

CHAPTER II

THEORITICAL REVIEW

A. THEORITICAL DESCRIPTION

1. On Translation

There are many experts who define translation. In his book *Meaning Based Translation*, Larson (1984: 3) states that translation consists of transferring the *meaning* of the source language to the receptor (target) language. The process is done by changing the form of the first language to the form of the second language by way of the semantic structure. In this way, the *meaning* is being transferred and it must be held constant. It is only the form that changes. Further he says that translation consists of studying the lexicon, grammatical structure, communication situation, and determining its meaning, and then reconstructing the same meaning using the lexicon and grammatical structure which are appropriate in the receptor language and its cultural context.

Catford (1965: 20) defines translation as the replacement of textual material in one language. Nida and Taber (1969: 12) describing that translating consists of 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. What differentiate Nida and Taber to Catford is the natural equivalent. Nida and Taber concerned the closest natural equivalent in translation.

From some definitions of translation above, it can be concluded that the main point of translation is to transfer the message of the source language into the target language with the closest equivalent meaning. 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. Translation Types

Catford (1965: 21) divides translation into some classifications in terms of the extent, levels, and ranks as described below.

1) Translations in the terms of extent

In this categorization, the translation relates to the extent of source language text which is submitted to the translation process. The classifications divided into two are full translation and partial translation.

a) Full Translation

The entire text is submitted to the translation process, that is, every part of the source language text is replaced by the target language text material.

b) Partial Translation

In partial translation, some parts of the source language text are left untranslated. They are simply translated to and incorporated in the target language text.

2) Translations in terms of levels

The categorization of translation relates to the levels of language involved in translation itself as discussed below.

a) Total Translation

Total translation is translation in which all levels of the source language text are replaced by target language text material. In this case, the source language grammar and lexis are replaced by equivalent target language grammar and lexis.

b) Restricted Translation

In restricted translation, there is the replacement of the source language textual material by equivalent target language textual material only at one level.

3) Translation in terms of ranks

The third differentiation in translation relates to the rank in a grammatical hierarchy at which translation equivalence is established as presented below.

a) Free translation

A free translation is always unbounded-equivalences shunt up and down the rank scale, but tend to be at the higher ranks—sometimes between larger units than the sentence.

b) Word-for-word Translation

This kind of translation generally means what it says, essentially-rank-bound at word-rank (but may include some morpheme-morpheme equivalences).

c) Literal Translation

It may start, as it were, from a word-for-word translation, but make changes in conformity with target language grammar.

Based on the definition given by Catford, a translator is free to communicate the translation without changing the idea in the SL text. A translator may change a word into a phrase or may change a word into a clause or a sentence, but the translator has to be able to understand the whole meaning of the sentences of the SL in order to avoid misunderstanding the meaning of the material in the TL.

In Hatim and Munday (2004: 5), Jakobson says that the process of translation may happen even in one language (intralingual translation), more than one languages (multilingual translation or bilingual translation), and in communication using other languages (intersemiotic translation). It is relevant to Tou's (2008) statement.

“Berangkat dari translasi yang dimaknai banyak kalangan sebagai transbahasa, translasi selanjutnya dimaknai sebagai translasi antar-bahasa (interlingual translation), yang lebih lanjut lagi terutama sering diarahkan sebagai translasi antar dua bahasa, yang terakhir ini dapat disebut sebagai translasi dwi-bahasa (bilingual translation).”

It means that bilingual translation is a kind of interlingual translation involving two languages as the source language and the target language. In this research, the

translation involves *Bahasa Indonesia* as the source language and English as the target 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. In interlingual translation there are two or more languages involved with different natures, structures and characteristics.

In line with interlingual translation, it is hard to get equivalent meaning since the languages involved in a translation process have different natures, structures and characteristics. From the Jacobson's theory, there is a way to solve this problem. When it is impossible to transfer the meaning in an interlingual translation, the translator may use some strategies such as synonym, loan translation and so forth.

b. Translation Process

Nida and Taber (1982: 33-34) state that there are three stages in the translating process. They are as follows.

1) Analysis

In this stage, the translator analyzes the surface structure (i.e. the meaning as given in source language) in two points i.e. in terms of (a) the grammatical relationship, and of (b) the meaning of the words and the combination of the words. There are three major steps in this analysis stage i.e. (a) determining the meaningful relationships between the words and the combination of words, (b) determining the referential meaning of words and special combination of words (idiom), and (c) determining the connotative meaning (Nida and Taber, 1982: 34).

2) Transfer

The analyzed material is transferred in the mind of the translator from the source language to the receptor one.

