

CHAPTER II

LITERATURE REVIEW

A. Theoretical Description

The theories that are used in this research are discussed in this part. Some theories on translation, language, metafunctions, and textual meaning are used in this research. Most of the theories that is used in this research is based on Halliday's theories and supported by other theories. In this part, the brief summary of the novel and the author are also discussed.

1. On Translation

The general term of translation is the transfer of thought and ideas from one language to another, whether the languages are written or in oral form. In translation, the most important principle is that the meaning should be transferred from the source language into the target language (Larson, 1984:67).

Nida and Taber (1982: 12) mention that translating consists in the reproducing in the receptor language the closest natural equivalent of the source language message, first in terms of meaning and secondly in terms of style. According to them, translators should use the closest natural equivalent expression for both the meaning and the style of the receptor language. In other words, the result of the translation should not sound as translation without changing the meaning of the original text. The similar definition is also mentioned by Catford (1978: 20) who defines

translation as the replacement of textual material in one language (the source language/SL) by equivalent material in another language (the target language/TL).

From the definitions above, it can be concluded that translation involves two languages, the source language (SL) and the target language (TL) and act of translation is reproducing the message of the source language text into the target language text. It cannot be avoided to change the form of the source language to the form of the target language in order to get the natural meaning.

a. Kinds of Translation

There are many classifications of translation types proposed by expert. Jacobson (in Venuti, 2000: 119) states three kinds of translation. They are intralingual translation, interlingual translation and intersemiotic translation.

Intralingual translation is an interpretation of verbal signs by means of other signs of the same language. In intralingual translation, there is a message transferred within the same language such as a translation of a dialect into other dialect in a same language. Paraphrasing a poem or simplifying a novel is the example of intralingual translation. Since it only involves one language, it can be called as monolingual translation.

The interlingual translation is the translation which refers to different languages, whether bilingual or multilingual. Here, the message of a language is transferred into different language. This is the kind of translation which is done most

often. Translation of books, novels and subtitling and dubbing of movies are the examples of interlingual translation.

Intersemiotic translation can be defined as a transfer of message from the shape of symbol and sign into the language or other shapes. This kind of translation often occurs in people's daily activities such as reading the advertisement, looking at the sign of traffic lights, trying to understand the meaning of a picture, etc.

Savory (in Suryawinata and Hariyanto, 2003:36) proposes four kinds of translations. The first is perfect translation in which the emphasis is on the transfer of the source meaning into the target language and the aim is to make the target language readers show the same response as the source language readers. The second is adequate translation. This kind of translation is made for the readers who want to get information without paying attention to the original text. What the readers want is just a good translation. The third is composite translation in which the translator makes the translation as best as possible in all aspects of the source text. The last is translation of technical or scientific text. Scientific and technical translation involves the translation of texts about science and technique. This is done because this text is important for the society

Catford (1978: 21-25) classifies the types of translation in terms of extent, levels and ranks. In terms of extent translation is divided into full and partial translation. Full translation is a translation in which every part of the source language text is replaced into the target language text material. Partial translation is a translation in which some part or parts of the SL text are left untranslated.

They are simply transferred to and incorporated in the TL text.

In terms of levels, there are total translation which is a replacement of SL grammar and lexis by equivalent TL grammar and lexis with consequential replacement of SL phonology/graphology by (non-equivalent) TL phonology/graphology and restricted translation which is a replacement of SL textual material by equivalent TL textual material, at only one level.

The last one, in term of ranks, translation is divided into rank-bound or word-by-word, free and literal translation. In rank-bound or word-by-word translation, an attempt is made to select the TL equivalent at the same rank in SL. Free translation is always unbounded-equivalences shunt up and down the rank scale, but tend to be at higher ranks sometimes between larger units than the sentence. The last, literal translation lies between rank-bound and free translation. It may start from word-by-word translation but make changes in conformity with TL grammar. One notable point, however, is that literal translation, like word-for-word, tends to remain lexically word-for-word, i.e. to use higher (unconditioned) probability lexical equivalent for each lexical item.

Newmark (1981: 45) classifies eight kinds of the translation based on the method of the translation. They are described as follows.

1) Word-for-word translation

In word-for-word translation, each word in the SL is translated by a word having the same meaning in TL. Using this type of translation means that the transfer of language is based on the arrangement of words in the SL line by line. When the

structure of SL is exactly the same as the structure of TL, this type of translation will work well. However, the sentence structure of one language does not match that of another. The main purpose in this translation is to understand the mechanics of the source language or to construe a difficult text as a pre translation process.

2) Literal Translation

Using literal translation, the translation will superficially preserve the original but would be unintelligible to the TL reader. Clearly, in literal translation, the linguistic structure of the SL is followed, but the translator deserves to make changes due to the rule of the TL. A translator can do some modification and adaptation based on the receptor language grammar. This is done to achieve the equivalent of the form so that the translation can fit to the grammar of the TL.

Literal translation lies between free translations and word for word translation as proposed by Catford (1978: 25) as follows.

“Literal translation lies between these extremes (free translation and word for word translation), it may start as it were, from word for word translation but make changes in conformity with TL grammar (e.g. inserting additional words, changing structures at any ranks, etc); this make it a group – or clauses – clause translation.”

3) Faithful Translation

The translation need to be faithful to the original text. This type is closer to the original text. It ends to emphasize on the source language. This type tries to present the source language culture.

In his book, Newmark (1988: 46) says,

“A faithful translation attempts to reproduce the precise contextual meaning of the original within the constraints of the TL grammatical structures. It ‘transfer’ culture words and preserves the degree of grammatical and lexical ‘abnormality’ (deviation from SL norms) in the translation. It attempts to be completely faithful to the intentions and the text-realization of the SL writer.”

4) Semantic Translation

As semantic translation seems like faithful translation. It differs from faithful translation only in as far as it must take more account of the aesthetic value from the SL text, compromising on ‘meaning where appropriate so that no assonance, word-play, or repetition jars in the finished version. Further, comparing to the faithful translation, semantic translation is more flexible, admits the creative exception and allows for the translator’s intuitive empathy with the original (Newmark, 1988: 46).

5) Adaptation

Adaptation is the ‘freest’ form of translation (Newmark, 1988: 46). The SL culture is converted to the TL culture and the text is rewritten. It is used commonly for plays (comedies) and poetry; the themes, characters, and plots are usually preserved.

6) Free Translation

In this type of translation, the equivalent of meaning becomes the main emphasis. It can be said, the linguistic structure of the SL is ignored. In this case, a translator possesses a freedom of re-expressing the idea into TL without changing the main idea of the SL text.

A good competence in grasping all of the passages or at least the whole sentences as one unity in paragraph will be helpful. Yet, taking this type of translation the criticism of the inaccuracy of a beautiful translation will appear.

In addition, Catford defines free translation as follow: “A free translation is always unbounded equivalence shunt up and down rank scale, but bend to be at the higher rank – sometimes between larger units than the sentences” (1978: 25).

7) Idiomatic Translation

Newmark states that idiomatic translation reproduces the ‘message’ of the original but it tends to distort the nuances of the meaning by preferring the colloquialisms and idioms where these do not exist in the original (1988: 46). This type is not easy to be done. The translator should be able to recognize an idiomatic expression. Idiom is an expression which has a special meaning which cannot be understood completely by looking at the individual word in the idiom.

