

MULTIPLE THEME IN THE TEXT OF *SECRET LIFE OF PETS* MOVIE

SKRIPSI

*Submitted in Partial Fulfillment of the Requirements
for Degree of Sarjana Pendidikan (S.Pd)
English Education Program*

By

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MEDAN
2017**

ABSTRACT

NurulAtikah. NPM.1302050243. “Multiple Theme in the Text of *Secret Life of Pets* Movie”. Skripsi. English Education Program of Faculty of Teacher’s Training and Education, University of Muhammadiyah Sumatera Utara (UMSU). 2017.

This study deals with Multiple Theme in the Text of *Secret Life of Pets* Movie. The objectives of the study were to describe the elements of Multiple Theme (textual, interpersonal and topical Theme) used in the text of *Secret Life of Pets* movie, the way how the Multiple Theme used in the text of *Secret Life of Pets* movie, and to derive the most dominant elements found in the text of *Secret Life of Pets* movie. The study was conducted by applying descriptive qualitative research. The source of data was taken from the text of *Secret Life of Pets* Movie that consists of 100 scenes. They consisted of 90 pages and there were 33 chosen scenes as the data. The findings of the study were, there were three categories of the elements of Multiple Theme found in the movie. They were textual topical, interpersonal topical and textual interpersonal topical by the number of occurrences were Textual Topical (TTo) was 28 (38.89%), Interpersonal Topical (ITo) was 6 (8.33%), and Textual Interpersonal Topical (TITo) was 38 (52.78%). There were two ways how the Multiple Theme used in the movie, they were Unmarked and Marked Multiple Theme by the number of occurrences were Unmarked Multiple Theme was 43 and Marked Multiple Theme was 29. So the most dominant elements found in the text of *Secret Life of Pets* movie is Textual Interpersonal Topical (TITo) amount to 38 (52.78%).

Keywords : multiple Theme, unmarked and marked multiple Theme

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ACKNOWLEDGEMENTS



In the name of Allah SWT, the most beneficent and the most merciful. Price to Allah, firstly, the researcher would like to thanks to Allah SWT, the most Almighty who has already given her the opportunity, healthiness in finishing and completing this thesis. Secondly, blessing peace be upon to our prophet Muhammad SAW, who has brought us from the darkness into brightness.

This study is entitled “Multiple Theme in The Text of *Secret Life of Pets* Movie”. In writing this study, the researcher had faced so many difficulties and problems. And without any helps from the following people, it might be impossible for her to finish this study.

Therefore, the researcher would like to deliver her thanks to her beloved mother **Sukirah** who always gives her more supports, blessings in every steps her move and unstoppable pray during her life. And to her beloved father **Kurnianto** who never stop fight for her future, never stop in giving suggestions, material, supports and guidance for her kindness especially in finishing the study, and the people who has much role for her in finishing this study, they are :

1. **Dr. Agussani, M.AP.**, the Rector of University Muhammadiyah Sumatera Utara.
2. **Dr. Elfrianto Nasution, S.Pd., M.Pd.**, her respected Dekan of FKIP UMSU, who has encouraged her along her education in FKIP.

3. **Mandra Saragih, S.Pd.,M.Hum and Pirman Ginting, S.Pd.,M.Hum** as the head and secretary of English Department for their administration help.
4. **Prof. Amrin Saragih, MA., Ph.D**, her experienced supervisors, for showing her how to write scientific writing well and giving her useful knowledge.
5. **Hj. Dewi Kesuma Nasution, S.S.,M.Hum** as her adviser academic during study at FKIP UMSU.
6. **All the lecturers of FKIP UMSU**, especially those of English Department who have given the valuable thought and instruction well as the information in teaching English during her academic year in completing her study in UMSU.
7. **H. Irfan Bustani, SH., M.Hum** as the head of Library UMSU Medan, who has given permission in doing the research.
8. **Nurul Ain and Thoriq Aziz** as her beloved sibling who have already given support, helps and jokes when the researcher was tired.
9. Her lovely boyfriends **Muhammad Iqbal Dermawan Hrp and Muhammad Arif Hrp** for given so much helps and support in finishing her study.
10. Her lovely best friends **Della Hafsanu Nadya, Dita Syafriani, Desi Silvia Zahra, Nismar Elisa Dsp, Sury Utami, Naomi, Adinda Permata Sari, Dini Fitriani Nst, Mutia Febrina, Muhammad Ali Akbar, Rahmat Ari Rizky, Mira Aprianti, Anggia Putri Lestari**, thanks for all the craziest moments, jokes, motivations, spirits, times, prays, supports, and much

love. Thanks for making this friendship become the best one in the whole life for her.

11. **All her friends in VIII-B Afternoon English Class '13**, thanks for their times, jokes and togetherness during study at FKIP UMSU.

12. And best gratitude and deep appreciation for all the people that could not be mentioned in this thesis, thank you for loves and helps.

May Allah bless all of us.

Finally, the researcher hopes that this study will be useful for the reader, especially the students of English Department who want to do similar research and also for herself. May Allah the Almighty bless all of us. Amin.

Medan, April 2016
The Researcher

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CHAPTER I

INTRODUCTION

A. The Background of the Study

People use language in order to fulfill their goal itself known as metafunctions. However metafunctions findings to represent, to exchange and to organize experience. Technically these metafunctions are termed as textual, interpersonal and experiential function which occurs in social context (Halliday, 1994 and Eggins, 1994,3).

Experiential function is clause that has meaning as a representation, a contrual of some process in ongoing human experiences. Interpersonal function is a clause that has meaning as an exchange, transaction between speaker and listener; the Subject is the Warranty of the exchange. It is the element the speaker makes responsible for the validity of what he is saying. Textual function is a clause that has meaning as a message, a quantum of information; the **Theme** is the point of departure for the message. It is the element where the speaker selects for 'grounding' what he is going to say.

Theme is the first constituent of the clause, that is tempting to say that Theme is 'what the clause is about' Halliday (1985:39) originally suggested that this was the meaning of Theme. Beside that, Halliday (1994:39) says that theme is as general guide and Theme can be identified as the element which comes in the initial position in the clause while the rest of the clause is called Rheme.

Clause with the simple sentence can be analyzed by simple Theme or Multiple Theme. Simple theme occurs in one clause, it means that one clause consists of theme and rheme without observing other elements. Other elements here can be found in Multiple Theme.

Multiple Theme is sometimes called complex Theme, Halliday (1994:52) says that the next elements in the clause and the part of theme is called multiple theme. It comprised of topical, interpersonal, and textual theme.

This research wants to appear one of the famous issue that is movie. Movie is one of human creation that spectacularly magnetizes people to watch it. And the varieties of the movie itself who attracted people most to keep watching without conscious of the time they already spent for watching. Its because all the informations easily find by watching TV. It does not just only entertain them with serials of romantic movie, cartoon, animation, but it also keeps them to be informed. So thats why the most media that affected human beings is TV.

And movie also use both language that is spoken and written, spoken is from the dialogues and the script from the movie use written form, when the researcher watched an animation movie with the tittle *Secret Life of Pets* Movie, the researcher interested to analyzed the structure of the sentence in the movie because the resercher found there were so much clauses that contains of Theme. In this case the resercher analyzed the Multiple Theme. It is in line with the reserchers' experience where the researcher still learning Discourse Analysis, the researcher found that the students in 8th B-Class University of Muhammadiyah

North Sumatera still don't understand the messages of the sentences in the text they read, so that was one of attract the researcher to analyze the Multiple Theme in the text of *Secret Life of Pets* Movie. The resercher think this research will be useful in understanding the messages of the text they read by anlayzing the Multiple Theme itself, and this movie hopefully can be a good media in conducting this research.

So, referring to the explanation above , the researcher focuses this study on the texts analysis of the clause found in the text of *Secret Life of Pets* movie. This movie is relatively new, it relased on 2016, it is directed by Chris Renaud and co-directed by Yarrow Cheney its about pets who secretly have an unexpectable life.

To analyze the movie, the researcher were not only just watching but the researcher also got the screen text first. The script or the text helped the researcher to analyze the Multiple Theme well. So, the researcher provided the text of movie of *Secret Lives of Pets* first as the intrument for the research. Besides that, this topic never discussed by other researcher of English Department at University of Muhammadiyah North Sumatera before, so based on the explanations above the researcher did the research about Multiple Theme found in the movie of *Secret Lives of Pets* Movie.

B. The Identification of the Problems

Based on the background of the study, the problems were formulated as follows.

1. Many students didn't understand about the message on the text they read

2. The elements of Multiple Theme in the text of *Secret Lives of Pets* Movie, and
3. The most dominant elements of multiple Theme used in the text of *Secret Lives of Pets* Movie.

C. The Scope and Limitation

This study was focused on the analysis of Theme in the text of *Secret Life of Pets* movie. It was emphasized on the analysis of Multiple Theme in the text of *Secret Life of Pets* movie

D. The formulation of the Problems

With reference to the background, the problems were formulated as the following.

1. What are the elements of Themes in the multipleconstruction in the text of *Secret Life of Pets* Movie?
2. How are the multiple Theme used in the text of *Secret Life of Pets* Movie?
3. What is the most dominant elements of multiple Theme used in the text of *Secret Life of Pets* Movie?

E. The Objectives of the Study

In line with the problems above, the objectives of this study were

1. to investigate the elements of Theme in the Multiple Theme constructions in the text of *Secret Life of Pets* movie,

2. to find out the way of Multiple Theme used in the text of *Secret Life of Pets* Movie, and
3. to find out the most dominant element of Multiple Theme used in the text of *Secret Life of Pets* Movie.

F. The Significances of the Study

The findings of this research are expected to be useful theoretically and practically,

Theoretically, the findings of the research are expected to add up new horizons to theories in Multiple Theme studies and can be used as the reference for further studies about Multiple Theme and also to enrich university student's understanding and knowledge in cultural studies.

Practically, the result of the study can give contribution to

1. students in learning Theme, especially Multiple Themes, how to make it and understand the meaning of the text.
2. readers who want to get more information about Multiple Themes
3. teachers, as a material in supporting the teaching learning process.
4. The researcher, the findings are intended to be an input on how to conduct a good research and expected to interest other researchers to be or interested in analyzing the other English aspects based on the text of the movie which is one of media in English language.

CHAPTER II

REVIEW OF LITERATURE

A. Theoretical Framework

The theoretical framework aimed at giving concepts apply in this research. These concepts lead to be better analysis of given theories because they help the researcher limit the scope of the problem. In this part, the researcher explain about all the theories used to strengthen the research. So that the reader understands and encourage them to read.

1. Introduction to Discourse Analysis

Since discourse introduction to modern science the term 'discourse' has taken various, sometimes very broad, meanings. In order to specify which of the numerous senses is analyzed in the following thesis it has to be defined. Originally the word 'discourse' comes from Latin '*discursus*' which denoted 'conversation, speech'. Thus understood, however, discourse refers to too wide an area of human life, therefore only discourse from the vantage point of linguistics, and especially applied linguistics, is explained here.

There is no agreement among linguists as to the use of the term discourse in that some use it in reference to texts, while others claim it denotes speech which is for instance illustrated by the following definition: "Discourse: a continuous stretch of (especially spoken) language larger than a sentence, often constituting a coherent unit such as a sermon, argument, joke, or narrative".

Tarigan (1987:2) says that “Wacana adalah bagian dari bahasa yang lebih lengkap dari kalimat. Dengan kata lain, wacana merupakan unit bahasa yang lebih besar dari kalimat atau klausa. Wacana dapat diklasifikasikan dalam bentuk prosa, puisi, percakapan dan text.” (Discourse is the language above level of sentence. In other words, it is larger unit than sentence or clause. He also classifies discourse into some types namely prose, poems, conversation and text).

