

CHAPTER II

REVIEW TO RELATED LITERATURE

In this chapter, the writer discusses Functional Grammar, Register, the Movie Script, and Review of Previous Research.

2.1 Functional Grammar

When the writer looks for the material what can help the writer to analyze register variables, there are two materials that the writer gets. The first one is functional grammar and the second one is discourse analysis. But, in this skripsi, the writer uses functional grammar first, because the writer will understand how texts work to make meaning. This grammar attempts to describe language in actual use and so focus on the text and context. There are three types of meaning; they are ideational meaning (meaning about phenomena and things, about goings on, and the circumstances), interpersonal meaning (meanings which express a speaker's attitude and judgments), and textual meaning express the relation of language to its environment (Gerot and Wignell:12). After the writer analyzes register using Functional Grammar, she uses discourse analysis to determine field, tenor, and mode.

Halliday, Matthiessen, and Painter (1997:1) argue that "Functional grammar is a way of looking at grammar in terms of how grammar is used". Functional grammar studies about the grammar structures and how to build a meaning of those structures. So, functional grammar does not only study about basics grammar but also structures. In the other word, functional grammar studies about traditional and formal grammar. Traditional and formal grammar analyzes

the simple clause. For example:

Life	is going	like a game.
<i>Noun</i>	<i>Verb</i>	<i>prepositional phrase</i>
Life	Told	of a nice dream

Functional grammar analyzes the clause in terms by word class. For example:

Life	is going	like a game
<i>Participant:</i>	<i>process:</i>	<i>circumstance:</i>
Actor	Extential	Manner

Life	told	of a nice dream
<i>Participant:</i>	<i>process:</i>	<i>circumstance:</i>
Sayer	Verbal	Matter

Before the writer analyzes the dialogue of Eat Pray Love Movie Script, she has to know the definition of the clause first because she analyzes it using Functional Grammar. Halliday and Matthiessen (2004: 10) state that “The clause is the central processing unit in the lexicogrammar – in the specific sense that it is in the clause that meanings of different kinds are mapped into an integrated grammatical structure.”

2.2 Register

Functional grammar is related to the text and context. According to Butt et al (2001:3), “A text is a harmonious collection of meanings appropriate to its context”. A text can be found in two contexts. The first is context of culture. Some idea of the importance of context of culture in shaping meaning can be seen from the differences in ceremonies, in politeness, and in significant activities between one culture and another. The second is context of situation. The context of situation is a useful term to cover the things going on in the world outside the text

that make the text meaningful as what the speakers and writers mean. Context situation can be specified through the use of register variables (Gerot and Wignell, 1995:11).

Halliday (1994:35) says that “Register is the variety of language which is differed based on the type of situation. It is concerned with the variables of field, tenor, and mode. These three variables taken together, determine meanings which are selected and the forms which are used for an expression. In other words, they determine the register”.

So, the writer concludes that the register is the variety of language which is differed based on the type of situation and which has three variables. Those are field, it is about what’s going on, tenor is the social relationship between those taking part, and mode is how language is being used whether written or spoken.

2.2.1. Field

Gerot and Wignell (1995:11) claim that “Field is what is going on, including activity focus (nature of social activity) and object focus (subject matter), so field specifies what’s going on with reference to what”.

From Gerot and Wignell’s statement (1995:12), Field means what is going on and belongs to ideational meaning. Ideational meanings are meaning about phenomena – about things (living and non – living, abstract and concrete), about goings on (what the things are or do) and the circumstances surrounding these happenings and doings. Halliday (1994:106) called it as transitivity.

Besides two theories above, from (<http://www.myenglishlanguage.com/genre-form-register.htm>) the writer found the definition of field that tells us just

what the text is about. For example, in a job application letter, the field is jobs: there is a job opening that is being applied for.

Based on the statement above, the writer has to analyze field through transitivity. Halliday and Matthiessen (2004:170) explain that transitivity consist of three components: the process, the participants in the process, and the circumstances associated with the process. The process is typically realized by verbal group while participant is realized by nominal group and the circumstance is realized by adverbial group or prepositional phrase.