8) Communicative Translation

Newmark defines communicative translation attempts to produce the same effect on the TL readers as was produced by the original on the SL readers (1981: 22). Then, he explains that the aim of this type of translation is to make readers understand the translated text. Further, Catford states that communicative translation is usually used in novel translation (1978: 25).

b. The Translation Process

According to Nida and Taber (1982), the translation as a process involves three stages: analyzing, transferring, and reconstructing. The first step is analyzing. Before translating, a translator must analyze the text that will be translated. The translator must have background of knowledge that is related to the kind of text so he/she will understand the message of the source text. The failure in understanding the source text will make the message of the target text different from the message in the source text

The source text analysis is generally concerned with the linguistic, semantic, and contextual aspects of the text. In this stage, the surface structure is analyzed in terms of the grammatical relationships, and the meaning of the words and combination of words. The first thing to do is understand the total meaning of source text. To understand the meaning, one can conceive through the language itself as one of the meaning-making systems, which has three levels of coding process: the meaning, wording, and sounding or writing. Halliday's metafunctions of language are

the modes of meaning that present in every social context: the ideational the interpersonal and the textual meaning.

In the transferring stage, a translator should be able to transfer the analyzed material from the source language to the target language. In this step, the translator must find the equivalent word, phrase, clause, and sentence in the target language. It is not an easy task because, sometimes, there are some expressions that are very difficult to transfer to the target language. Moreover, there are expressions that are untranslatable to the target language.

The reconstructing is the final step of the translation process. It is also called restructuring in which the analyzed material is reconstructed in order to make the final message fully acceptable in the target language. After finding all of the equivalent expressions of the source language in the target language, a translator must reconstruct the text in the target language. To make the translated text unlike a product of translation, the text must use the structure and the style of the target language, thus the target reader will get the message of the text effectively. The process of translation can be illustrated in Figure 1 below.

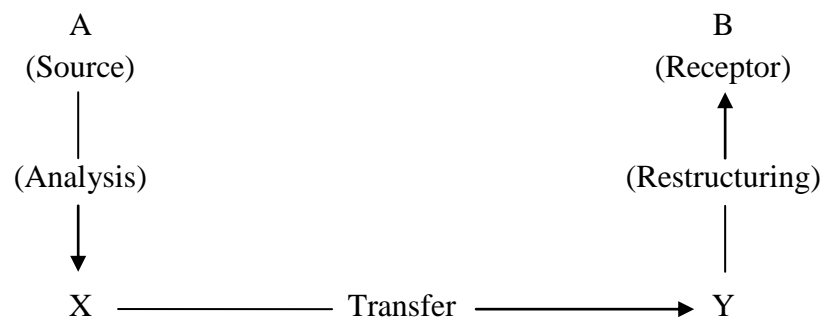


Figure 1. **Translation Process (Nida and Taber, 1982: 33)**

Suryawinata and Hariyanto (2003: 19) further add the translation process with evaluation and revision beside Nida and Taber's three processes of translation above. The two phases occur after the result of translation is obtained. If the result seems lack of equivalence, there will be a revision process. Tou (1989:139) proposes three main stages in the process of translation. They are the analysis of the meaning, the transfer of meaning, and the re-expression of meaning. Some stages in translation that should be taken into consideration by the translators show that translation is not an easy process. The translators must pay a great attention to the stage of analysis to discover the equivalent meaning before they transfer and re-express the meaning. In addition, to get meaning n accuracy, process of restructuring is also needed.

Another perspective about the process of translation is stated by Bell (1991:13) who distinguishes a 'process' from 'result'. In his perspective, there are three distinguishable meaning of translation.

- 1) Translating is the process of translation (to translate is the activity rather than the tangible object).
- 2) A translation is the product of the process of translating (i.e. the translated text).
- 3) Translation is the abstract concept which encompasses both the process of translating and the product of that process.

c. Meaning in Translation

The activity of translating is more complicated than it is assumed to be. As a matter of fact, each language has a distinctive way of symbolizing meaning, which is different from that of another language. Because of the different system and cultural background, a translator will face some problems in converting the exact meaning of the SL into the TL.

In transfer stage, the translator should be able to transfer through him or her discovered meaning from the source to the target language. The problems related to the quality of the translator, depend on the questions of: 1) how knowledgeable the translator is about both languages, particularly in terms of the meaning related to systems of forms of the text, and 2) how skillful he/she is at putting the knowledge into practice in the analysis, discovery, transfer, and re-expression of meaning in the process of leaving the source and the arriving at the target language.

Meaning is the most important thing in the translational process. Halliday and Hasan (1985: vii) state that meaning is realized in language (in the form of text) that is, thus, shaped or patterned in response to the context of situation in which it is used. Further, Halliday defines three types of meaning, ideational, interpersonal, and textual meaning. Ideational meaning is the representation of the outer and the inner world of experience. In other word, it is the meaning in the senses of content. Ideational meaning is separated into two sub-functions i.e. experiential meaning and logical meaning. Experiential meaning is related to the content whereas logical meaning is related to the relationship between ideas. Interpersonal meaning is the

meaning as a form of action. It is also an encoding or interpersonal aspect of communication. Textual meaning is the putting of referential information into a coherent whole.

Nida and Taber (1982) give another explanation about meaning:

... Meaning must be given priority, for it is the context of the message, which is of prime importance... Since words cover areas of meaning and are not mere points of meaning, and since in different language the semantic areas of corresponding words are not identical, it is inevitable that the choice of the right words in the receptor language to translate a word in the context than upon a fixed systems of verbal consistency.

According Machali (1998:21), there are three kinds of meanings, i.e. referential, organizational, and situational meaning. The referential meaning refers to what the communication is. It is similar to Halliday's experiential meaning. The organizational meaning is the putting together of referential information into a coherence whole. The meaning is signaled by deictic, repetition, groupings. This aspect of meaning is referred as textual meaning by Halliday. The situational meaning is encoding of the interpersonal aspect of communication, such as speaker-addressee relationship, their social status, age, as well as the setting and the purpose of communication. This meaning is similar to Halliday's interpersonal meaning.

Tou (2005:10) states three attributes of meaning in semiotic system, they are breadth, depth, and height. Those attributes construct meaning characters. Meaning has breadth which means that meaning ranges from the narrowest to the widest. Meaning breadth is characterized by the degree of semiotic diversification. Meaning has depth which means meaning ranges from the shallowest to the deepest. Meaning

depth is characterized by the degree of semiotic delicacy. Meanwhile, meaning has height which means that meaning ranges from the lowest to the highest. Meaning height is characterized by the degree of stratification. It is important to take into account of those three attributes of meaning in order to do meaning analysis of its realization in text.

Table 1. The Universe of Meaning by Tou (in Sinar, 2008: 77)

Meaning	Attributes	Meaning's Characters
Meaning in Semiotic System	Breadth	Degree of Semiotic Diversification
	Depth	Degree of Semiotic Delicacy
	Height	Degree of Semiotic Stratification

The degree of semiotic diversification deals with variety of meaning. Degree of semiotic diversification is measured by varying the meaning at three meaning, textual, interpersonal, and ideational meaning. For example is in the expressions 'He went to Surabaya yesterday.' and 'Kemarin, dia pergi ke Surabaya'. Both have the same experiential meaning but they are different in the textual meaning.

Degree of semiotic delicacy deals with meaning from global to general to more particular or specific. For example is in the English there are the word 'rice', it can be 'padi', 'beras', or 'nasi' in Bahasa Indonesia.

Degree of semiotic stratification refers to degree of language used in the society based on strata. The example is in the English word 'you', when it is referred

to an older person or someone who possesses higher positions in occupation or society, will be expressed as ‘anda’ instead of ‘kamu’ in Bahasa Indonesia.

d. Translation as Translational Semiotic Communication (TSC)

Translativity is a new alternative view introduced by Tou that is designed and developed to the traditional transfer/equivalence base frameworks (Tou, 2008: 23). It is inspired by Systemic Functional Linguistics (SFL), in which it does not adopt one of disciplinary, interdisciplinary or multidisciplinary perspective but transdisciplinary frameworks for the study of translation phenomena. In Translativity, translation phenomena are viewed and interpreted as TSC phenomena in the first place. After TSC, translation phenomena in their turn are viewed and interpreted as metasemiotic phenomena. It is metasemiotic which means an abstract semiotic phenomenon residing in its universe within which connotative denotative semiotic systems and representations as the realizing and instantiating semiotics live and make meaning.

