

## Chapter II

### Review of Related Literature

#### 2.1. Discourse Analysis

In his book, *Discourse Analysis*, Brian Paltridge (2006, p.1.) defines the term discourse analysis into a focus on knowledge about language beyond the structural elements (words, phrase, etc), hence it looks pattern of language across texts and considers the relationship between language and the social and cultural context in which it is used. It can be concluded that discourse analysis is a study that views the connection between the textual element (e.g. words, sentences, clauses, etc) and contextual element (e.g. social, cultural, physical, etc) in the matter of delivering the meaning.

The term discourse analysis was firstly introduced by Zellig Harris as cited in Paltridge (2006:3) as a way of analyzing connected speech and writing. Harris focuses the point of discourse analysis into the observation of language beyond the level of the sentence and the relationship between linguistic and non-linguistic behavior. By stating the relationship between linguistic and non-linguistic behavior, it means that the understanding of the texts and the following context is needed to be related in order to achieve an interpretation of meaning. It can be concluded that discourse analysis becomes the bridge between the written and spoken item thus allows those items to be related each other to form a reachable meaning.

In regard to those views above, discourse analysis is possible to be asserted as the connection between texts' elements with the circumstances at which the texts are delivered or created. Discourse analysis, in Brinton's view and as cited in Paltridge's book (2006:6) is frequently equated with conversational analysis while pragmatics is dealing with speech act theory. In regard to those views above, it has been suggested that discourse analysis is more text-centered while pragmatics is more user-centered. It means that discourse analysis covers the analysis to the text or material while pragmatics covers the analysis to the one who produces the text then the interpretation of the meaning is based on the speaker. The elements of texts are not restricted just to the word, clause, phrase or sentence, but also the correlation of language in use with the external context (such as culture, politics, or social) in-depth. In this study, discourse analysis is used as one of related theories for its role that views the meaning of language and the context following it through several models of devices at which a text is considered within. Discourse analysis provides the study of the connection between the text and the situation or circumstances. Discourse analysis is chosen as the bridge to connect the use of a text with the interpretation of the hearers.

## **2.2. Pragmatics**

As for pragmatics, the researcher chooses to put this study within the analysis for its role that views the meaning of the language and the context following it through the spoken utterance. Pragmatics is chosen to accompany discourse analysis in relating the utterance or spoken meaning with the device in-use which is text. Paltridge (2006:3) defines the term *Pragmatics* as a study that is concerned with the interpretation of a

language is following to what people mean through the spoken utterances rather than the written statements. It means that the interpretation of language depends on the uttered statements not the written statements. Paltridge stated that the pragmatics deals with the understanding about the circumstances or context at the time people deliver the language. In another statement, Yule (1996:3) asserts the term *Pragmatics* as the study which shows that meaning is interpreted by a listener (or reader) after hearing what a speaker utters. It means that the interpretation of the meaning is the result of listening to what the speaker stated rather than in the form of observing the words that the speaker mentioned.

From those statements of Paltridge and Yule above, it can be inferred that both classify the term *Pragmatics* as the study to analyze the meaning of people's utterance (of course, by what they say) which triggers the interpretation of those utterances by the hearer or reader that related to the communication field. It can be concluded that pragmatics is but the way of meaning interpretation towards the spoken items rather than the written items within.

### **2.3. Theme and Rheme**

This theory is chosen to be within this related literature section because it describes the element which conveys the structure of a sentence. The meaning of a clause is able to be seen through these elements. The view of Halliday, as cited in Paltridge's book (2006:145), claims that the definition of theme comes to the element which serves as the point of departure of the message; hence it introduces the term

information prominence, or *thematized*, into the clause. In another book of which theme is defined, Halliday (1994:31) also states that the term 'psychological subject' is classified as that which is the concern of the message. It is called 'psychological' because it is what a speaker has inside the mind to start with, when embarking on the production of the clause. In regards of those views above, theme can be concluded as an element which becomes the idea or topic of a message as the effect of an event occurred within. Theme tells, for its position as the main focus point, what the message or sentence is about.

As for *rheme* itself, Halliday in Schiffin et al (2001:804) notes the definition into,

*Information structure deals with: (1) what a speaker conveys as being the topic under current discussion and, consequently, his or her contribution to that topic (theme vs. rheme), and (2) what a speaker takes to be in contrast with things a hearer is or can be attending to (focus vs. background)*

In addition to the definition of *rheme* above, Paltridge (2006:145) stated that *rheme* is what the clause has to say about the theme as well as what the clause has to say about the genre. Based on those views above, *rheme* is possible to be defined as the comment to the topic of sentence for giving contribution to build the theme as the topic of a sentence.

