

## **CHAPTER II**

### **LITERATURE REVIEW**

This chapter consists of two parts: theoretical description and conceptual framework. The first part is theoretical description that covers some theories on translation, language, textual meaning, movie and brief description about *Despicable Me* movie. The last part is conceptual framework that explains the concept in accordance with the problems of the research and the analytical construct that shows the construction of analysis.

#### **A. Theoretical Description**

##### **1. On Translation**

Translation has so many definitions. According to Nida and Taber (2003: 12), translation 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. Nida says that the main point of translation is in the equivalence of the meaning and style. Both terms should come together because if the translation considers only one aspect, for example only the style aspect, then the translation would not convey the message of the source language. The messages must be as natural as the source. Further, Larson (1984: 3) adds that translation consists of transferring the meaning of the source language into the receptor language. This is done by going from the form of the first language to the form of the second language by way of semantic structure. It is the meaning which is being transferred and must be held constantly, only the form that changes.

Larson thinks that meaning is the important matter to be held because it is the essence of the product (translation) and not the form because the form can be changed in reference to the system in the receptor languages.

Newmark (1981: 7) states that translation is a craft consisting in the attempt to replace a written message and/or statement in one language by the same message and/or statement in another language. Here, translation is as a craft and not as an art or science. Meanwhile, based on Hartmann & Stork (1972: 713) translation is the replacement of a representation of a text in one language by a representation of an equivalent text in a second language. Another definition is given by McGuire (in Machali, 1998: 1) translation is the rendering of a source language (SL) text into the target language (TL) so as to ensure that (1) the surface meaning of the two will be approximately similar and (2) the structures of the SL will be preserved as closely as possible but not so closely that the TL structures will be seriously distorted.

From the explanation above, it can be seen that each expert has his own definition about translation. Some experts use the term replace, reproduce, and transfer. However, even each expert has his own ideas, they share a common idea that translation is a process that involves two languages and the main point is to transfer the meaning from one language to the other language. It is the meaning that should be held constantly while the form will change in accordance to the receptor language rules in order to keep its naturalness.

### **a. Types of Translation**

According to Larson (1984), there are two main kinds of translation: *form-based translation* and *meaning-based translation*. *Form-based translation* is known as literal translation in which the translator follows the form of the source language, while *meaning-based translation* is known as idiomatic translation, in which the meaning of the source language is expressed in the natural form of the target language.

Jacobson (1959) proposes three kinds of translation. They are intralingual translation, interlingual translation and intersemiotic translation. Intralingual translation is also known as monolingual translation. It is defined as an interpretation of verbal signs by means of other signs in the same language. There is just one language involved here, which means that the message of the language is transferred in the same language but in a different sense. Simplified novels are the example of this kind of translation because in simplified novel the language use is the same but it is simpler than the original. It can be said that this is a kind of rewording.

Interlingual translation or translation proper is defined as an interpretation of verbal signs by means of some other languages. In this kind of translation, there are more than one languages involved. It can be bilingual which involves two languages or multilingual which involves more than two languages. Here, the message of the source text is transferred into the target text in different language. The examples of interlingual translation are translation of books, novels, movie subtitles, etc. Interlingual translation becomes the most common translation

because it makes everything easier for those who do not master the original language.

Intersemiotic translation or transmutation is defined as an interpretation of verbal signs by means of other signs of nonverbal sign systems. This kind of translation concerns in signs and symbols. The message is transferred from signs or symbols into other language or signs, even another shape. Trying to understand the meaning of a picture, music, or street signs are some examples of intersemiotic translation.

According to Catford (1978: 21-25), there are three different classifications of translation types. The differences are in terms of extent, levels and ranks.

#### 1) Extent

##### a) Full translation

Full translation is a translation in which every part of the source language text is replaced by the target language text material.

##### b) Partial translation

Partial translation is a translation in which some parts of the source language text are left untranslated. They are simply transferred to and incorporated in the target text.

#### 2) Levels

##### a) Total translation

Total translation is the replacement of source language grammar and lexis by equivalent target language grammar and lexis with consequential replacement of

source language phonology/graphology by (non-equivalent) target language phonology/graphology.

b) Restricted translation

Restricted translation is the replacement of SL textual material by equivalent TL textual material, at only one level, i.e., translation is only performed at phonological or graphological level.

3) Ranks

a) Rank-bound translation

In rank-bound translation, the selection of target language text is limited at only one same rank such as word – for – word equivalence, morpheme equivalence. An attempt is made to select TL equivalent at the same rank in SL.

b) Free translation

Free translation is always an unbounded translation – equivalence shunts up and down the rank scale but tends to be at the higher ranks – sometimes between larger units than the sentence.

c) Literal translation

Literal translation lies between the two extremes, rank-bound translation, and free translation. It may start, as it were, from word-for-word translation, but make changes in conformity with the TL grammar (e.g. inserting additional words, changing structures at any rank, etc.)

There is another type of translation. This translation is included in audio-video fields. It is called movie translation. Movie translation is a translation of movie dialogues from the source language to the target language. The choice of

movie translation mode provides audience the reception of a source language movie in a target culture. There are two major types of movie translation: dubbing and subtitling. Each of them interferes with the original text to a different text.

Dubbing is a translation method using the acoustic channel (Baker & Braño, 1998). Dubbing replaces the original speech by using another voice. Thus, it makes the audience feel that they were listening to the actors actually speaking in the target language. It is also known as domestication or a method that modifies the source text to a large extent. The purpose of dubbing is to minimize the foreignness in the target text. Target language audience is made familiar to the movie by using adaptation.

According to Gambier (1993: 226), subtitling or foreignisation is one of the two possible methods for providing the translation movies dialogue in which the original dialogue soundtrack is left in place and translation is printed along the bottom of the movie. A good subtitle has to be accurate in terms of meaning, in agreement with the grammatical rules of the target language, easy to read, and conveying as well as culture of target language. Gotlilieb (in Bartoll, 2004: 53-54) states that subtitle is characterized into two perspectives; linguistic and technical. Linguistically, there are intralingual and interlingual subtitles. Intralingual is a subtitle between one language, for example English – English translation, which is aimed to help people learning language and the deaf or hard hearing people. Interlingual is subtitle between two languages which is usually provided for non-native speakers and is aimed at helping them who do not master the foreign language well.

Technically, there are two kinds of subtitle: open and closed. Open subtitle is a subtitle which goes with the original movie or television version. All movie subtitles belong to this category, as even today, electronic subtitles are limited to television and video. Closed subtitle is the subtitle which can be voluntarily added: both to teletext and satellite channels, which offer various versions to different frequencies.

Subtitling is very different from the translation process of written text because it involves complicated procedures. Matsumoto (2003: 101-102) explains the detail of subtitling process in two stages i.e. translating material from SL to TL and making subtitle from the translated materials.

#### 1) STAGE I: Translating Material

Step 1: Translators translate the sentence literally.

Step 2: Translators write the considering cultural differences in order to make sense in other language.

Step 3: Translators make the sound of the sentences better and more effectively.

#### 2) STAGE II: Making subtitle from the translated material

Step 1: Translators ensure the duration in which the subtitles will be applied.

Step 2: Translators calculate the number of pages that can be fitted in the duration.