Discourse analysis is concerned with the study of the relationship between language and the contexts in which it is used. It grew out of work in different disciplines in the 1960s, including semiotics, psychology, anthropology and sociology. Discourse analysts study language use in written texts of all kinds and spoken data from conversation to highly institutional forms of talk.

In the study of discourse, we are concerned with four points, as described as follows :

a. Discourse has a topic

It means that each discourse must have topic in order to get the reader understands easily about the content of the text.

b. Discourse has audiences

It means that audience is important in discourse because the audience is considered as the supporter of discourse.

c. Discourse has channel of communication

It means that each discourse must have channel of communication in order to get people communicate in a better way in discourse.

d. Discourse has structure

It means that discourse has relationship with linguistic, so discourse must have structure, as it is related to grammar.

The term discourse analysis is very ambiguous. It can refer to the linguistic analysis of naturally occurring connected spoken or written discourse. Roughly speaking, it refers to the attempts to study about the organization of language above the sentence or above the clause, and to study larger linguistic unit, such as conversational exchanges or written texts. It follows that discourse analysis is also concerned with language use in social contexts and in particular with interaction or dialogue between speakers.

2. System Functional Linguistic

SFL (System Functional Linguistic) has been involved as a tool for participating in political processes. As the theory and practice of science and science education, it has central place in political life. It seems natural for us to adopt a systemic functional perceptively.

In Systemic Functional Linguistic (SFL), there are five orientations summarized as follows:

a. Rule/resource

SFL (System Functional Linguistic) is oriented to the description of language as resource for meaning rather than as a system of rules. This orientation has made it easier for us to focus on the semogenesis of scientific.

b. Sentence/text

SFL is concerned with text, rather than sentences as the basic unit through which meaning is negotiated. This orientation concern has made it possible for us to reason grammatically about the semantic organization of scientific text and the system of meaning they instantiate.

c. Text/context

SFL focuses on solidary relations between text and social context rather than on text as decontextualized structural entities in their own right. This orientation focus has encouraged us to shunt between science as institution and science as text, which has two complementary perspective on scientific discourse.

d. Expressing/construing meaning

SFL is concerned with language as a system for construing meaning, rather than as a conduit through which thoughts and feelings are poured. This concern has made it easier for us to focus on the role of grammar in construing the uncommon sense interpretation of reality which distinguishes science as a discipline.

e. Parsimony/extravagance

As the last orientation, SFL is concerned to extravagance rather than parsimony. For us, this oriented has meant that there is usually enough descriptive power around for the deconstructive task at hand.

According to Halliday (1994 : 608), SFL is a functional theory, and it is functional in three interrelated senses. It means that language as functional theory, using for human needs, that is to concern or focus on how people use language in order to understand it easily.

Language as functional theory, has three senses and they are:

- The first sense of functional is in the technical, grammatical sense, in which grammar is interpreted in terms of function rather than classes, to get one from the system to the text.
- The second sense is that the whole paradigmatic organization of grammar is functional, as seen in the way the systems are interrelated.
- The third sense of function is related to the two above but which is more like a common-sense use the term, where functional are.

As we know language is used by human beings to create their needs and they are making meaning in a text. From Halliday views, it may be understood that language learning is “learning how to mean” meaning that is learning how to make meanings. There are three kinds of meaning in adult language, which are referred as the ideational, the interpersonal and the textual meanings. These kinds are known as the Metafunctions of Language.

Halliday (1979: 60) said, the ideational function is language as representation or reflecting, in which the speaker as an observer of reality construes 'natural' reality. The interpersonal function is language as exchange or action, in which the speaker as an intruder of reality construes intersubjectives reality. And the textual function is language as message or relevance, in which the speaker construes semiotic reality by relating the realities to the contexts within which meanings are made.

In addition, SFLT (System Functional Linguistic Theory) views that language is an expression of social behavior in contexts. There are three functions of language as follows:

1. The pragmatic function of language is interpreted as a form of action
2. The magical function where language is interpreted as a means of control over the environment, and
3. The narrative function where language is interpreted as a store house filled with useful and necessary information preserving historical accounts.

3. Metafunction of Language

SFL views that language is functional. And as the function of language is to mean. For that reason, language has three major functional components referred to as language metafunctions and they are: (1) the ideational function or meaning,

which consists of the experiential meaning and logical meaning, (2) the interpersonal function and (3) the textual meaning.

Generally, metafunction of language is a major function for its users, for reflecting on things, and means of acting on things-though the only things it is possible to act on by means of a symbolic system such as language of humans and some animals.

3.1. Ideational Function

The ideational meaning is the representation of experience such as our experience of the world that lies about us and also inside us. The world of our imagination or ideational meaning relates to the inner and outer worlds of reality; it is 'language is something' meaning from the 'content'.

In this, Halliday categorizes the processes into three principal process, they are : material, mental, and relational. There are also three subsidiary process namely behavioral, that is process of behaving, verbal, that is process of saying and existential, that is process of expressing that something exist or happens.

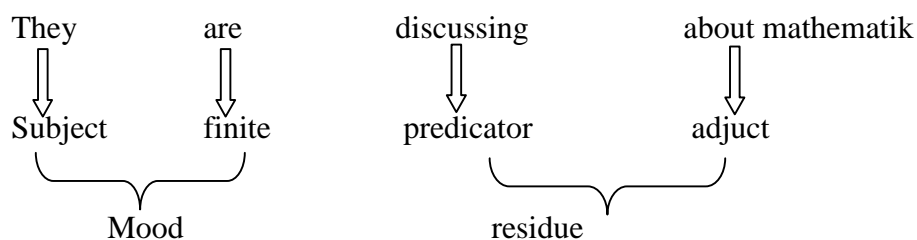
3.2. Interpersonal Function

The interpersonal function meaning is an interpretation of language in its function as an exchange, which is a doing function of language. It is concerned with language as action.

The interpersonal component represent the speaker's meaning potential as an intruder. It is the participatory function of language, language as doing something. Besides of that, the interpersonal meaning of language (clause) and its function as an exchange. The interpersonal of the clause is that the exchanging roles in rhetorical interaction statements, questions, offers, and commands, together with accompanying modalities. The interpersonal meaning is realized by mood system. The mood system of the clause is represented by the mood structure of the clause, which comprises two major elements, i.e.: mood and residue

The mood and residue struct

They are discuss about matematik



From the structure, we may find that a mood element of an English clause typically consists of subject and a finite, whereas a residue element it consists of predicator, one or more complement(s), and any number of different types of adjuncts.

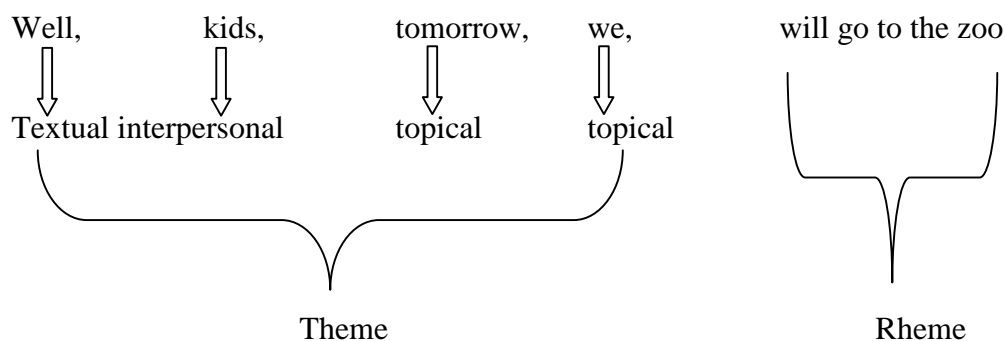
3.3. Textual Function

The textual function of language is an interpretation of language in its function as a message, which is a text forming function of language. It means that

the textual represents the speaker's text forming potential and it is that which makes language relevant. The textual meaning is concerned with how intra clausal elements are organized to make meanings in this the textual function indicates the way the text is organized or structured.

The textual meaning of language (clause) in its function as a message is realized by the theme system of language. The theme system of the clause comprises two major elements, they are theme and rheme.

The example of theme and rheme which consist of textual interpersonal and topical are:



From the example above we can see the theme and rheme inside the sentence where the theme “well, kids, tomorrow we and the left clause “will go to the zoo is the rheme.

Well, kids, tomorrow we will go to the zoo

Theme

Rheme

Then, based on textual function we can see that there is three kinds theme in that sentence, they are textual theme, interpersonal theme, and textual theme.

Textual theme : well

Interpersonal theme : kids

Topical theme : tomorrow we

4. Thematic Structure

In using discourse to communicate with others the main purpose and target is to transmit the messages. The message exists in clause and sentences make up the discourse. In order to interpret and get the message, we may analyze the structure of the clause which gives the clause its character as a message. This structure is called thematic structure.

4.1. Theme and Rheme

Halliday (1994 : 36) says that theme is a function in the clause as a message. According to Halliday, the theme is obviously the starting point that a speaker chooses for his message. Beside of that, Halliday (1994 : 39) says that theme is as general guide and the theme can be identified as the element which comes in the initial position in the clause.

Theme in a simple sentence may be simple or multiple. A simple theme is coded by one element of the clause that is a process, participant or circumstance. This simple theme is also called topical theme. However, it should be noted that where the Theme is simple the term topical is not stated in the analysis. The multiple Theme is comprised of topical, interpersonal and textual one.

The next element in the clause is also part of the theme is called a multiple themes. The principles relevant to the thematic structure are this: the theme

always contains one, and only one, at these experiential elements. This means that the theme of a clause ends with the first constituent that is either participant, circumstance, or. Since a participant in thematic function corresponds fairly closely to what is called the 'topic' in a topic - comment analysis.

Theme is after as the subject, but it may also be as a verb, a complement and an adverbial. Theme depends on first element of the clause. So, theme is always in the code of the clause and it follows as a rheme. When the clause changes in order of its elements the theme and rheme also changes.

Theme and Rheme are always together in connected text. The definition of the Rheme is that it is part of the clause in which the theme developed. Since we typically depart from the familiar to head towards the unfamiliar, the rheme typically contains unfamiliar or new information.

In other statement, rheme is simply the rest of the sentence, the part which is not theme. Rheme is the comment of the clause. In other words rheme is the rest of the message of the clause after the theme. It means that rheme is where the clause moves after the point of departure.

To understand that the identification criteria for the rheme is simple. Thus, once we have identified the theme in a clause, we have also identifies the rheme.

Table 2.1
Theme – Rheme Structure

The duke	Has given my aunt that teapot
My aunt	Has been given that teapot by the duke
That teapot	The duke has given to my aunt
Theme	Rheme

The Theme is not only necessarily a nominal group. It may also be an adverbial group or prepositional phrase.

Table 2.2
Themes other than nominal groups

Once upon a time	There were three bears
Very carefully	She put him back on his feet again
For want of a nail	The shoes was lost
With sobs and tears	He sorted out those of the largest size
Theme	Rheme

4.2. Characteristic of Theme

Hasselgard and Johansson (2006) stated that theme can be identified in different mood of a clause. The pattern can be summarized as follows :

4.2.1. Theme in different mood of a clause

1. Theme in declarative clauses

In declarative clause, the typical pattern is one which theme is conflated with subject; for example ,*Little Bo – Peep has lost her sheep, where Little Bo – Peep* is both Subject and Theme.

