Halliday, M. A. K., & Hasan, R. (1976). *Cohesion in English*. Routledge.
- Halliday, M. A. K., & Matthiessen, C. M. I. M. (2004). *An introduction to functional grammar* (3th ed., [Nachdr.]). Hodder Education.
- Halliday, M. A. K., & Matthiessen, C. M. I. M. (2014). *Halliday's introduction to functional grammar* (4th edition). Routledge.
- Ingram, M. (2021). *Medium has pivoted so many times it has now come full circle*. Columbia Journalism Review.
- Itzchakov, G., & Grau, J. (2022). High-quality listening in the age of COVID-19. *Organizational Dynamics*, 51(2), 100820. <https://doi.org/10.1016/j.orgdyn.2020.100820>
- Knilians, G. (2024). *10 Reasons to Publish Content on Medium*. Trade Press Services. <https://www.tradepressservices.com/medium/>
- Kusumantara, I. M. A. D., & Marantika, M. Y. (2023). Analysis type of theme in the introduction sections of english study program students research proposals mahasaraswati denpasar. *RETORIKA: Jurnal Ilmu Bahasa*, 9(3), 428–434. <https://doi.org/10.55637/jr.9.3.8182.428-434>
- Latifa, S. H., & Kurniawan, E. (2023). Theme and thematic progression analysis of pre-service teachers' recount text. *Indonesian Journal of EFL and Linguistics*, 8(1), 99–111. <https://doi.org/doi:http://dx.doi.org/10.21462/ijefl.v8i1.588>
- Leong, A. P. (2022). Thematic and rhematic progression in scientific writing: A pilot study. *Journal of Language and Literature*, 22(1), 238–254. <https://doi.org/10.24071/joll.v22i1.4117>
- Marfuaty, F. A., & Wahyudi, R. (2015). An analysis of thematic progression patterns: Opinion section texts of The Jakarta Post. *International Journal of Language Studies*, 9(3), 109–130.
- Nisar, M., Noor, A., & Irshad, S. (2020). The language of COVID-19: A theme-rheme analysis of the health awareness campaigns. *Linguistics and Literature Review*, 6(2), 145–155. <https://doi.org/10.32350/llr.v6i2.961>
- Nugraha, D. S. (2024). Topical theme depicted in the speech of Indonesian minister of the state secretariat. *Gramatika STKIP PGRI Sumatera Barat*, 10(1), 50–69. <https://doi.org/10.22202/jg.2024.v10i1.6664>
- Octaberlina, L. R., & Muslimin, A. I. (2020). Theme-Rheme analysis and thematic progression in Joko Widodo's speech. *OKARA: Jurnal Bahasa Dan Sastra*, 14(2), 255. <https://doi.org/10.19105/ojbs.v14i2.3900>
- Ritter, T., & Pedersen, C. L. (2020). Digitization capability and the digitalization of business models in business-to-business firms: Past, present, and future.

- Industrial Marketing Management*, 86, 180–190.
<https://doi.org/10.1016/j.indmarman.2019.11.019>
- Santos, R. (2022). *What Are Claps On Medium? Do They Affect Your Earnings?* Freelance Ready. <https://freelanceready.com/what-are-claps-on-medium/>
- Shah, D. B., & Khaskheli, N. N. (2023). Literature in the digital age: challenges and embracing opportunities. *Power System Technology*, 47(4), 690–698.
- Shalini, D. R. (2024). Effective use of social media platforms in the age of digital competition. *Juni Khyat Journal*, 14(5), 174–182.
- Siahaan, E. M., Amalia, R. M., & Krisnawati, E. (2023). Type of themes and thematic progression patterns in low achiever's descriptive writings. *Diksi*, 31(1), 12–24. <https://doi.org/10.21831/diksi.v31i1.59734>
- Suharsono, S., Ashadi, A., & Feri, Z. O. (2024). Theme-Rheme pattern: its contribution to cohesion and coherence in the students' research background. *REiLA: Journal of Research and Innovation in Language*, 6(1), 94–110. <https://doi.org/DOI:https://doi.org/10.31849/reila.v6i1.16281>
- Suharsono, S., Ashadi, A., & Sudartinah, T. (2024). Comparative study of thematic choice and progression on text written by humans and AI Machine. *Journal of Language and Literature*, 24(1), 153–173. <https://doi.org/10.24071/joll.v24i1.6538>
- Thompson, G. (2013). *Introducing functional grammar* (Third edition). New York : Routledge, Taylor & Francis Group.
- Ward, K. (2024). *The Pros & Cons Of Blogging On Medium* [Blog]. The Eleven Blog. <https://www.elevenwriting.com/blog/the-pros-cons-of-blogging-on-medium>
- Zein, T. T., Sinar, T. S., Nurlela, N., Lubis, T., & Rosa, R. N. (2023). Theme structure in an introduction section of articles published in Indonesian national journals. *Studies in English Language and Education*, 10(1), 251–265. <https://doi.org/10.24815/siele.v10i1.25181>

CURRICULUM VITAE



Nola Amalia Rosyada was born in Batu on April 2, 2003. She graduated from SMAN 1 Batu in 2021. During her high school years, she was in the Language and Culture Department, and at the time of her school exams, she was in the top three in her department. She started her higher education in 2021 at UIN Malang's English Literature Department and finished in 2025. During her studies at the University, she was quite active in various organizations on and off campus. She also actively participated in volunteer activities. Some of the organizations she participated in include English Letters Student Association, UAPM Inovasi Campus Press, and SAN Malang volunteer organization.