Step 3: Translators check the edited images and number of shot are used.

Step 4: Translators divide the translated sentences into the number of pages and see if all can be fitted.

Step 5: Translators adjust the number of letters and lines according to the basic rules by trimming the sentences and choosing the most suitable words.

Step 6: Translators type up all sentences using a special system in a computer and add them to the edited sequences.

Step 7: Translators check if the meaning in the original language is not lost and revise the sentence accordingly.

Step 8: Translators consider whether the difference in languages and expression in different culture, history and customs are suitable and comprehensible.

Step 9: Translators make all sentences better.

### **b. Process of Translation**

According to Nida and Taber (2003: 33), there are three stages of translation process: analyzing, transferring, and restructuring.

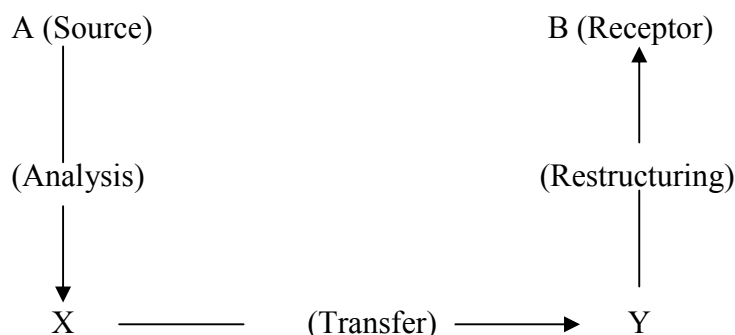


Figure 1: **Nida's scheme of translation process ( Nida and Taber,2003:33)**

The first step is analyzing. In order to achieve the goal of analyzing the source text which is to convey a thorough comprehension of the message in it, the translator has two points: in terms of grammatical relationship and the meaning of word, and the combination of words. Furthermore, he also has to consider about the connotative meaning. The translator tries to understand the message by digging these up carefully, what is the word function and position. It is important for the translator to have the background of knowledge related to them because



failure in understanding the source text will make the message of the target text different from the one in the source text.

The second step is transferring. The translator should be able to translate the analyzed material from the source language into the target language. The analyzed material is transferred in the mind of the receptor from language A into language B. Here, the translator is stressed to find the equivalent word, phrase, clause, and sentence in the target language. He has to write the source language text idea in the target language. However, this is not an easy task because there are some expressions that are untranslatable to the target language.

The last step is restructuring in which the analyzed material is restructured in order to make the final message fully acceptable in the target language. Here, the translator has to make the translated text sound like the original one so that the target audience can feel that the text is not a product of translation.

### **c. Principles of Translation**

Translating has two main elements that should be considered as important. They are the meaning and form of SL to TL. A translator should be able to get the meaning inside the form of SL and produce the same meaning in the TL using the form and structures of the TL. This is the basic principle of translation. Duff (1989: 10-11) proposes some general principles, which are supposed to be relevant to all translation. The principles are as follows.

- 1) The translation should reflect accurately the meaning of the original text. Nothing should be arbitrarily added or removed, though occasionally part of the meaning can be transposed.
- 2) The ordering of words and ideas in translation should match the original text as closely as possible. However, the differences in the reacquired language structure often change in the form and order of words.
- 3) Languages often differ greatly in their level of formality in a specific context. To resolve these differences, the translator must distinguish between formal or fixed expressions and personal expressions in which the writer or speaker sets the tone.
- 4) Many translations do not sound natural. A good way to avoid this is to set the text aside and translate a few sentences from memory in order to get the natural patterns of thought in the target language.
- 5) The translator should not change the style of its original as much as possible.
- 6) Idiomatic translations are commonly hard to translate.

**d. Translatics Framework: Translational Semiotic Communication (TSC) Model**

Translatics is designed and developed as an alternative to the traditional transfer-based frameworks (Tou, 2008). Moreover, Tou claims that “translatics is a transdisciplinary framework for the study of translation phenomena on which a model of translation analysis is based as a reference that offers a declarative knowledge of translational in a new and wider horizon.” Translatics is inspired by SFL, in which the perspective that it adopts is one of transdisciplinary nature. In

translatics translation, phenomena are fundamentally viewed and interpreted as TSC phenomena, and TSC phenomena are viewed and interpreted as metasemiotic phenomena. TSC is the representation of translation phenomena that correlate between text and context. TSC is not a pre-existing entity, an organism, a physical object, a self-contained property, or something waiting around to be made.

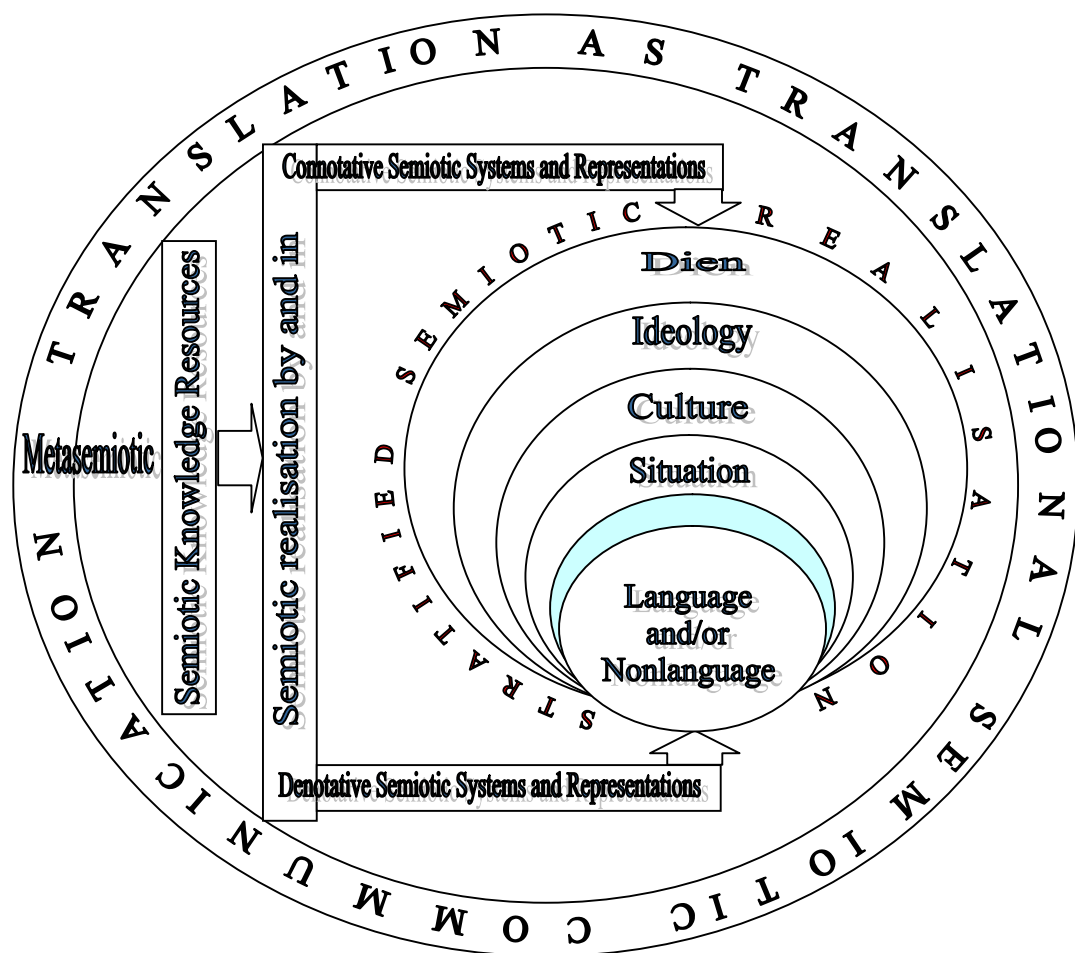


Figure 2: Translation as TSC as metasemiotic with its stratified CDS realisation systems and representations (Tou, 2008: 25)