Table 2.3
Theme as Subject

That This teapot A loaf of bread	Is the one I like Was what the duke gave to buy my aunt Is whar we chiefly need
Theme Subject	Rheme
No-one Their enthuasiasm for the job You My master I	Seemed to notice the writing on the wall Impresses me most Never see the smugglers Allowed me two pence a day Like the walrus best
Theme	Rheme

Theme in declarative clauses can be divided into two types such as :

a. Unmarked Theme (Theme : Subject)

Unmarked theme is a theme in a clause which the function in a clause is as the subject, that's why it doesn't have to be marked. It is the unmarked one. For this point, Halliday (1994:43) said:" We shall refer to the mapping of theme on to subject as the marked theme of a declarative clause. A theme that is something other than subject, in a declarative clause, we shall refer to as a marked theme ". In the same sense Bloor (1995:76) said:" The theme is said to be unmarked where the subject is the starting point of the clause. However other elements are frequently found in theme position in English clause, and in this case the theme is marked ".in conclude we can say that marked theme is the theme which not conflated on to the subject and unmarked theme is as theme which simultaneously function as subject.

b. Marked theme

Marked is a theme when the first part of the transitivity system is not a subject, that's why the theme needed to be marked. So the marked theme is the theme in a clause which the function and clause is not a subject, it can be as verb, Adverb, etc.

Examples of Theme in declarative clause. Theme-Rheme boundary is shown by # :

Table 2.4
Kinds of marked and unmarked Theme :

	Function	Class	Clause example
Unmarked Theme	Subject	Nominal group : Pronoun as head	I # had a little nut tree She # went to the baker's There # were three Jovial Welshmen
	Subject	Nominal group : common or proper noun as head	A wise old bowl # Lived in an oak Mary # had a little lamb
	Subject	Nominalization	London bridge # is fallen down What I want # is a proper cup of coffee
Marked Theme	Adjunct	Adverbial group : Prepositional phrase	Merrily # we roll along
	Complement	Nominal group : nominalization	A bag pudding # the king did make what they could not eat that night # the queen next morning fried

5. Theme in interrogative clauses

The typical function of an interrogative clause is to ask a question and from the speaker's point of view asking a question is an indication that he wants to be told something. The fact that, in real life, people ask questions for all kinds of reasons does not call into dispute the observation that the basic meaning of a question is a request for an answer. The natural Theme of a question "what I want to know".

There are two main types of questions such as :

- a. Polarity (yes/no) questions : unmarked Theme = finite + subject

What the speaker wants to know is the polarity 'yes or no?'. Normally, the first word of (finite operator) verbal group together with nominal group functions as subject. It is the finite operator in English that expresses positive or negative is, isn't; do, don't; can, can't; etc. So in a yes/no interrogative the finite operator is put first, before the subject.

In a yes/no interrogative, the Theme includes the finite verb, but it extends over the subject as well. Finite verb plus subject form a two part Theme. Example:

Table 2.5
Theme in yes/no interrogative

Can	You	Find me an acre of land?
Is	Anybody	At home ?
Should	Old acquaintance	Be forgot?
Theme (1)	Theme (2)	Rheme

Table 2.6
Marked theme in interrogative clauses

after tea in your home	Will you tell me a story? who does a cooking?
Theme	Rheme

Thus, in both kinds of interrogative clause the choice of a typical “unmarked” thematic pattern is clearly motivated, since this pattern has evolved as the means of carrying the basic message of the clause. Hence there is a strong tendency for the speaker to choose the unmarked form, and not to override it by introducing a marked Theme out in front. But marked Theme do sometimes occur in interrogative.

b. WH – question : Unmarked Theme = WH – word

What the speaker wants to know is the identify of some element in the content. In a WH – question, which is a search for a missing piece of information, the element that functions as Theme is the element that requests this information, namely the WH – element that express the nature of the missing peace such as who, what,when, how, etc. So in a WH – interrogative the WH – element is put first no matter what other function it has in the mood structure of the clause, whether subject, adjunct or complement.

In WH – interrogative, the Theme is constituted solely by the WH – element that is the group or phrase in which the WH – word occurs. Example :

Table 2.7
Theme in WH – Interrogative

Who	Killed cock Robin?
How many miles	To Babylon?
With what	Shall I mend it?
Theme	Rheme

6. Theme in Imperative Clauses

The imperative is the only type of clause in which the predicator (the verb) is regularly found as Theme. The basic message of an imperative clause is either ‘ I want you to do something ‘ or ‘ I want us (you and me) to do something’. The second type usually begin with let’s is clearly the unmarked choice of Theme.

In negative imperatives, such as don’t argue with me, the unmarked Theme is don’t plus the following element, either subject or predicator. Example :

Table 2.8
Theme in Imperative clauses

Answer	All five question !
You kids	Keep out of the way!
First	Catch your fish!
Don’t leave	Any belongings on board the aircraft!
Don’t let’s	Quarrel about it!
Let’s	Not quarrel about it!
Theme	Rheme

7. Theme in Clause Complexes

Clause consist of more than one clause in hypotactic clause complex, if the dependent clause comes first then the dependent clause is treated as the Theme or the whole clause complex.

There are two different ways of analyzing of the dependent clause and each captures different aspect of what is going on. Example :

Table 2.9
Theme Analysis In Dependent Clause

As the universe	Expended,	The temperature of the radiation	Decreased
Theme		Rheme	
Theme	Rheme	Theme	Rheme

8. Adjunt in Theme

Those are typically, though not obligatory, thematic consists of two sets of items, almost of them adverbs or prepositional phrases, functioning as adjunct in the clause : Conjunctive (discourse) adjuncts and odal adjuncts. Those that are obligatory thematic are conjunctions and relative.

1. Typically thematic : Conjunctive and Modal Adjuncts

Table 2.10
Conjunctive Adjuncts

	Type	Meaning	Examples
I	Appositive	'i.e.,e.g.'	That is, in other words, for instance
	Corrective	'rather'	Or rather, at leats, to be pecise
	Dismissive	'in any case'	In any case, anyway, leaving that aside
	Summative	'in short'	Briefly, to sum up, in conclusion
	Verifative	'actually'	Actually, in fact, as a matter of fact
II	Additive	'and'	Also, moreover, in addition, besides

	Adversative Variative	'but' 'instead'	On the other hand, however, conversely Instead, alternatively
III	Temporal	'then'	Meanwhile, before that, later on, next, soon, finally.
	Comparative Causal	'likewise' 'so'	Likewise, in the same way Therefore, for the reason, as a result, with this in mind
	Conditional	'(if...) then'	In the case, under the circumstances, otherwise
	Concessive Respective	'yet' 'as to that'	Nevertheless, despite that In this respect, as far as that's concerned

Table 2.11
Modal Adjuncts

	Type	Meaning	Examples
I	Probability	How likely?	Probably, possibly, certainly, perhaps, maybe
	Usually	How often?	Usually, sometimes, always, (n) ever, often, seldom
	Typicality	How typical?	Occasionally, generally, regularly, for the most part
	Obviousness	How obvious?	Of course, surely, obviously, clearly
II	Opinion Admission	I think I admit	In my opinion, personally, to my mind Frankly, to be honest, to tell you the truth
	Persuasion Entreaty Presumption	I assure you I request I presume	Honestly, really, believe me, seriously Please, kindly Evidently, apparently, no doubt, presumably, (un) fortunately, to my delight/distress, regrettable, hopefully
	Desirability	How desirable?	At first, tentatively, provisionally, looking back on it
	Reservation Validation Evaluation Prediction	How reliable? How valid? How valid? How expected?	Broadly speaking, in general, on the Whole, strictly speaking, in principle (un) wisely, understandably, mistakenly, foolishly to my surprise, surprisingly, as expected, by chance

2. Obligatory thematic ; conjunctions and relatives

Conjunctive are items which relate clause to preceding clause in the same sentence (the same clause complex). They are similar in meaning to conjunctive

(discourse) adjunct, but they differ in that, while conjunctive adjuncts set up a semantic relationship with what precedes, conjunctions set up a relationship which is not only semantic but also grammatical. They construct the two parts into a single structural unit. Conjunctions constitute a distinct class in the grammar. They are summarized in the table (12)

Table 2.12
Conjunctions

Type	Examples
Co-ordinator Subordinator	And, or, nor, either, neither, but, yet, so, then When, while, before, after, until, because, if, although, unless, since, that, whether, in order to, even if, in case, supposing that, assuming that, seeing that given that, provided that, in spite of the fact that, in the event that, so that

Relatives are also items which relate the clause in which they occur to another clause, in a structural relationship. But unlike conjunctions, relatives do not form a separate word class, they are either alone, or within the structure of a group or phrase.

Table 2.13
Relatives are exemplified

Type	Examples
Definite Indefinite	Which, who, that, whose, when, where, why, how Whatever, whichever, whoever, whosever, whenever, however

A relative group or phrase functions as a whole as Theme of the clause in which it occurs, for example, (nominal group) whose house, whatever objections, (adverbial group) however badly, (prepositional phrase) in which, with whom, on

whose behalf, for whatever reason. Relatives are thus like WH-interrogatives, in that they have a dual function as: on the other hand as subject, adjunct or complement, and on the other hand with a special value of their own, either questioning (interrogative) or marking some form of dependence (relative). These two values are themselves related at a deeper level, through the general sense of identity to be retrieved from elsewhere, the indefinite relatives whichever, wherever, etc, are intermediate between the definite and the interrogatives.

Where are you going? ('you have to tell me')

Wherever you're going..... ('it doesn't matter')

The house where you are going.. ('where you're going depends on 'house')

9. Types of theme

The Theme can be divided into a number of categories such as simple and multiple Theme.

9.1. Simple Theme

Simple theme is coded by the first element of the transitivity system. Simple theme occurs in one clause, it means that one clause consists of theme and rheme without observing other elements.

Table 2.14
Simple Theme

Nazar	Is my spouse
Theme	Rheme

They	Are students
Theme	Rheme

Her classmates	Will attend the party
Theme	Rheme

9.2. Multiple Theme

Multiple theme is sometimes called complex theme. Halliday (1994: 52) says that the next element in the clause and the part of theme is called a multiple theme. the starting point of the message or the point of departure of the message, in the unfolding of the text the theme, in its turn becomes, the local context or background of the clause.

Saragih (2010: 37) says that multiple theme is comprised of topical, interpersonal theme and textual one. The theme is the element which serves as the point of departure of the message; it is that with which the clause is concerned. As a message structure, therefore, a clause consists of a theme accompanied by a rheme; and the structure is expressed by the order whatever is chosen as the theme is part first.

Multiple theme can be divided into three categories, namely : topical theme, interpersonal theme, and textual theme.

1. The Textual Theme is any combination of continuative, structural and conjunctive, in order that:

- a. A continuative is one of a small set of discourse signalers, yes, no, well, oh, now, which, signal that a new move is beginning, a response, in dialogue, or a move to the same speakers is continuing. Continuatives indicate relationship previous discourse.

The underlined parts of clauses in the following are Theme :

Well, there is a little bit of understanding in this matter.

Oh, I like that cake.

Yup, you have to go now

- b. A structural Theme is any of the obligatory thematic elements listed in conjunctions and WH-relative but note the group or phrase containing the relative is simultaneously the topical Theme.
- c. A conjunction Theme is one of the conjunctive adjuncts which listed in modal adjuncts, wherever such as adjuncts occurs preceding the topical Theme. Conjunctives provide a cohesive link back to previous discourse.

In the following clauses the conjunctives are underlined:

Furthermore, this alternative is too costly.

In addition, the news may shock his mother.

As the matter of fact, he is the doctor we are looking for.