3) Restructuring

The transferred material is restructured in order to make the final message fully acceptable in the receptor language. The process of translation can be illustrated in Figure 2 below.

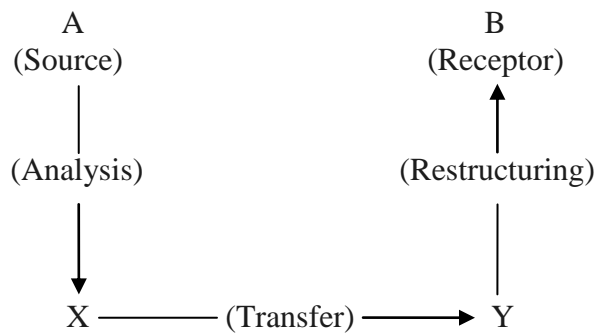


Figure 1: The model process of translation by Nida (2003: 33).

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 meanings 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.

Meanwhile, Machali (2000: 46) states that translation as a process involves three stages: analysis, transferring, and adaptation. The first and the second stages can be repeated in order to understand the content of the text deeply. Those two stages can also be used to identify the construct of situational contexts such as field, tenor and mode.

Further, Machali (2000: 63) says that there are five translation procedures in the process of translation: shift, modulation, adaptation, contextual conditioning, and annotated translation. Shift occurs as there is no correspondence for the source and the target language or as the language system. Modulation will be used for the change of meaning which occurs in translation. Adaptation is used to provide authenticity or local color that may not be required for the source language institutional or cultural words. Contextual conditioning procedure is usually used when the original version is either ambiguous or too general. Meanwhile, annotated translation is often related to expression carrying cultural concept.

2. On Meaning

a. View on Meaning

Cruse (2000) states that meaning is anything that affects the relative normality of grammatical expressions. Catford (1974: 36) defines meaning as a property of a language; an SL text has an SL meaning and a TL text has a TL meaning. It means that meaning is an essential part of translation that should be transferred accurately from the source text into the target text in such a way that the message or meaning is equivalent in both texts. Machali (1998: 2) states, the meanings have to be coded in words and structures in order to be communicated. These words and structures are simply 'the forms' or the surface structure' of a language, as opposed to 'meaning'. Then she adds that form and meaning are not in one-to-one relationship, even within one language, meaning can be realized in different forms. In other words, it is the meaning of the source text which is being transferred and must be held constant, only the form that is possible to change. In dealing with this statement, Cruse (2000: 7) states that

Any natural human language is a complex sign system, 'designed' to ensure infinite expressive capacity, that is to say, there is nothing that is thinkable which cannot in principle be encoded (provided no limit is placed on the complexity of utterances). Each elementary sign is a stable symbolic association between a meaning and a form (phonetic or graphic); elementary signs may combine together in a rule-governed way to form complex signs which convey correspondingly complex meanings.

b. Kinds of Meaning

According to Halliday (2004: 169) there are three kinds of meaning.

1) Interpersonal meaning

The interpersonal meaning is a form of action. It involves the speaker or writer and the audience (listener or reader). It is a kind of exchange where the speaker or writer demands something from the audience. It is considered from the point of view of its function in the process of social interaction. It is

interpreted as a mode of actions. Interpersonal meaning is realized through mood system (Halliday, 1994: 20).

2) Ideational meaning

In the ideational meaning, the clause construes a quantum of change as a figure, or configuration of a process, participants involved in it and any attendant circumstances (Halliday, 2004: 169). Ideational meaning is meaning in the sense of context. It is the representation of the outer and inner world of experience. Ideational function of the clause is that of representing of what we call “processes”; actions, events, processes of consciousness, and relations. There are two kinds of ideational meaning: logical and experiential meaning. It is how we talk about actions, happenings, feelings, belief, situations, states and so on. The participants involved in them and the relevant circumstances of time, place, manner, and so on.

3) Textual meaning

According to functional grammar, thematic progression is a way of organizing a text. It may be assumed that in all languages the clause has the character of a message. “As a message structure, therefore, a clause consists of a theme accompanied by a rheme; and the structure is expressed by the order - whatever is chosen as the theme is put first” (Halliday, 1994: 37). The theme “is not necessarily a nominal group,...It may also be an adverbial group or prepositional phrase...”(Halliday, 1994: 38). However, there is another category of “simple” themes that consists of two or more groups or phrases forming a single structural element. Furthermore, another kind of identifying clause that has a thematic nominalization in it is called a thematic equative. As a thematic resource, it enables the message to be structured in whatever way the speaker or writer wants (Halliday, 1994: 42).