TSC applies both lingual and non-lingual semiotic systems and representations. TSC is important since it relates the language and the context that influence the text which people need to know in order to understand the meaning. Furthermore, metafunction system correlates the language and context surrounding TSC as their relationship with the context in communication. The semiotic realization includes denotative semiotic and connotative semiotic. In TSC, contextual or connotative semiotic consists of four kinds: cultural, ideological, situational and *dien*. The connotative semiotic is regarded as the extrinsic or context of TSC itself.

a) Cultural context

Context of culture is very significant because it is not only the important immediate sights but also the whole cultural history behind the text and is determines the significance for the culture. It can be seen, for example, by the differences of conversation between parent and son used by Javanese and American. They are different in the terms of politeness and way of addressing.

b) Ideological context

Ideological context is a context that relates the concepts, values, or philosophies that are declared by certain societies, for example feminism and Pancasila. The context is the combination of content and various speech acts in source text which is relevant to the source context. Representation of the content is relevant to the receptor and various speech acts in target text.

c) Situational context

Context of situation possesses a dynamic potential to change and develop overtime as the result of what is going on. Context of situation explores meaning according to this environment of the text, field (what is happening), tenor (who is taking part), and mode (what part language is playing).

d) *Dienic* context

This context relates to the belief or religion context to the text. Based on *Oxford Advanced Learner's Dictionary*, religion means belief in the existence of a supernatural ruling power, the creator and controller of the universe which has given to human being a spiritual nature which continued to exist after the death of the body.

Furthermore, denotative is a simple semiotic in which an expression cannot be analyzed as content-expression constellation. Denotative semiotic comprises semantic, that deals with meaning; lexicogrammar, that deals with wording; and phonology/graphology, that deals with sounding/writing.

**e. Meaning in Translation**

Meaning is very important in translation. A translator should keep the meaning to remain the same between the original and translate version. Thus, a translator is recreating meaning not creating it. Hasan and Haliday (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. Furthermore, Larson (1984: 36) proposes three kinds of meaning: referential, organizational, and situational. *Referential meaning* is called experiential meaning

in Halliday's term. It is what the communication is about. It is the information content, for example when refer to fruits produced by a certain tree as 'apple'. *Organizational meaning* or textual meaning means the putting of referential information into a coherent whole. It is signalled by deictics, repetition, groupings, topic-comment structures, etc. *Situational meaning* or interpersonal meaning is an encoding of the interpersonal aspect of communication, such as speaker-addressee relationship, their social status, age, as well as setting, and purpose of communication.

Meanwhile, Halliday & Mathiessen (2004: 58-59) state that there are three kinds of meaning. They are textual meaning, interpersonal meaning, and ideational meaning. *Textual meaning* is clause as message: a clause has meaning as a message, a quantum of information. In this meaning, theme is the point of departure for the message. It is the element the speaker selects for 'grounding' what he is going to say. *Interpersonal meaning* is clause as exchange, meaning as an exchange, a transaction between speaker and listener. In this meaning, the subject is the warranty of the exchange. It is the element the speaker makes responsible for the validity of what he is saying. *Ideational meaning* is a representation of some kinds of process, events, actions, states, or other phenomenal aspects of the world. In ideational meaning, the clause construes a quantum of change as a figure, or configuration of process participants involved in it and any attendant circumstances. Ideational meaning is divided into two: logical meaning and experiential meaning. They are organized the clause as the representation. Experiential meaning is meaning as a representation of some

processes in ongoing human experiences. The actor is the active participant in that process. It is the element the speaker portrays as the one that does the deed.

According to Tou (in Sinar, 2008), there are three attributes of meaning in semiotic system. They are meaning breadth, depth, and height. Those attributes build meaning's characteristics and are important to be studied in the effort of realizing meaning in the text. They are shown as follows:

**Table 1: Universe of Meaning (Tou, in Sinar 2008: 77)**

Meaning	Attributes	Characters
Meaning in semiotic system	Breadth	Degree of semiotic diversification
	Depth	Degree of semiotic delicacy
	Height	Degree of semiotic stratification

Degree of semiotic diversification relates to the variety of meaning. As stated in semantic level, there are three kinds of meaning, namely ideational/experiential, textual, and interpersonal meanings. Degree of semiotic diversification is measured by varying the meaning at those three kinds of meaning. Degree of semiotic delicacy related to meaning from global to general to more particular or specific. Degree of semiotic stratification refers to the degree of language used in society based on strata.

## 2. On Language

### a. Views on Language

Human beings need to communicate with each other. Communication are their nature as social creatures. They communicate to share their ideas and feeling. Human needs a tool to make their communication run smoothly, that is why they use language. Language is a bridge to build communication between one person to another. Based on Bühler (in Newmark, 1988), there are three main functions of language. They are expressive, informative, and vocative functions. Expressive functions explain the use of the utterances to express the writer's feelings irrespective of any response. The core of expressive function is in the mind of the speaker and the writer. Some of the characteristic of this function can be found in serious imaginative literatures, essays, and autobiography. Informative functions focus on the external situation or the reality outside of the language including reported ideas/theories. The purpose of this function is concerned to any topics of knowledge. The characteristics of the informative function can be found in a textbook, a technical report, a thesis, and a scientific paper. Vocative functions focus on the readership and the addressee. The purpose of it is to sell the book to entertain the reader. The formats of this function are in forms of instruction, publicity, propaganda, and persuasive writing.

According to a Sweden Linguist Ferdinand D. Saussure (in Robins, 1980: 36), language can be divided into *langue* and *parole*. *Langue* is the system of the language. The speaker or writer in speaking or writing his language can only operate within this langue. Langue covers the lexical, grammatical and



phonological constituents of a language. It serves as the collective product of the speech community envisaged as a supra-individual entity its own right. What the speaker or writer utters is parole. *Parole* is language in use. Based on linguistic approach, there are two ways in studying language. They are formal and functional ways.

### **1) Formal Linguistics**

In formal linguistics, language is interpreted as a list of structures and as a system of forms to which meaning are attached. According to Bell (1981: 92) There are two theories of grammar behind the formal linguistics, namely *the structural* and *the transformational generative linguistic*. The structuralists emphasize that a language is seen as a system of speech sound arbitrarily assigned to object, states and concepts to express what they refer to which is used in human communication. Structure is the priority rather than meaning representation for structuralist. The transformationalists concerned more to the system that underlies the language rather than the actual speech of an individual at any given time. Language competence or knowledge of the speaker is more interesting for the transformationalist rather than the performance of the speaker. Grammar is considered as a device for producing sentences of the language under analysis. According to Chomsky (in Bell, 1981: 57-58), the grammar of a language consists of limited rules that can produce unlimited sentences.