Table 2.15
Components of Multiple Theme

Components of a multiple Theme, the arrows indicate that a WH-relative or interrogative is also a topical element

Metafunction	Component of Theme
Textual	Continuative Structural (conjunction or WH-relative)
Interpersonal	Conjunctive (Adjunct) Vocative Modal (adjunct) Finite (operator) WH-(interrogative)
Experiential	Topical (participant, circumstance, process)

Table 2.16
Metafunction

Metafunction	Component of Theme
Textual	Continuative (discourse signalers/markers : yes, no, well, oh, now, which signal that a new move is beginning) Structural (conjunction : and, or nor, either, neither, but, yet, so, then, when, while, before, after, until, because, even, in case ... or WH-relative : which, who, whose, when, where, that..)
Interpersonal	Conjunction (relate the clause to the preceding text such as that is, for instance; rather, in any case, in fact, in short, actually, and, also, moreover, but, on the hand, instead, meanwhile, then, likewise, so, if, yet, as to that) Vocative (any item used to address such as a personal name) Modal (any of the modal adjunct which expresses the speaker's judgement regarding to relevance of the message such as probably, possibly, certainly, perhaps, maybe, usually, sometimes, always, occasionally, generally, regularly, of course, I

Experiential	<p>think, in my opinion, personally, frankly, to be honest, honestly, please kindly, evidently, hopefully, in general, strictly speaking, wisely, to my surprise)</p> <p>Finite (operator) WH-(interrogative or relative) Topical (participant, circumstances, process)</p>
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2. The interpersonal Theme is any combination of vocative, modal, mood-marking.

- a. A vocative is any item, typically but not necessarily a personal name, used to address, it may come more or less anywhere in the clause and is thematic if preceding the topical theme. Vocative indicates (the name of) persons of whom information is asked (Saragih, 2007). In the following clauses the vocatives are underlined:

Mary, have you finished your homework?

Mila, did you go to school yesterday?

- b. A modal Theme is any the modal adjuncts listed in conjunctions whenever it occurs preceding the topical theme.
- c. A mood-marking theme is a finite verbal operator, if preceding the topical theme, or a WH-interrogative (or imperative let's) when not preceded by another experiential elements (i.e. when functioning simultaneously as topical Theme). The interpersonal Theme that indicate Finite are underlined in the following clauses:

Should we close the door?

Did you go to school?

Don't close the door!

Here it sets out the various components that can enter into the structure of a multiple Theme. The WH-elements, relative and interrogative, (and also let's) with it in a single constituent. The interpersonal Themes that indicate WH-elements are underlined in the following clauses:

Where did you go ?

When did you go the party?

Why can't you come over night?

How did he push up?

Perhaps the most extended thematic structure we could reasonably expect to find would be something like that in figure 3-13. Needless to say, we might have to wait a long time before hearing one as complex as that. But multiple Theme of more modest dimensions are regularly found in most types of discourse.

Table 2.17
The Examples of Multiple Theme

Oh	Soldier,soldier	Won't	You	Marry me
Continuative	Vocative	Finite	Topical	Rheme
Textual	Interpersonal		Experiential	
Multiple Theme (marked)				

Please	Doctor	Don't	Give	Me anymore of that nasty medicine
Modal	Vocative	Finite	Topical	Rheme
Interpersonal			Experiential	
Multiple Theme (marked)				

On the other hand	Maybe	On a week day	It would be less crowded
Continuative	Vocative	Topical	Rheme
Textual	Interpersonal	Experiential	
Multiple Theme (marked)			

So	Why		Worry
Structural	WH-interrogative = Topical		Rheme
Textual	Interpersonal	Experiential	
Multiple Theme (marked)			

10. Definition of Movie

Movies, also known as films, are a type of visual communication which use moving pictures and sound to tell stories or inform (help people to learn). People in every part of the world watch movies as a type of entertainment, a way to have fun. For some people, fun movies can mean movies that make them laugh, while for others it can mean movies that make them cry, or feel afraid. Most of movies are made so that they can be shown on big screens at movie theaters. After movies are shown on movie screens for a period of time (ranging from a few weeks to several months), movies are shown on pay television or cable television, and sold or rented on DVD disks or videocassette tapes, so that people can watch the movies at home. You can also download or stream movies.

11. The Secret Lives of Pets Movie

The Secret Life of Pets is a 2016 American 3D computer-animated buddy adventure comedy film produced by Illumination Entertainment. It is directed by Chris Renaud and co-directed by Yarrow Cheney and written

by Brian Lynch, Cinco Paul and Ken Daurio. The film stars Louis C.K., Eric Stonestreet, Kevin Hart, Steve Coogan, Ellie Kemper, Bobby Moynihan, Lake Bell, Dana Carvey, Hannibal Buress, Jenny Slate, and Albert Brooks.

The Secret Life of Pets premiered at the Annecy International Animated Film Festival on June 16, 2016 and was released to theatres in the United States on July 8, 2016 by Universal Pictures. Upon release, it received positive critical reviews and grossed \$875 million worldwide, becoming the 6th highest grossing original animated film not produced by Disney or Pixar.

A Jack Russell Terrier named Max lives with his owner Katie in a Manhattan apartment. While she is at work during the day, he hangs out with other pets in the building: tabby cat Chloe, pug Mel, dachshund Buddy, and budgerigar Sweetpea. One day, Katie adopts Duke, a large and shaggy mongrel from the pound, leaving Max jealous because of her divided focus on Duke. Enraged by Max's attitude towards him, Duke tries to abandon Max in an alley, but they are both attacked by a gang of alley cats led by Sphynx cat Ozone. The cats remove both dogs' collars and leave them to be caught by Animal Control. Duke fears that he will be put down if he goes back to the pound.

They are rescued by a rabbit named Snowball, the leader of "The Flushed Pets" – a gang of sewer-dwelling animals who hate humans because their owners abandoned and mistreated them. After Max and Duke pretend to despise humans as much as they do, the Flushed Pets invite them to join. Before they can prove their loyalty by allowing a one-fanged viper to bite them, Snowball learns from the cats that Max and Duke are domesticated. The two dogs escape the sewers and

board a ferry to Brooklyn, inadvertently killing the viper in the process; Snowball vows to kill them and leads the Flushed Pets after them.

Gidget, a white Pomeranian who has a crush on Max, discovers that he is missing and recruits a shady red-tailed hawk named Tiberius to locate him. After looking over the city for Max, Tiberius returns carrying Ozone, whom Gidget coerces into telling what he knows about the dogs. Gidget and Tiberius then enlist Mel, Buddy, Chloe, guinea pig Norman, Sweetpea, and a paralyzed old basset hound named Pops to begin searching Manhattan. The group encounters Snowball, who vows to kill them as well, and Norman is captured as the rest of Gidget's team flees.

In Brooklyn, Max and Duke begin to get along with each other and raid a sausage factory for food. Duke tells Max about his previous owner, Fred, an elderly man who adopted him as a puppy and loved to spend time with him. One day, Duke got lost while chasing a butterfly and was caught by Animal Control, but Fred never came to claim him. Max convinces him to visit Fred's house in a nearby neighborhood, confident that Fred will still love him and take him back. When they arrive, though, they learn from a resident cat named Reginald that Fred died. Heartbroken and angst-ridden, Duke accuses Max of attempting to get rid of him and barks at the new homeowners, who just return to their "own" house and call Animal Control. The handlers catch Max, but Duke interferes long enough for Max to escape and ends up being captured instead.

While trying to rescue Duke as he follows the Animal Control van, Max is attacked by the vengeful Snowball who tries to kill him. However, Snowball's

gang are captured, and Snowball realizes that he and Max must work together to rescue them. They drive and crash a city bus into the van on the Brooklyn Bridge, stopping traffic. The Flushed Pets arrive and corner Max, unaware of his partnership with Snowball, but Gidget and her team save him. The van rolls away; the captured Flushed Pets escape, but the van falls into the East River with Max and Duke inside. Max is unable to get the keys to Duke's cage, so Snowball jumps into the river to retrieve them, allowing Max and Duke to escape the sinking van. Once out of the river, Snowball realizes how good being heroic feels.

The entire group return to the apartment block by pig-driven taxi. Max expresses his appreciation and love for Gidget, who returns with affection. Snowball and the Flushed Pets then come up with a new plan to annihilate all humans, but Snowball is suddenly adopted by a little girl named Molly. At first, Snowball resists, but gives in to her sweetness and lets himself become a domesticated pet. The remaining Flushed Pets return to the sewers, the domesticated pets return to their homes and embrace their owners, and Max and Duke finally reunite with Katie, sparking a true friendship.

11.1. The Biography of Brian Lynch

Brian Michael Lynch was born on June 21, 1973 New Jersey USA. He is an American Film and comic book writer. Lynch was the initial writer and co-creator with Joss Whedon of *Angel*: After the Fall for IDW publishing, and is best known for writing the screenplays for the films *Puss in Boots* and *Minions*. He has also written an unproduced film adaptation of *The Sims*. The last movie that he

wrote was *The Secret Life of Pets* movie, he was cooperative with other writers that I Cinco Paul and Ken Daurio.

B. Relevant Studies

Numerous studies that related to this study had been conducted before by another researcher named Siti Hafsa that was “Textual Function in Nelson Mandela’s Presidential Inauguration Speech”. The objectives of the study were to find out the types of Multiple Theme (textual, interpersonal and experiential Theme) and the complexity of Theme (unmarked and marked Theme). Descriptive qualitative method was applied in this study. The source of data was taken from Nelson Mandela’s Presidential Inauguration Speech. The findings are the complexity of textual function those are multiple unmarked and marked theme can be analyzed based on the use of the complexity and then found out the dominant type of each type in the speeches of Nelson Mandela’s Presidential Inauguration Speech, the complexity of theme were applied multiple unmarked amount to 25 (55.55%), multiple marked amount to 20 (44.44%). So the most dominant type of theme in Nelson Mandela’s Presidential Inauguration Speech is multiple unmarked theme amount to 25 (55.55%).

And the second related to this study was conducted by Yulia Esti Katrini it was “Analysis of Theme of the Analytical Exposition Texts Written by the Third Semester Students of English Department of Tidar University”. A good writing is one that is cohesive and coherent. Cohesion and coherence are essential textual components to create organized and comprehensiveness of the texts. To create

cohesive and coherent texts, Theme and Rheme play an important role. This qualitative research focuses on analyzing types of Theme applied by the students of English Department of Tidar University and the tendency of the students in applying the types of Theme. The unit analyses of this research are clauses of analytical exposition texts written by the third semester students of English Department, Tidar University. Based on Gerot and Wignell's theory (1994), it can be found that the types of Theme in the students' analytical exposition texts are unmarked and marked topical, textual and interpersonal Theme. Among the above types of Theme, unmarked topical Themes are mostly used by the students in their analytical exposition texts. It is 55.11%. The next type is textual Theme (36.89%), marked topical Theme (5.78%) and interpersonal Theme (2.22%).

What makes this research different from the previous one is the researcher only focused on investigating the most dominant elements of Multiple Theme used in the text of *Secret Life of Pets* Movie.

C. Conceptual Framework

The objectives of the study were to find out the elements of Multiple Theme and to find out the most dominant elements of Multiple Theme used in the text of *Secret Life of Pets* movie. This study will be analyzed by collecting the data from the script of *Secret Life of Pets* movie by using all the dialogues of 100 scenes. It will be focused to analyze the dominant element of Multiple Theme used in the text of *Secret Life of Pets* Movie. Multiple theme is sometimes called complex theme. Halliday (1994: 52) says that the next element in the clause and

the part of theme is called a multiple theme. So after analyze it in the text of *Secret Life of Pets* movie, we know the number of dominant elements of multiple theme used in the text of *Secret Life of Pets* Movie. And the result are expected to be useful in education especially in learning towards functional grammar using the text from the movie as the media.