The descriptions of processes, participants, and circumstances are below:

2.2.1.1 Processes

Gerot and Wignell (1995:54) write Processes are central of transitivity. According to Eggins (1994:228), the process consists of six types. They are material, mental, verbal, behavioural, existential, and relational process. Besides, Halliday and Matthiessen (2004:174) also write that there are six types of process: material, behavioural, mental, verbal, relational, and existential process. While Martin, Matthiessen, and Painter also state that there are six types of process in English: material, mental, relational, behavioural, verbal, and existential. But, Gerot and Wignell (1995:54) argue that there are seven types of process: material, behavioural, mental, verbal, relational, existential, and meteorological.

Because there are three theories that classify the process types into six and there is one theory that classifies the process types into seven, so in this research the writer will also classify the process types into six types. Based on the three theories, there are six process types, as follow:

2.2.1.1.1 Material Process

Gerot and Wignell (1995:55) say “Material processes are processes about doing or action”. The function is to construe the material world of doing. In the material processes, the participants are called Actor. For example:

Ladya	is washing	this morning
Actor	Material Process	Circumstance

2.2.1.1.2 Behavioural Process

According to Gerot and Wignell (1995:60), “Behavioural processes are processes of physiological and psychological behavior like breathing, dreaming, smiling, looking, watching, and listening”. The participant who is behaving is called behavior. The function is to construe conscious behavior. For example:

Ricky	is looking for his money	on the wardrobe
Behaver	Behavioural Process	Circumstance

2.2.1.1.3 Mental Process

Gerot and Wignell (1994:58) write Mental processes are ones of sensing: feeling, thinking, perceiving. There are three types: affective or reactive (feeling), cognitive (thinking), and perceptive (perceiving through the five senses). These Processes differ from Material ones in as much as the latter are physical, moving, overt doings. Mental Processes are mental, covert kinds of goings on. And the participant involved in Material Process is not so much acting or acting upon in a doing sense, as sensing-having feelings, perceiving or thinking. Thus, the Participant roles in Mental Processes are Senser and Phenomenon. For example:

That toaster	doesn't like	me.
Participant:	Process:	Participant:
Senser	Mental	Phenomenon

2.2.1.1.4 Verbal Process

Verbal processes are processes of saying. A verbal process typically contains three participants: sayer, receiver, and verbiage. For example:

Ricky	told	me	about a novel.
Sayer	Verbal	Receiver	Verbiage

2.2.1.1.5 Existential Process

Existential processes are processes of existence. These represent that something exists or happens. For example:

There	is	someone	in the park.
	Existential process	Existent	Circ. Place

2.2.1.1.6 Relational Process

Relational Processes involve states of being (including having). For example:

A whale	is	a mamal.
Carrier	Attributive	Attribute

2.2.1.2 Participants

Gerot and Wignell (1995:76) say that the kinds of participants based on the causation are:

2.2.1.2.1 Initiator

In certain clauses, there is an initiator that initiates the clause externally. It is often find in material process. For example:

The book	made	me	love	you
Initiator		Actor		Goal
		Material		

2.2.1.2.2 Attributor

A similar situation can be found in relational attributive process. Here, the additional participant is called the attributor. For example:

My brother	keeps	my cat	properly.
Attributor	Attributive	Carrier	Attribute

2.2.1.2.3 Assigner

In relational identifying clauses, the additional participant is called the assigner (the one who assigns the identity). For example:

My friends	call	my laptop	Petruk
Assigner	Identifying	Value	Token

2.2.1.2.4 Inducer

The additional participant in mental process is called inducer.

For example:

The Shaun the sheep doll	made	me	remember	my boyfriend
Inducer		Senser Mental		Phenomenon

Butt et al (2001:62-63) summarize the process types and participant roles as shown in the table 2.1 below:

Table 2.1 Summary of Process Types and Participant Roles

Process Type	Domain	Restrictions	Participants
Material <i>Function:</i> to construe the material world of doing	outside activities DOING something	none ANYONE/ THING can do	Actor = doer Goal = affected Range = not affected Beneficiary = to/for
Behavioural <i>Function:</i> to construe conscious behaviour	physiological and psychological behavior: the doing version of	needs consciousness	Behaver = doer Behaver/Range = done