APPENDIX

Appendix 1

TEXT 1

But I Want To Live, Not Just Survive

When my cell group leader asked me about my prayers for the coming week, I responded almost without thinking, “I pray that I’ll survive all of the problems that I’m going to face.”

At the time, it seemed like a reasonable answer. After all, we all face challenges, and survival often feels like the bare minimum requirement to move forward. But the more I thought about it, the more unsettled I became.

Why should I merely survive? When did my life become about getting through the day, about enduring rather than enjoying?

There was a time when I dreamed of more—of thriving, of finding joy in the little things, of feeling the rush of excitement and the warmth of contentment. But lately, it feels like I’m caught in a relentless cycle of problems and solutions.

Life seems to have turned into a series of challenges to overcome rather than a journey to be cherished.

I don’t want to wake up each morning with a heavy heart, expecting the next problem to solve. I want to wake up with a sense of wonder, curious about what the day might bring.

I want to feel the sunlight on my face and appreciate its warmth, not just as a brief break from the cold, but as a reminder of the world’s beauty.

Living should be about more than mere survival. It should be about connection, passion, and purpose. It should be about discovering what makes my heart beat faster and what brings a smile to my face.

I don’t want to just navigate through my problems; I want to find meaning and growth within them.

I don’t want my life to be a constant cycle of stumbling and getting back up, of failing and trying again. I don’t want to always be in survival mode.

I want to laugh more, love deeper, and live fully.

Yes, challenges will come—they always do. But I don’t want my prayers to be about just surviving them. I want to pray for the strength to face them head-on, for the wisdom to learn from them, and for the grace to find joy in the midst of them.

I want to remind myself that life is not a battle to be won but a journey to be savored.

So, the next time I will be asked about my prayers, I'll say this, "I pray for the courage to live, truly live, and not just survive. I pray for moments of peace amid the chaos, for glimpses of beauty in the everyday, and for the ability to see every day as a gift, not a test. Because deep down, I don't want to just get through life. I want to embrace it, experience it, and cherish it. I want to live."

TEXT 2

You Don't Have To Be Sorry for Leaving and Growing Up

Matilda, you talk of the pain like it's all alright

Did you grow up in a family where love was rare and criticism was common?

Were you used to believing that the way you were raised was normal, until you realized that it's not?

Did you used to believe that they were right because they were older than you, but they're not?

Did you grow up being "Matilda"?

Matilda is for the sons and daughters who weren't raised in love. It is for everyone who thought that what they were going through is normal until they realized that it's not. It's for everyone who invalidated themselves.

Matilda is about admitting the pain you've been hiding behind a smile.

But it's not just about admitting the pain; it's about doing something about it. It's about realizing that you can let go of toxic relationships, even if they're with family. It's about setting boundaries and putting your own well-being first.

You can let it go. Let them go.

If the disrespect and toxicity is loud—let them go. It's okay to walk away from people who don't treat you with respect, even if they're family.

Leaving behind a painful childhood doesn't mean forgetting what happened. It means accepting it happened but moving forward to heal and grow beyond it.

"You can throw a party full of everyone you know, not invite your family cause they never showed you love"

Surround yourself with people who truly care for you. These are the individuals who uplift, support, and value you for who you are, celebrates your successes and encourages you during tough times.

“You don’t have to be sorry for leaving and growing up”

You have the right to move on, find happiness, and create a better life for yourself. You’re not alone, and you have the strength to rewrite your story, one step at a time.

I know it’s hard to let things go without receiving an apology from the people who hurt you. But one thing I’ve learned is—TO FORGIVE. Even if they didn’t ask for an apology. Even if they didn’t say the word sorry. It’s not for them. It’s for you to have peace of mind and to let go of that heavy feeling in your heart.

“I know they won’t hurt you anymore as long as you can let them go”

This time, choose yourself. Choose what makes you happy. Choose the people you want to enter your life. Never apologize for choosing yourself.

TEXT 3

And To Heal, You Must First Allow Yourself To Feel Everything

It’s supposed to be hard. This journey—this life—is not always easy. Sometimes, it feels like everything is against us, but that doesn’t mean we should give up.