TSC applies to both the lingual and/or non-lingual semiotic system and representation. It represents a denotative or textual semiotic at the lower level of semiotic and contextual semiotic such as situational, cultural, ideological and dienic semiotic system at the higher level of semiotic. The TSC model can be seen in figure 2 as follows.

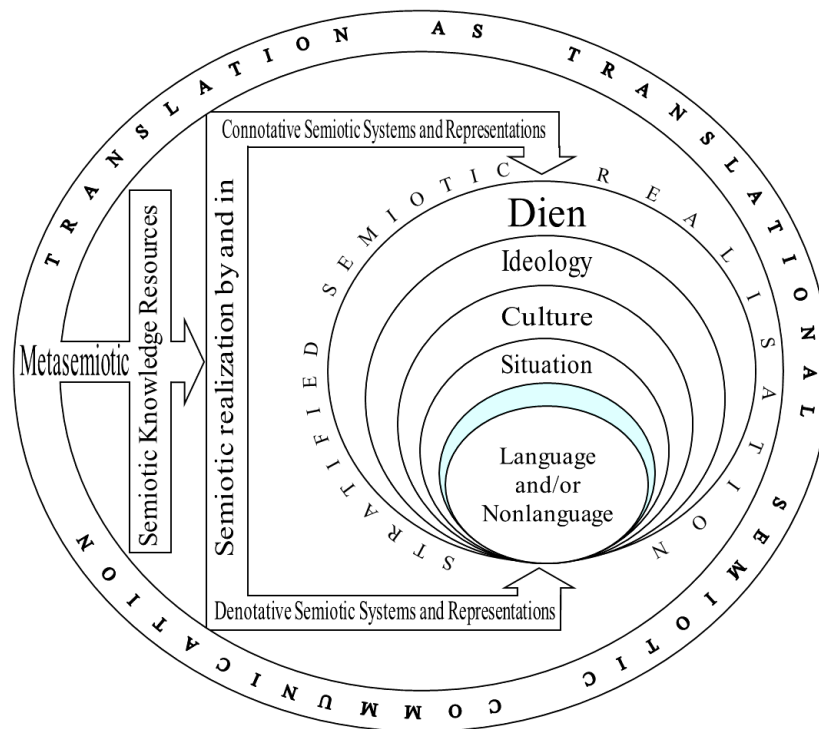


Figure 2. Translatics-based TSC Model: Translation as TSC as metasemiotic with its stratified CDS realisation systems and representations (Tou, 2008: 25)

Translatics posits that TSC does not exist but occurs while it is not a pre-existing entity, an organism, a physical object, a self contained property or something waiting to be made. TSC occurs because of what it has to do. It happens because the function is to serve in human/human-involved society. TSC means what it does as a result of connotative (contextual) and denotative (textual) semiotic systems and representations (CDS systems and representations) that realize and instantiate it systemically and functionally. There is no existence of the content in TSC but it is created by the activity of TSC itself.

In TSC, semiotic has height in terms of meaning and consequently also in terms of the system that makes and realizes meaning within which meaning also resides. It is used to measure and cater for the height of meaning and its location in the system. TSC as a process derives its resource for meaning-making. Semiotic Knowledge Resource (SKR) is defined as material or nonmaterial reality that turns into information, including one's experience of the real world which is construed into meaning. That information is construed into meaning in CDS system. TSC as a system finds its expression and is realized into CDS which views a translation as a text.

As metasemiotic phenomena, TSC does not exist but occurs. The occurrence is realized by and in CDS systems and representations. At connotative denotative semiotic level, TSC system as a metasemiotic system finds its expression. The expression consists of a content and expression. Denotative, in contrast, is a simple semiotic whose expression cannot be analyzed as content-expression constellation. Denotative semiotic comprises (a) semantic that deals with meaning, (b) lexicogrammar that deals with wording, and (c) phonology/graphology that deals with sounding / writing.

Meanwhile, connotative / contextual semiotics, in TSC, consists of four kinds i.e. dienic, ideology, culture and situation context. Dienic (religious) context is related to belief or religion context of the text. Ideology context is related with something that is created by humans whose values are shared by humans for the sake of humans (Sinar, 2007: 99). Context of culture is very important. It is not the

immediate sights that is important but also the whole cultural history behind the text. Context of situation possesses a dynamic potential for change and development overtime as a result of what is going on. It explores meaning by this environment of the text. Those four kinds of connotative semiotics are regarded as the extrinsic context of TSC itself.

2. On Language

There are some definitions of language. A communication of thoughts and feelings through a system of arbitrary signals, such as voice sounds, gestures, or written symbols is called language. According to electronic dictionary, *Cambridge Dictionary*, language is a system of communication consisting of sounds, words and grammar, or the system of communication used by the people of a particular country or profession.

According to Halliday, language is a systematic resource for expressing meaning in context and linguistics, the study of how people exchange meaning through the use of language. This view of language as a system for potential meaning implies that language is a well defined system not a complete set of all grammatical sentences. It also implies that language exists and therefore must be studied in certain contexts such as professional settings, classroom and language test.

In a language, the system of grammar cannot be separated with meaning, because grammar as a system enabling to show the grammar as a meaning-making resource and to describe grammatical categories by reference to what they mean

(Halliday, 2004). While David Butt (2003) states that grammar is something like the way, in which the language is organized.

Level in language system can be divided into ranks. In semantic levels, rank is a text. Then, in phonological levels, the ranks are phonemes and graphemes. In lexicogrammar level, the ranks are morpheme, word, phrase/group, and clause/sentence. According to Catford (1965: 33), each language has the same number of ranks and each language has the same kind of relationship between units of the different ranks. There is a scale of rank in the grammar of every language that can be represented below.

a. Text

In Halliday (2004:3) the term text refers to any instance of language, in any medium, that makes sense to someone who knows the language. Text is also a unit of language usage that is not a grammatical unit, such as clause and sentence. While Stillar (in Sinar, 2008) says that a text shows the unity component that give the power for those texts to be attracted socially as a unity.

b. Clause/Sentence

1) The definition of clause

The term of clause is used in referring to grammar. It is because the clause is the central processing unit in the lexicogrammar. In the specific sense, it is the clause that meanings of different kinds are mapped into an integrated grammatical structure (Halliday, 2004:10). Halliday also explains that the clause is the mainstring of

grammatical energy. It is the unit where meanings of different kinds, experiential, interpersonal, and textual are integrated into a single system. While Butt (2003:33) says that the clause is the fundamental meaning structure in our linguistics communication with each other. In addition, Sinar (2008:17) also says that *“klausamerupakan unit tataahasa yang tertinggidandibangunatas unit-unit yang lebihkecildibawahnyayaitugrupdanfrase, sedangkangrupataufrasedibangunatas unit kata yang terdiriatasmorfem”*.

2) Categories of clause

A clause can be simple or complex. In Halliday (2004: 175), a simple clause usually fulfills these components:(a) a process unfolding through time, (b) the participant involved in the process, (c) circumstances associated with the process. Here, circumstantial elements can be optional. It means that a simple clause can be at least one participant and one process. While a complex clause usually consist of one or more clauses. Butt *et al* (2003:30) state, a clause complex is a language structure that consists of one clause working itself, or a group of clauses that work together through some kind of logical relationship. It is also a head clause together with other clause that modifies it.