Table 2.1 Continued

Process Type	Domain	Restrictions	Participants
	mental or verbal processes		
Mental <i>Function:</i> to construe and may project the inner world of consciousness	inside activities thinking, knowing, liking, wanting, perceiving	needs consciousness and human characteristics	Senser = doer Phenomenon = thing known, liked/disliked, wanted, perceived
Verbal <i>Function:</i> to construe saying	bringing the inside outside: saying something	none anyone/thing can say NB: inanimate saying is close to identifying	Sayer = doer Verbiage = said Receiver = said to Target = said about

2.2.1.3 Circumstances

Butt et al (2001:64) state that “Any piece of circumstantial information about the process within its own clause is called circumstance”. Besides, in (<http://www.alvinleong.info/sfg/sfgtrans.html>) Circumstantial elements add information about time (when), place (where), manner (how), and reason/cause (why, for what/who). They can be probed with where, why, how, and when. Meanwhile, Gerot and Wignell (1995:52) write that “Circumstances answer such questions as when, where, why, how, how many and as what”. They realize meanings about:

(1) **Time (temporal)** tells when and is probed by when? How often? How long?

For example: I get up at 5 a.m. *every morning*.

(2) **Place (spatial)** tells where and is probed by where? How far?

For example: My father goes to *the office* every day.

(3) **Manner** tells how

(a) **Means** tells by what means and is probed by what with?

For example: My father goes to the office *by car*.

(b) **Quality** tells how and is probed by how?

For example: My brother run *quickly* because of the rain.

(c) **Comparison** tells like what and is probed by what like?

For example: He run *like a horse*.

(4) **Cause** tells why

(a) **Reason** tells what causes the process and is probed by why? or how?

For example: His motorcycle broke *of accident*.

(b) **Purpose** tells the purpose and is probed by what for?

For example: I always study hard *for getting gift* in the examination.

(c) **Behalf** tells for whose sake and is probed by for whom?

For example: My boyfriend bought a Shaun the Sheep doll *for me*.

(5) **Accompaniment** tells with (out) who or what and is probed by who or what else?. For example: My friend goes to Hypermart *with me*.

(6) **Matter** tells about what or with reference to what and is probed by what about?. For example: This skripsi is talking *about Register*.

(7) **Role** tells what as and is probed by as what?

For example: My boyfriend drive a car quickly *as a racer*.

There are nine types of circumstance (Butt et al, 2001) as follow:

Table 2.2 Examples of Questions Answered by Different Circumstance

Type of Circumstance	Answer the Question	Examples
EXTENT	How long? How far? How many times?	(for) two hours (for) two miles Five times a week

Table 2.2 Continued

Type of Circumstance	Answer the Question	Examples
LOCATION	Where? When?	in the yard after dinner
CONTINGENCY	If what?	in case of rain in spite of rain in the absence of fine weather
CAUSE	Why? What for?	because of the rain for a rest
ACCOMPANIMENT	With whom? And who else? But not who?	with a friend as well as Henry instead of Michael
ROLE	What as?	as a clown
MANNER means quality comparison	How? What with? How? What like?	by car with a stick quietly like a trooper
ANGLE	According to whom?	to Marry according to Luke

Martin, Matthiessen, and Painter (1997:104) also claim that there are nine types of circumstance that outlined below:

Table 2.3 Types of Circumstance in English

Circumstance Type	Typical Probe	Example Realization	Circumstance Subcategory	Subcategory Probe
Extent	how ___? at what intervals?	for three hours every three hours	temporal	for how long?
		every second step for six miles	spatial	how far?
Location	at what point?	in September; before tea; recently; during the lesson	temporal	when?
		in the yard; from Paris; miles away	spatial	where?
Manner	how?	with a hammer; by trickery	means	by what means?
		quickly as fast as possible; like a top	quality comparison	how? what like?