Life has a way of testing us. There are times when the pain feels unbearable, and we wish we could just escape it. But the truth is, to heal, we must first allow ourselves to feel everything.

Let it hurt. Let it sting. Let the pain seep into every part of you until you’ve felt it all. Because only then can you start to heal.

It’s okay to cry, to scream, to feel like you’re breaking apart. That’s part of the process. It’s part of what makes us human. And it’s only by going through it, by truly feeling everything, that we can come out the other side stronger.

In these moments of deep pain, we learn the most about ourselves. We learn how much we can endure, how far we can go, and what truly matters to us. The pain, as awful as it is, shapes us. It teaches us how to be strong.

And as time goes on, the pain will start to fade. It won’t disappear overnight, but it will lessen. The sharp edges will soften. The heavy weight on your chest will lighten.

One day, you'll wake up and realize that the pain isn't the first thing on your mind anymore. That's when you'll know you've started to heal.

Healing doesn't mean forgetting. It doesn't mean pretending that the pain never existed. It means accepting it as part of your story. It means embracing the scars and the lessons they bring.

So, let yourself feel everything. Don't run from the pain. Face it head-on. Let yourself break down if you need to. And then, when you're ready, start to rebuild. Piece by piece, put yourself back together—stronger than before.

Healing is not a destination—it's a journey. And it's one that starts with feeling every single thing.

Let it hurt until it hurts no more.

Appendix 2

Datum	Sentence	Theme	Rheme	References	Cohesive
1	But I want to live, not just survive	“But” (<i>textual</i>)	... I want to live, not just survive.	“I” (<i>Anaphoric - Personal</i>) Referent: Author	✓
2	When my cell group leader asked me about my prayers for the coming week, I responded almost without thinking, 'I pray that I'll survive all of the problems that I'm going to face.'	“When my cell group leader asked me about my prayers for the coming week” (<i>topical</i>)	... I responded almost without thinking, 'I pray that I'll survive all of the problems that I'm going to face.'	“my”, “me”, “I”, “I'll”, “I'm” (<i>Anaphoric - Personal</i>) Referent: Author	✓
3	At the time, it seemed like a reasonable answer.	“At the time” (<i>textual</i>)	... seemed like a reasonable answer.	“it” (<i>Anaphoric - Personal</i>) Referent: I pray that I'll survive all of the problems that I'm going to face.	✓
4	After all, we all face challenges, and survival often feels like the bare minimum requirement to move forward.	“After all” (<i>textual</i>)	... face challenges, and survival often feels like the bare minimum requirement to move forward.	“we”, “all” (<i>Exophoric - Personal</i>) Referent: General human experience	✓
5	But the more I thought about it, the more unsettled I became.	“But” (<i>textual</i>)	... the more unsettled I became.	“I” (<i>Anaphoric - Personal</i>) Referent: Author “it” (<i>Anaphoric - Personal</i>) Referent: The idea of merely surviving, 'I pray that I'll survive all of the problems that I'm going to face.	✓

6	Why should I merely survive?	“Why” (<i>interpersonal</i>)	... should I merely survive?	“I” (<i>Anaphoric - Personal</i>) Referent: Author	✓
7	When did my life become about getting through the day, about enduring rather than enjoying?	“When” (<i>interpersonal</i>)	... did my life become about getting through the day, about enduring rather than enjoying?	“my” (<i>Anaphoric - Personal</i>) Referent: Author’s life	✓
8	There was a time when I dreamed of more — of thriving, of finding joy in the little things, of feeling the rush of excitement and the warmth of contentment.	“There was a time” (<i>topical</i>)	... was a time when I dreamed of more — of thriving, of finding joy in the little things, of feeling the rush of excitement and the warmth of contentment.	“I” (<i>Anaphoric - Personal</i>) Referent: Author	✓
9	But lately, it feels like I’m caught in a relentless cycle of problems and solutions.	“But lately” (<i>textual</i>)	... feels like I’m caught in a relentless cycle of problems and solutions.	“it” (<i>Anaphoric - Personal</i>) Referent: There was a time when I dreamed of more ... “I’m” (<i>Anaphoric - Personal</i>) Referent: Author	✓
10	Life seems to have turned into a series of challenges to overcome rather than a journey to be cherished.	“Life” (<i>topical</i>)	... seems to have turned into a series of challenges to overcome rather than a journey to be cherished.	“Life” (<i>Exophoric - Demonstrative</i>) Referent: The concept of life in general	✓
11	I don’t want to wake up each morning with a heavy heart,	“I” (<i>topical</i>)	... don’t want to wake up each	“I” (<i>Anaphoric - Personal</i>)	✓