Halliday (1994:43-44) classified theme into unmarked theme and marked theme. The definition of those types of theme is presented as below,

### 2.3.1. Unmarked Theme

In the view of Halliday (1994:43), unmarked theme is illustrated as a type of theme at which the theme is conflated with the subject. It means that the theme is the subject also. There is a difference between theme and subject, according to Halliday (1994:31-34) theme acts as the message of the whole clause but subject acts as the exchanging point from speaker to listener within the clause. In short, Halliday shows the difference between theme and subject as below,

- (1) *The duke gave my aunt this teapot.*
- (2) *My aunt was given this teapot by the duke.*
- (3) *This teapot the duke gave to my aunt.*

*The duke* in (1) acts as the theme, the subject and the actor. Its role is as the meaning point of the clause (theme), the exchange point from speaker to listener (subject), and also the point at which the clause is done (actor). On the other side, *my aunt* in (2) acts as the theme and the subject for its role as the meaning and exchanging point of the clause while *the duke* is the actor, the one who does the clause. It is different in the role of *This teapot* in (3) is arranged. It acts as the theme and makes the whole clause message only to it. The subject as well as the actor of the clause in (3) is the duke. It is the point at which explains the exchanging point for the speaker to the listener and describes the one who does the clause actively.

The mapping of theme onto subject as shown in (1) and (2) identifies the definition of unmarked theme. At the natural structure of sentence in

English, the first unit is considered as the unmarked theme. It is the theme and the subject of the sentence.

### 2.3.2. Marked Theme

As for marked theme, Halliday (1994:44) describes the definition as an unusual theme that is put into the position of the subject. Being unusual means that the type of the theme is not commonly organized in the common grammar of a language, it is English for this term. Halliday (1994:44) mentioned that the most common form of marked theme is a verbal group (e.g. today, suddenly, etc.) or prepositional group (e.g. at night, in the corner, etc.) while the most likely form is complement. (e.g. *nature* in *nature I loved*)

Halliday (1994:44) mentioned several examples of marked theme. One example is shown in the following below,

(4) What they could not eat that night, the Queen next morning fried.

The marked theme for this (4) is shown in *what they could not eat that night*, it is considered as marked theme because in natural or common structure of grammar (English), *what they could not eat that night* should be after *the Queen next morning fried*. This marked theme is an example of complement group.

## 2.4. Systemic Functional Grammar

Systemic Functional Grammar refers to what Halliday (1994:F39) stated as a way of describing lexical and grammatical choices from the systems of wording. It is functional in the sense of the interpretation of the texts, of the system and of the elements of linguistic structures. The functional interpretation of the texts means that

the function is designed to account how the language is used. It is stated that every text, either spoken or written, provides several usages of context by which the uses of language have formed specific systems in relation with the wordings system. A functional grammar is considered a 'natural' grammar of whose organization is not arbitrary with respect to the needs to satisfy human's passion.

A functional approach to grammar can help to convey the irrational feelings of shame and in the same time it can empower people to look closer and be comfortable about what is being written or spoken through the analysis of the choices of words and those of others around. In a functional grammar, a language is interpreted as a system of meanings and followed by the forms or organization through which the meanings are able to be recognized. Systemic Functional Grammar has a relationship towards the textual function of language. In the view of Halliday (1994:36) the textual function of language deals with the effort to arrange the experience and personal meaning into a linear and coherent organization. Thus, it allows the organization of words to interpret what is needed to be said. The textual function then raises the thematization to occur in organizing the words.

## **2.5. Thematization**

Brown and Yule in "*Discourse Analysis*" (1988:133) discussed the definition of thematisation as a discoursal process in organizing units larger than the sentence in linear position which contains interpretation of accumulative development. Brown and Yule preferred to say 'staging' rather than 'thematization' as more general and

inclusiveterm.Itisbelievedthattheexistenceof‘staging’devicesisimportantand crucial for its function to influencethe process of interpretation and subsequent recall.

Dvorak(2008:19)inhisarticle‘*Thematization,topicandinformationflow*’ displayed the process of thematization into ‘staging’ as below,

*This kind of organization is often referred to as thematization, though I prefer to use the less technical term "staging."17 The important point here is that a certain arrangement of information, whether it be words in a clause, clauses in a clause complex, clause complexes in a paragraph, or paragraphs in a discourse will communicate a certain meaning. But, if the arrangement of any one of those components is changed the meaning of the discourse would change.*

It is possible to define the term thematization, after viewing those statements above, as a process to emphasize and change certain parts of a sentence as the main attention or topic (theme) by applying a movement or shifting to the part of the sentence. It is also noted that the process of thematization could bring the change in the whole discourse meaning of the sentence.

As Brown and Yule (1988:133) stated that ‘staging’ devices are important and crucial for its function to influence the process of interpretation and subsequent recall. Thus, there are some ‘staging’ devices that are presented in the following below,

### **2.5.1 Passivization**

In the view of Birner, as cited in Schiffrin et al. (2001:130) passivization, along with inversion, was an English by-phrase which reverses the order of two constituents and is also restricted pragmatically hence the subject must not show newer information within the discourse. It means that



both passivization and inversion convey particular syntactic means for executing similar discourse function in different syntactic environments. Birner also shows that the syntactic subject of a passive sentence consistently conveys information that is at least as familiar and recognized within the discourse. Passivization, as well as inversion, places relatively recognized information before those unrecognized information. It can be viewed as an action that executes a linking function.