Table 2.3 Continued

Circumstance Type	Typical Probe	Example Realization	Circumstance Subcategory	Subcategory Probe
Cause	why?	because of you; thanks to him; for lack of \$ 5	reason	why?
		for better results; in the hope of a good deal on behalf of us all	purpose behalf	for what purpose? on whose behalf?
Contingency	in what circumstances?	in the event of rain; without more help (we can't do it)	condition	under what conditions?
		in spite of the rain	concession	despite what?
		in the absence of proof	default	lacking what?
Accompaniment	together with?	with (out) his friends	comitative	who/ what with?
		as well as them; instead of them	additive	and who/ what else?
Role		as a concerned parent	guise	what as?
		(smashed) into pieces	product	what into?
Matter	what about?	about this; with reference to that		
Angle	says who?	according to the Shorter Oxford		

Beside three theories above, Halliday and Matthiessen (2004:262) also write that there are nine types of circumstance as follow:

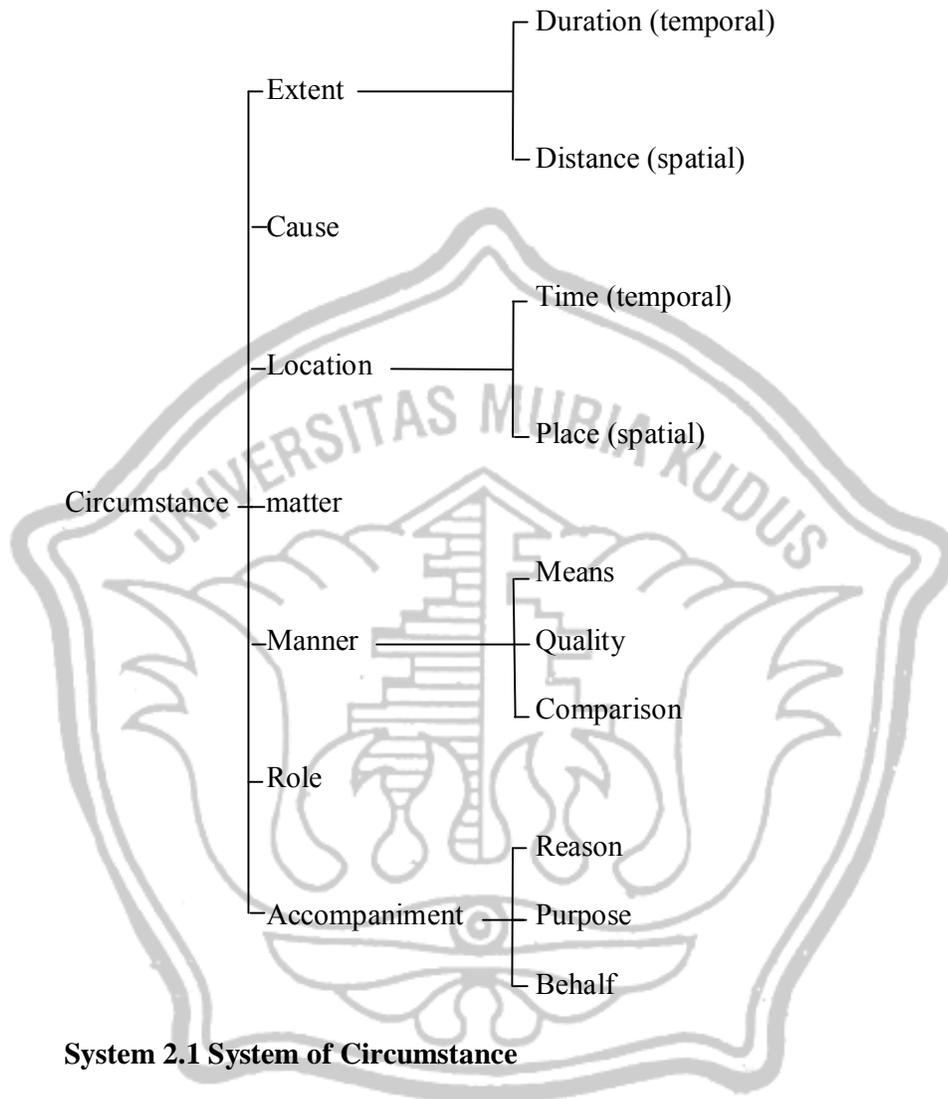
Table 2.4 Types of Circumstantial Element

	Type		Wh-Item	Examples of realization
enhancing	1. extent	distance	how far?	for; throughout 'measured'; nominal group
		duration	how long?	for; throughout 'measured'; nominal group
		frequency	how many times?	'measured' nominal group
	2. location	place	where?	at, in, on, by, near; to, towards, into, onto,