### **2) Functional Linguistics**

Halliday (1994: xviii) states that in *functional linguistics* language is interpreted as a network of relation. It tends to emphasize the variables among

different languages to take semantics as the foundation, so the grammar is natural and organized around the text. Therefore, a language is interpreted as a system of meaning accompanied by forms through which the meanings can be realized. There are two theories based on the *functional linguistics*. They are *tagmemic* and *systemic functional linguistics*.

#### **a) Tagmemic linguistics**

According to Robins (1980: 279-280), tagmemic theory is concerned primarily with grammatical analysis and is operating in phonology with a version of the accepted phoneme concept at other levels. There are three basic concepts under the tagmemic theory. First, language, both verbal and nonverbal, is seen as a part of human behaviours. Second, the analytical construct and descriptive concept are the tagmen functions of slot with the class of mutually sustainable items occupying that place. Tagmemes unite traditional concepts such as subject, predicator, object, complement, etc with class concepts such as noun, verb, pronoun, adjective, etc. The last is tagmemic syntag tagmemes occupy sequential and equipollent places in structures.

#### **b) Systemic Functional Linguistics**

SFL or grammar operates both grammatical functions: theme, subject, actor, and etc; and grammatical classes such as nominal group, verbal group, prepositional phrase, noun, verb, preposition, etc. According to Halliday and Martin (1993: 22-23), there are five specific features of SFL. First, SFL is oriented to the description of language as a resource for making meaning rather than a system of rules. Thus, semantics grammatical and phonological systems are

a system of potential, a range of alternatives. The lexicogrammar system, or what the speaker can say, is the realization of the semantic system of what the speaker means. Hence, language is essentially seen as a system of meaning potential (Halliday in Parret, 1974: 86).

Second, SFL is concerned with texts rather than sentences, as the basic unit through which meaning is negotiated (Halliday and Martin, 1993: 22). The relation between semantics and grammar is one of the realizations: the wording “realizes” or encodes the meaning. The wording, in turn, is realized by sound and writing (Halliday, 1985: xx).

Third, SFL focuses on relation between texts and contexts rather than on texts as de-contextualized structural entities in their own right (Halliday and Martin, 1993: 22). In other words, language is seen as an inter organism perspective, that is, language as what goes on between people or language as interaction (Halliday in Parret, 1974: 81).

Fourth, SFL concerns with language as a system for construing meaning rather as a conduit through which thoughts and feeling are poured. In other words, it views language as a meaning-making system rather than a meaning-expressing one (Halliday and Martin, 1993: 23).

Fifth, SFL is oriented to extravagance rather than parsimony. It means SFL is oriented to develop an elaborate model in which language, life, the universe, and everything can be viewed in communicative or semiotic terms (Halliday and Martin, 1993: 23).

## **b. Language as a System and a Realization**

Systemic Functional Linguistics (SFL) represents language as a stratified system which is modeled as interconnected network and ordered in four strata organization of language. They are context, semantics, lexicogrammar and phonology/graphology (Halliday, 1994: 15).

Context is the highest semiotic system in which language is embedded in two concepts of context, namely context of culture or social system and context of situation. Semantics is the linguistic branch inter-level to context; it is the way into the linguistic system context can be semanticized. Semantics is the highest level. The term “semantics” is the entire system of meanings of a language which is related to another system beyond the language. There are three kinds of meaning in semantic level, namely ideational, textual, and interpersonal meaning.

Lexicogrammar is the resource for wording meaning and realizing meaning in terms of grammatical structure and lexical items. Lexicogrammar comprise both grammar and vocabulary.

Phonology/graphology is the lowest stratum in the language level. Phonology and graphology are resources for expressing the wording system of grammar through sounding and writing.

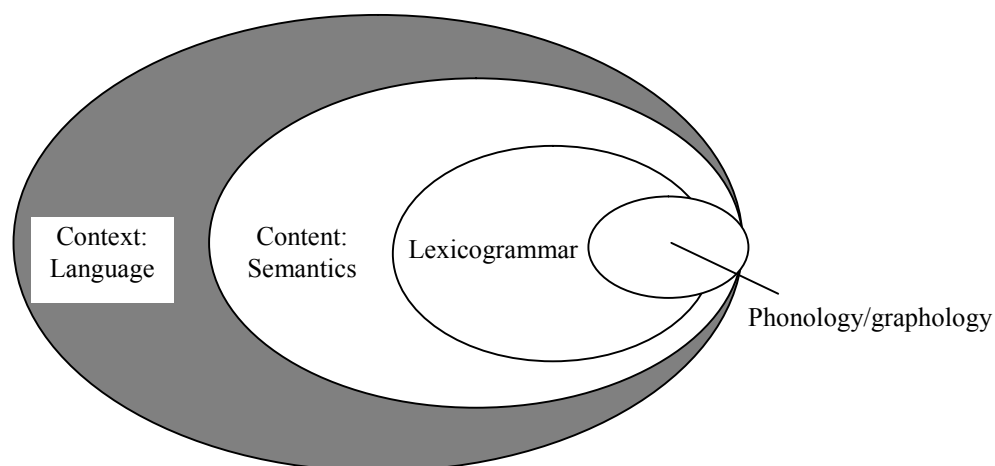


Figure 3: **System in Language (Martin, 1992: 496)**

Each of those language levels is realized in language ranks. Semantics is realized in text. Lexicogrammar is realized in clause/sentence, group/phrase, word, and morpheme. Phonology/graphology is realized in phoneme/grapheme. The explanation of those language levels are presented as follows.

### 1) Text

Halliday and Hasan (1976: 1) define a text as a language in use which is regarded as a semantic unit that is encoded in sentences. The text itself is made of words and sentences to express the meaning. It has to be coded in order to be communicated.

Table 2: **Language System and Realization**

L A N G U A G E	SYSTEM (LEVEL)	REALIZATION (RANK)
	Semantics	Text
	Lexicogrammar	Clause/Sentence Group/Phrase Word Morpheme
	Phonology/Graphology	Phoneme/Grapheme

A text can be identified to have a particular genre through an analysis of ways in which genre is realized in language. According to Eggins (2004: 55), a genre is a staged, goal oriented, purposeful activities in which speakers engage as members of our culture. Eggins states three types of genre: literary, popular, and educational genre. Literary genre includes short stories, novels, autobiographies, tragedies, etc. Popular genre includes instructionals, manuals, newspaper articles, magazine reports, and recipes. Educational genre includes lectures, tutorials, report/essay writings, text-book writings, and examinations.

## **2) Clause/Sentence**

According to Droga and Humphrey (2005: 18), clause is one of the most important grammatical structures which become the basic unit of meaning. Each clause in a text contributes to the overall meaning and helps the text achieve its purpose. Clause also can be seen as the building blocks of a text. Clause can function as a complete sentence, adjective, adverb, or noun depending on the type of the clause. Collerson (1997: 79) describes clause as a grammatical structure in which several components of meaning are brought together to form a message.