“When we look at language from the point of view of the textual metafunction, we are trying to see how speaker construct their message in a

way which makes them fit smoothly into the unfolding language event” (Thompson, 2004: 117). In functional grammar, repetition, conjunction and thematisation are regarded as three of the main ways in which textual meanings are constructed in a text. Thematisation relates not the way that individual component are expressed but to the structuring of the clause itself – the order in which element appear in the clause. The theme of a clause is simply the first constituent of the clause (Thomson, 2004: 118). The different choice of the theme has contributed to a different textual meaning that is the different arrangement of information, but the experiential meaning of the clause is not changed. When the subject is theme, it is unmarked theme and it is a simple declarative sentence. When the clause is not the subject of the sentence, it is marked and tends to serve a particular function in signaling textual organization, or the speaker wants to emphasize some parts in the clause. Usually the changes of theme form a thematic chain, through which the textual meanings are realized. It is necessary to have a good command of these grammatical term and their interrelationships in order to analyze texts accurately.

Thematic analysis, then, is relatively straightforward. Simply take each clause in a text and assign a label of interpersonal, textual or topical to the element at the beginning. If the first element is a topical element, it is called a theme and all the rest of the clause is a rheme. If other elements (interpersonal, textual) come before the topical element, they are included in the theme, up to the end of the first topical element.

3. Theme

a. View on Theme

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).

Meanwhile, 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.

b. Types of Theme

Reflecting three dimensional metafunctional structures of clause, there are three different types of elements of clause structure that can get to be Theme i.e. topical (experiential) elements, interpersonal elements and textual elements (Eggs, 2004: 301). 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 principal related with thematic structure is that Theme in every clause always contains only one of those experiential elements (Halliday, 1994: 52). 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, if 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 other that following it is part of Rheme. In other words, topical Theme is the boundary which determines part of Theme and Rheme.

Example:

<i>Put</i>	<i>the book</i>	<i>on the table</i>
<i>Pr. Material</i>	<i>Goal</i>	<i>Circ. Location</i>
Topical	RHEME	
THEME		

(Eggins, 2004: 276)

<i>In most infants</i>	<i>there</i>	<i>Are</i>	<i>frequen episodes of crying with no apparent cause</i>
<i>Circ. Loc.</i>		<i>Pr. existential</i>	<i>Existent</i>
Topical	RHEME		
THEME			

(Eggins, 2004: 276)

<i>Infants</i>	<i>cry and fuss</i>	<i>for a mean of 1 ¾ hr/day at age 2 wk</i>
<i>Behaver</i>	<i>Pr. Behavioural</i>	<i>Circ. Extent</i>
Topical	RHEME	
THEME		

(Eggins, 2004: 277)

An important principles to remember is that every clause must contain one and only topical theme. Once a topical theme is identified in a clause, the remaining clause constituent is in the rheme role.

While clauses do very frequently begin with a single transitivity constituent acting as theme, it is also possible to get either interpersonal or textual element in thematic position.

2) Interpersonal Theme

(Butt at.al, 2000: 138) states if interpersonal (in meaning) indicates the kind of interaction between speakers or the position which they are taking, interpersonal Theme is any combination of vocative, modal adjunct, and mood-marking. 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. Mood-marking is Finite 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. The constituents which can function as interpersonal themes are the unfused finite, in interrogative structure, and all four categories of modal adjuncts: mood, vocative, polarity, and comment.

(a) Finite (unfused) as Interpersonal Theme

<i>Do</i>	<i>you</i>	<i>give</i>	<i>blood</i>
<i>Finite</i>	<i>Subject</i>	<i>Predicator</i>	<i>Complement</i>
Interpersonal	Topical	RHEME	
THEME			

(Eggins, 2004: 278)

<i>Do</i>	<i>you</i>	<i>want</i>	<i>Some more soup</i>	<i>Diana?</i>
<i>Finite</i>	<i>Subject</i>	<i>Predicator</i>	<i>Complement</i>	<i>Adjunct: Vocative</i>
	<i>Senser</i>	<i>Pr. Material</i>	<i>Phen</i>	
Interpersonal	Topical	RHEME		
THEME				

(Eggins, 2004: 278)

<i>Can</i>	<i>you</i>	<i>take</i>	<i>my bag</i>	<i>for me?</i>
<i>Finite</i>	<i>Subject</i>	<i>Predicator</i>	<i>Complement</i>	<i>Adjunct: Vocative</i>
Interpersonal	Topical	RHEME		
THEME				

(Eggins, 2004: 278)