Table 2.4 Continued

	Type		Wh-Item	Examples of realization
			[there, here]	(away) from, out of, off; behind, in front of, above, below, under, alongside ... adverb of place: abroad, overseas, home, upstairs, downstairs, inside, outside; out, up, down, behind; left, right, straight ...; there, here
		time	when? [then, now]	at, in, on; to, until, till, towards, into, from, since, during, before, after adverb of time: today, yesterday, tomorrow; now, then
	3. manner	means	how? [thus]	by, through, with, by means of, out of + material, from
		quality	how? [thus]	in + a + quality (e.g. dignified) + manner/way, with + abstraction (e.g. dignity); according to adverbs in -ly, -wise; fast, well; together, jointly, separately, respectively like, unlike; in + the manner of ...
		comparison	how? what like?	adverbs of comparison differently
	4. cause	reason	why?	because of, as a result of, thanks to, due to, for want of, for, of, out of, through
		behalf	who for?	for, for the sake of, in favour of, against ['not in favour of'], on behalf of
	5. contingency	condition	why?	in case of, in the event of
		default		in default of, in the absence of, short of, without ['if it had not been for']
		concession		despite, in spite of
extending	6. accompaniment	comitative	who/what with?	with; without
		additive	and who/what else?	as well as, besides; instead of
elaborating	7. role	guise	what as?	as, by way of, in the role/shape/ guise/form of
		purpose	why? what for?	for, for the purpose of, for the sake of, in the hope of
		product	what into?	Into
projection	8. matter		what about?	about, concerning, on, of, with reference to, in ['with respect to']
	9. angle	source		according to, in the words of
		viewpoint		to, in the view/opinion of, from the standpoint of

But, Egging (1994:237) state that there are seven types of circumstance that outlined below:



There are three criteria to determine the field of discourse beside the transitivity (Butt et al., 2001:130). The first is experiential domain that is what the text is all about the processes, participants, and circumstances. The next is the short term goal. It refers to the immediate purpose of the text. The last is the long

term goal. It is more abstract than the short one and refers to the text that place in the larger scheme of things.

2.2.2 Tenor

Halliday and Arnold (1994:109) state that “Tenor is the set of role relationships among the relevant participants; it includes levels of formality as one particular instance”.

According to Gerot and Wignell (1995:11), “Tenor refers to the social relationship between those taking parts. These are specifiable in terms of status of power, affect, and contact”.

Butt et al (2001:5) also claims “Tenor is the relationship between the speaker and hearer (or, of course, writer and reader)”. The writer can get the information about tenor from the mood system clause.

From (<http://www.myenglishlanguage.com/genre-form-register.htm>), the writer found the definition of tenor is about who is involved in the discourse and the relationship between the participants. In a job application letter, the tenor is the prospective employer, as the text is addressing a person who is interested in hiring a new employee. The writer might not know exactly who will read the text, but assumes that it is someone who is potentially interested in hiring them to do a job and would therefore find the letter relevant to them. The language would be typically formal. As a whole, tenor is influenced by mode and field. Depending on who the reader is intended to be, the writer would alter how he/she conveys the message. In this way, the text’s content and subject affects the participant.

The mood element consists of two parts (Gerot and Wignell, 1995:25) as follow:

a) The Subject (realized by a nominal group)

Halliday and Matthiessen (2004:117) argue that the subject supplies the rest of what it takes to form a proposition: namely, something by reference to which the proposition can be affirmed or denied.

Meanwhile, Halliday states that the meaning of Subject can be affirmed or denied. Subject is noun or pronoun that is in person and number concord with the verb (Halliday, 1994:73).

Beside two theories above, Gerot and Wignell (1995:28) say that the subject is that upon which the speaker rests his case in exchanges of information, and the one responsible for insuring that the prescribed action is or is not carried out in exchanges of goods and services.

For example: Your father goes to Australia, *doesn't he?*

Open the window, *will you?*

'Your father' and 'You' are the ones on which the validity of the information is made to rest in each clause in turn.

b) The Finite Element (part of the verbal group)

Gerot and Wignell (1995:27) write that the finite element has the function of anchoring or locating an exchange with reference to the speaker and making a proposition something that can be argued about. It does this in three ways through primary tense, modality and polarity.

1) **Primary tense** means past, present or future at the moment of speaking.

‘Now’ is the reference point. For example:

My brother drank a cup of coffee, so he can’t sleep tonight.