3) Types of clause

Butt *et al* (2003:166) classify four types of clauses.

a) Independent clause

Butt *et al* states, independent clauses are clauses that can stand alone, or function independently of other message (2003:166). An independent clause is always finite that contains of a subject and a verbal group with a finite element, except where the mood of the verb is imperative. e.g.: **The nurse regained control of herself, and threw Mr. Button a look of hearty contempt.**(Clause complex with two independent clauses, ellipsis of Subject in second clause)

b) Dependent clause

Opposite with independent clause, dependent clause is the clause that cannot stand-alone. It provides the additional information to its independent clauses.e.g.: **With all this yelling and howling,** I haven't been able to get a wink of sleep. (clause complex containing two clauses, one dependent clause, one independent clause)

c) Embedded clause

The embedded clause is the “rank shift” of a clause. It is a clause or phrase that comes to function within the structure of a group.e.g.: the man **at the next table** is a rich man.

d) Interrupting clause

The interrupting clause is a ranked clause that function at clause rank on our rank scale. It will be usually be a dependent clause in the clause complex. The

interrupting clause is created by the writer/speaker who will begin the clause and then interrupt the flow of that clause to insert another clause. It is usually one with a close relationship to the interrupted clause and it is complete the original clause. e.g.: In fact, the baby-nurse **who had been engaged in advance** left the house after one look, in a state of considerable indignation.

c. **Group/Phrase**

A group or a phrase consists of one or more words. According to *Oxford Advanced Learner's Dictionary*, Hornby (2005, 1135), phrase is a group of words without a finite verb, especially one that forms part of a sentence. A phrase also can be described as a group of words which have a particular meaning when used together. For example “On bright day they walked in the park.” the phrase in that sentence is *bright day*.

d. **Word**

A word consists of one or more morphemes. A word is the smallest unit, which we would expect to possess individual meaning (Baker, 1992: 11). In other words, the word is the smallest unit of language that can stand alone. In English, words can be classified into eight parts of speech: noun, verb, adjective, adverb, pronoun, conjunction, preposition, and interjection. For example, mango (noun), eat (verb), photogenic (adjective), beautifully (adverb), he (pronoun), and (conjunction), from (preposition), oh! (Interjection).

e. Morpheme

In to *Oxford Advanced Learner's Dictionary*, a morpheme is the smallest unit with meaning into which a word can be divided. Catford (1965: 19) says that a morpheme is the smallest meaningful unit of grammar of a language. For example, the word *builder* consists of two morphemes: *build* (with the meaning of 'construct') and *-er* (which indicates that the entire word functions as a noun with the meaning 'one who builds'). Some words consist of a single morpheme. For example, the word *train* cannot be divided into smaller parts (say, *tr* and *ain*) that carry information about its meaning and function.

A morpheme that can be a word by itself is called *free*. Meanwhile, a morpheme that must be attached to another element is said to be *bound*. The morpheme *house*, for example, is free since it can be used as a word on its own; plural *-s*, on the other hand, is bound.

3. Metafunctions

In his book, *An Introduction of Functional Grammar*, Halliday (1994: xiii - xiv) proposes three aspects of meaning called metafunctions. This is the three principal functions used as the basis of grammar (Finch, 2000: 1). In this perspective, language is organized around two kinds of meaning i.e. ideational and interpersonal. Those two components are manifestations of two very general purposes in the linguistic system i.e. to understand the environment (ideational) and to act on the others in it (interpersonal). Combined with these is the third metafunctions

component i.e. textual, which breathes relevance into the other two (Halliday, 1985: xiii). These three components of metafunctions are construed from three different strands of meaning which are embodied in the structure of a clause (Halliday, 1994: 34). They are as follows.

a) The Theme functions in the structure of the clause as message

The clause presents a message as a new turn in response to a query concentrated with an English word that had just been queried. A clause has meaning as a message that is a quantum of information. The Theme is the point of departure for the message. It is the element the speaker selects for grounding what he is going to say.

b) The Subject functions in the structure of the clause as an exchange

A clause has meaning as an exchange that is a transaction between the speaker and the listener. The subject is warranty of the exchange. It is the element the speaker that makes responsible for the validity of what he is saying. The clause enacts a proposition that is explicitly addressed to a particular person.

c) The Actor functions in the structure of the clause as a representation

A clause has meaning as a representation that is a construal of some processes in ongoing human experience. The actor is the active participant in that process. It is the element the speaker portrays as the one that does the deed. They divided into two aspects i.e. experiential meaning and logical meaning. It is information content which is a representation of some recognizable phenomena. It can be expressed as

features that can be thought of as representing the real world as it is apprehended in our experience.

The three components of metafunctions are construed from three different strands of meaning which are embodied in the structure of a clause has been described above. Due to this research only used the clause of message, the next theory that will be more focused on the textual meaning.

4. Textual Meaning

In the Hallidayan approach, clause as message can be analyzed in terms of two types of structure i.e. thematic structure and information structure (Baker, 1992: 121). Those types of structure are based on the different orientations. Thematic structure is viewed from the point of view of the sayer/writer while information structure is viewed from the point of view of the hearer/reader.

In thematic structure, there are two segments of a clause i.e. Theme and Rheme (Baker, 1992: 121). Theme is what the message is concerned with, that is the point of departure for what the speaker is going to say (Halliday, 1994: 38). Further, Halliday defines Theme as one element in a particular structural configuration which is organized as a message, which is known as ‘thematic structure’.

At the clause level, the position of Theme is in the front of a clause as the topic of the speaker message is thematized by putting it in the initial position (Baker, 1992: 122). This is what the clause is about. Theme has two functions i.e. (a) it acts as a

point of orientation by connecting back to previous stretches of discourse and thereby maintaining a coherent point of view, and (b) it acts as a point of departure by connecting forward and contributing to the development of later stretches (Baker, 1992: 121).

The second segment is called Rheme. This is what the speaker says about the Theme. Rheme is the most important element in the structure of the clause as message because it represents the very information that the speaker wants to convey to the hearer (Baker, 1992: 122). Rheme is the goal of the discourse. In its position, Rheme follows the Theme as it explains what the Theme is about.

Metafunctions also occur in Bahasa Indonesia structure. Meanwhile in Bahasa Indonesia, Sinar (2008: 51) calls Theme and Rheme as *Tema* and *Rema* which are adopted from Hallidayan functional theory of language (SFL). The construction of thematic structure in Bahasa Indonesia is almost similar with those in English. Like in English, there is only one topical Theme (*Tematopikal*) in a Bahasa Indonesia clause. Preceding the topical Theme, it might also occur other Themes (*Tematekstual* and/or *Tema interpersonal*). The explanation of textual, interpersonal and topical Theme will be further explained in subchapter Types of Theme and Multiple Theme below.

Table 2. Theme-Rheme Structure in Clauses

Theme / <i>Tema</i>	Rheme / <i>Rema</i>
Gome	eats banana everyday.
Banana	is ate by Gome everyday.
Every day,	Gome eats banana.
<i>Orangitu</i>	<i>membelikanandiwarungsebelah.</i>
<i>Gome</i>	<i>adalahseorangpekerjaseni.</i>

a. Simple Theme

The Theme of a clause consists of just one structural element which is represented by just one unit (nominal group, adverbial group or prepositional phrase). The examples of simple theme are discussed below.

<i>Mr. Button</i>	almost shrieked.
<i>The basin</i>	reached the first floor.
Theme	Rheme

The other common variant is that the Theme consists of two or more groups or phrases forming a single structural element. Those two or more groups or phrases are called group complex or phrase complex. Whether those group complex or phrase complex is still in one structural element as a Theme in a clause, this also constitutes a simple Theme.