CHAPTER III

METHOD OF RESEARCH

A. Research Design

This research was conducted by using descriptive qualitative method. According to Cresswell (1995:145) stated that qualitative research is descriptive, so that the researcher is interested in process, meaning and understanding gained through words and pictures.

Arikunto (2002:14) said that descriptive developed concepts based on the available data and followed the flexible research design that is suitable to the context. Descriptive qualitative methods, collects the facts and analyze them. The library study also will be conducted in collecting the data, which are relevant to the subject matter, in order to find out that might support the reading and the writing.

The research was attempted to analyze the Multiple Theme in The Text of *Secret Lives of Pets* Movie and the researcher did the research in the library of UMSU.

B. Source of Data

The source of data in this research was obtained from the movie and the transcript of *Secret Lives of Pets* movie that was downloaded from the internet. There are 90 pages which consisted of 100 scenes and the researcher was used

interval system where the researcher analyzed 1 scenes of each 3 scenes from 100 scenes. So it was 33 chosen scenes. The following table was given to specify that.

Table 3.1.
The Data of Research

Interval scenes	Taken scenes
1, 2, 3	3
4, 5, 6	6
7, 8, 9	9
10, 11, 12	12
13, 14, 15	15
16, 17, 18	18
19, 20, 21	21
22, 23, 24	24
25, 26, 27	27
28, 29, 30	30
31, 32, 33	33
34, 35, 36	36
37, 38, 39	39
40, 41, 42	42
43, 44, 45	45
46, 47, 48	48
49, 50, 51	51
52, 53, 54	54
55, 56, 57	57
58, 59, 60	60
61, 62, 63	63
64, 65, 66	66
67, 68, 69	69
70, 71, 72	72
73, 74, 75	75
76, 77, 78	78
79, 80, 81	81
82, 83, 84	84
85, 86, 87	87
88, 89, 90	90
91, 92, 93	93
94, 95, 96	96
97, 98, 99	99
100	
Total	33 scenes

C. Technique of Data Collection

In the process of collecting the data, the researcher used some methods like observation and note taking method. In this research, the researcher used Simak Bebas Libat (non –participant observation) because the researcher did not involve directly in the conversation. Here are some steps in collecting the data :

1. Watching the movie,
2. Searching the script of the movie in the internet
3. Downloading and also copying the script from the internet
4. Printing out the script of the movie
5. Reading the script to find out the clause that contains of Multiple Theme
6. Underlining the text in the movie which consists of the elements of multiple theme

D. Technique of Analysis The Data

The data will be analyzed by observing the dialogues in the scripts and watching the movie. The systematic procedures in conducting the analysis as follows:

1. Identifying the Multiple Theme in the text of *Secret Life of Pets* movie,
2. analyzing the text based on the elements of Multiple Theme in *Secret Lives of Pets* Movie,
3. counting the percentage of the data, following Creswell (2008 : 213) the pattern of the formula is as following :

$$X = \frac{F}{N} \times 100 \%$$

Note :

X= the percentage of the obtained items

F = frequency of Multiple Theme in the text of Secret Lives of Pets Movie

N= the total number of items

4. finding out the most dominant elements of Multiple Themes used in the text of *Secret Life of Pets* Movie.

CHAPTER IV

DATA ANALYSIS AND FINDINGS

A. The Data Collection

As already mentioned in the previous chapter above that the data were taken and collected from the script of *Secret Life of Pets* Movie. There were 33 scenes analyzed. It were analyzed through the text and classified into Multiple Theme (textual, interpersonal, topical).

B. The Data Analysis

1. The elements of Multiple Theme in the text of *Secret Life of Pets* movie were categorized as the following table.

The total of Multiple Theme found in the movie were categorized as the following table.

Table 4.1
The percentage of the elements of Multiple Theme

No	The Elements of Multiple Theme	Number	Percentage
1	Textual Topical (TTo)	28	38.89%
2	Interpersonal Topical (ITo)	6	8.33%
3	Textual Interpersonal Topical (TITo)	38	52.78%
TOTAL		72	100%

Based on the table above, the total number of Multiple Theme were 72. They were divided into 3 categories, they are Textual Topical (TTo) :28, Interpersonal Topical (ITo) : 6, Textual Interpersonal Topical (TITo): 38.

Examples of the pattern of Thematic Development are presented in the following.

Table 4.2
Analysis of the elements of Multiple Theme (Textual Topical) in the text of
***Secret Life of Pets* movie.**

Whatever	You	need to tell yourself
Structural	Topical	
Textual		
Multiple Theme (unmarked)		
Yeah	There	are suitcases everywhere
Continuative	Topical	
Textual		
Multiple Theme (unmarked)		
So	I	Pass out from fear
Structural	Topical	
Textual		
Multiple Theme (unmarked)		

Table 4.3
Analysis of the elements of Multiple Theme (Interpersonal Topical) in the
text of *Secret Life of Pets* movie.

Maria	your face	it wears a thousand sorrows
Vocative	Topical	
Interpersonal		
Multiple Theme (unmarked)		
Duke	We	gotta go to your house
Vocative	Topical	
Interpersonal		
Multiple Theme (unmarked)		
Maybe	He	didn't like me
Modal adjunct	Topical	
Interpersonal		
Multiple Theme (unmarked)		

Table 4.4
Analysis of the elements of Multiple Theme (Textual Interpersonal Topical)
in the text of *Secret Life of Pets* movie.

So	I	just	moved	in that same day
Structural	Vocative	Mood adjunct	topical	Rheme
Textual	Interpersonal			
Multiple Theme (marked)				

Hey chloe	do	you	Ever	wonder	where they go during the day
Continuative	Wh-interrogative	Vocative	Modal	Topical	Rheme
Textual	Interpersonal				
Multiple Theme (marked)					

Because	nobody	could	ever	love the cat the way they love a dog
Structural	Vocative	Finite	Topical	Rheme
Textual	Interpersonal			
Multiple Theme (marked)				

2. The way of Multiple Theme used in the text of *Secret Life of Pets* movie

There were two ways how the Multiple Theme used in the text of *Secret Life of Pets* movie, those are unmarked and marked. The total of unmarked and marked found in the movie were presented in the following table.

Table 4.5
Analysis Unmarked and Marked Multiple Theme

No	The Elements of Multiple Theme	Number
1	Unmarked Theme	43
2	Marked Theme	29
TOTAL		72

2.1. The Unmarked Multiple Theme is seen through topical theme where the topical theme in a clause which the function in a clause is as the subject, that's why it doesn't have to be marked.

Table 4.6
Analysis of the Unmarked Multiple Theme in the text of *Secret Life of Pets* movie.

Whatever	you	need to tell yourself
Structural	Topical	Rheme
Textual		
Theme (unmarked)		

Maria	your face	it wears a thousand sorrows
Vocative	Topical	Rheme
Interpersonal		
Multiple Theme (unmarked)		

No	why	do	you	think that?
Continuative	Wh-interrogative	Finite	Topical	Rheme
Textual	Interpersonal			
Multiple Theme (unmarked)				

2.2. Marked Multiple Theme is where the topical theme in a clause is not a subject it can be as verb, adverb, etc.

Table 4.7
Analysis of the Marked Multiple Theme in the text of *Secret Life of Pets* movie.

Oh	very nice	I'll take that
Continuative	Topical	Rheme
Textual		
Multiple Theme (marked)		

Duke	you	have	nothing	to be nervous about
Vocative			Topical	Rheme
Interpersonal				
Multiple Theme (marked)				

Ohh	you	are	headed	into dangerous territory there kitty cat
Continuative	Vocative	Finite	Topical	Rheme
Textual	Interpersonal			
Multiple Theme (marked)				

3. The most dominant elements of Multiple Theme in the text of *Secret Life of Pets* movie.

Based on the table 4.1, the total number of Multiple Theme were 72 where the Textual Topical was 28 (38.89%), Interpersonal Topical was 6 (8.33%) and Textual Interpersonal Topical was 38 (52.78%).

The result shows that the most dominant elements used in the text of *Secret Life of Pets* movie was Textual Interpersonal Topical (TITo) amount to 38 (52.78%).

C. Findings

The research was elaborated about multiple Theme found in the text of *Secret Life of Pets* movie. By analyzing the data it can be concluded that the total of Multiple Theme was 72. The data were taken from 33 scenes of the movie which consist of 100 scenes. The selected scenes were taken interval in order to make the data valid to be a datum in this study.

The analyzing the data showed that there were three categories of elements of Multiple Theme found in the movie. They were Textual Topical was 28 (38.89%), Interpersonal Topical was 6 (8.33%), and Textual Interpersonal

Topical was 38 (52.78%). There are two ways of how the multiple Theme used, they are unmarked multiple theme was 43 and marked multiple Theme was 29. And the most dominant elements of Multiple Theme was Textual Interpersonal Topical.

D. Discussion

This study dealt with Multiple Theme in the Text of *Secret Life of Pets* Movie. The objectives of the study were to find out the elements of Multiple Theme (textual, interpersonal and topical Theme) used in the text of *Secret Life of Pets* movie, the way how the Multiple Theme used in the text of *Secret Life of Pets* movie, and to find out the most dominant elements found in the text of *Secret Life of Pets* movie. This study has similarity and dissimilarity with the previous related study, where the first study was conducted by Siti Hafsa. And the objectives of study were to find out the types of multiple Theme (Textual, Interpersonal and Experiential) and the complexity of Theme (unmarked and marked). It is in line with this research where the objectives of the study were to find out the elements of Multiple Theme (Textual, Interpersonal, Topical Theme) and the way how the multiple theme used (unmarked and marked) but in this research, the researcher has 3 objectives, it was to find out the most dominant elements of Multiple Theme, as we know that multiple theme has 3 elements, they are Textual, Interpersonal and Topical, in the text it may occur only Textual Topical, Interpersonal Topical or even among them Textual Interpersonal Topical which may occur in the text. That's one of dissimilarity. And the previous study

before was taken the data from Nelson Mandela Inauguration Speech while the source of data of this study was taken from the text of *Secret Life of Pets* Movie that consists of 100 scenes. They consisted of 90 pages and there were 33 chosen scenes as the data. And the findings of this study were, there were three of categories of the elements of Multiple Theme found in the movie. They were textual topical, interpersonal topical and textual interpersonal topical by the number of occurrences were Textual Topical (TTo) was 28 (38.89%), Interpersonal Topical (ITo) was 6 (8.33%), and Textual Interpersonal Topical (TITo) was 38 (52.78%). There were two ways how the Multiple Theme used in the movie, they are Unmarked and Marked Multiple Theme by the number of occurrences were Unmarked Multiple Theme was 43 and Marked Multiple Theme was 29. And the most dominant elements found in the text of *Secret Life of Pets* movie is Textual Interpersonal Topical (TITo) amount to 38 (52,78%).

CHAPTER V

CONCLUSIONS AND SUGGESTIONS

A. Conclusion

After analyzing the multiple Theme in the text of *Secret Life of Pets* movie, conclusion are drawn as the following.

- (1) There were 3 categories of elements of Multiple Theme which existed in the text of *Secret Life of Pets* movie, they were Textual Topical (TTo), Interpersonal Topical (ITo), Textual Interpersonal Topical (TITo).
- (2) There were two ways of how the multiple Theme used, namely unmarked and marked multiple Theme.
- (3) The most dominant elements of multiple Theme used in the text of *Secret Life of Pets* movie was Textual Interpersonal Topical, it was 38 (52,78%).

B. Suggestions

In relation to conclusions, suggestions are staged as the following.