Halliday (1994: xxi) states that clause and sentence are the same units which operates above the rank of group/phrase. In grammar, a clause is a word or a group of words ordinarily consists of a subject and a predicate. There are three categories of clause: simple, complex, and compound clause. Simple clause deals with three components. First is a process that unfolds through time. Second is that the participant is involved in the process. Third is circumstance which is associated with the process (this component is optional). Thus, it can be said that a

simple clause is a clause that at least consists of one participant and one process. Complex clause is a long sentence consists of one clause working by itself or a group of clauses working together in a logical relationship. It is also a head clause together with other that modifies it. A complex clause joins an independent clause with one or more dependent clauses. For example in “*Lia realized that the bus was late while she waited at the bus station.*”. There are two types of clause: dependent and independent clause. Dependent clause is a clause that cannot stand alone or by itself. It needs another clause to be a complete grammatical construction. For example in “*The shoppers fled when the fire alarm rang.*”, “*The shoppers fled*” operates as the head clause and “*when the alarm rang*” operates as clause that modifies the head. Meanwhile, independent clause is a clause that can stand alone or functions independently, for example in “*She is a teacher*”. Furthermore, compound clause is a sentence which is made up of two independent clauses (or complete sentences) connected to one another with a coordinating conjunction or correlative conjunctions such as *and, but, so, yet, or*, etc. For example in “*The teacher lectured for over an hour, and his students slept soundly.*”.

### **3) Group/Phrase**

Halliday (1994: 180) makes a distinction between the groups and phrases. A group refers to a word complex, for example a combination of words built up on the basis of a particular logical relation. A group is an expansion of a word meanwhile a phrase is a contraction of a clause. Even though group and phrase have a different perspective, they are at the same status on the rank scale.

Droga and Humprey (2005: 19) state that a group is made up of words that ‘stick together’ because as a group, they serve a particular function in the clause. For example, some groups may function to name events while others may name where, when or how the events take place. The examples of group are such as *the rain* and *in January*.

#### **4) Word**

Baker (1992: 11) defines word as the smallest unit, which would expect to process individual meaning. In other words, the word is the smallest unit of language that can stand alone. There are two classes of word. They depend on whether they can stand alone to constitute a sentence or not. Those are content words and functional words. Content words are words that refer to thing, quality, state, or action and are able to give lexical meaning when they are used alone. A functional word shows grammatical relationship in and between sentences though they have grammatical meaning. In English, words can be classified into eight parts of speech: noun, verb, adjective, adverb, pronoun, conjunction, preposition, and interjection. The examples of word are such as *rain* and *January*.

#### **5) Morpheme**

Morpheme is the smallest meaningful unit in a language. A morpheme cannot be divided without altering/destroying its meaning (*Longman Dictionary of Language Teaching and Applied Linguistics*). It is the most important component of word structure. There are two kinds of morpheme. They are free and bound morpheme. A morpheme that can be a word by itself or can stand alone as an independent word is called free morpheme. The word *pretty* is a free



morpheme since it can be used as a word on its own. Meanwhile, bound morpheme is a morpheme that must be attached to another element or they need other morphemes to form a word. The word *unfaithful* consists of three morphemes: *faith* (the basic word), *un-* and *-ful* (the bound morpheme).

### **6) Phoneme/Grapheme**

Phoneme can be defined as a perceived unit of language that functions to signal a difference in meaning when contrasted to another phoneme. A phoneme is a class of sounds or phones that speakers and listeners perceive as being one sound (Rowe and Levine, 2006: 65). It also can be defined as a speech sound that helps to construct meaning. That is, if it is replaced by another sound get a new meaning or no meaning at all. Meanwhile, grapheme is a unit of a writing system consisting of all the written symbols or sequences of written symbols that are used to represent a single phoneme, for example /pin/ and /bin/.

### **3. On Textual Meaning**

Halliday states that there are three aspects of meaning in a clause used to form the basic semantic organization of all natural language that is embodied in a human language as a whole which is called Metafunction. Furthermore, he said that language is organized around two kinds of meaning, *ideational meaning* and *interpersonal meaning*. Those components are the manifestations in the linguistic system of the two very general purposes which underline all uses of language: (i) to understand the environment (ideational) and (ii) to act on others in it (interpersonal). Combined with those is a third metafunctional component, *textual meaning*, which breathes relevance into other two. This third metafunction is

intrinsic to language (that is oriented towards the phenomena created by language itself, meanings) – the textual metafunction. Ideational meaning is the world about and inside of human imagination. This meaning is the representation of human experience. Interpersonal meaning is a meaning about action in which the speaker or the writer doing something to the listener or the reader by means of language. Textual meaning is all about meaning context whether preceding or following text, even the context of situation.

Halliday (1994: 52) defines textual meaning as a meaning that is relevant with text and situational context in which clause organized as message. The structure that carries this meaning is called thematic structure. Thus, as a message structure, clause consists of two important elements called Theme and Rheme.

#### **a. Definitions of Theme**

Halliday and Mathiessen (2004: 64) defines Theme as an element serving as the point departure of a message. It is what the clause is all about. Theme was identified by an order in which Theme is anything that comes first in the clause.

Meanwhile, Baker in her book *In Other Words* (1992: 12) proposes that Theme that consists of what the clause is about has two functions. First, it acts as a point of orientation by connecting back to previous stretches of discourse and thereby maintaining a coherent point of view. Second, it acts as a point of departure by connecting forward and contributing to the development of later stretches. Theme can indicate what the authors want to convey on their writing because different thematic position in two typical sentences will convey different emphasized information, depending on what is placed as its Theme. Rheme is a

part in which the clause is developed. It is a remainder of the message; anything that is not Theme is Rheme.

### **b. Simple Theme**

There are two categories considered as a simple Theme. First, a clause consists of just one structural element represented by just one unit, for examples: nominal group, adverbial group, or prepositional phrase. Second, a clause consists of two or more elements forming a single complex element or any group complex or phrase complex constitutes a single element within the clause. This kind of clause still constitutes as a simple Theme because it just consists of one element, for example *the king and the clown were sitting together. The king and the clown* are two nominal groups joined together by *and* forming a nominal group complex, but the sentence consists of one element. That is why it is considered as simple Theme. The examples of simple Theme are shown in the table below.

**Table 3: The Examples of Simple Theme**

The king and the queen from door to door	were riding a horse I offered the cigarette
Theme	Rheme

There is a special thematic resources known as thematic equative or in formal grammar called ‘pseudo-cleft sentence’. Thematic equative is an identifying clause which has nominalization - or condition whereby any element or group of element takes on the functions of nominal group in the clause - in it. Theme – Rheme structure in the thematic equative is expressed as a single

constituent in such a way as to allow for the Theme to consist of any subset of the element of the clause.

Table 4: **Thematic Equatives (Halliday and Matthiessen, 2004: 72)**

(i) nominalization as theme

what no-one seemed to notice	was	the writing on the wall
the thing that impresses me the most	is	their enthusiasm for the job
Theme	Rheme	

Furthermore, in thematic equative, all elements are organized into two constituents linked by a relationship of *identify*, a kind of ‘equal sign’, expressed by some of verb *be* in which, one hand, it identifies what the Theme is, while in other hand, it identifies or equates it with the Rheme.