The other form of clause which is constituted into a simple Theme is Thematic Equative. A thematic Equative is a thematic resource in which two or more separate

elements in a clause are grouped together to form a single constituent of the theme and rheme structure. Thematic Equative sets up the Theme + Rheme structure in the form of an equation which means all the elements of the clause are organized in two constituents linked by a relationship of identity (Halliday, 1994: 41). Here are two examples of Thematic Equative presented below.

What the guests need for breakfast	is an omellete.
The reason he asked you where you were going	is because he hoped you would be visiting other areas.
Theme	Rheme

The Theme in the example above is a single structural element i.e. “what the guests need for breakfast”. That form is called ‘nominalization’ which means any element or group of elements which functions as a nominal group in the clause and constitutes a single element in the message structure (Halliday, 1994: 42). Nominalization form in a clause can be either Theme or Rheme. However, a Thematic Equative is an identifying clause which has a thematic nominalization in it. In other words, the form of Thematic Equative is when the Theme in the clause is in a nominalization form.

b. Types of Theme and Multiple Theme

Reflecting the three dimensional metafunctions structure of the clause, it can be identified in three different types of element of clause structure that can get to be

Theme. They are topical (experiential) elements, interpersonal elements, and textual elements (Eggins, 2004:301). The Theme of a clause can thus have textual, interpersonal and ideational elements. A simple Theme contains only a topical (experiential) Theme. Meanwhile, a clause is said to have multiple Themes when there are other Themes in a clause beside the topical Theme (or preceding it). Further explanations of topical, interpersonal and textual Themes are as follows.

1) Topical Theme

The ideational element of the theme, known as Topical Theme, can be recognized as the first element in the clause that expresses some kind of representational meaning. When the element of the clause to which a transitivity function can be assigned occurs in the first position in a clause, it describe as a topical Theme (Eggins, 2004:301). Topical theme may also be nominal group complexes, adverbial groups, prepositional groups, prepositional phrases or embedded clauses.

The Theme of a clause ends with the first constituent related with transitivity functions i.e. Participant or Subject, Circumstance Adjunct or Complement, and Process function. The first element that functions as one of those transitivity functions in a clause is called topical Theme. The Participant is either actor or goal in the Process, whether Circumstance can be either adjunct of time, of place, etc. If one of those three elements is the Theme (topical Theme) in a clause, any element preceding it is part of Theme (interpersonal and/or textual Theme) and others that

following it is part of Rheme. In other words, topical Theme is the boundary which determines what part of Theme and Rheme.

Jack and Jill	went up the hill
Topical	Rheme
Theme	

2) Interpersonal Theme

An interpersonal theme is a constituent which assigned as a mood label that occurs at the beginning of a clause. The constituent which can function as interpersonal theme are in the interrogative structures, modal adjunct, vocatives, finite, wh-elements, and let's. Vocative is typically any item of personal name which is used to address. Modal adjunct is that which expresses the speaker's judgment regarding to the relevance of the message. A list of modal adjuncts can be seen in table 3 below. Finite is Verbal Operator in interrogative clauses where it precedes the Subject and WH-interrogative (or imperative *let's*) (functioning simultaneously as topical Theme). The position of interpersonal Theme in a clause precedes the topical Theme. Any interpersonal element that is founded after topical Theme is not part of Theme but Rheme.

Table 3. **Modal Adjunct in English (Halliday, 1994: 49)**

	Type	Meaning	Example
I	Probability	How likely?	probably, possibly, certainly, perhaps, maybe
	Usuality	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	I think	in my opinion, personally, to my mind
	Admission	I admit	to be honest, to tell you the truth
	Persuasion	I assure you	honestly, really, believe me, seriously
	Entreaty	A request you	please, kindly
	Presumption	I presume	evidently, apparently, no doubt
	Desirability	How desirable?	(un)fortunately, to my delight/distress, regrettably, hopefully
	Reservation	How reliable	at first, tentatively, provisionally, looking back on it
	Validation	How valid	broadly speaking, in general, on the whole, strictly speaking, in principle
	Evaluation	How sensible	(un)wisely, understandably, mistakenly, foolishly
Prediction	How expected	to my surprise, surprisingly, as expected, by chance	

Interpersonal Theme has two functions (Santosa, 2003: 118-119). First, it functions to determine the intimacy of the interpersonal relationship among the participants. Commonly, there is any vocative which is utilized in the text. Second, it functions to determine interpersonal transaction i.e. giving or requesting information/good/service. Commonly, there is any interpersonal adjunct or question mark in the text.

Button,	didn't	we	decided you wait until next week?
Vocative	Finite	Topical	Rheme
Interpersonal		Topical	
Theme			

3) Textual Theme

The third clause constituent that occurs in the Thematic position is the category of textual elements. These are elements which do not express any interpersonal or topical theme. These elements are doing important cohesive work in relating the clause to its context.

Textual theme relates the clause to its context. They can be combination of continuative, structural, and conjunctive. A continuative are words which are used in spoken dialogue to indicate that a new move is beginning. Continuative always at the beginning of the clause and it is a signal to the listeners that someone is about to start, to resume or to continue speaking. For example, *yes, no, well, oh, now*. Structural is any kind of conjunctions (which relate clauses in the same sentence) and WH-relatives (but note that the group or phrase containing the relative is simultaneously the topical Theme). For example, conjunctions which function as coordinator are *and, or, either, neither, but, yet, so, then*, etc. Examples of conjunction which functions as sub-coordinators are *when, while, before, after, until, even if, in case, supposing (that), in spite of the fact*, etc. Meanwhile, examples of WH-relatives are *which, who, whose, whatever, whichever, whenever, however*, etc.

A conjunctive Theme is one of the conjunctive adjunct, wherever such an adjunct occurs preceding the topical theme. Conjunctive adjunct is that which relates the clause to the preceding text. A list of conjunctive adjuncts can be seen in Table4 below.

Table 4. **Conjunctive Adjunct in English (Halliday, 1994: 49)**

	Type	Meaning	Example
I	appositive	'i.e., e.g.'	that is, in other words, for instance
	corrective	rather	or rather, at least, to be precise
	dismissive	in any case	in any case, anyway, leaving that aside
	summative	in short	briefly, to sum up, in conclusion
	verifactive	actually	actually, in fact, as a matter of fact
II	additive	and	also, moreover, in addition, besides
	adversative	but	on the other hand, however, conversely
	variative	instead	instead, alternatively
III	temporal	then	meanwhile, before that, later on, next, soon, finally
	comparative	likewise	likewise, in the same way
	causal	so	therefore, for this reason, as a result, with this in mind
	conditional	(if...) then	in that case, under the circumstances,
	concessive	yet	otherwise
	respective	as to that	nevertheless, despite that in this respect, as far as that's concerned

Textual Theme almost always constitutes the first part of the Theme, coming before any interpersonal themes. They give thematic prominence to textual elements with a linking function.

Well,	but	Alternatively	Gome	surely	wouldn't	the best thing	to be wait
Cont.	Str	Conj	Voc	Modal	Finite	topical	Rheme
Textual			Interpersonal			Topical	
Theme							

From the explanation of types of Theme above, here is the summary of components of multiple Themes as presented in Table 5 below.