Andrew Carnie (2002: 87) stated that passivization as an action involving of putting the object in the subject position, the subject in a "by phrase" (after the word *by*) and changing the verb form (for example from 'kiss' to 'was kissed'). It means that the position between subject and object is exchanged in passivization in which the subject has at least the main properties of the sentence.

In the view of Angelina Downing and Philip Locke (2002: 12) passivisation is defined as the way to keep together some units or bits of language that form a constituent. It can be shown in the following bold word below,

- **The man** in the service station was seen by Muriel.
- **The man** was seen by Muriel in the service station."

Andrew Goatly (2000. *Critical Reading and Writing: An Introductory Coursebook*. Accessed on 26<sup>th</sup> April 2014) stated that by which passivization is

used, it is possible to leave out the actor in material processes, experiencer in mental processes and sayer (speaker) in verbal process clauses. It means that passivization can be built to avoid who is the one that does the action, who the one is that experiences the action and who the one is that utters the action in constructing a sentence. For further explanation of those above, Goatly illustrates the explanation of the heart of passivization in the following below,

- I. **Material Process:** (Poachers skilled the elephant) > (The elephant was killed)
- II. **Mental Process:** (Rangers noticed the vultures) > (The vultures were noticed)
- III. **Verbal Process:** (The marksmen told the poacher to freeze) > (The poacher was told to freeze)

In (I) '*Poachers*' acts as the actor of the sentence (the one who does something), in its passive form the word '*Poachers*' is left out. In (II) '*Rangers*' is the *experiencer* of the sentence (the one who experiences the action), in its passive form *Rangers* is left out too as in (I). In (III) '*The marksmen*' is the *sayer* or speaker (the one who utters the action), in its passive form '*The marksmen*' is left out.

Sometimes this enables newspapers, for instance, to protect sources by omitting the *sayer*, or to retail their own opinions as though they were someone else's:

**e.g. 'It is widely believed that BJP will not survive the confidence vote in the Indian Parliament.'**

(The omission of an actor will avoid apportioning blame or responsibility.)

### **2.5.2 Cleft and Pseudo-cleft**

Another form of thematization or 'staging' is cleft which is derived from an Old English word "to cleave". Halliday (1994:58) asserted '*cleft sentences*' as '*predicated theme*'. It means that the theme of the sentence is in the position of predication. By applying predication, it enables a writer to direct a reader to interpret the information structure in intended way. The following example below illustrates further explanation of '*predicated*',

*'John's father wanted him to give up the violin. His teacher persuaded him to continue.'*

In the second sentence, the natural place for the tonic accent or emphasis is on *continue*, which makes the effective contrast that between giving up and continuing. If it is replaced with,

*'John's father wanted him to give up the violin. It was his teacher who persuaded him to continue.'*

It is now on *teacher* that the tonic accent or emphasis falls. Thus, the fact that John continued is taken as 'given' and the contrast between his teacher's attitude and that of his father.

As for 'pseudo-cleft', Halliday (1994:40) accounted that as 'thematic equative.' It sets up sentence structure in the form of an equation which makes the message in the sentence not in the formation of 'theme+rheme' anymore but in the form of 'theme=rheme'. Halliday illustrates this formation in an example below,

***“What the duke gave to my aunt was that teapot.”***

In this sentence, 'what the duke gave to my aunt' is the theme as well as the part of the rheme because this clause is used to identify the other part of the rheme which is 'that teapot'.

Andrew Carnie (2002:87) stated the definition of 'clefting' as an action involving putting a string of words between "It was (or It is)" and "that" at the beginning of the sentence. For 'preposing' (also called pseudo-clefting), Carnie defined that as an action involving putting the string of words before an 'is/are' what or 'is/are' who at the front of the sentence.

To display such brief information of what Carnie said, the following examples below convey the illustration of the statement,

➤ **Clefting:** *It was [a brand new car] that he bought.*

(It is taken from 'He bought a brand new car')

➤ **Preposing:** *[Big bowls of beans] are what I like.*

(It is taken from 'I like big bowls of beans')

### 2.5.3 Topicalization(Fronting)

Robert D. Borsley (2003:25) stated that topicalization is the movement of an expression to the front of a sentence for some kind of emphasis. The following example below shows the illustration of topicalization,

➤ *A picture of Rhodes Hobbs painted.*

In the above example, as '*A picture of Rhodes*' precedes *Hobbs painted*, it means that the sentence is emphasized to the thing that Hobbs painted which is a picture of Rhodes.

Michael Swan in his book "*Practical English Usage Third Edition*" (2005:503) stated the definition of topicalization as 'fronting', an action of moving a part of a clause to the beginning in order to give special emphasis. At some occasions, 'fronting' also moves the main new information to the end of sentence. Swan gave further explanation of 'fronting' in the form of example below,

*"Jack I like, but his wife I can't stand."*

At the standard structure, the sentence above would be in the form of '*I like Jack, but I can't stand his wife.*' In the above fronted sentence, '*Jack*' and '*his wife*' obtain the special emphasis as well as the topic of the message. Based on those statements above, it can be concluded that topicalization or '*fronting*' is a movement of a unit within a sentence to the beginning of the sentence as a way to give special emphasis.