(ii) nominalization as Rheme

two pence a day	was	what my master allowed me
the walrus	is	the one I like the best
Theme	Rheme	

**c. Theme and Mood**

The relation between Theme and Mood is very close. Mood has an important role in the choice of which element on the clause that will be the Theme. The choice of the element depends on the choice of the Mood. One of the primary categories of Mood system is an independent clause. Independent clause is a clause that can stand by itself as a complete sentence. It is selected for mood like Minor clause and Major clause. Minor clause is a clause which has no thematic structure so this clause will be left out of account, for examples: *John! Justin! Grandpa!*. Major clause is around between indicative or imperative mood.

Indicative mood consists of two clauses. It is either declarative clause or interrogative clause. Furthermore, interrogative clause is still divided into polar interrogative clause ('yes/no' type) and content interrogative clause ('WH-'type).

### 1) Theme in declarative clauses

The typical pattern in a declarative clause is that the Theme is conflated with subject. There are two Themes related to the subject: marked and unmarked. Marked Theme is a theme in which something other than the subject becomes the Theme. The most usual form of marked Theme is adverbial group (*today, suddenly, somewhat distractedly, etc*) or prepositional phrase (*at night, in the corner, etc*) which functions as adjunct in the clause.

Table 5: **The Examples of Theme in Declarative Clause**

I	got the pyramid in my hand
John	is a very intelligent scientist
Jane	said nothing for a moment
THEME	RHEME

Furthermore, complement is a nominal group that is not functioned as a subject, also considered as marked Theme. Unmarked Theme is a Theme which chooses the subject as the Theme. In unmarked Theme, the item that functions as unmarked Theme is the personal pronouns (*I, we, you, they, etc*) and the impersonal pronouns: *it* and *there*.

Table 6: The Examples of Marked-Unmarked Theme (theme-rheme shown by \*)

	Function	class	Clause example
Unmarked theme	Subject	nominal group: common or Proper noun as Head	Garuda * is the biggest airline in Indonesia
		nominal group: pronoun as Head	she * wanted to be a teacher since she was child
		nominalization	what I want * is a slice of cake
Marked theme	Adjunct	prepositional phrase adverbial group	on Friday night * I went to the movie suddenly * he ran away to the street
	Complement	nominal group nominalization	this * they should refuse a pack of candy * the kid did want

Exclamative clause is a sub-category of declarative clauses which has a special thematic structure. In an exclamatory, WH-element is considered as the Theme.

Table 7: The Examples of Exclamative Clause

how beautiful	she is
how naughty	the dog is
Theme	Rheme

## 2) Theme in interrogative clauses

Interrogative clause deals with question. Two main types of question appear in this clause. The first one is that the speaker wants to know the polarity 'yes or no' and the second one is about the identity of some elements in the context.

Yes /no interrogative clause are a question about polarity in which the Theme is the element that embodies polarity expression which is called finite

verbal operator. Finite verbal operator operates positive or negative expressions such as *is, isn't, do, don't, etc.*

**Table 8: The Examples of Theme in Yes/No Interrogative**

could	you	make me a cup of tea?
can	you	keep a secret?
did	you	eat your meal?
didn't	it	smell terrible?
have	you	ever been to Bali?
are	you	married?
Theme (1)	Theme (2)	Rheme

WH-interrogative clause is a question about a piece of information. The element considered as a Theme is the WH-element which functions to request the information. This element expresses the nature of the missing piece such as *who, what, when, how, etc.* WH-element will always be put first whatever the other function is.

**Table 9: The Examples of Theme in WH-Interrogative**

Who	eat the chocolate?
where	did you go last night?
what	are you doing?
who	are your parents?
Theme	Rheme

### **3) Theme in imperative clauses**

Imperative clause is about an order which has the basic message either 'I want you to do something' or 'I want us (you and me) to do something'. It means someone asks the other one to do something or both of them doing it together. The

predicator performs as theme regularly in this only one clause. The principle of negative imperative clause, such as *don't argue with me, don't let's quarrel about it*, is the same as yes/no interrogative clause. The unmarked theme is *don't* plus the following element, either Subject or Predicator. In negative imperative clause, the basic meaning is 'I want you/us not to'.

Table 10: **The Examples of Theme in Imperative Clause**

Get	me a coffee
try	to stay away from a trouble
don't do	that
let's	not go home.
let me	cook for you.
don't let's	quarrel about it
Theme	Rheme

#### **d. Types of Theme**

##### **1) Topical Theme**

Topical Theme is a Theme which contains one, and only one, of these experiential elements whether it is subject (participant), process, or circumstances (Halliday & Mathiessen, 2004: 79). Types of circumstantial element that can be found in clauses are extent, location, manner, cause, contingency, accompaniment, role, matter and angle. Types of the process include material, behavioural, mental, verbal, relational and existential. The Theme of the clause consists of the topical Theme together with anything else that comes before it. For example, in the sentence "*She gave him money yesterday*", "*She*" operates as the subject and also as the topical theme.



## 2) Textual Theme

Textual Theme is a combination of continuative, conjunction, and conjunctive adjunct. Continuative is one small set of words such as *yes, well, now, oh*, which signal a movement in the discourse: a response, in dialogue, or a new move to the next point if the same speaker is continuing what he is saying, for examples: “*Well, we stole the Times Square Jumbo Tron!*” and “*Oh, forget it.*”. Conjunction is a word or group of words that either links (paratactic) or binds (hypotactic) the clause in which it occurs structurally to another clause. Semantically, it sets up a relationship of expansion or projection. The example of conjunction can be seen in “*Although, it is true.*”. Conjunctive adjunct is an adverbial group or a prepositional phrase which is used to make a relation between the clause and preceding text, for example in “*Anyway, can we proceed with this adoption?*”

Table 11: **Conjunctive Adjuncts (Halliday&Mathiessen, 2004: 82)**

	Type	Meaning	Examples
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 shot’	briefly, to sum up, in conclusion
	verificative	‘actually’	actually, in fact, as a matter of fact
II	additive	‘and’	also, moreover, in addition, beside
	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, otherwise
	concessive	‘yet’	nevertheless, despite that
	respective	‘as to that’	in this respect, as far as that’s concerned

## 3) Interpersonal Theme

Interpersonal Theme is any combination of vocative, modal comment adjunct, and finite verbal operator. *Vocative* is any item used to address. *Modal*

*comment adjunct* is the judgment from the speaker/writer to the content of the message. *Finite verbal operator* is the small set of finite auxiliary verb performs as the unmarked Theme in yes/no interrogative, which is construing primary tense or modality.

Table 12: **Modal Adjuncts (Halliday&Mathiessen, 2004: 82)**

	Type	Meaning	Example
<b>I</b>	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
<b>II</b>	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

#### **e. Multiple Themes**

Multiple Themes are a combination of three simultaneous semantic processes. They are textual Theme, interpersonal Theme, and topical Theme. In one clause, there might be other Theme such as textual or interpersonal or both of textual and interpersonal Themes occur before the topical Theme occurs. The table below shows the component of the multiple Themes.