- (1) It is advised for the readers to understand Theme especially multiple Theme in order to avoid misunderstanding to get the message of a conversation used in the movie.
- (2) It is important to the student especially in majoring Teacher Training and Education to understand the multiple Theme in every medium of study, such as spoken or written text in order to get the message of the context.

- (3) For other researcher who want to make further research about the use of textual function in spoken or written text, this research can be used as a reference, but try to use other media for the research besides those presented in this research.

APPENDIX I
DATA ANALYSIS

So	I	just	moved	in that same day
Structural	Vocative	Mood adjunct	topical	Rheme
Textual	Interpersonal			
Multiple Theme (marked)				

Eventhough	any same person	who	saw us would
Structural	Vocative	Topical	Rheme
Textual	Interpersonal		
Theme (unmarked)			

Oh	that	sounds exciting
Continuative	Topical	Rheme
Textual		
Theme (Unmarked)		

Well	I	won't interrupt
Continuative	Topical	Rheme
Textual		
Theme (Unmarked)		

Hey chloe	do	you	ever	wonder	where they go during the day
Continuative	Wh-interrogative	Vocative	Modal	Topical	Rheme
Textual	Interpersonal				
Multiple Theme (marked)					

Maybe	that	is	what	its like for you
Continuative	Vocative	Finite	Topical	Rheme
Textual	Interpersonal			
Theme (Marked)				

But	Katie	and	I	have a different relationship
structural	Vocative		Topical	Rheme
Textual	Interpersonal			
Multiple Theme (unmarked)				

Because	nobody	could	ever	love the cat the way they love a dog
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Structural	Vocative	Finite	Topical	Rheme
Textual	Interpersonal			
Multiple Theme (marked)				

Whatever	you	need to tell yourself
Structural	Topical	Rheme
Textual		
Theme (unmarked)		

Hey	Mel	where	you	been man?
Continuative	Vocative	Wh-interrogative	Topical	Rheme
Textual	Interpersonal			
Theme (unmarked)				

Oh	get this	last Sunday	my owner	feeds me a small white pil
Continuative		Modal adjunct	Topical	Rheme
Textual		Interpersonal		
Theme (unmarked)				

Yeah	There	are suitcases everywhere
Continuative	Topical	Rheme
Textual		
Theme (unmarked)		

So	I	Pass out from fear
Structural	Topical	Rheme
Textual		
Theme (unmarked)		

And	when	I	wake up	I'm in Florida
Structural	Wh-relative	Vocative	Topical	Rheme
Textual		Interpersonal		
Theme (marked)				

Umm	This	didn't	happen
Continuative	Vocative	Topical	Rheme
Textual	Interpersonal		
Theme (marked)			

Oh hey	Norman	you	still looking for your apartment?
Continuative	Vocative	Topical	Rheme
Textual	Interpersonal		
Theme (unmarked)			

But	uh	you	don't leave here
Structural	Continuative	Topical	Rheme
Textual			
Multiple Theme (unmarked)			

Aw pallets well	see	you	guys	later
Continuative	Finite	Vocative	Topical	Rheme
Textual	Interpersonal			
Theme (marked)				

Haha	you	know I did
Continuative	Topical	Rheme
Textual		
Multiple Theme (unmarked)		

Katie	is gonna be so excited
Topical	Rheme
Multiple Theme (unmarked)	

Oh	that	is	nobody gidget
Continuative	Vocative	Topical	Rheme
Textual	Interpersonal		
Theme (marked)			

Yeah	he	is gonna be gone soon
Continuative	Topical	Rheme
Textual		
Multiple Theme (unmarked)		

Oi	what	is	going on?
Continuative	Wh-interrogative	Topical	Rheme
Textual	Interpersonal		
Multiple Theme (marked)			

Oh my gosh	what	happened to you?
Continuative	Topical	Rheme
Textual		
Multiple Theme (unmarked)		

Ohh	you	are	headed	into dangerous territory there kitty cat
Continuative	Vocative	Finite	Topical	
Textual	Interpersonal			

Multiple Theme (marked)	Rheme
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Oh	very nice	I'll take that
Continuative	Topical	Rheme
Textual		
Multiple Theme (marked)		

Aaaah	I	just	remembered	I gotta be somewhere
Continuative	Vocative		Topical	Rheme
Textual	Interpersonal			
Multiple Theme (marked)				

Maria	your face	it wears a thousand sorrows
Vocative	Topical	Rheme
Interpersonal		
Multiple Theme (unmarked)		

Now	I	can not	bear	another moment without knowing
Continuative	Vocative	Finite	Topical	Rheme
Textual	Interpersonal			
Multiple Theme (marked)				

Yeah	Give me a second
Topical	Rheme
Multiple Theme (unmarked)	

Aww hey	There	cute little bunny?
Continuative	Topical	Rheme
Textual		
Multiple Theme (unmarked)		

Aww	Ripper Ripper	where you at?
Continuative	Topical	Rheme
Textual		
Multiple Theme (unmarked)		

And	now	You	are gonna burn
Structural	Continuative	Topical	Rheme
Textual			
Multiple Theme (unmarked)			

Uh yeah	that	is right
Continuative	Topical	Rheme
Textual		
Multiple Theme (unmarked)		

Oh man	don't get	me	started on people alright Duke?
Continuative	Finite	Topical	Rheme
Textual	Interpersonal		
Multiple Theme (unmarked)			

Yeah	that	is	why we burned our collars man
Continuative	Vocative	Topical	Rheme
Textual	Interpersonal		
Multiple Theme (marked)			

Yeah	wait	a minute	that is too far maybe
Continuative	Topical	Topical	Rheme
Textual			
Multiple Theme (marked)			

Ughh	smell	is disgusting
Continuative	Topical	Rheme
Textual		
Multiple Theme (unmarked)		

Hey hey hey	settle down	guys	I want you to tell them how you did
Continuative		Topical	Rheme
Textual			
Multiple Theme (unmarked)			

Okay okay	so	I	was like..
Continuative	Structural	Topical	Rheme
Textual			
Multiple Theme (unmarked)			

So	that	is	who you are dealing with
Continuative	Vocative	Topical	Rheme
Textual	Interpersonal		
Multiple Theme (marked)			

Okay well uh	so	there	is this thing in the kitchen
Continuative	Structural	Topical	Rheme
Textual			
Multiple Theme (unmarked)			

And then	round on	just the end of it
Structural	Topical	Rheme
Textual		
Multiple Theme (marked)		

Uh okay uh well	we	used	the spoon	to hit a button on this
Continuative	Vocative		Topical	Rheme
Textual	Interpersonal			
Multiple Theme (unmarked)				

The uh you know the uh	it	is got blades
Continuative	Topical	Rheme
Textual		
Multiple Theme (unmarked)		

Hey buddy	I	don't	ask	what its called we just kill with it
Continuative	Vocative	Finite	Topical	Rheme
Textual	Interpersonal			
Multiple Theme (marked)				

No	we	aren't	doing the squirrel thing right now
Continuative	Vocative	Topical	Rheme
Textual	Interpersonal		
Multiple Theme (marked)			

But	the outside world	is loud and scary
Structural	Topical	Rheme
Textual		
Multiple Theme (unmarked)		

Oooh	is	that	a hawk?
Continuative	Finite	Topical	Rheme
Textual	Interpersonal		
Multiple Theme (unmarked)			

Well	I	don't	care	I love him
Continuative	Vocative	Finite	Topical	
Textual	Interpersonal			

Multiple Theme (marked)	Rheme
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And	when	that random cat	tried to eat sweetpea who saved him
Structural	Wh-relative	Topical	Rheme
Textual			
Multiple Theme (unmarked)			

Hahahaha	this	is pop's place
Continuative	Topical	Rheme
Textual		
Multiple Theme (unmarked)		

Yeah	he	is over there
Continuative	Topical	Rheme
Textual		
Multiple Theme (unmarked)		

Ah	I	don't go out anymore
Continuative	Topical	Rheme
Textual		
Multiple Theme (unmarked)		

By the way	I	meant	no offense	I just have you seen yourself?
Continuative	Vocative		Topical	Rheme
Textual	Interpersonal			
Multiple Theme (marked)				

And	by the time	I	had	caught up with it and ate it
Structural	Continuative	Vocative	Topical	Rheme
Textual		Interpersonal		
Multiple Theme (marked)				

Duke	we	gotta go to your house
Vocative	Topical	Rheme
Interpersonal		
Multiple Theme (unmarked)		

But	He	never	came for me
Structural	Vocative	Topical	Rheme
Textual	Interpersonal		
Multiple Theme (marked)			

Maybe	He	didn't like me		
Modal adjunct	Topical	Rheme		
Interpersonal				
Multiple Theme (unmarked)				

Well	I	do	know	and we are going
Continuative	Vocative	Finite	Topical	Rheme
Textual	Interpersonal			
Multiple Theme (marked)				

Hey hey hey	Where	do	you	think you are going
Continuative	Wh-interrogative	Finite	Topical	Rheme
Textual	Interpersonal			
Multiple Theme (unmarked)				

Okay so umm	how	do	I	look?
Continuative	Wh-interrogative	Finite	Topical	Rheme
Textual	Interpersonal			
Multiple Theme (unmarked)				

Well	go on up		go scratch at that door
Continuative	Topical		Rheme
Textual			
Multiple Theme (marked)			

No	why	do	you	think that?
Continuative	Wh-interrogative	Finite	Topical	Rheme
Textual	Interpersonal			
Multiple Theme (unmarked)				

Duke	you	have	nothing	to be nervous about
Vocative			Topical	Rheme
Interpersonal				
Multiple Theme (marked)				

`Huh	that	car	is new
Continuative	Vocative	Topical	Rheme
Textual	Interpersonal		
Multiple Theme (unmarked)			

No	we	are good thanks
Continuative	Topical	Rheme
Textual		
Multiple Theme (unmarked)		

And	I	am	gonna	have to ask you to get off
Continuative	Vocative	Finite	Topical	Rheme
Textual	Interpersonal			
Multiple Theme (marked)				

Duke	maybe	we	should go ?
Vocative	Modal adjunct	Topical	Rheme
Interpersonal			
Multiple Theme (unmarked)			

And	why	why	would Fred get a cat?
Structural	Wh-interrogative	Topical	Rheme
Textual	Interpersonal		
Multiple Theme (unmarked)			

Ugh	are	you	kidding me ?
Continuative	Finite	Topical	Rheme
Textual	Interpersonal		
Multiple Theme (unmarked)			

Yeah	I	see	it	we are about to hit
Continuative	Vocative		Topical	Rheme
Textual	Interpersonal			
Multiple Theme (unmarked)				

Max max max	oh okay	get the keys
Vocative	Topical	Rheme
Interpersonal		
Multiple Theme (marked)		

Okay	I	am	coming	I am coming sheesh
Continuative	Vocative	Finite	Topical	Rheme
Textual	Interpersonal			
Multiple Theme (marked)				

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The researcher

NURUL ATIKAH

APPENDIX II

FLASHBACK: KATIE'S APARTMENT - CONTINUOUS 3

MAX (V.O.) : A-And get this - she was looking for a roommate...and so was I! So I just moved in that same day. It was perfect.

INT. KATIE'S APARTMENT - LIVING ROOM- DAY 6

MAX (V.O.) : It's me and Katie.Katie and me.

INT. BEDROOM - NIGHT 9

MAX (V.O.) : ...even though any sane person who saw us would...

INT: APARTMENT - CONTINUOUS 12

GIDGET'S OWNER : Bye, Gidget! Be a good doggie!

GIDGET :Hey Max!

MAX : (eyes on his door) Hey Gidget.

GIDGET : Any plans today?

MAX : Yes.Big, big stuff today, Gidget. I got big plans.I'm gonna sit here and I'm gonna wait for Katie to come back.