	expecting the next problem to solve.		morning with a heavy heart, expecting the next problem to solve.	Referent: Author “the next problem” (<i>Cataphoric - Demonstrative</i>) Referent: Anticipated issue	
12	I want to wake up with a sense of wonder, curious about what the day might bring.	“I” (<i>topical</i>)	... want to wake up with a sense of wonder, curious about what the day might bring.	“I” (<i>Anaphoric - Personal</i>) Referent: Author “the day” (<i>Exophoric - Demonstrative</i>) Referent: Any new day	✓
13	I want to feel the sunlight on my face and appreciate its warmth, not just as a brief break from the cold, but as a reminder of the world’s beauty.	“I” (<i>topical</i>)	... want to feel the sunlight on my face and appreciate its warmth, not just as a brief break from the cold, but as a reminder of the world’s beauty.	“I”, “my” (<i>Anaphoric - Personal</i>) Referent: Author “its” (<i>Anaphoric - Personal</i>) Referent: the sunlight “the cold” (<i>Exophoric - Demonstrative</i>) Referent: Hardship “theworld’s beauty” (<i>Exophoric - Demonstrative</i>) Referent: General life beauty	✓
14	Living should be about more than mere survival.	“Living” (<i>topical</i>)	... should be about more than mere survival.	“Living” (<i>Exophoric - Demonstrative</i>) Referent: General life principle	✓
15	It should be about connection, passion, and purpose.	“It” (<i>topical</i>)	... should be about connection, passion, and purpose.	“It” (<i>Anaphoric - Personal</i>) Referent: Living	✓
16	It should be about discovering what makes my heart beat faster and what brings a smile to my face.	“It” (<i>topical</i>)	... should be about discovering what makes my heart beat faster and what brings a smile to	“It” (<i>Anaphoric - Personal</i>) Referent: Living “my” (<i>Anaphoric - Personal</i>)	✓

			my face	Referent: Author	
17	I don't want to just navigate through my problems; I want to find meaning and growth within them.	"I" (<i>topical</i>)	... don't want to just navigate through my problems; I want to find meaning and growth within them.	"I", "my" (<i>Anaphoric - Personal</i>) Referent: Author "them" (<i>Anaphoric - Personal</i>) Referent: Author's problem	✓
18	I don't want my life to be a constant cycle of stumbling and getting back up, of failing and trying again.	"I" (<i>topical</i>)	... don't want my life to be a constant cycle of stumbling and getting back up, of failing and trying again.	"I", "my" (<i>Anaphoric - Personal</i>) Referent: Author	✓
19	I don't want to always be in survival mode.	"I" (<i>topical</i>)	... don't want to always be in survival mode.	"I" (<i>Anaphoric - Personal</i>) Referent: Author	✓
20	I want to laugh more, love deeper, and live fully.	"I" (<i>topical</i>)	... want to laugh more, love deeper, and live fully.	"I" (<i>Anaphoric - Personal</i>) Referent: Author	✓
21	Yes, challenges will come — they always do.	"Yes" (<i>interpersonal</i>)	... will come — they always do.	"they" (<i>Anaphoric - Personal</i>) Referent: challenges	✓
22	But I don't want my prayers to be about just surviving them.	"But" (<i>textual</i>)	... don't want my prayers to be about just surviving them.	"them" (<i>Anaphoric - Personal</i>) Referent: challenges	✓
23	I want to pray for the strength to face them head-on, for the wisdom to learn from them, and for the grace to find joy in the midst of them.	"I" (<i>topical</i>)	... want to pray for the strength to face them head-on, for the wisdom to learn from them, and for the grace to find joy in the midst of	"I", "my" (<i>Anaphoric - Personal</i>) Referent: Author "them" (<i>Anaphoric - Personal</i>) Referent: challenges	✓

			them.		
24.	I want to remind myself that life is not a battle to be won but a journey to be savored.	"I" (<i>topical</i>)	... want to remind myself that life is not a battle to be won but a journey to be savored.	"I", "myself" (<i>Anaphoric - Personal</i>) Referent: Author "Life" (<i>Exophoric - Demonstrative</i>) Referent: The concept of life in general	✓
25.	So, the next time I will be asked about my prayers, I'll say this, "I pray for the courage to live, truly live, and not just survive.	"So" (<i>textual</i>)	... the next time I will be asked about my prayers ... say this, "I pray for the courage to live, truly live, and not just survive.	"I", "my" (<i>Anaphoric - Personal</i>) Referent: Author "this" (<i>Cataphoric - Demonstrative</i>) Referent: I pray for the courage to live, truly live, and not just survive...	✓
26.	I pray for moments of peace amid the chaos, for glimpses of beauty in the everyday, and for the ability to see every day as a gift, not a test.	"I" (<i>topical</i>)	... pray for moments of peace amid the chaos, for glimpses of beauty in the everyday, and for the ability to see every day as a gift, not a test.	"I" (<i>Anaphoric - Personal</i>) Referent: Author "the chaos" (<i>Exophoric - Demonstrative</i>) Referent: General life concept "the everyday" (<i>Exophoric - Demonstrative</i>) Referent: General life concept	✓
27.	Because deep down, I don't want to just get through life.	"Because" (<i>textual</i>)	... deep down, I don't want to just get through life.	"I", "my" (<i>Anaphoric - Personal</i>) Referent: Author	✓
28.	I want to embrace it, experience it, and cherish it.	"I" (<i>topical</i>)	... want to embrace it, experience it, and cherish it.	"I", "my" (<i>Anaphoric - Personal</i>) Referent: Author	✓