Table 13: **Component 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	<div style="text-align: center;"> </div> Topical (participant, circumstance, process)

#### f. Clause as Theme

Based on its interdependency, complex clauses are divided into *parataxis* and *hypotaxis* sentence. Halliday (1994: 221) defines *parataxis* sentence as the linking of elements of equal status. As both initiating and continuing are free, in *parataxis* sentence, it is possible that there is more than one Theme. *Parataxis* clauses are often linked by conjunctions such as *then*, *and*, *so* or without conjunctions at all.

Table 14: **The Example of Parataxis Sentences**

You	Get a liter of milk	and	it	stands this tall.
Topical		Textual	Topical	
Theme	Rheme	Theme		Rheme

*Hypotaxis* sentence is the binding of unequal elements. There is a Head and Modifying clause. In hypotactically related clauses, what is of particular thematic interest is the ordering of the main and dependent clauses. Either the

dependent clause may follow the main clause or the main clause may be preceded by the dependent clause. Furthermore, clauses functioned as Theme are often occurred in proverbs and metaphors. Below is the example of Theme in clause complex.

**Table 15: Theme in the Clause Complex (Halliday, 1994: 57)**

If	winter	comes	can	Spring	be far behind?
Theme 1			Rheme 1		
structural	Topical	Rheme 2	finite	topical	Rheme 3
Theme 2			Theme 3		

Halliday (1994: 57) says that:

“There is one special circumstance that leads to the situation where something that is itself a clause functions as a Theme, and that is the phenomenon of grammatical metaphor... What happens here is that one type of clause is expressed metaphorically as another; or rather, to put this more accurately, as semantic configuration that would be represented congruently (non-metaphorically) by one type of clause is represented metaphorically by another.”

**Table 16: Clause as Theme Resulting from Grammatical Metaphor (Halliday, 1994: 58)**

I	don't believe	that pudding	even will be cooked
Theme	Rheme	Theme	Rheme
Interpersonal (modal)		Topical	
Theme			Rheme

### **g. Predicated Theme**

Predicated Theme is the organization of a clause as a message which involves a particular combination of thematic and informal choices. The form of

this Theme is *it+be+.....* which is called as ‘cleft sentences’ in formal grammar.

The table below is the example of predicated Theme.

Table 17: **The Example of Predicated Theme**

it	was my teacher	who	gave me that book
Theme	Rheme	Theme	Rheme
Theme		Rheme	

## **h. Theme in bound, minor and elliptical clauses**

### **1) Dependent bound clause**

a) finite: the dependent clause usually has a conjunction as the structural Theme, e.g. *because, that, whether*, followed by topical Theme. Meanwhile, if the dependent clause begins with WH-element, the WH-element constitutes as the topical Theme. This is happening because WH-element also has a function in transitivity structure of the clause.

b) non-finite: structural Theme in these clause might be in form of conjunction or preposition which is followed by a subject as topical Theme, but many non-finite clauses have neither, in which case they only consist of Rheme.

### **2) Embedded bound clause**

Embedded bound clauses are clauses which function inside the structure of a nominal group as a ‘defining relative’ clause. Examples of embedded clauses are *who came to dinner, the dam broke, requiring travel permits in the man who came to dinner, the day the dam broke, all personnel requiring travel permits*. This clause has the same thematic structure as that of dependent clause. As of its down ranking, the fact that they do not function as constituents of a sentence and their

thematic contribution to the discourse is minimal, for practical purposes it can be ignored (Halliday, 1994: 63)

### **3) Minor clause**

These are clauses with no mood or transitivity structure, typically functioning as calls, greetings, exclamations and alarms, for examples: *Mary!*, *Good night!*, *Well done!*. They have no thematic structure either.

### **4) Elliptical clause**

a) Anaphoric ellipsis: some parts of these clauses are presupposed from what has gone before, like in a response of question, in which indistinguishable from minor clauses as in *Yes. No. All right. Of course.* These clauses do not have thematic structure because they presuppose the whole preceding clause. Others have their own thematic structure. The detail of the clause will depend on which part is presupposed, because they presuppose only part of the preceding clause.

b) 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 speaker and listener. The subject and, often, also the finite verb is ‘understood’ from the context, for examples: *Thirsty?* (‘are you thirsty?’). *No idea.* (‘I have no idea’), *A song!* (‘let’s have a song’), *Feeling better?* (‘are you feeling better?’). Such clauses have, in fact, a thematic structure but it only consists of Rheme.

#### **i. Theme in Bahasa Indonesia**

Sinar (2008: 51) adopts Halliday’s definitions of Theme and Rheme in defining *Tema* and *Rema* in Bahasa Indonesia. Sinar states that in Bahasa

Indonesia a clause only consists of one topical Theme but, before the topical Theme, there might be other elements like textual Theme and interpersonal Theme. The elements that build thematic structure in Bahasa Indonesia are almost similar to those in English.

According to Sinar (2008: 51-52), Topical Theme (*tema topikal*) which is functioned as a point of departure of message can be a process, participants or circumstances. Textual Theme (*tema tekstual*) which has a function as a connector between clauses to make unity of a text may be stand for *konjugasi* (conjunctions), *kata ganti relative* (relative pronouns), *penghubung* (conjunctive adjuncts) and *penerus* (continuative). Interpersonal Theme (*tema interpersonal*) which consists of *pemarka pertanyaan* (question marks), *kata tanya pertanyaan informasi* (questions words), *vokatif* (vocative), and *keterangan penegas modus* (modal adjunct) plays a role as the interpersonal function.

#### **4. On Movie**

##### **a. Definitions of Movie**

Movie is a form of entertainment that enacts a story by sound and a sequence of images giving the illusion of continuous movement. Furthermore, Graham (2005: 117) states that movie is a part of audio visual arts in most of which also emphasize mobility and temporal sequence, moreover, a movie has advantages as a method of recording real people and historical events, and largely values as such. Today, many movies are made based on human's imagination or fiction. Some of movie productions become the popular worldwide entertainments. Meanwhile, according to Hornby (1995: 434), a movie is a story

recorded as a set of moving pictures to be shown on television or at the cinema. Movies are cultural reflection created by specific cultures, which reflect those cultures, and, in turn, affect them.

### **1) Elements of Movie**

Each movie has its own patterns. However, there are elements in a movie that important and should be exist in a movie. They are character, scene, plot, point of view, and conflict. The explanation of the elements of movie is explained below.

- a) Character is an imaginary person that in a movie.
- b) Scene is a section of a movie made up of a number of shots, which is unified by time, setting, character, etc.
- c) Plot is the unified structure of incidents in a movie.
- d) Point of View is the angle of vision from which a story is narrated.
- e) Conflict is a struggle between opposing force in a movie, usually resolved by the end of the story.

### **2) Movie Genres**

Many movie genres can be found in the movie as general. The explanation of some movie genres is explained below.

- a) Action is a kind of movie which generally involves a moral interplay between “good” and “bad” played out through violence or physical force.
- b) Adventure movie is a movie in which involves danger, risk, and/or chance, often with a high degree of fantasy.
- c) Comedy movie is a kind of movie which intended to provoke laughter.



- d) Drama is a movie which mainly focuses on character development, often in situations that familiar to general audience.
- e) Fantasy movie is a speculative fiction outside reality (i.e. myth, legend)
- f) Horror movie is a movie which intended to provoke fear in the audience.
- g) Mystery movie is the progression from the unknown to the known by discovering and solving a series of clue.
- h) Romance movie is a kind of movie which is dwelling on the elements of romantic love.
- i) Thriller movie is a kind of movie which intended to provoke excitement and/or nervous tension into audience.