My sister will make a thesis next year.

2) **Modality** indicates the speaker’s judgement of the probabilities or the obligations involved in what he or she saying. For example:

That’s good.

My father may come tomorrow.

3) **Polarity (positive or negative)**. Since to make something arguable, finite has to be either positive (something is) or negative (something is not). For example:

There are some fruits in the refrigerator.

There is not a piece of paper on the table.

The other element of mood system is residue. Gerot and Wignell (1995:25) define “Residue is called as the remainder of each clause”. Halliday and Matthiessen (2004:121) argue that the residue consists of functional elements of three kinds: Predicator, Complement and Adjunct. There can be only one Predicator, one or two Complements, and an indefinite number of Adjuncts up to, in principle, about seven. Besides, the other theory also argues that Residue consists of a predicator, one or more complements, and any number of different types of adjuncts (Eggins, 1994:161).

a) **Predicator**

Gerot and Wignell (1995:31) write “The Predicator is the verb part of the clause, which tells what’s doing, happening, or being.” There are also non-finite (‘to’ + verb and verb + ‘ing’) clauses containing a Predicator but no Finite element, for example: to give, giving. In the other resource, Eggins (1994:161) the predicator is the lexical or content part of the verbal group.

Halliday (in Gerot and Wignell, 1995:32) claims that there are two verbs in English which in simple past and simple present tense appear as Finite only, without being fused with a distinct element as Predicator. These are ‘be’ and ‘have’.

b) **Complement**

Gerot and Wignell, (1995:32) write the complement answers the question ‘is/had what’, ‘to whom’, ‘did to what’. Meanwhile, Halliday and Matthysen (2004:122) argue “A complement is an element within the Residue that has the potential of being Subject but is not; in other words, it is an element that has the potential for being given the interpersonally elevated status of modal responsibility – something that can be the nub of the argument. It is typically realized by a nominal group”. Beside two theories above, Eggins (1994:163) state that “A complement is defined as a non-essential participant in the clause, a participant somehow effected by the main argument of the preposition”.

c) **Adjunct**

Halliday and Matthysen (2004:123) state that “An Adjunct is an element that has not got the potential of being Subject; that is, it cannot be elevated to the

interpersonal status of modal responsibility”. Meanwhile, Eggins (1994:165) argue that “Adjuncts can be defined as clause elements which contribute some additional (but non-essential) information to the clause”. Adjunct is typically realized by an adverbial group or a prepositional phrase. There are three types of adjunct:

1) **Circumstantial Adjunct**

Circumstantial adjunct answer the questions ‘how’, ‘when’, ‘where’, ‘by whom’.

2) **Modal Adjunct**

Modal adjunct consists of two types:

a) **Comment Adjunct**

Comment adjuncts express the speaker’s comment on what he or she is saying. They express interpersonal rather than textual meanings but fall outside of Mood-Residue structure.

b) **Mood Adjunct**

Mood adjunct express interpersonal meanings and do fall within mood structure especially on the mood elements. They are most closely associated with the meanings constructed in the mood system.

3) **Conjunctive Adjunct**

Conjunctive adjunct include items such as ‘for instance’, ‘anyway’, ‘moreover’, ‘meanwhile’, ‘therefore’, ‘nevertheless’. Its function is to provide linking relations between one clause and another.

Gerot and Wignell (2995:38) devide mood into three types:

a) **Declarative**

1) **Unmarked**: Subject + Finite

For example:

My boyfriend	gives	a bunch of rose
Subject	Finite	Complement
Mood		Residue

2) **Marked**: Finite + Subject

For example:

Then	came	the player
	Predicator	Subject
Residue		Mood

b) **Interrogative**

1) **Polar (Yes/No Question)**: Finite + Subject

For example:

Did	you	see	my boyfriend	in the meeting?
Finite	Subject	Predicator	Complement	Circ. Adjunct
Mood		Residue		

2) **WH-Question**

For example:

Who	meet	my boyfriend	in the meeting?
Subject/ Wh	Finite	Predicator	Circ. Adjunct
Mood		Residue	

c) **Imperatives**

In imperatives the Mood element may consist of Subject + Finite, Subject only, Finite only, or they may have no Mood element. There will always be a Predicator.