Table 5. Components of Multiple Themes (Halliday, 1994: 54)

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

Two arrows in Table 5 above indicate that both WH-relative, which belongs to textual Theme, and WH-interrogative (or imperative *let's*), which belongs to

interpersonal Theme, are functioning simultaneously as topical Theme. WH-interrogative has a twofold thematic values i.e. at the same time operates as interpersonal and topical (Halliday, 2004: 85). It is interpersonal as it construes the mood. It is topical as it represents participant or circumstance. Like WH-interrogative, WH-relative also combines topical with a non-topical function, in this case textual (Halliday, 2004: 85).

c. Theme and Mood

The element that is typically chosen as Theme in an English clause depends on the choice of mood. In clause, there are minor clause and major clause. Minor clauses, like *Gome!* and *good morning!*, have no thematic structure. Hence, that kind of clause will be left out the account and will not be discussed. The other kind of clause is major clause i.e. independent clause. An independent major clause is indicative and imperative in mood. In indicative, it is either declarative or interrogative. In interrogative, it is either polar interrogative (yes-no question) or content interrogative (WH- type).

1) Theme in Declarative Clauses

The typical pattern in declarative clause is that the Theme (topical/experiential) is conflated with Subject. For example, in the sentence '*Gome ate biscuits yesterday.*', '*Gome*' operates as the Subject and also as the Theme in the clause/sentence. The typical pattern like the example above (i.e. the Theme is the Subject in a clause) is known as Unmarked Theme of a declarative clause.

The Subject is the element that is chosen as topical Theme except there is a good reason for choosing something else. If the sentence in the example above is rearranged become '*Yesterday, Gome ate biscuits*', the topical Theme of the sentence is '*Yesterday*'. In that sentence, the Theme is not the Subject but the adjunct of time. That pattern composes the Theme as marked Theme of a declarative clause as it is not common/typical pattern in declarative clauses.

A theme that is something other than the subject, in a declarative clause, called as a marked theme (Halliday, 1994:44). The most usual form that used as marked theme is an adverbial group, or prepositional phrase that the function as adjunct in clause. While the complement, which is becoming a Subject in clause, is the 'most marked' Theme as an example in the sentence '*in Australia, there are three levels of government*'. The topical Theme in that sentence is '*in Australia*' which functions as Complement.

2) Theme in Interrogative Clauses

The typical function of an interrogative clause is to ask a question that indicates wanted to tell something. There are two types of question. Polarity yes/no question, where the speaker want to know. The element that functions as theme is the element that embodies the expression of polarity, called finite verbal operator. It is the finite operator in English that express positive or negative, for example, *is, isn't, can, can't, do, don't*, etc. Therefore, in yes/no question the finite operator is put first before subject. The examples of theme in interrogative clause are as follow.

Did	We	Decide to wait
What time		Is the exam?
Theme		Rheme

The other type of interrogative clause is about the identity of some elements in the clause. Theme in Wh- question which is the element requested the information, called as wh-element. It is the wh-element that expresses the nature of the missing place, like *who*, *what*, *when*, *where*, *why*, etc. This WH-element in an interrogative clause is put first no matter what the other function it has in the mood structure of the clause whether Subject, Adjunct or Complement. In interrogative clauses, as mentioned above, WH-interrogative plays as interpersonal Theme because it construes the mood and, simultaneously, as topical Theme because it represents participant or circumstance (Halliday, 2004: 85).

3) Theme in Imperative Clauses

The basic message of an imperative clause is the speaker wants the hearer to do something or the speaker wants between the speaker and the hearer to do something. The first type, typically, is represented by the first position of verbal word, or called Predicator if it is in the mood structure, in the clause as the Theme (topical). The example is like in the sentence '*Do it now!*' with '*Do*' as the topical Theme in the clause. Meanwhile, in the sentence '*Do tell me about the gossip!*', the word '*do*' here

is treated as the interpersonal Theme as it precedes the topical Theme that is the Predicator *'tell'*.

The second type which means 'I want us (you and me) to do something' usually begins with *let's*. The example is like in the sentence *'Let's do it!'*. The topical Theme is *'Let's'* and the rest is part of Rheme. Moreover, in *let's* imperatives, the *let* particle is analyzed as the Subject (not as the Predicator) and is therefore a topical Theme (Eggins, 2004: 311).

In negative imperative, the principle is the same as yes/no interrogative. The topical Theme is *'don't'* plus the following element either the Subject or the Predicator. In the sentence *'Don't do it now!'* the negative *'Don't'* and the Predicator *'do'* operate as the topical Theme. Meanwhile, if the sentence is inserted with Subject *'you'* becomes *'Don't you do it now!'* the topical Theme is *'Don't'* and the Subject *'you'*. This is the marked pattern of imperative clauses.

The theme that is something other than the subject we can refer as marked theme. The element that is typically chosen as a theme in English clause depends on the choice of mood. The pattern can be summarized as follows.

Table 6. Mood Type and Typical Unmarked Theme

Mood of clause	Typical ('unmarked') theme
Declarative	Nominal group functioning as subject
Interrogative: yes/no	First word (finite operator) of verbal group, plus nominal group functioning as subject
Interrogative: wh-	Nominal group, adverbial group or prepositional phrase functioning as interrogative (wh-) element
Imperative: 'you'	Verbal group functioning as predicator, plus preceding <i>don't</i> if negative
Imperative : 'you and me'	<i>Let's</i> , plus preceding <i>don't</i> if negative
Exclamative	Nominal group or adverbial group functioning as Exclamative (wh-) element

d. Predicated Theme

The grammatical item *it* is common as Subject and thus also as unmarked Topical Theme. Predicated Theme involves using *it*-structure (also called a cleft structure) to place an element near the beginning of the clause. That is internal prediction of the form *it + be + ...It* is marked in the Theme choice.

It	was her pet	Who	took a fish from aquarium
Theme	Rheme	Theme	Rheme
Theme		Rheme	

In example above, the Theme of the sentence is *'It was her pet'* which is marked. The Theme of *anit*-structure is not *'It'* but rather the element which occurs after the verb *to be*. Although the sentence in the example above has two clauses, the first clause is treated as the Theme and the second clause is the Rheme. The reason is that the second clause *'who took a fish from aquarium'* is the explanation of the first clause *'It was her pet'*.

e. Theme in Dependent, Embedded, Minor, and Elliptical Clauses

1) Theme in Dependent Clauses

If finite, these typically have a conjunction as structural theme, e. g. *that*, *because*, *whether*, followed by a topical theme. If the dependent clause begins with a WH- element, on the other hand, that element constitutes the topical theme. Here are the examples of theme in finite dependent clause (with conjunction).

I asked	whether	pigs	have wings
They knew	that	in spring	the snow would melt
He left	because	his work	was done
Independent clause	Structural	Topical	Rheme
	Theme		

If non- finite, there may be a conjunction or preposition as structural theme, which may followed by a subject as topical theme; but many non- finite clauses have neither, in which case they consist of rheme only. The examples of theme in finite dependent clause with Wh-element are as follow.

I asked	why	no one was around
They knew	which side	their bread was buttered
Gome	whose army	never lost a battle
Independent clause	Topical	Rheme
	Theme	

2) Theme in Embedded Clauses

Embedded clauses are clauses which function inside the structure of a nominal group as defining relative clause. For example in the '*who took the fish*' in the '*the cat who took the fish*'. The thematic structure of such clauses is the same as that of dependent clause. However, because of their down-ranking, the fact that they do not function as constituents of a sentence, their thematic contribution to be the discourse is minimal, and for practical purposes can be ignored.

In the example above, in sentence '*the cat who took the fish is Gome's*', the structure of the clause will be '*the cat who took the fish*' as the Subject, '*is*' as the Predicator, and '*Gome's*' as the complement. Afterward, the subject can be separated into two element i.e. '*the cat*' and '*who took the fish*'. Here, '*the cat*' is the focus of the message in the sentence. Meanwhile, '*who took the fish*' is the embedded clause

which functions as the explanation of '*the cat*'. Therefore, the Theme of the sentence is '*the cat*' as it is the focus of the sentence. As of its down ranking, the embedded clause can be ignored from the analysis of thematic structure.