29.	I want to live.”	“I” (<i>topical</i>)	... want to live.	“I”, “my” (<i>Anaphoric - Personal</i>) Referent: Author	✓
30.	You don’t have to be sorry for leaving and growing up.	“You” (<i>topical</i>)	... don’t have to be sorry for leaving and growing up.	“You” (<i>Exophoric - Personal</i>) Referent: The reader	✓
31.	Matilda, you talk of the pain like it’s all alright.	“Matilda” (<i>interpersonal</i>)	... you talk of the pain like it’s all alright.	“you” (<i>Anaphoric - Personal</i>) Referent: Reader as ‘Matilda’ “it’s” (<i>Anaphoric - Personal</i>) Referent: the pain	✓
32.	Did you grow up in a family where love was rare and criticism was common?	“Did you” (<i>interpersonal</i>)	... grow up in a family where love was rare and criticism was common?	“you” (<i>Anaphoric - Personal</i>) Referent: Reader as ‘Matilda’	✓
33.	Were you used to believing that the way you were raised was normal, until you realized that it’s not?	“Were you” (<i>interpersonal</i>)	... used to believing that the way you were raised was normal, until you realized that it’s not?	“you” (<i>Exophoric - Personal</i>) Referent: Reader as ‘Matilda’ “it’s” (<i>Anaphoric - Personal</i>) Referent: the upbringing	✓
34.	Did you used to believe that they were right because they were older than you, but they’re not?	“Did you” (<i>interpersonal</i>)	... used to believe that they were right because they were older than you, but they’re not?	“you” (<i>Anaphoric - Personal</i>) Referent: Reader as ‘Matilda’ “they” (<i>Anaphoric - Personal</i>) Referent: elders family member	✓
35.	Did you grow up being 'Matilda'?	“Did you” (<i>interpersonal</i>)	... grow up being 'Matilda'?	“you” (<i>Anaphoric - Personal</i>) Referent: Reader	✓
36.	Matilda is for the sons and daughters who weren’t raised in love.	“Matilda” (<i>topical</i>)	... is for the sons and daughters who weren’t raised in love.	“who” (<i>Anaphoric - Demonstrative</i>) Referent: son and daughter	✓

37.	It is for everyone who thought that what they were going through is normal until they realized that it's not.	"It" (<i>topical</i>)	... is for everyone who thought that what they were going through is normal until they realized that it's not.	"It" (<i>Anaphoric - Personal</i>) Referent: Matilda is for the sons and daughters who weren't raised in love.	✓
38.	It's for everyone who invalidated themselves.	"It" (<i>topical</i>)	... is for everyone who invalidated themselves.	"It" (<i>Anaphoric - Personal</i>) Referent: Matilda is for the sons and daughters who weren't raised in love. "themselves" (<i>Anaphoric - Personal</i>) Referent: everyone going through hardship	✓
39.	Matilda is about admitting the pain you've been hiding behind a smile.	"Matilda" (<i>topical</i>)	... is about admitting the pain you've been hiding behind a smile.	"you" (<i>Anaphoric - Personal</i>) Referent: Reader	✓
40.	But it's not just about admitting the pain; it's about doing something about it.	"But" (<i>textual</i>)	... is not just about admitting the pain; it's about doing something about it.	"it's" (<i>Anaphoric - Personal</i>) Referent: Matilda "it" (<i>Anaphoric - Personal</i>) Referent: the pain	✓
41.	It's about realizing that you can let go of toxic relationships, even if they're with family.	"It" (<i>topical</i>)	... is about realizing that you can let go of toxic relationships, even if they're with family.	"It's" (<i>Anaphoric - Personal</i>) Referent: the message of Matilda "you" (<i>Anaphoric - Personal</i>) Referent: Readers "they're" (<i>Anaphoric - Personal</i>) Referent: Relationships	✓