GIDGET : Oh, that sounds exciting! Well, I won't interrupt.I've got a very busy day, too.

INT: MEL THE PUG'S APARTMENT - SAME 15

MEL'S OWNER : So long, Mel!

INT: SWEETPEA'S APARTMENT - SAME 18

INT: BUDDY'S APARTMENT - SAME 21

INT: KATIE'S APARTMENT - CONTINUOUS 24

CHLOE : Hey, Max.

MAX : Hey, Chloe. Do you ever wonder where they go during the day?

CHLOE : Do you know what? I just...I don't really caaare—

MAX : Maybe that's what it's like for YOU.But Katie and I have a different relationship.You know, you're a...you're a cat.So maybe that's why. Cuz nobody could ever love a cat the way they love a dog. I'm just saying. Maybe that's why.

CHLOE : Whatever you need to tell yourself.

MEL : Hey, mornin', Max!

MAX : Hey guys.'Sup, Sweetpea.

MAX (CONT'D) : Hey Mel, where you been, man?

MEL : OH!GET THIS, last Sunday, my owner feeds me a small white pill, right. I start to feel a little groggy. The next thing I know, I wake up, I'm in the sky.

MAX : Wait a minute, the-the sky?

MEL : Yeah, there are suitcases everywhere. I'm locked up in a crate.

CHLOE : Come on

MAX : There are suitcases in the sky?

MEL : So I pass out from fear. And when I wake up, I'm in Florida.
MAX : Umm, this did not happen.
MEL : I will NEVER eat a pill like that again. Unless it's covered in peanut butter, because I mean, COME ON, RIGHT?! It's peanut butter!

NORMAN : Hey guys!
MAX : Oh Hey Norman. You still looking for your apartment?
NORMAN : Yeah. Going on three weeks now. Is this the 2nd or the 3rd floor?

MAX : I don't know any numbers, but uh, you don't live here.
NORMAN : Aw pellets. Well, see you guys later.
CHLOE : You know what? You can do it! (beat, to Max) He can't do it.
MAX : Buddy! There you are! Did you find it?
BUDDY : Haha, you KNOW I did.
BUDDY (CONT'D) : Voila!
MAX & MEL : Ball!
MEL : Ball, ball, ball!!\$
MAX : Katie's gonna be so excited! This is exactly like the one she lost! I mean, look at it, it's round. It fits in my mouth...!

MAX, MEL, & BUDDY : Ball! Ball, Ball!
MAX : There is NO OTHER BALL in the CITY like this one ball, guaranteed. This is the ball.

EXT: APARTMENT BUILDING – DAWN 27
EXT: NEW YORK CITY STREET - DAY 30

GIDGET : Hi Max!
MAX : Hey, Gidget!
GIDGET : Who's your new roommate? Is it a girl dog or a boy dog? Not that I care, it doesn't matter to me.

MAX (triumphant) : Oh, that's nobody, Gidget. He's just visiting. Yeah, he- he's gonna be gone soon.

EXT: ALLEYWAY - CONTINUOUS 33

MAX : Help, help! Help!
DUKE : So long!
MAX : Don't leave me here!
DUKE : Didn't have to be this way, Max. No hard feelings!
MAX (O.S) : Wait! Duke! Please!
OZONE : Oi! What's going on here?
DUKE : Mind your own business--OH MY GOSH, what happened to you?

OZONE : I had a fight, alright? With a big stupid dog. He lost.
DUKE : Ohhh... You're headed into dangerous territory there, kitty cat.
OZONE : I'd watch your tone, sunshine. You know what I'm gonna do? I'm gonna cut you into string, ball you up, and then bat you around for hours, in a game that only I understand!

OZONE (CONT'D) : Oh, very nice, I'll take THAT!
 DUKE : Huh?
 DUKE (CONT'D) : Ooooh-ho-ho! You wanna start with me, little raisin?
 DUKE (CONT'D) : Okay, get your umbrellas out, kitties! Because here they come!
 The THUNDER---DUKE (CONT'D) : Gosh there are a lot of
 you up there.I'm talking about the thunder and the lightning that
 is coming down on ALL of your collective faces! Attack on 3!...
 DUKE (CONT'D) : 2...Aaaaaaaaah!
 DUKE (CONT'D) : Aaaaaaaah! I just remembered I gotta be somewhere---MAX
 Heh heh, *that guy*, huh, am I right?
 MAX (CONT'D) : Okay, I'm ju-- you know what, I'm just gonna...no offense, but-
 - goodbye!
 MAX (CONT'D) : Aaaaaah!
 MAX (CONT'D) : Huh?
 MAX (CONT'D) : Hey! Hey, you little—
 MAX (CONT'D) : Aaaaaah!
 MAX (CONT'D) : Ugggh...Duke?
 MAX (CONT'D) : You came back?
 OZONE : It's the po-po!Scram!
 ANIMAL CONTROL WORKER : Ha!
 MAX : Wait!!!

INT: GIDGET'S APARTMENT - DAY 36

ANNOUNCER (V.O.) : La pasion de la pasion.
 GIDGET : Yes!
 MARIA (ON TV) : Why? Whyyyy?
 GIDGET : (Gasps) What's the matter, Maria?
 FERNANDO (ON TV): Maria, your face, it wears a thousand sorrows. What is wrong?
 MARIA (ON TV) : I have come face to face withthe worst thing in the world.
 GIDGET : What? Oh, tell me Maria!Tell me now I CANNOT BEAR
 ANOTHER MOMENT WITHOUT KNOWING!
 MARIA (ON TV) : Loneliness
 GIDGET : Max! Max! Max!

EXT. STREET - DAY 39

ANIMAL CONTROL WORKER 1 : Whoa, you see that?
 ANIMAL CONTROL WORKER 2 : Yeah, give me a second.
 Awww hey there, cute little bunny? Whatcha
 doing in the middle of the road?
 SNOWBALL : AIEEEE!
 ANIMAL CONTROL WORKER 2 : (screaming) Aaaaah!Bunny!
 ANIMAL CONTROL WORKER 1 : Huh? Hey, what's going on? What the—
 ANIMAL CONTROL WORKER 2 : Save yourself!
 SNOWBALL : Shut it, human! Let's do this! Now!Now!NOW!
 ANIMAL CONTROL WORKER 1 : Hey, get off me!

ANIMAL CONTROL WORKER 2 : Wait up!!

ANIMAL CONTROL WORKER 1 : Get off me pig! Get off! Ow owow!

MAX : What's happening?! Woaah!

DUKE : I don't know!!

SNOWBALL : Aieee! Ripper! Ripper, where you at? Let's go, Ripper! I'm busting you outta here!

SNOWBALL (CONT'D) : The revolution has begun! Liberated forever, domesticated never! Yeeeahhh!

ANIMAL CONTROL WORKER 1 (O.S.) : (screaming) Ow! Ow!

DUKE : (gasps) Who's driving this thing?

MAX & DUKE : Uuuugh.

SNOWBALL : Let's go! Let's go, let's go, let's go!

DUKE : Who are you guys?

SNOWBALL : Huh? Who ARE we? Who ARE we? (a beat) We are THE FLUSHED PETS! Thrown away by our owners, and now we are out for revenge! It's like a club, but with biting and scratching.

MAX : Take us with you!

SNOWBALL : I don't think so, pets. Yeah, you got the stench of domestication all over you. You chose your side. And now you're gonna burn.

MAX : No! Stop! Who you calling pets? I ain't no pet! You got it all wrong! We're, we're just like you guys. We hate humans. Hate them!

DUKE` : Uh yeah, that's right!

MAX : Oh man, don't get me started on people, amiright, Duke?

DUKE : Yeah, that's why we burned our collars, man!

MAX : We burned 'em to the ground!

DUKE : ---and...killed our owners!

MAX : Yeah--wait a minute, that's too far maybe? (off animals look)\ No, they dig it, YES, we whacked 'em.

DUKE : Yeah, that's right!

MAX : Bang bang with our own paws!

DUKE : If I had a dime for every owner I killed—

MAX : Oh yeah!

DUKE : --I'd have a dime because I just killed the one.

SNOWBALL : Ooooo woo! Aw, y'all cold blooded. Aw man, you remind me of my boy, Ricky. He died though. RIP Ricky! You know, the truth is, the struggle could use some more muscle. Alright, look, I'll tell you what. We'll bust the both of you outta here, but understand this, from now on, you work for me.

DUKE : That's fine.

MAX : Sounds like a fun challenge!

SNOWBALL : Alright guys, let's do this!

SNOWBALL (CONT'D) : To the sewers!

MAX : The sewers?

SNOWBALL : What are y'all waiting for?I'm not playing.I said, to the sewers!!
SNOWBALL (CONT'D) : Long live the revolution, suckers!!

INT. SEWERS - DAY

42

MAX : Ugh, smell is disgusting... ---ly good, this is all so great. Love it here.

SNAKES : What's the password?

SNOWBALL : Password? L-LOOK AT ME, I am your leader. The leader does not RECITE the password. The leader MAKES UP the password, idiots! Everybody, I'm making up a new password right now. The new password is DON'T ASK THE LEADER FOR THE PASSWORD.

SNOWBALL (CONT'D) : Follow me.

SNOWBALL (CONT'D) : (proud) Welcome to the Underbelly, brothers. Home of the FlushedPets!

SNOWBALL (CONT'D) : Brothers and sisters! As you see I've returned from the surface with two new recruits. These guys are owner-killers!

SNOWBALL (CONT'D) : Hey!Hey! Settle down! Guys, I want you to tell 'em how you did it.Go ahead, tell them the WHOLE story about how you took out your owner! Don't leave out nothing. We love gory detail here.

FLUSHED PETS : Aw yeah!

ANOTHER FLUSHED PET : Tell us!

MAX : Right.

DUKE : So tell em, Max.

MAX : Okay.Okay, so. I was like---

DUKE : **Well, We** were like---

MAX : --take THAT! (does karate moves)

DUKE : Yeah!

MAX : --stupid owner. SO, that's, that's who YOU'RE dealing with.

SNOWBALL : That story bored me to death.

TATTOO : Booooring!

SNOWBALL : Give us detail!

DUKE : Okay...Max?

MAX : Okay, well uh...So there's this thing in the...kitchen—

DUKE : Yeah. Table!

MAX : It's like, flat.

DUKE : Toaster!

MAX : And then round on...just the end of it.

SNOWBALL : A spoon ?

DUKE : Yes, a spoon!

MAX : Exactly

SNOWBALL :You can't hurt someone with a spoon. You SCOOP with

a spoon. How many people wanna know how to kill somebody with a spoon?

FLUSHED PETS : I DO! OH YEAH!

DUKE : Uh, okay, uh, well...We--we USED the spoon to hit a button on this, this machine on the counter...

MAX : Right, right right, and it's got those BLADES that—

DUKE : The uh, you know the uh...it's got blades!

SNOWBALL : Was it a blender? OOOOH! You blended somebody? He talkin' about the blender, guys. Oh, please tell me it was a blender!

MAX : Hey, buddy, I don't ask what it's called, we just kill with it.

DUKE : But it was a blender.

SNOWBALL : Wooo! Y'all hear this? You know who was like this? Ricky! Rest in peace! Ricky was the only soldier I had that was ready to kill humans on sight.

SNOWBALL (CONT'D) : Everybody else need a pep talk. Not these two brothers.

SNOWBALL (CONT'D) : See, all of us have suffered at the hands of man. I mean, take me for instance. I was a magician's rabbit for kids parties. But then, bunny tricks went out of style. So what did my owner do? My owner went and left magic behind and made me disappear...FROM HIS LIFE.