3) Theme in Minor Clauses

Minor clauses are clauses with no mood or transitivity structure. They typically function as calls, greeting, and exclamation, like *Go!*, *Good morning!*, *Good Boy!*. Minor clause not regarded as clauses because they have no independent speech function. Therefore they have no thematic structure and can be left unanalyzed for Theme.

4) Theme in Elliptical Clauses

Elliptical clauses divided into two types, they are anaphoric ellipsis and exophoric ellipsis (Halliday, 1994:63). In Anaphoric ellipsis, some parts of the clause are presupposed from what has gone before, for example in response to question, like '*no*', '*all right*'. In exophoric ellipsis, the clause is not presupposing anything from what has gone before but simply taking advantage of the rhetorical structure of the situation, specifically the roles of the speaker and listener. Therefore the subject, and often the finite verb is understood from the context. For example some expressions like '*Hungry?*' (from '*are you hungry?*') and '*no idea*' (from '*I have no idea*') can be categorized as elliptical clauses. Those clauses have thematic structure, but it consists of Rheme only. The Theme is what is omitted in the ellipsis. While in the sentence

“Where?” said Gome’ (from ‘where is it?’), the theme is ‘where’ and the Rheme is omitted part.

f. Clause as Theme

In clause complex, there is only one type of complex structure which is a Head (dominant) clause and a Modifying (dependent) clause. The order might be the Modifying clause following the Head clause or reverse. However, the first clause can be also regarded as thematic depending on the tactic status. In clause complex, each clause will have its own thematic structure, but Theme analysis is affected by the tactic status of each clause. (Eggins, 2004:313).

1) Theme in Paratactic Clause Complex

In paratactic clause complex, it has two independent clauses, each clause is given an individual thematic analysis. Paratactic clauses are often linked by conjunctions such as *then, and, so*, but they may also occur without conjunction. The example is as follow.

If	winter	comes		can	spring	be far behind
Structural	Topical	Rheme		Finite	Topical	rheme
Theme			Theme			

2) Theme in Hypotactic Clause Complex

In hypotactic clause complex, what is of particular thematic interest is the ordering of the main and depend clauses. Either the dependent clause may follow the main clause. The example is as follow.

I	do it		because	I	had a son
Topical	Rheme		Textual	Topical	Rheme
Theme		Theme			

In the example above, as independent clause precedes the dependent clause, the theme analysis is like the analysis of an independent clause which analyzes the thematic structure of each clause separately. However, when the dependent clause comes before the main clause, the theme analysis is different. There are two levels of thematic structure operating. Firstly, each of the constituent clauses has its own thematic structure. The second level, the entire dependent clause can be seen to be acting as Theme to the sentence. The principle choice is the speaker/the writer exercised choice in placing the dependent clause first, and in doing so set up thematic expectations or the rest of the sentence. The example is as follows.

If	you	weight under 50 kilos		they	take less
Textual	Topical	Rheme		Topical	Rheme
Theme				Theme	

g. Theme in Bahasa Indonesia

Soebardi (1995: 51) states that “adalah” or “ialah” has a syntactic function of explicitly marking the comment structure in equational sentence. Moreover, another expert says that textual meaning is an interpretation of language which is clause as message (Sinar, 2008: 49). Like in English, in Bahasa Indonesia every clause should have theme. She calls theme as *tema*, and rheme as *rema*. The element of theme in Bahasa Indonesia is quite equal with the theme in English. In Bahasa Indonesia, clause also has one and only one topical theme and before topical theme might also has another theme that is included textual and or interpersonal theme.

The elements that build textual and interpersonal themes in Bahasa Indonesia are same as the element in English. Textual consists of continuative, conjunction adjunct, and structural theme (conjunction). In addition, interpersonal theme consists of vocative, modal adjunct, finite element (Sinar, 2008: 51). The example is as follow.

Baiklah,	anak-anak,	hariini	Bu guru	akanmengajarkanpecahan.
Textual	Interpersonal	Topikal		Rema
Tema				

5. On the Novel and the Author

Francis Scott Key Fitzgerald was an American author of novels and short stories, whose works are the paradigm writings of the Jazz Age. He is widely regarded as one of the greatest American writers of the 20th century. Fitzgerald is considered a member of the *Lost Generation* of the 1920s. He finished four novels; *This Side of Paradise*, *The Beautiful and Damned*, *Tender is the Night* and his most famous, and *The Great Gatsby*. The fifth, unfinished novel, *The Love of the Last Tycoon* was published posthumously. Fitzgerald also wrote many short stories that treat themes of youth and promise along with despair and age.

One of his famous short stories is *The Curious Case of Benjamin Button*. This short story was subsequently anthologized in his book, *Tales of the Jazz Age*, which is occasionally published as *The Curious Case of Benjamin Button and Other Jazz Age Stories*.

The story began when Benjamin was born with physical appearance of 70-years-old man and he was already able to speak. Born an old man and growing younger with each passing day, Benjamin Button is forever out of sort in a world that is embarrassed of traumatized by the fact that he never acts or looks like his age. His father does not know how to shop for him. Benjamin also does not know how to call his father. His father tried to treat him as ordinary boy. His father invites neighborhood boys to play with him and order him to play with children's toys. Benjamin obeys to please his father.

Benjamin turns over control of his company to his son, Roscoe, and enrolls at Harvard University, having the appearance of a twenty-year-old. His first year at Harvard is a great success, and he is dominant in American football, notably obtaining revenge against Yale for his earlier unpleasant experience. However, by the time Benjamin reaches his last 2 years, he is a weak sixteen-year-old, unable to play football and barely able to cope with the academic load.

As the years progress, Benjamin turns from a moody teenager into a young child. Eventually Roscoe, has a child that later attends kindergarten with Benjamin. After kindergarten, Benjamin slowly begins to lose memory of his earlier life. His memory fades away to the point where he cannot remember anything except his nurse. Then everything fades to darkness.

The Curious Case of Benjamin Button was released as a motion picture late in 2008. This film was starring Brad Pitt and Cate Blanchett and was directed by David Fincher. The screenplay differs greatly from the book. Only the title, the Benjamin's name, and the most aspect of the aging process are retained in the screenplay.

B. Conceptual Framework and Analytical Construct

This research adopts Halliday's model of analysis in identifying the textual meaning breadth and the variation that occur in the source text and the target text. This research has respected to interpersonal, textual, and experiential (ortopical) theme. Also, this research applies Eggins' theory, and Jacobson's concepts of translation.

1. Conceptual Framework

Translation in this research is seen as the phenomena of TSC (Translational Semiotic Communication). It is a transdisciplinary framework of translation study inspired by SFL (Systemic Functional Linguistics). In this framework, the orientation is to describe language as a resource for making meaning rather than a system or rules and to relate it with phenomenon of translation.

The scope in this research is meaning analysis which the concern is in textual meaning. Textual meaning is realized through thematic structure or pattern of Theme-Rheme in the rank of clause unit. Meanwhile, any combination of thematic structure including type of clause, type and element of theme, Theme selection is, in this research, called thematic variation. This thematic variation represents the variation of textual meaning breadth of the texts. It is meaning breadth as this research deals with analyzing variety of meaning in the texts. Meanwhile, the analysis technique applied in this research adopts Halliday's and Eggin's model of analysis in identifying the thematic structure with respect to metafunctions.

Halliday (1994: 38) defines that Theme as one element in a particular structural configuration which organizes the clause as a message; the clause in this function also has a structure as a message, which is known as *Thematic Structure*. A message consists of theme combined with a rheme. The rheme is the starting point of the message.