#### **b. Synopsis of *Despicable Me* Movie**

*Despicable Me* is an award winner movie. It has been awarded as Favorite Animated Movie in Kids Choice Awards. This movie is about a villain named Gru who is obsessed to steal the moon after he saw another villain succeed in stealing the Pyramid of Giza. The story runs around Gru's effort in stealing the moon. Gru is a villain who never makes a hit before; he never steals something that would make him become a headline in the newspaper. One day, a young villain successfully stole The Great Pyramid of Giza and he became a headline in all over the world. Gru who heard this news feels that he has been defeated, thus, he made a plan to steal the moon in order to defeat Vector.

Gru's plan is to steal the moon by shrinking it using the shrink ray then bring it to the earth, but Gru's plan swallowed a large amount of money that he cannot earn. Therefore, Gru is seeking for a loan to The Bank Evil but

unfortunately the bank would not give him a loan before they saw the shrink ray which Gru does not have. Then, Gru steals the shrink ray from a secret lab but he did not have it for long because Vector suddenly stole it from him. Gru tried to get it back from Vector but Vector's fortress is very tight. One day, after his multiple failures in penetrating to Vector's fortress, Gru saw how easy three little orphanage girls who sell cookies enter Vector's fortress. Suddenly, Gru has an idea to use the girls in smoothing his action to penetrate to Vector's fortress. In no time, Gru adopted the girls from the orphanage.

Gru, who does not like children, finds so many difficulties in nurturing the girls. Even, after he successfully gets the shrink ray back from Vector, he wants to throw the girls out of his life by abandoning them in the theme park. However, something happens in the park because it turns out that the children cannot play around without adult advisory so Gru has to accompany the girls in the park. Suddenly, Gru found out that he enjoyed his time with the girls and since then he slowly changed into a good father for the girls. Unfortunately, Gru's happiness is not long lasting because his colleague, Dr. Nefario, who feels that Gru has been distracted from the plan to steal the moon, gives the girls back to the orphanage. Gru feels sad but he does nothing; he did the early plan to steal the moon and he succeeded. Vector, who also wants to get the moon, kidnaps the girls and treats Gru to give the moon if he wants the girls back. Gru which was full of anger came to Vector's fortress to save the girls. Finally, Gru is able to save the girls then he lives happily with the three little girls. Gru has changed from a villain into a good father.

## **B. Conceptual Framework**

This research adopts Halliday's SFL model of analysis in identifying the textual meaning breadth variation. The textual meaning as a meaning that is relevant to text and situational context in which a clause organized as message carries structure which is called thematic structure. The concepts in this research are aimed at describing the thematic structure with respect to interpersonal, textual, and experiential (topical) Themes in English-Bahasa Indonesia *Despicable Me* movie texts. The English dialogue is the source text, while the Indonesia subtitle is the target text. The typical order of those three types Theme is textual – interpersonal – topical. This research finds the textual meaning breadth variation between the source text and the target text, its motivating factors that motivate the occurrence and its higher degree by valuing the variations of the thematic realization of both texts. In order to analyze the discussed issues, the steps of analysis are presented in the chart as follows.

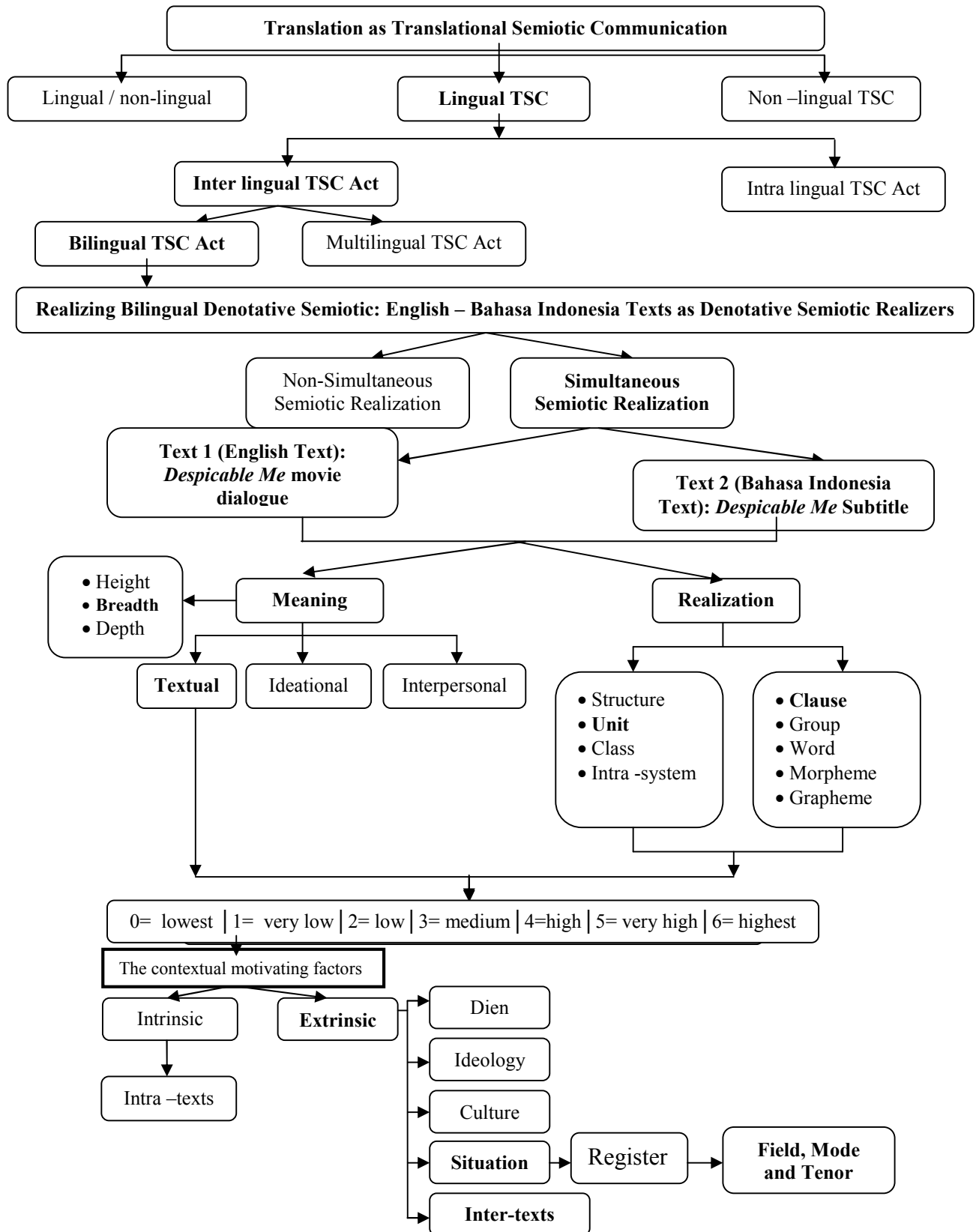


Figure 4: The Analytical Construct of Textual Meaning Breadth Variation of English-Bahasa Indonesia *Despicable Me* Movie Texts