(b) Mood adjuncts as Interpersonal Theme are, *in my opinion are, to my mind, to be honest, honestly, usually, broadly speaking, to my surprise, by chance, presumably, etc.*

<i>I think</i>	<i>they</i>	<i>take</i>	<i>A pint or whatever it is</i>
<i>Adj: Mood</i>	<i>Subject</i>	<i>Predicator</i>	<i>Complement</i>
Interpersonal	Topical	RHEME	
THEME			

(Eggins, 2004: 279)

<i>Maybe</i>	<i>Stephen</i>	<i>Could</i>	<i>help</i>
<i>Adj: Mood</i>	<i>Subject</i>	<i>Finite</i>	<i>Predicator</i>
Interpersonal	Topical		

THEME	RHEME
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(Eggins, 2004: 276)

<i>Just</i>	<i>give</i>	<i>Me</i>	<i>a whistle</i>
<i>Adj: Mood</i>	<i>Predicator</i>	<i>Complement</i>	<i>Complement</i>
Interpersonal	Topical	RHEME	
THEME			

(Eggins, 2004: 279)

(c) Vocative Adjuncts as Interpersonal Theme

Although not constituent of the mood element, vocative adjuncts contribute interpersonal meanings to the clause. Thus, vocative adjuncts, when they occur before the first topical theme, are also classified as interpersonal themes.

<i>Simon</i>	<i>isn't</i>	<i>that</i>	<i>Where they put the needle in</i>
<i>Adj: Vocative</i>	<i>Finite</i>	<i>Subject</i>	<i>Complement</i>
Interpersonal	Interpersonal	Topical	RHEME
THEME			

(Eggins, 2004: 279)

<i>Stephen</i>	<i>do</i>	<i>you</i>	<i>Want</i>	<i>more soup?</i>
<i>Adj: Vocative</i>	<i>Finite</i>	<i>Subject</i>	<i>Predicator</i>	<i>Complement</i>
Interpersonal	Interpersonal	Topical	RHEME	
THEME				

(Eggins, 2004: 279)

Note that when a vocative adjunct occurs after a topical theme, it is no longer part of the clause of theme, but becomes part of the rheme.

<i>Do</i>	<i>you</i>	<i>want</i>	<i>some more soup,</i>	<i>Diana?</i>
<i>Finite</i>	<i>Subject</i>	<i>Predicator</i>	<i>Complement</i>	<i>Adj: Vocative</i>
	<i>Senser</i>	<i>Pr. Mental</i>		
Interpersonal	Topical	RHEME		
THEME				

(Eggins, 2004: 279)

(d) Polarity Adjuncts

In cases where yes or no act interpersonally i.e. as polarity adjuncts, they are analyzed as interpersonal themes. Due to the ellipsis which will accompany them, there will not be a following topical theme.

No/ Yes
Adjunct: Polarity
Interpersonal
THEME

(Eggins, 2004: 280)

(e) Comment Adjuncts

The category of Comment Adjuncts which are identified when looking at the mood structure of the clause included adverbial expressions of attitude, where that attitude related to the entire clause. Where a comment adjunct occurs before the first topical theme, it is analyzed as an interpersonal theme.

For example: *naturally, clearly, arguably, sadly, admittedly, confidentially, strictly*, etc.

<i>Fortunately</i>	<i>the bomb</i>	<i>didn't</i>	<i>explode</i>
<i>Adjunct: Comment</i>	<i>Subject</i>	<i>Finite</i>	<i>Predicator</i>
Interpersonal	Topical	RHEME	
THEME			

(Eggins, 2004: 280)

3) Textual Theme

The third clause constituent that can occur in thematic position is the category of textual elements. These are elements which do not express any interpersonal or experiential meaning, but which are doing important cohesive work in relating the clause to its context. The two main types of textual elements which can get to be theme are continuity adjuncts and conjunctive adjuncts.

(a) Continuity Adjuncts as Theme

Continuity adjuncts are words which are used in spoken dialogue to indicate that the speaker's contribution is somehow related to what a previous speaker has said in an earlier turn. The commonest continuity items are: *oh, well, Yes* and *no* are also continuity items when these are not used as stand-ins for clause ellipsis, but as the first item in a clause.