For example:

Don't you take it there (Subject + Finite)

Let's take it there (Subject)

Don't take it there (Finite)

Take it there (No Subject or Finite)

According to Butt et al. (2001:130), there are three criteria in determining the tenor of discourse. They are agentive or social roles, status, and social distance. Agentive or social roles are roles of the speaker and the addressee, for example: mother/child, doctor/patient, and teacher/student. Status can be equal and or unequal. The writer can analyze this from the mood used by the speaker, that is who gives the orders, who asked the questions, who make the offers, who gives information, etc. meanwhile, social distance measures how well the participants know each other, whether they speak familiarly or distantly. If the speaker has never met before, the social distance is maximal. On the other hand, if those who interact on a familiar and frequent basis, the social distance is minimal.

2.2.3 Mode

According to Gerot and Wignell (1994:11), Mode refers to how language is being used, whether the channel of communication is spoken or written and whether language is being used as a model of action or reflection. Meanwhile, Butt et al (2001:5) write that Mode is the kind of text that is being made.

Meanwhile, mode is always related to textual meaning. Textual meaning express the relation of language to its environment, including both the verbal environment – what has been said or written before (co-text) and the non-verbal –

situational environment (context). These meaning are realized through patterns of Theme and cohesion (Gerot and Wignell, 1995:14).

From (<http://www.myenglishlanguage.com/genre-form-register.htm>), the writer found the definition of mode is how the text is produced. In terms of mode, the example job application letter is a written discourse conducted and laid out as a typed letter. The formal lay out and typed text would have the effect of reinforcing the serious and respectful nature of the text. A typical letter of this sort, for example, would be less than a page long and always include contact information.

Halliday (in Butt et al, 1994:38) characterises Theme as ‘what the message is concerned with: the point of departure for what the speaker is going to say’. Meanwhile, theme is element which serves as “the starting-point for the message: it is what the clause is going to be about”. The definition of the rheme is the 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 Halliday (in Eggins, 1994:275).

In the other source, Halliday (2004:64) write that theme is the element which locates and orients the clause within its context. The remainder of the message, the part in which the theme is developed, is called rheme.

Beside three theories above, Gerot and Wignell (1995:103) argue that the theme can be identified as that or those elements which comes first in the clause. This represents the point of departure of this message from the previous one. The rest of the clause is called the rheme.

For example:

I am a student in the Muria Kudus University.

From the example above, the writer analyze 'I' as theme and 'am a student in the Muria Kudus University' as rheme. So, theme is elements which come first in the clause and rheme is elements which come after theme. In other word, everything that is not the theme is the rheme.

Theme can be divided into three types: ideational or topical theme, textual theme, and interpersonal theme.

a. Ideational or Topical Theme

Ideational or topical theme is usually but not always that the first nominal group in the clause. Topical theme may also be nominal group complex, adverbial groups, and prepositional phrases or embedded clauses. In the unmark case the topical theme is also the subject. A topical theme which is not the subject is called a marked topical theme. For example:

1) Unmarked Topical Theme

a) Nominal Group as Theme

Lenna	wrote the letter for her grandmother last night.
Theme	Rheme

b) Nominal Group Complex as Theme

I and my friend	bought some books last week.
Theme	Rheme

c) Embedded Clause

(What Dewa and Dewi do)	are playing basketball.
Theme	Rheme

2) Marked Topical Theme

a) Adverbial as Theme

Since the day	my boyfriend always give me a doll.
Theme	Rheme

b) Prepositional Phrase as Theme

With my family	I always happy.
Theme	Rheme

c) Complement as Theme

His guitar	he broke.
Theme	Rheme

b. Textual Theme

Textual theme is combination of continuative, conjunction or structural theme and conjunctive theme (Halliday and Matthiessen, 2004:79).

1) Continuative

A continuative is one small set of discourse signalers, yes, no, well, oh, now, which signal that a new move is beginning.

2) Conjunction or Structural Theme

Conjunction or structural theme is any of the obligatorily thematic elements, conjunctions and WH-relative. However, the group of phrase containing the relative is simultaneously the topical theme.

3) Conjunctive Theme

A conjunctive theme is any of conjunctions which relate the clause to the preceding text.