Three types of Theme are topical, interpersonal, and textual theme. An important principle in thematic structure is that every clause must contain one and

only one experiential element or topical theme. Those experiential elements are participants or subject, process or predicator and circumstances or complement. The interpersonal theme is any combination of vocative, modal, and mood-marking (finite verbal operator if preceding the topical theme; or a WH-Interrogative when not preceded by another experiential element). There are elements which do not express any interpersonal or experiential meaning, those are textual elements. Textual theme is any combination of continuative, structural and conjunctive in that order. The typical order of these three types theme is textual – interpersonal – topical.

In brief, this research is aimed at describing textual meaning breadth of the texts which is realized in the thematic variation. The thematic variation of the data is, then, measured to find the degree of textual meaning breadth variation of the texts and to value the higher degree of textual meaning breadth. Finally, the findings will be used to interpret the contextual factors that motivated the occurrence of the variation.

2. Orientation

The orientation is divided into two categorizations i.e. variation degree and higher degree of variation. The categorization of variation degree is used to measure the variation degree of textual meaning breadth of the two texts. Meanwhile, the categorization of higher degree of variation is used to determine which expression has higher degree of variation if the two expressions are in different degree.

Otherwise, it is used to determine whether the two expressions have equal degree of variation if they are in same degree.

a. Variation Degree

The categorization is scaled into seven scales which can be summarized as follow.

1) Scale “0”

It is the representation of the lowest degree of meaning variation. It occurs when the SE and the TE have same type and same number of thematic variation or there is no difference of the thematic variation.

2) Scale “1”

It is the representation of very low degree of meaning variation. It occurs when the SE and the TE have one difference of the thematic variations.

3) Scale “2”

It is the representation of low degree of meaning variation. It occurs when the SE and the TE have two differences of the thematic variations.

4) Scale “3”

It is the representation of the medium degree of meaning variation. It occurs when the SE and the TE have three differences of the thematic variations.

5) Scale “4”

It is the representation of high degree of meaning variation. It occurs when the SE and the TE have four differences of the thematic variations.

6) Scale “5”

It is the representation of very high degree of meaning variation. It occurs when the SE and the TE have five or more differences of the thematic variations.

7) Scale “6”

It is the representation of the highest degree of meaning variation. It occurs when there is no realization expression of SE or the TE.

b. Higher Degree of Variation

The data which have been analyzed on the clause selection and thematic structure variation, then, are analyzed on the higher degree of variation by comparing the analysis of both texts. It is achieved by counting the number of functional elements. In the comparison of two clause units, one clause unit is considered as the higher degree of textual meaning breadth if the clause unit has more number of functional elements depend the other. Meanwhile, it is considered having same degree of textual meaning breadth if the number of functional elements of the two clause units is equal. The mark, then, is SE=TE (the Source Expression has same degree with the Target Expression).

3. Analytical Construct

This research is to discuss the translation phenomenon of *The Curious Case of Benjamin Button* and its Bahasa Indonesia version in the viewpoint of textual meaning breadth variation. The first step is to determine the type of each clause unit whether it

is simple, complex, minor, or ellipsis. The next is to analyze the elements of the clause unit to find the occurrence of Themes or thematic variation. After that, it is to comparing the thematic variation between the English novel and its Bahasa Indonesia novel. Afterward, it is to measure the degree of variation using the scales and to determine the higher degree of variation among the texts. Finally, it is to interpret the contextual factors that motivated the occurrence of the variation. To figure out the whole process of this research, the analytical construct diagram of this research is illustrated as in Figure 3 below.

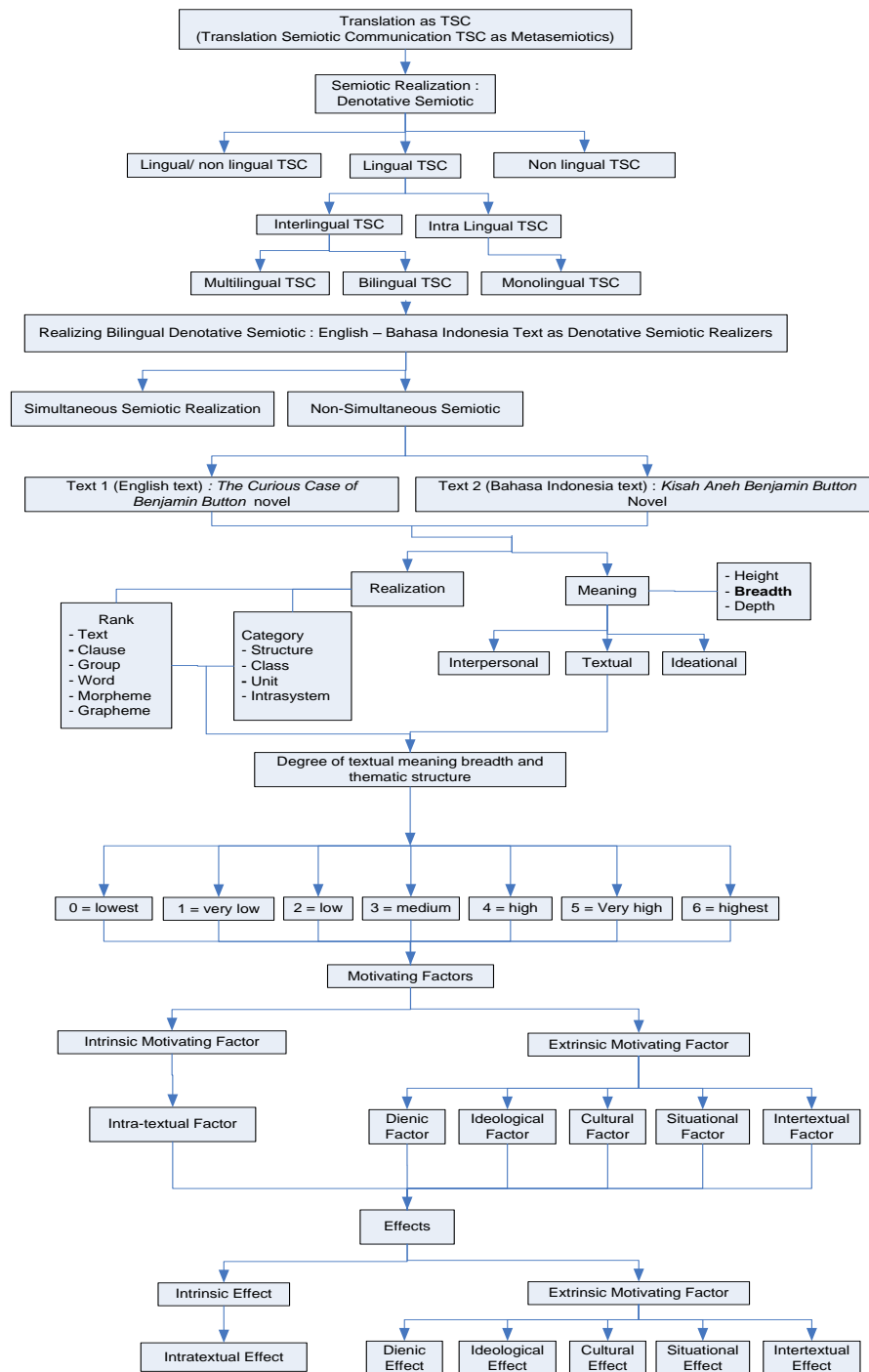


Figure 3. Analytical Construct of Textual Meaning Breadth Variation of F. S. Fitzgerald's *The Curious Case of Benjamin Button* and F. Chotimah's *Kisah Aneh Benjamin Button* Texts