<i>Oh</i>	<i>they</i>	<i>Give</i>		<i>you</i>	<i>a cup of tea</i>
<i>Adj: Continuity</i>	<i>Subject</i>	<i>Finite</i>	<i>Predicator</i>	<i>Complement</i>	<i>Complement</i>
Textual	Topical	RHEME			
THEME					

(Eggins, 2004: 281)

<i>No</i>	<i>you</i>	<i>Wouldn't</i>
<i>Adjunct: Continuity</i>	<i>Subject</i>	<i>Finite</i>
Textual	Topical	RHEME
THEME		

(Eggins, 2004: 281)

(b) Conjunctive Adjuncts as Theme

Cohesive conjunctions are element which serves to link sentences together. They were described as conjunctive adjuncts of the clause (*that is, in other word, for instance, in any case, in fact, as a matter of fact, also, besides, etc*). Tactic conjunctions which are used to link clauses together within a clause complex will necessarily occurs in first position in the clause, whereas cohesive conjunctions which link sentences to other position. Both kinds of conjunctions are described as textual themes when they occur before the first topical theme in a clause.

<i>So</i>	<i>they</i>	<i>could</i>	<i>actually</i>	<i>do</i>	<i>it</i>	<i>Through the umbilical artery or whatever</i>
<i>Adj: Conj.</i>	<i>Subject</i>	<i>Finite</i>	<i>Adj: Mood</i>	<i>Predicator</i>	<i>Com pl.</i>	<i>Adj: Circ.</i>
Textual	Topical	RHEME				
THEME						

(Eggins, 2004: 282)

<i>But</i>	<i>In Switzerland</i>	<i>they</i>	<i>give</i>		<i>you</i>	<i>a cognac</i>
<i>Adj: Conj.</i>	<i>Adj: Circ.</i>	<i>Subject</i>	<i>Finite</i>	<i>Predicator</i>	<i>Compl.</i>	<i>Compl.</i>
Textual	Topical	RHEME				
THEME						

(Eggins, 2004: 282)

<i>and</i>	<i>he</i>	<i>propose</i>		<i>marriage</i>
<i>Adj: Conj.</i>	<i>Subject</i>	<i>Finite</i>	<i>Predicator</i>	<i>Predicator</i>
Textual	Topical	RHEME		
THEME				

(Eggins, 2004: 282)

4. Theme in dependent, embedded, minor, and elliptical clauses

In texts types of clauses often appear. So, it is important to add Theme configuration in such provisions in order to support the analysis of the Theme. Halliday (1994: 62-63) summarized the thematic organization of these clauses.

Finite dependent clauses typically have a conjunction as structural Theme, e.g. *because, that, whether*, followed by a topical Theme.

(I asked)	whether	pigs	have wings
(They knew)	that	in spring	the snow would melt
(He left)	because	his work	was done
	structural	topical	Rheme
	Theme		

When it begins with a WH-element, on the other hand, that element constitutes the topical Theme.

(I asked)	why	no-one was around
(They knew)	which side	their bread was buttered
	topical	Rheme
	Theme	

In a non-finite dependent clause, there may be a conjunction or preposition as structural Theme which may be followed by subject as topical Theme. However, many non-finite clauses have neither, in which case they consist of rheme only. It can be seen in the following examples.

with	all the doors	being locked	(we had no way in)
while	-	not blaming them	(I'm still disappointed)
-	-	to avoid delay	(have your money ready)
structural	Topical	Rheme	
Theme			

Embedded clauses are clauses which function inside the structure of a nominal group, as ‘defining relative’ clauses, e.g. *who came to dinner* in *the man who came to dinner*. The thematic structure of such clauses is the same as that of dependent clauses. They are down-ranked and they do not function as constituents of a sentence. Their thematic contribution to the discourse is minimal, and for practical purposes can be ignored.

Minor clauses such as calls, greetings, and exclamations have no mood or transitivity structure, so they have no thematic structure either. Just like minor clauses, anaphoric ellipsis which is a part of elliptical clauses has also no thematic structure. Meanwhile, the other part, exophoric ellipsis has a thematic structure, but it consists of rheme only. The Theme is (part of) what is omitted in the ellipsis.

“It	must be getting late”	(Not elliptical)
Theme	Rheme	

“No...no”	Anaphoric ellipsis

“Must go”	Exophoric ellipsis
Rheme	

“Quick!”	Minor clause

“No time”	Exophoric ellipsis
Rheme	

5. Kinds of Theme Selection

It is clear that Theme has an important role in a clause, where the development of the clause will be strongly influenced by the Theme selection. Also, the element that is typically chosen as a theme in English clause depends on the choice of mood. In this context, there are two kinds of Theme selection which Halliday (2004: 73-74) defines as Unmarked Theme and Marked Theme.

a) Unmarked Theme

Unmarked Theme can be defined as a usual form of Theme, which the speaker does not make a further choice to place it as a point of departure. It is an ordinary grammatical use of some elements of language as a starting point of a clause.

b) Marked Theme

The Marked Theme can be defined as a Theme selection in which the speaker chooses as a starting point of a clause, and is influenced much by the speaker's interest. In other words, the speaker has an important role in selecting the Marked Theme to place it as a point of departure of their message in the clause.

The detailed elements of Marked and Unmarked Theme in a declarative clause can be shown in the table below.

Table 1: Marked and Unmarked Theme

	Function	Class	Example	Clause Example
Unmarked Theme	Subject	nominal group; pronoun as Head	I, you, we, he, she, it, they, there	I // don't have a girlfriend
				We // break the rules
		nominal group; common or proper noun as Head	Vincent	There // is one reason Vincent // rent a house
				A dark blue coat
		nominalization	Borobudur	Borobudur // stands still
	What I need	What I need // is		

				you
Marked Theme	Adjunct	adverbial group; prepositional phrase	Happily	Happily // he unwrap the presents
			On Sunday morning	On Sunday morning // rain is falling
	Complement	nominal group; nominalization	A white dove	A white dove // the hunter did shoot
			What he threw to the dust-bin	What he threw to the dust-bin // the police found

6. Rheme

The definition of the rheme is that it is part of the clause in which the theme is developed. Since we typically depart from the familiar to head towards the unfamiliar, the rheme typically contains unfamiliar or new information.

The identification criteria for the rheme are simple: everything that is not the theme is the rheme. Thus, once theme is identified in a clause, the rheme should have been also identified, which is just “everything else”. The rheme in the example analyzed above includes all non-underlined constituents of the clause.

Table 2: Theme and Rheme from Martin et al

Theme	Rheme
Point of departure of clause as message; local context of clause as piece of text	Non-Theme-where the presentation moves after the point of departure; what is presented in the local context set up by Theme
Initial position in the clause	Position following initial position

7. Clauses

a. Definition of Clause

Butt (2003: 6) states “clearly, systems of meanings include experiential, interpersonal and textual systems mainly focuses on the ways each of them is realized at the lexicogrammar level.” Newmark (1988: 54) says that in the 1980s, the sentence indicated as the best unit of translation. As stated before, it means that a clause is a model for construing the process of experiential which is a series of actions and events: things happen, and people or other actors do things, or make them happen realized in a clause. In addition, clauses of different process types thus make

distinctive contributions to the construal of experience in text. It is relevant to Halliday who regards it as a sensible unit to deal with, because it is at clause level that language represents events and is “[...] perhaps the most fundamental category in the whole of linguistics” (Manfredi 2008: 54).

b. Categories of Clauses

1) A simple clause

In Halliday (2004: 175), principally a figure consists of three components: “(1) a process unfolding through time, (2) the participant involved in the process, and (3) circumstances associated with the process”. Here, circumstantial elements can be optional rather than obligatory components. It means that a simple clause can be at least one participant and one process

2) A clause complex

While a complex clause usually consists of one or more clauses. Butt et al. (2003: 30) state that “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. (Butt, 2003: 30). Then he divides clause types of complex clauses that can be the mix of (2003: 166).

a) Independent clauses

Independent clauses are clauses that can stand alone, or function independent of other messages. It may be linked in a clause complex with other independent clauses or with dependent clauses, or with various combinations of both, but if the clause complex contains just one clause, that is usually an independent clause. In the following examples of clause complexes, the independent clauses are in bold type.

For example:

(i) ***I was surprised*** when she came.

(ii) ***He fumbled with the gun*** and slid with it into the water.

b) Dependent clauses

Dependent clauses cannot stand alone but function to provide some kind of supportive information for other clauses. They can support the meaning of another clause by offering a condition, suggesting a cause, telling how, or by locating it in time or place.

e.g.:

(i) *When the bull charged across the field*, the revelers scattered

(ii) *As she looked down into it*, the auditorium seemed bigger than ever.

c) Embedded clauses

Embedded clauses do not have the same status; that is, they are not at the same rank as independent or dependent clauses. Because they are doing service within a group, they are described as embedded.

e.g.: *what I really want* is a glass of water.

d) Interrupting clauses

The interrupting clause is a ranked clause that functions 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. This clause is marked by the double chevron <.....>.

e.g.: After three days <*when all hope of reaching a settlement had had to be abandoned*> the negotiators were packing their bags for home.

c. Relationship Types of Clauses

(1) Interdependency or taxis

TAXIS consists of two kinds “parataxis and hypotaxis. it is the relation of modifying where one element modifies another is not the only relationship that may obtain between the members of a complex.

(a) Parataxis

It is the relation between two like elements of equal status, one is initiating and the other is continuing. Both the initiating and the continuing elements are free. It means that each element can stand as a functioning whole.

I would if I could	but I can't
Initiating	continuing

(b) Hypotaxis

It is the relation between a dependent element and its dominant element (the element on which it is dependent). Therefore, the elements are unequal. It means that the dominant clause is free, but the dependent element is not.

I would	if I could
Dominant	dependent

- (i) There are various sequences in hypotaxis.

Dependent clause following dominant

He never can tell	till him try.
Dominant	dependent

Dependent clause preceding dominant

If wishes were horses	beggars would ride.
Dependent	dominant

Dependent clause enclosed in

Picture	if you can	a winkle.
dominant	dependent	dominant

Dependent clause enclosing dominant

He might	he said	finish it himself
dependent	dominant	dependent

- (ii) The primary and the secondary terms in parataxis and hypotaxis:

1. The primary is the initiating clause in paratactic relationship and the dominant clause in hypotactic relationship.

2. The secondary is the continuing clause in paratactic relationship and the dependent clause in hypotactic relationship.

(2) Logico-semantic relation

Halliday (1985: 196) there is a wide range of different logico-semantic relations any of which may hold between a primary and a secondary member of a clause complex. There are two kinds.

(a) Expansion

Here the secondary clause expands the primary clause by elaborating, extending, and enhancing.

1. Elaboration = (“equals”)

In this case, there is one clause that expands another clause by elaborating on it: restating in other words, specifying in greater details, commenting it, or exemplifying it.

Paratactic	Hypotactic
John didn't wait (1); he ran away (=2)	John ran away (α) which surprised everyone ($=\beta$)

2. Extension + (“is added to”)

In this case, one clause expands another clause by extending beyond it: adding some new elements, giving an exception to it, or offering an alternative.

Paratactic	Hypotactic
John ran away (1) and Fred stayed behind (+2)	John ran away (α) whereas Fred stayed behind ($+\beta$)

3. Enhancement x (“is multiplied by”)

In this case, one clause expands another clause by embellishing around it: qualifying it with some circumstantial feature of time, place, cause, and condition.

Paratactic	Hypotactic
John was scared (1), so he ran away (x2)	John ran away (α) because he was scared ($x\beta$)

4. Projection

Here the secondary clause is projected through the primary clause as a locution and an idea.

a. Locution“ (double quotes)

In this case, one clause is projected through another clause, which presents it as a locution, a construction of wording.

Paratactic	Hypotactic
John said (1): “I’m running away” (‘2)	John said (α) he was running away (‘ β)

b. Idea‘ (single quotes)

In this case, one clause is projected through another clause, which presents it as an idea, a construction of meaning.

Paratactic	Hypotactic
John thought to himself (1) “I’ll run away” (‘2)	John thought (α) he would ran away (‘ β)

B. FRAMEWORK AND ANALYTICAL CONSTRUCT

1. Conceptual Framework

Translation is the expression in another language (or target text) of what have been expressed in source text (ST), preserving semantic and stylistic equivalences. Since it concerns language, and how language is realized in texts, in consequence it is deal with the actual goal of a translator: translating texts. The translator involves the source language and the target languages and it will realize that language is not a simple matter of vocabulary and grammar, but that it can never be separated from the culture it operates in and is always part of a context.

Translational Semiotic Communication (TSC) is the representation of translation in general. Besides, the TSC itself is acted as metasemiotic. The semiotic realization consists of two kinds, they are denotative semiotic and connotative semiotic. The denotative semiotic includes the semantic (meaning), lexicogrammar (wording), and phonology/graphology (sounding and writing). While the connotative

semiotic includes *dien*, ideology, culture, and situation. The focus of this research is denotative semiotic that consists of non-lingual TSC, lingual TSC, and lingual/non-lingual TSC. Lingual TSC itself consist of interlingual TSC and multilingual TSC. This research is focused on bilingual TSC (Bahasa Indonesia - English version). Both texts can be analyzed in the aspect of meaning and the aspect of realization. According to the Halliday's theory, the meaning is divided into textual meaning, ideational meaning, and interpersonal meaning.

2. Analytical Construct

Halliday's model of analysis is applied in this study on the model of textual meaning analysis. This analysis measures the degree of variations occurring in the translation from the *JOGJA Tourist Map*.

Both texts of *JOGJA Tourist Map* are a form of lingual translation as people deal with one language, interlingual as people deal with two different languages, bilingual as people involve only two languages, and non-simultaneous as the source text (Bahasa Indonesia text) and target text (English text) were not created at the same time but rather the target text was created in Indonesia.