For example:

Well,	on the other hand,	if	I	wait for my boyfriend...
Cont.	Conj.	Str.	Top.	Rheme
Theme				

c. Interpersonal Theme

Interpersonal themes are any combination of modal adjuncts, vocatives, finite or WH-elements (Gerot and Wignell, 1995:107).

1) Modal Adjunct

It expresses the speaker's judgment regarding the relevance of the text. For example:

Perhaps,	I	Wait my lecturer at 1 p.m.
Modal	Topical	Rheme
Interper.		
Theme		

2) Vocatives

Vocative (a name or nickname used to address someone) are only thematic if they occur before the topical theme, a finite verb or a modal adjunct. For example:

Renata,	I	will meet you tomorrow morning.
Vocative	Topical	Rheme
Theme		

3) Finite

The finite typically realized by an auxiliary verb. Its presence in thematic position signals that a response is expected. For example:

Do	you	feel	the same	with me?
Finite	Subject	Rheme		
Theme				

4) WH-Element

The WH-element at the beginning of a non-polar interrogative can also be considered an interpersonal theme. The WH-element alone is thematic. For example:

Who	is your girlfriend?
Theme	Rheme

But, in the other source, interpersonal themes are any combination of vocative, modal, and mood marking (Halliday, 1994:53).

1) Vocative

A vocative is any items, typically a personal name, used to address. It may come more or less anywhere in the clause and is thematic if preceding the topical theme. For example:

Patrick,	SpongeBob	will go to the Crusty Crab.
Vocative	Topical	Rheme
Theme		

2) Modal Themes

Modal themes are those which express the speaker's judgment regarding the relevance of the text. For example:

Perhaps,	I	wait my lecturer at 1 p.m.
Modal	Topical	Rheme
Interper.		
Theme		

3) Mood Marking Theme

A mood marking theme is a finite verbal operator, if preceding the topical theme.

For example:

Lusi,	don't	cactus	need water?
Vocative	Finite	Topical	
Theme		Rheme	

According to Butt et al. (2001:193), mode of discourse can be analyzed through five criterias as follow:

- 1) Role of language refers to whether the language supports some other activity, it is ancillary. Meanwhile, if language represents the whole activity, it is constitutive.
- 2) Type of interaction is either monologic or dialogic. It is monologic if the text is all spoken by one person. If the text is spoken with others participant, it is called dialogic.
- 3) Medium is whether the text was originally spoken, written, or even signed.
- 4) Channel is how text was originally received, either phonic or graphic, or if it is signed text, it is visual.
- 5) Rhetorical mood refers to the overall feeling of the text, for example, instructional, persuasive, literary, etc.

2.3 The Movie Script

In (<http://www.thefreedictionary.com/script> 9.31 a.m. 12122011) the writer found the definition of movie script or screenplay is a script for a film including dialogue and descriptions of characters and sets. Meanwhile, in (<http://www.thefreedictionary.com/screenplay> 9.31 a.m. 12122011) the writer also found that Movie Script or Screenplay is the script for a movie, including descriptions of scenes and some camera directions.

2.4 Eat Pray Love

Eat Pray Love is a 2010 comedy-drama film starring Julia Roberts as Elizabeth Gilbert, based on Gilbert's best-selling memoir of the same name. The film was co-written and directed by Ryan Murphy. It opened in the U.S. on August 13, 2010.

2.5 Synopsis of Eat Pray Love

A woman who once made it her goal in life to marry and rear a family finds her priorities suddenly shifting in director Ryan Murphy's adaptation of author Elizabeth Gilbert's best-selling memoir. In the eyes of many, Gilbert was a woman who had it all - a loving husband, a great apartment, and a weekend home - but sometimes one realizes too little too late that they haven't gotten what they truly wanted from life. On the heels of a painful divorce, the woman who had previously looked forward to a contented life of domesticated bliss sets out to explore the world and seek out her true destiny.

2.6 Review of Previous Research

This is not the first research, in 2007 Isidora Wattles, Biljana Radić-Bojanić analyzed of an Online Debate Using Halliday's Systemic Functional Grammar (SFG) Approach. The main goals are to give an analysis of genre, comment on ideologies, beliefs and the social purpose of the text, as well as to explore the cultural and situational contexts. It will also conduct an examination of field, tenor and mode of the given text.

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