42.	It's about setting boundaries and putting your own well-being first.	"It" (<i>topical</i>)	... is about setting boundaries and putting your own well-being first.	"It's" (<i>Anaphoric - Personal</i>) Referent: the message of Maltilda	✓
43.	You can let it go.	"You" (<i>topical</i>)	... can let it go.	"You" (<i>Anaphoric - Personal</i>) Referent: Reader "it" (<i>Anaphoric - Personal</i>) Referent: The previously mentioned pain being Matilda.	✓
44.	Let them go.	"Let" (<i>textual</i>)	... them go.	"them" (<i>Anaphoric - Personal</i>) Referent: Toxic relationships	✓
45.	If the disrespect and toxicity is loud—let them go.	"If the disrespect and toxicity is loud" (<i>textual</i>)	... let them go.	"them" (<i>Anaphoric - Personal</i>) Referent: Toxic people	✓
46.	It's okay to walk away from people who don't treat you with respect, even if they're family.	"It" (<i>topical</i>)	... is okay to walk away from people who don't treat you with respect, even if they're family.	"It's" (<i>Anaphoric - Personal</i>) Referent: The concept of leaving a toxic environment "you" (<i>Anaphoric - Personal</i>) Referent: Reader "they" (<i>Anaphoric - Personal</i>) Referent: toxic people	✓
47.	Leaving behind a painful childhood doesn't mean forgetting what happened.	"Leaving behind a painful childhood" (<i>topical</i>)	... doesn't mean forgetting what happened.	"what" (<i>Anaphoric - Demonstrative</i>) Referent: the painful experiences	✓
48.	It means accepting it happened but moving forward to heal and grow beyond it.	"It" (<i>topical</i>)	... means accepting it happened but moving forward to heal and grow beyond it.	"It" (<i>Anaphoric - Personal</i>) Referent: painful childhood	✓

49.	You can throw a party full of everyone you know, not invite your family cause they never showed you love.	“You” (<i>topical</i>)	... can throw a party full of everyone you know, not invite your family cause they never showed you love.	“you” (<i>Anaphoric - Personal</i>) Referent: Readers “they” (<i>Anaphoric - Personal</i>) Referent: family	✓
50.	Surround yourself with people who truly care for you.	“Surround” (<i>textual</i>)	... yourself with people who truly care for you.	“you” (<i>Anaphoric - Personal</i>) Referent: Readers “who” (<i>Anaphoric - Demonstrative</i>) Referent: The other caring people	✓
51.	These are the individuals who uplift, support, and value you for who you are, celebrates your successes and encourages you during tough times.	“These” (<i>topical</i>)	... are the individuals who uplift, support, and value you for who you are, celebrates your successes and encourages you during tough times.	“These” (<i>Anaphoric - Demonstrative</i>) Referent: People who care and support “who” (<i>Anaphoric - Demonstrative</i>) Referent: The other caring people “you” (<i>Anaphoric - Personal</i>) Referent: Readers	✓
52.	You don’t have to be sorry for leaving and growing up.	“You” (<i>topical</i>)	... don’t have to be sorry for leaving and growing up.	“you” (<i>Anaphoric - Personal</i>) Referent: Readers	✓
53.	You have the right to move on, find happiness, and create a better life for yourself.	“You” (<i>topical</i>)	... have the right to move on, find happiness, and create a better life for yourself.	“you” (<i>Anaphoric - Personal</i>) Referent: Readers	✓

54.	You're not alone, and you have the strength to rewrite your story, one step at a time.	"You" (<i>topical</i>)	... are not alone, and you have the strength to rewrite your story, one step at a time.	"you" (<i>Anaphoric - Personal</i>) Referent: Readers	✓
55.	I know it's hard to let things go without receiving an apology from the people who hurt you.	"I know" (<i>interpersonal</i>)	... is hard to let things go without receiving an apology from the people who hurt you.	"It" (<i>Anaphoric - Personal</i>) Referent: The process of letting go of past wounds. "who" (<i>Anaphoric - Demonstrative</i>) Referent: the people "you" (<i>Anaphoric - Personal</i>) Referent: Readers	✓
56.	But one thing I've learned is— TO FORGIVE.	"But" (<i>textual</i>)	... is—TO FORGIVE.	"I" (<i>Anaphoric - Personal</i>) Referent: Author "one thing" (<i>Anaphoric - Demonstrative</i>) Referent: Life lessons from the author's experience	✓
57.	Even if they didn't ask for an apology.	"Even if they didn't ask" (<i>textual</i>)	... for an apology.	"they" (<i>Anaphoric - Personal</i>) Referent: People who have hurt	✓
58.	Even if they didn't say the word sorry.	"Even if they didn't say" (<i>textual</i>)	... the word sorry.	"they" (<i>Anaphoric - Personal</i>) Referent: People who have hurt	✓
59.	It's not for them.	"It" (<i>topical</i>)	... is not for them.	"It's" (<i>Anaphoric - Personal</i>) Referent: forgiveness "them" (<i>Anaphoric - Personal</i>) Referent: People who have hurt	✓
60.	It's for you to have peace of mind and to let go of that heavy feeling in your heart.	"It" (<i>topical</i>)	... is for you to have peace of mind and to let go of that	"It's" (<i>Anaphoric - Personal</i>) Referent: forgiveness "you" (<i>Anaphoric - Personal</i>)	✓

