

CHAPTER II

LITERATURE REVIEW

This chapter elaborates several theories used in this study. It covers the explanation of media, interpersonal meaning, ideology in translated media, the language of evaluation, translating, and discourse effect.

2.1. Media

Etymologically, ‘media’ is the plural form of ‘medium’, the means or something that is used to communicate indirectly rather than face-to-face (Buckingham, 2003). As the word ‘media’ is a plural form, it could be presumed that media include the wide/various range of communication media, such as television, cinema, video, radio, photography, advertising, newspapers and magazines, recorded music, computer games and the internet (Buckingham, *ibid.*; Wimmer & Dominick, 2010). The things that are brought by these different forms of media are called as ‘media texts’, which are the programs, websites, films, and images. It often takes different forms of communication at once; visual images (still or moving), audio (speech, music, or sound), and written language (Buckingham, *ibid.*).

There are four key points to look at from media according to Buckingham. Firstly, production relates to the people in charge to make media texts. It is known that media texts majorly concocted by big companies and realized as a big business, either the media texts are produced individually or by big corporations.

Secondly, language refers to the way or the style a media uses to communicate meaning. Every media has its own language to communicate meaning, for example television uses verbal and written language to convey the news presented. The term ‘language’ is used since they use codes and conventions that are generally understood by the audience. For instance, a particular kind of song or camera angle could evoke certain ambience or emotion, and this could bring out the ‘grammar’ of the media’s language.

Thirdly, representation pertains to the way media portrays or presents the world to the audience. It is realized that media does not only present the world,

rather, they ‘represent’ it. Media texts writers often times reproduce the occurrences happening in the world and present it to the readership/viewership. They select and combine, they create characters, they reproduce events into stories, and they invite the audience to see the world from certain point of views.

Lastly, audience pertains to how people make sense of media. It is inevitable that media and audience could not be separated. Audience is the main reason why media exist, and yet media have to engage their interest and attention. However, people would have different conception or interpretation of media. Thus, media would not necessarily mean the same thing to everybody since each individual of the audience appraises it differently.

Many refer media to ‘mass media’, which implies that it is received by numerous audiences. In this case, there are some media that are intended to reach small number of or particular audiences, such as local newspaper. Franklin (2006) defines ‘local newspaper’ as newspapers which are owned and produced locally, and that the media agency employed local people as their journalists to report local concerns and published to the local people.

Thus, unlike its national or international counterparts, local newspapers serve more of localized issues and events to their local communities. However, the modern definition of local newspapers is that they are only ‘local’ in names only. The name of a town that is jotted down on the masthead is the only local feature that appears in a ‘local newspaper’ (Franklin, *ibid.*).

2.2. Interpersonal Meaning

Interpersonal meaning is a theory rooted in Systemic Functional Linguistics (SFL) perspective on language metafunction developed by Halliday (1994). Halliday defines each of the metafunction as ideational, interpersonal, and textual. Ideational/experiential meaning refers to phenomena, such as things, goings on, and the circumstances of these happenings and doings. Ideational meanings could be realized through the participants, processes, and circumstances. Most of the time, ideational meanings are influenced by the field of discourse. Interpersonal meaning refers to the expression of the speaker’s attitudes and judgments. This tenet could be realized through MOOD and Modality, which mostly influenced by the tenor or

the circumstance of the discourse. Textual meaning refers to the relation of a text to its circumstance, including both the verbal or the non-verbal. This type of meaning could be realized through theme and cohesion. However, the difference between the written and spoken text relies upon the thematic choices and patterns of cohesion.

In addition, Matthiessen, et al. (2010) define each of the metafunction. Ideational meaning concerns with how our experience through language are constructed as meaning in the model of SFL (e.g. meanings about the world, about experience and perception). Interpersonal meaning corresponds about exchanging piece of information or goods-&-services in a community. Therefore, being able to realize social relationships with other language users. Textual meaning relates with the clause structure which is organized to form a message which is essential in the construction and transmission of scientific knowledge.

The diagram of relationship between the three metafunctions is illustrated as



follow (Martin & White, 2005, p.8):

Figure 2.1. Relationship diagram of the three metafunctions

Halliday (1994) asserts that all languages are having two types of meaning, which are the ideational or reflective, and the interpersonal or active. