

TEXTUAL MEANING BREADTH VARIATION OF F. S. FITZGERALD'S *THE CURIOUS CASE OF BENJAMIN BUTTON* AND F. CHOTIMAH'S *KISAH ANEH BENJAMIN BUTTON* TEXTS

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Abstrak

Dalam menerjemahkan sebuah novel, perubahan tema-remaja terjemahan dapat mempengaruhi hasil terjemahan, terlebih lagi dari sisi keluasan makna yang dinilai dari segi keluasan makna secara tekstual. Kajian ini bertujuan untuk (1) mendeskripsikan variasi keluasan makna secara tekstual di *The Curious Case of Benjamin Button* F. S. Fitzgerald dan *Kisah Aneh Benjamin* F. Chotimah dan untuk mendeskripsikan kategori variasi keluasan makna secara tekstual yang sering muncul (2) untuk mendeskripsikan teks yang memiliki derajat keluasan makna secara tekstual lebih tinggi. Metode yang digunakan adalah deskriptif kualitatif. Data diambil dari novel *The Curious Case of Benjamin Button* oleh F. S. Fitzgerald dan terjemahan dari novel tersebut *Kisah Aneh Benjamin* oleh F. Chotimah. Pengukuran variasi tematik menentukan tingkatan keluasan makna tekstual yang terdapat di novel terjemahan. Kesimpulan yang bisa diambil (1) variasi secara umum terjadi di variasi skala 1 dan yang paling sering muncul adalah variasi skala "0" (2) ditemukan bahwa 65.76% dari keseluruhan data mempunyai kesamaan derajat keluasan makna.

Kata kunci : variasi tematik, variasi keluasan makna secara tekstual, penerjemahan, sistemik fungsional,

1. INTRODUCTION

In the translation process, the translator should focus in terms of meaning and style. It means that the natural translation will be acceptable and the best one if it does not sound a translation. When the meaning in the source language is transferred accurately into the target language, the problem is not solved because the translators should also care the form. Therefore, they should not only master both languages, but also know other elements

(contextual elements) of the two texts such as society, culture, religion, etc. To keep accurate meaning between the source language and the target language, the translators may change form.

In translating a novel from the source text to the target text, some problems will be faced by the translator. Some problems in translating a novel can be found in the novel that is used, *The Curious Case of Benjamin Button*. For example, the problem that can be found in translating “He had suddenly lost all desire to go into the Maryland Private Hospital for Ladies and Gentlemen”. That clause is translated into “*Tiba-tiba hilang semua keinginannya untuk pergi ke rumah sakit Maryland.*”

The sentences in the example above are equivalent. It can be analyzed by using meaning breadth variation point of view. From interpersonal meaning point of view, both sentences are equivalent because they use the same speech function, statement and declarative. Although the two clauses have the same Interpersonal Meaning, they have different Textual Meaning. The English version is used unmarked topical theme, and the Indonesian version is used marked topical theme. One of the problems is related to Textual Meaning. The structural configurations of the clause are organized as a message. Here, Textual Meaning is used to analyze a clause as a message.

In brief, this analyzes an English novel compared to its *Bahasa Indonesia* version. It focuses on analyzing the textual meaning breadth which is realized on the thematic variation of two texts. The novel that is analyzed is an English novel entitled *The Curious Case of Benjamin Button* written by F. S. Fitzgerald which later be called as Text 1 (T1). Meanwhile, since the novel has been translated into *Bahasa Indonesia* as *Kisah Aneh Benjamin Button* by F. Chotimah, the translated novel is called as Text 2 (T2). This examines both T1 and T2 by the topic according to textual meaning breadth variation.

This study is aimed (1) to describe the textual meaning breadth variation represented in F. S. Fitzgerald’s *The Curious Case of Benjamin Button* and F. Chotimah’s *Kisah Aneh Benjamin Button* and to describe the most prominent category of textual meaning breadth variation, and (2) to describe which text is in a higher degree in its textual meaning breadth.

2. LITERATURE REVIEW

One of the theories that is used in this research is based on Halliday’s and supported by other theories. Briefly it will discuss the theory of systemic functional language that focuses

on textual meaning. Besides, it also discusses theory of breadth meaning, the concept of translation, and the novel that is used in this paper.

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

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

At the clause level, the position of Theme at the front part of a clause as the topic of the speaker message is thematized by putting it in the initial position (Baker, 1992: 122). This is what the clause is about. Theme has two functions i.e. (a) it acts as a point of orientation by connecting back to previous stretches of discourse and thereby maintaining a coherent point of view, and (b) it acts as a point of departure by connecting forward and contributing to the development of later stretches (Baker, 1992: 121).

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

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

Table 1. Theme-Rheme Structure in Clauses

Theme / Tema	Rheme / Rema
Gome	eats banana everyday.
Banana	is ate by Gome everyday.
Every day,	Gome eats banana.
<i>Orang itu</i>	<i>Membeli makanan di warung sebelah.</i>
<i>Gome</i>	<i>Adalah seorang pekerja seni.</i>

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

Meanwhile, it is important to consider meaning attributes in order to do meaning analysis of a text. There are three attributes of meaning in semiotic system, i.e. breadth, depth, and height (Tou in Sinar, 2008:77). Breadth is characterized by semiotic degree of stratification. Depth is characterized by semiotic degree of stratification. Height is characterized by semiotic degree of weakness. To do meaning analysis of realization of text, those attributes build meaning characters. It is meaning breadth which is related with variety of meaning in semantic levels. Therefore, this research applies meaning breadth as it reaches the scope of analyzing meaning variation.

The categorization of variation degree is used to measure the variation degree of textual meaning breadth of the two texts. The categorization is scaled into seven scales which can be summarized as follow.

1) Scale “0”

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

2) Scale “1”

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

3) Scale “2”

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

4) Scale “3”

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

5) Scale “4”

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

6) Scale “5”

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

7) Scale “6”

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

Previously, there are some researches that have been done researches that related to this study. There are *Textual Meaning in Song Lyric* which is written by Firdaus (2013) and *An Analysis of Theme In Michael Learns To Rock's Song Lyrics* which is written by Wijayanto (2013). In this paper, it can be found that the writer studied song lyrics that taken in internet. The song lyrics were analyzed by using textual meaning to find Topical Theme, Textual Theme, and Interpersonal Theme by using Hallidayan approach. The researches have not discussed the translation version in the song lyrics yet.

3. RESEARCH METHOD

The method used in this paper was descriptive qualitative since the data and the analysis were in the form of words and description. The data were basically analyzed by employing a descriptive qualitative approach to make the interpretation of the findings. The data in the forms of tables were also shown to support the analysis. Therefore, the objectives of this study can be achieved.

Text 1 was taken from the original novel of *The Curious Case of Benjamin Button* written by F. S. Fitzgerald which later is called as Text 1 (T1). Meanwhile, since the novel has been translated into Bahasa Indonesia as *Kisah Aneh Benjamin Button* by F. Chotimah, the translated novel is called as Text 2 (T2). The data used were all clauses in the Text 1 and Text 2.

Meanwhile, the main instrument of the study was the researcher herself. The secondary instrument was the data sheet which supported the observation of the data. Credibility and dependability criteria were used in this study to achieve the trustworthiness.

4. FINDINGS

Based on the data analysis, there are 701 units of analysis of the data that can be analyzed. Meanwhile, there are differences in the numbers of clause units of T1 and T2. The number of clause units in T2 is 792 units while in T1 there are 701 units. In brief, the number of clause units in T1 is smaller than those in T2. It means that there is a change of the number of clauses.

The theme of a clause can have three types, textual, interpersonal, and topical theme. A simple Theme contains only a topical theme. A topical theme is a must in every clause, except minor or elliptical clause that theme less clause. Interpersonal and textual theme can appear one or more in every clause. Meanwhile, the findings of type of Theme occurrences in the data are presented in Table 2 as follows.

Table 2. Types of Theme

No.	Types of Theme	English Text (T1)		Bahasa Indonesia Text (T2)	
		Frequency	Percentage	Frequency	Percentage
1	Textual	250	20.08%	206	16.81%
2	Interpersonal	59	4.74%	57	4.65%
3	Topical	936	75.18%	962	78.53%
Total		1245	100 %	1225	100 %

The English novel has different order from the *Bahasa* Indonesia novel. The highest of both Themes is topical Theme. The entire Themes that appear in types of Theme have different number with the entire clause in both texts. It is because simple clause contains of one theme, and complex clause consists of two or more themes. In the English text used 936 clauses or 75.18% of entire clauses, and in the *Bahasa* Indonesia used 962 clauses or 78.53% of entire clauses. From 1245 units of Themes in the English novel, there are 250 units or 20.08% of the total Themes that belong to Textual Theme. Textual Theme in the *Bahasa* Indonesia is used 206 times or 16.81% of entire Themes. The using of Interpersonal Theme in both texts almost same, The English text has 59 units or 4.74% of entire Theme and the *Bahasa* Indonesia text has 57 units or 4.65% of the total Theme.

Degree of textual meaning breadth variation of the data is realized on the thematic variation of Text 1 compared with Text 2. The variation degrees are scaled from 0 – 6 which represent the lowest, very low, low, medium, high, very high, and highest degree of variation.

Table 3. Degree of Textual Meaning Breadth Variation

Degree	Σ 0	Σ 1	Σ 2	Σ 3	Σ 4	Σ 5	Σ 6	Σ Total
Frequency	461	39	85	62	31	17	6	701
Percentage	65.76%	5.56%	2.13%	8.84%	4.42%	2.43%	0.86%	100%

Based on the table of degree of textual meaning breadth variation, the rank which is highly found from the data is scale “0” or the lowest degree of variation, which are 461 units

of analysis or 65.76% of the entire data. That means the clause of the source and the target texts have the same or equals of thematic structure.

From the calculation, it is found that the Mean is 7.065. It falls in the interval 5-10. It means that the average of the global overall variation belongs to category very low. In other words, the global overall variation lies in degree of variation scale “1”. It means that most of the data have equal thematic realization and the source text is mostly realized in the target text.

Higher degree of textual meaning breadth is the comparison of the thematic variation between the source expression (SE) and the target expression (TE) which is higher than other. It is achieved by counting the number of type of clause, type of Theme, and type of Theme selection. All of the data analysis used in this research is 701 units. From Table 2, the highest frequency of higher degree of textual meaning breadth is the same degree (SE=TE) which occur 461 times or 65.76% of entire data. From the data, the higher degree of the source expression (HD-SE) is 121 units of analysis of 17.26%. The lowest frequency is the higher degree of the target expression (HD-TE) which is occurs 118 times or 16.83%. The findings of the higher degree of textual meaning breadth variation can be presented as Table 4 as follows.

Table 4. Findings of Higher Degree in Textual Meaning Breadth

Degree	Same Degree	Different Degree		Σ
	Σ SE=TE	Σ HD-SE	Σ HD-TE	
Frequency	461	121	118	701
Percentage	65.76%	17.26%	16.83%	100%

5. CONCLUSION AND SUGGESTION

The global overall variation is the average of the degree variation at a whole. The mean of the data is 7.065 and it falls in the interval 5-10. The global overall variation lies in degree variation scale “1”. It means that the average of the global overall variation belongs to very low category. On the other hand, the most prominent category in the whole data is variation scale “0”. It is supported by the finding of the most prominent category or the highest occurrence of textual meaning. From 701 clauses there are 461 clauses or 65.76% which has the lowest degree of variation. It means most of the data have equal thematic variation and the source text clauses are mostly realized in the target text.

From the findings at the previous section, it can be concluded that the most prominent category in the whole data is variation scale “0”. The degree of textual meaning breadth of the data is very low. It is supported by the finding of the most prominent category or the highest occurrence of textual meaning. From 701 clauses there are 461 clauses or 65.76% which has the lowest degree of variation. This variation means that more than half of clauses in Text 1 and Text 2 have similar thematic variation. The very low variation is also supported by the finding of higher degree of variation. It is found that 65.76% of the data have the equal degree of meaning breadth. It means that most of the data have equal thematic variation and the source text clauses are mostly realized in the target text. Based on the finding in comparing two novels, the original and the translated, it can be concluded that the translator have a good translation by not changing the textual meaning breadth point of view, and the reader is suggested to read the translated novel.

Related to metafunctions, other studies can analyze the cohesion of experiential, interpersonal, and textual meaning toward the data. Besides, they can analyze degree of meaning in terms of meaning depth and of meaning height. Besides the novel, others can also analyze simplified novels, subtitle of movies, translation of lyric of songs, manual user guides, pamphlets, etc.

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