			heavy feeling in your heart.	Referent: Readers	
61.	I know they won't hurt you anymore as long as you can let them go.	"I know" (<i>interpersonal</i>)	... won't hurt you anymore as long as you can let them go.	"I" (<i>Anaphoric - Personal</i>) Referent: Author "they" (<i>Anaphoric - Personal</i>) Referent: People who have hurt "you" (<i>Anaphoric - Personal</i>) Referent: Readers	✓
62.	This time, choose yourself.	"This time" (<i>textual</i>)	... choose yourself.	"This time" (<i>Exophoric - Demonstrative</i>) Referent: Time to change	✓
63.	Choose what makes you happy.	"Choose" (<i>textual</i>)	... what makes you happy.	"you" (<i>Anaphoric - Personal</i>) Referent: Readers	✓
64.	Choose the people you want to enter your life.	"Choose" (<i>textual</i>)	... the people you want to enter your life.	"you" (<i>Anaphoric - Personal</i>) Referent: Readers	✓
65.	Never apologize for choosing yourself.	"Never apologize" (<i>textual</i>)	... for choosing yourself.	"yourself" (<i>Exophoric - Personal</i>) Referent: The reader	✓
66.	And to heal, you must first allow yourself to feel everything.	"And" (<i>textual</i>)	... you must first allow yourself to feel everything.	"you" (<i>Exophoric - Personal</i>) Referent: Readers	✓
67.	It's supposed to be hard.	"It" (<i>topical</i>)	... is supposed to be hard.	"It" (<i>Anaphoric - Personal</i>) Referent: And to heal, you must first allow yourself to feel everything.	✓
68.	This journey—this life—is not always easy.	"This journey—this life" (<i>topical</i>)	... is not always easy.	"This" (<i>Anaphoric - Demonstrative</i>) Referent: Journey of life	✓
69.	Sometimes, it feels like everything is against us, but that doesn't mean we should give up.	"Sometimes" (<i>textual</i>)	... feels like everything is against us, but that	"it" (<i>Anaphoric - Personal</i>) Referent: Journey of life "us" (<i>Anaphoric - Personal</i>)	✓

			doesn't mean we should give up.	Referent: Readers and author	
70.	Life has a way of testing us.	"Life" (<i>topical</i>)	... has a way of testing us.	"us" (<i>Anaphoric - Personal</i>) Referent: Readers and author	✓
71.	There are times when the pain feels unbearable, and we wish we could just escape it.	"There" (<i>topical</i>)	... are times when the pain feels unbearable, and we wish we could just escape it.	"There" (<i>Anaphoric - Demonstrative</i>) Referent: Show the time "we" (<i>Anaphoric - Personal</i>) Referent: Reader "it" (<i>Anaphoric - Personal</i>) Referent: the pain	✓
72.	But the truth is, to heal, we must first allow ourselves to feel everything.	"But" (<i>textual</i>)	... is, to heal, we must first allow ourselves to feel everything.	"we" (<i>Anaphoric - Personal</i>) Referent: Reader	✓
73.	Let it hurt.	"Let" (<i>textual</i>)	... it hurt.	"it" (<i>Anaphoric - Personal</i>) Referent: Pain	✓
74.	Let it sting.	"Let" (<i>textual</i>)	... it sting.	"it" (<i>Anaphoric - Personal</i>) Referent: Pain	✓
75.	Let the pain seep into every part of you until you've felt it all.	"Let" (<i>textual</i>)	... the pain seep into every part of you until you've felt it all.	"you" (<i>Anaphoric - Personal</i>) Referent: Reader "it" (<i>Anaphoric - Personal</i>) Referent: Pain	✓
76.	Because only then can you start to heal.	"Because only then" (<i>textual</i>)	... can you start to heal.	"you" (<i>Anaphoric - Personal</i>) Referent: Reader V	✓
77.	It's okay to cry, to scream, to feel like you're breaking apart.	"It" (<i>topical</i>)	... is okay to cry, to scream, to feel like you're breaking apart.	"It" (<i>Anaphoric - Personal</i>) Referent: Healing process	✓

78.	That's part of the process.	"That" (topical)	... is part of the process.	"That" (Anaphoric - Demonstrative) Referent: It's okay to cry, to scream, to feel like you're breaking apart.	✓
79.	It's part of what makes us human.	"It" (topical)	... is part of what makes us human.	"It" (Anaphoric - Personal) Referent: The process of dealing with pain	✓
80.	And it's only by going through it, by truly feeling everything, that we can come out the other side stronger.	"And" (textual)	... it's only by going through it, by truly feeling everything, that we can come out the other side stronger.	"it" (Anaphoric - Personal) Referent: Pain "we" (Anaphoric - Personal) Referent: Reader	✓
81.	In these moments of deep pain, we learn the most about ourselves.	"In these moments of deep pain" (textual)	... we learn the most about ourselves.	"these" (Anaphoric - Demonstrative) Referent: painful moment "we" (Anaphoric - Personal) Referent: Reader	✓
82.	We learn how much we can endure, how far we can go, and what truly matters to us.	"We" (topical)	... learn how much we can endure, how far we can go, and what truly matters to us.	"we" (Anaphoric - Personal) Referent: Reader "us" (Anaphoric - Personal) Referent: Reader	✓
83.	The pain, as awful as it is, shapes us.	"The pain" (topical)	... as awful as it is, shapes us.	"it" (Anaphoric - Personal) Referent: Pain "us" (Anaphoric - Personal) Referent: Reader	✓
84.	And as time goes on, the pain will start to fade.	"And as time goes on" (textual)	... will start to fade.	-	✓

85.	It won't disappear overnight, but it will lessen.	"It" (<i>topical</i>)	... won't disappear overnight, but it will lessen.	"it" (<i>Anaphoric - Personal</i>) Referent: Pain	✓
86.	The sharp edges will soften.	"The sharp" (<i>topical</i>)	... edges will soften.	"it" (<i>Anaphoric - Personal</i>) Referent: Pain	✓
87.	The heavy weight on your chest will lighten.	"The heavy weight" (<i>topical</i>)	... on your chest will lighten.	"your" (<i>Anaphoric - Personal</i>) Referent: Reader	✓
88.	One day, you'll wake up and realize that the pain isn't the first thing on your mind anymore.	"One day" (<i>topical</i>)	... you'll wake up and realize that the pain isn't the first thing on your mind anymore.	"you" (<i>Anaphoric - Personal</i>) Referent: Reader "That" (<i>Anaphoric - Demonstrative</i>) Referent: Awareness that the pain is starting to decrease.	✓
89.	That's when you'll know you've started to heal.	"That's when" (<i>textual</i>)	... will know you've started to heal.	"That's when" (<i>Anaphoric - Demonstrative</i>) Referent: The moment when one realises that they are starting to heal.	✓
90.	Healing doesn't mean forgetting.	"Healing" (<i>topical</i>)	... doesn't mean forgetting.	-	✓
91.	It doesn't mean pretending that the pain never existed.	"It" (<i>topical</i>)	... doesn't mean pretending that the pain never existed.	"it" (<i>Anaphoric - Personal</i>) Referent: Healing	✓
92.	It means accepting it as part of your story.	"It" (<i>topical</i>)	... means accepting it as part of your story.	"it" (<i>Anaphoric - Personal</i>) Referent: Healing "your" (<i>Anaphoric - Personal</i>) Referent: Reader	✓
93.	It means embracing the scars and the lessons they bring.	"It" (<i>topical</i>)	... means embracing the scars and the lessons they	"it" (<i>Anaphoric - Personal</i>) Referent: Healing "they" (<i>Anaphoric - Personal</i>)	✓

			bring.	Referent: Scars and lesson	
94.	So, let yourself feel everything.	“So” (<i>textual</i>), “let” (<i>textual</i>)	... yourself feel everything.	“yourself” (<i>Exophoric - Personal</i>) Referent: The reader	✓
95.	Don’t run from the pain.	“Don’t” (<i>textual</i>)	... run from the pain.	-	✓
96.	Face it head-on.	“Face” (<i>textual</i>)	... it head-on.	“it” (<i>Anaphoric - Personal</i>) Referent: Pain	✓
97.	Let yourself break down if you need to.	“Let” (<i>textual</i>)	... yourself break down if you need to.	“yourself” (<i>Exophoric - Personal</i>) Referent: The reader	✓
98.	And then, when you’re ready, start to rebuild.	“And then” (<i>textual</i>)	... when you’re ready, start to rebuild.	“you” (<i>Exophoric - Personal</i>) Referent: The reader	✓
99.	Piece by piece, put yourself back together—stronger than before.	“Piece by piece” (<i>topical</i>)	... put yourself back together—stronger than before.	“yourself” (<i>Exophoric - Personal</i>) Referent: The reader	✓
100.	Healing is not a destination—it’s a journey.	“Healing” (<i>topical</i>)	... is not a destination—it’s a journey.	“it’s” (<i>Anaphoric - Personal</i>) Referent: Healing	✓
101.	And it’s one that starts with feeling every single thing.	“And” (<i>textual</i>)	... it’s one that starts with feeling every single thing.	“it’s” (<i>Anaphoric - Personal</i>) Referent: Healing “That” (<i>Anaphoric - Demonstrative</i>) Referent: Healing moment.	✓
102.	Let it hurt until it hurts no more.	“Let” (<i>textual</i>)	... it hurt until it hurts no more.	“it” (<i>Anaphoric - Personal</i>) Referent: Healing	✓