In terms of realization, the object to be analyzed from the target text in the research is in the rank of clause. By category, the structure is the object of analysis. In terms of meaning, this research deals with textual meaning. Meaning is divided in three terms i.e. height, breadth and depth, then the researcher deal with meaning breadth. It means that meaning ranges from the narrow to the widest and this is made possible through the concept of semiotic diversification. It is measured by varying the meaning at those three kinds of meaning namely ideational, interpersonal and textual meanings. The textual meaning in the clause structure is analyzed to find high degree variations, which are then classified into lowest, very low, medium, high, very high, and highest variations depending on the number of variation that appear in the target text as compared to the source text. In carrying out the analysis, an analytical construct is employed, as illustrated overleaf.

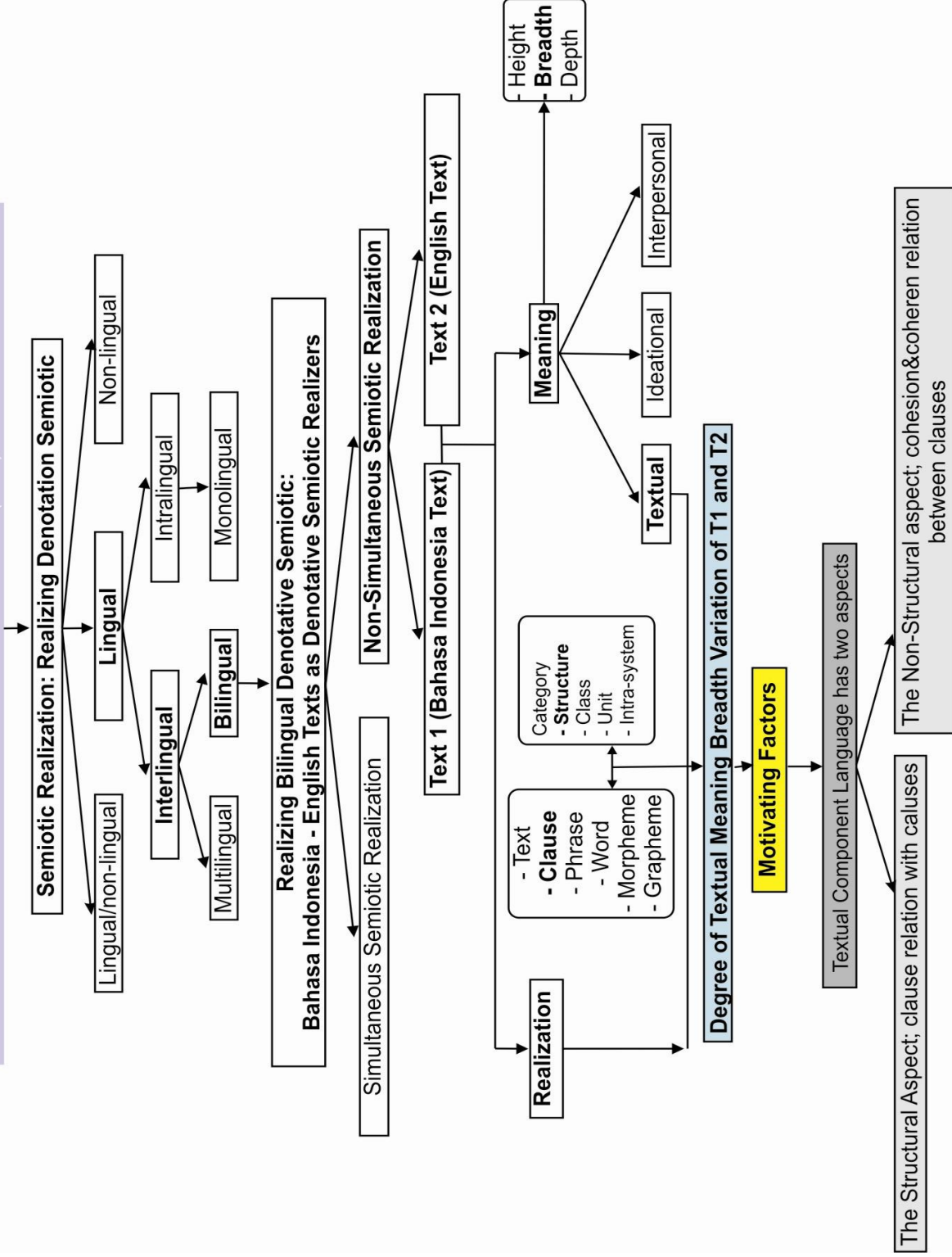


Figure 2: Analytical Construct