TATTOO : Uh-huh. I lived in a tattoo parlor! The trainees used to practice on me! Until they ran outta space!

SNOWBALL : I mean, yes, humans say they love us, but then they turn around and throw us out like garbage. Ain't that right, sea monkeys?

SEAMONKEY : Hey, it's not our fault we don't look like the ad!

SNOWBALL : Yeah! Alright, you guys are joining the brotherhood. It's initiation time!

FLUSHED PETS : OH YEAH! YEAH!

DUKE : What?

MAX : I'm sorry, what time?

SNOWBALL : Summon the viper!

MAX : Aaah! Is this viper poisonous? Because I should warn you I'm very allergic to poison.

INT. GIDGET'S APARTMENT - MINUTES LATER 45

GIDGET : Friends! I am afraid that I have some TERRIBLE news.

MEL : The squirrels are gonna take over the world. I KNEW IT. I always said, squirrels are little shifty little guys.

GIDGET : No, we're not doing the squirrel thing right now, that's not--no. Max is missing. He's out there somewhere. Lost. Scared. So, so handsome. We've got to find him and BRING HIM HOME.

MEL : But the outside world is loud and scary. Oooh! Is that a hawk?

GIDGET : This is my friend Tiberius. He's going to help us.

GIDGET (CONT'D) : He's not going to eat us, we've already been over it.

BUDDY : Come on, Gidget. We go out there without a leash, we'll get caught by a net! Or something worse!

MEL : Yeah, like a hawk!

GIDGET : We're wasting time! Max needs us!

BUDDY : Come on, girl, Max doesn't even know you're alive!

GIDGET : Well I don't care! I love him! I love him with all of my heart! And I'm gonna go look for Max, no matter who's with me. So...who's with me?

GIDGET (CONT'D) : Alright, fine. Fine.

CHLOE : Oh COME ON, guys. I can't believe you.

CHLOE (CONT'D) : When I got my claws caught in the curtains, who pulled me down? Max did.

CHLOE (CONT'D) : Buddy, Mel. When you were fixed, who taught you to sit the comfortable way?

BUDDY : Max did.

MEL : Max did! Max did, he did it!

CHLOE : And when that random cat tried to eat Sweetpea, who saved him?

BUDDY : It wasn't a random cat, it was you—

CHLOE : The identity of the random cat is not the point, we're talking about who saved him

MEL : Max did!

BUDDY : WE GOTTA SAVE HIM. WE GOTTA GO SAVE MAX!

NORMAN : Yeah! Let's go save Max! Uh, which one is Max, again?

TIBERIUS : (Mouth gaping) Mmmm...

GIDGET : Tiberius! No! Bad, bad bird!

TIBERIUS : Heh heh. Nice little guy.

TIBERIUS (CONT'D) : Niiiiice little guy. Mmm...

NORMAN : Heh heh. like this bird. Crazy bird. Heh, heh heh.

INT. PIPE - CONTINUOUS 48

INT: POPS' APARTMENT - DAY 51

DOGS : Hi how are you?...Hi, how are ya?...Enchante...

DOGS (CONT'D) : Chug! Chug! Chug! Chug!...YAAAY!

NORMAN : What IS this crazy joint?

BUDDY : Ha ha ha, this is Pop's place. His owner is NEVER home, so it's kind of a hot-spot. Pops knows EVERYONE in this city. If he agrees to help us, Max is as good as FOUND.

NORMAN : Cool!

GIDGET : Ah! Fabulous!

BAG DOG : Tell me you GOT THAT!

PEANUT : Oh heck yes I did!

BUDDY : What's up, Peanut?

PEANUT : Hey, Buddy.

BUDDY : You see Pops around here?

PEANUT : Yeah, he's over there.
 POPS : (muttering) My money's on the....mud and sweet potatoes.
 BUDDY : Hey, Pops! POPS!
 POPS : (wakes up) Who's that? What?! Oh, hey Buddy.
 BUDDY : How you been, old timer?
 POPS : Paralyzed.
 GIDGET : Great! Listen, Mr. Pops, our friend Max was taken. Last we heard, he was lost in the sewers. Buddy said that maybe you could...help us?
 POPS : You know, I DO know a guy inthe sewers, but um...
 (thinks) Ah, I don't go out anymore.
 CHLOE : What a waste of time...
 POPS : Who said that?
 CHLOE : Oh, I said it. By the way, I meant no offense, I just...have you seen yourself?
 POPS : Welly-well-well well, looky what we apparently have here. Meezy would like to have a look-see. Myron!Brows!
 CHLOE : Oh. No...
 POPS : Oh YES. Me like what me see. Well, what me can see. It's all an attractive blur.
 CHLOE : Uhhh...
 POPS : Little lady, this is my city. I'll find your friend. Alright, party's over! MYRON! VACUUM!
 POPS (CONT'D) : So where are you from, my fuzzy angel?
 CHLOE : Dude, I'm a cat.
 POPS : Well, nobody's perfect!
EXT: TIMES SQUARE 54
 CHLOE : (horrified) Oh no.
 CHLOE (CONT'D) : Stop it! Look away!
EXT: ROOFTOPS - CONTINUOUS 57
 POPS : Come on! I don't have all day!
INT: SAUSAGE FACTORY - FANTASY SEQUENCE 60
 SAUSAGE CONDUCTOR : Come on, boys!
 DUKE : Holy schnitzel!
INT: PET STORE - FLASHBACK 63
 DUKE (V.O.) : Man, we had fun.
INT: SAUSAGE FACTORY - END FLASHBACK 66
 DUKE : I got out one night, chasing a butterfly, or a car, and by the time I had caught up with it and ateit—
 MAX : ---probably a butterfly, then...
 DUKE : ---I realized I was so far away from my home I couldn't find it. A few days later, I was picked up by animal control. (sighs, sad) I had a great thing going, but I had to go and mess itup.
 MAX : Duke, we GOTTA go to yourhouse.

DUKE : Nah.
MAX : You know, your owner's gonna be relieved!
DUKE : Will he? Yeah, but...but he never came for me. Maybe he...maybe he didn't like me.
MAX : Hey, of course he liked you.He was your owner. I mean, he's probably worried sick!
DUKE : I don't know...
MAX : Well I DO know, and we're going! Your owner's gonna freak!I'm freaking out just thinking about it.
DUKE : Okay. Let's do it!
WORKER 1 : There they are!
ANIMAL CONTROL WORKER 1 : Alright, doggy, come on...
ANIMAL CONTROL WORKER 1 (CONT'D) : Hey, hey hey! Hey! Where do you think you're going!
ANIMAL CONTROL WORKER 2 : Hey! Come back here you DOGS! Stop!

EXT. BROOKLYN NEIGHBORHOOD – DAY 69

DUKE : Okay, so um, how do I look?
MAX : You look great.
DUKE : How do I smell?
MAX : Like a dog, Duke.Relax, man.
DUKE : There it is.
MAX : Well, go on up. Go scratch at that door.
DUKE : Remember that sausage factory? That was fun, huh?
MAX : Are you stalling?
DUKE : NO. Why do you think that? Let's have a long talk about why you think I'm stalling.
MAX : Duke, you have nothing to be nervous about.Your owner is gonna be thrilled to see you.
DUKE : (thinks) Okay.
DUKE (CONT'D) : Huh, that car is new.
MAX : Aaaaah!
REGINALD : Can I help you?
DUKE : No, we're good, thanks...
REGINALD : You're not good. You look dirty. And I'm gonna have to ask you to get off my lawn before I get um...you know--what you have.
DUKE : This is MY lawn.
MAX : Duke, maybe we should go...
DUKE : And why, why would Fred get a CAT? He hates cats. That's one of the things I love about him.
REGINALD : (fake sympathy) Fred, the old guy? He um...he died.
MAX : Duke, maybe I made a mistake saying we should come here. L-Let's go...

DUKE : You're a liar! Max, cats lie all the time, don't FALL FOR IT.
DUKE (CONT'D) : Who are they? *Hey!* This is my home! Go away!

EXT. STREET - CONTINUOUS 72

WOMAN : Awww...coochie, coochie coo!

SNOWBALL : TINY DOG!!

SNOWBALL (CONT'D) : Yaah!!

MAX : Ugh, are you kidding me?

SNOWBALL : You thought that was over Tiny Dog? Yaah, yaah, yaah!

SNOWBALL (CONT'D) : STOOOOOOPPPP!

EXT: BROOKLYN BRIDGE - A FEW MINUTES LATER 75

INT: BUS - CONTINUOUS 78

MAX : (sigh, annoyed) Do you see the van?

SNOWBALL : Yeah, I see it. We're about to hit it.

EXT: BROOKLYN BRIDGE - CONTINUOUS 81

MAX : Relax, Snowball, I've got you---

DERICK (O.S.) : There he is! He's got Snowball!

MAX : (mouth full) Look, fellas, this is not what this looks like--

DERICK : SHOOSH YOU! You were gonna eat the boss!

MAX : No, no, no, no! Snowball and I are on the same side now! Tell `em, Snowball, tell them!

SNOWBALL : (still delirious) That raccoon is lyin'! He's not the president...

MAX : I, I, I,---

GIDGET (O.S.) : Aaaaaaaaah!

MAX : Gidget?

GIDGET : Graaaaah!

GIDGET (CONT'D) : Go, Max!

MAX : Right, I--okay, gotta go. Thank you, thank you!

GIDGET : (angry, to Flushed Pet staggering up) STAY DOWN!

INT: ANIMAL CONTROL VAN - NIGHT 84

MAX : Duke!

DUKE : Max? Max! Oh, okay, get the keys!

MAX : Right!

DUKE : Hurry!

MAX : Ah!

MAX (CONT'D) : Come on, come on...I got em!

GIDGET : Max!

SNOWBALL : Remember me!!!!

EXT: MAX'S APARTMENT COMPLEX - NIGHT 87

MAX : Hey, hey, uh uh Gidget, wait up...

GIDGET : Oh, hi Max!

MAX : Yeah, hi, uh...

GIDGET : (to tail) Play it cool! (giggles nervously)

MAX : Yeah, I uh--I just wanted to, uh. (clears throat) Look. Have you ever lived across from someone your whole life, but you...you don't really appreciate them, until, I dunno, until they're beating up dozens of animals on the Brooklyn Bridge I guess what I'm trying to say is, if you everwanna-

MAX (CONT'D) : Whoa! Okay...

POPS : Oh great, you're in love. How gross for everyone. Now, move it!

MEL : Goodbye!

NORMAN : See ya later!

TIBERIUS : Bye!

POPS : Does anyone know where we are?

GIDGET : Bye, Max.

MAX : Bye, Gidget.

DUKE : Okay, bye bye.

MAX : See you guys.

SNOWBALL : Man, I feel sorry for them. Gotta run home to their owners. Not us. Now, it's back to our primary mission: the downfall of the human race! It is ON, humans. It isON!

SNOWBALL : Uh oh.

LITTLE GIRL : Yay, bunny!

SNOWBALL : Jab, jab, jab! Body blow, body blow! Breakaway move

LITTLE GIRL : Awwwww.

SNOWBALL : Uhhh. What's going on? What's she doing?

LITTLE GIRL : Bunny, I'm gonna LOVE YOU FOREVER and ever and ever!

LITTLE GIRL (CONT'D) : Aw, bunny.

INT: CHLOE'S APARTMENT - NIGHT 90

INT: SWEETPEA'S APARTMENT - NIGHT 93

INT: POPS' APARTMENT - NIGHT 96

INT. LEONARD'S HALLWAY - LATER 99

BUDDY : C'mon, man. Hurry it up.

MEL : Okay! I'm comin' I'm comin'. Sheesh.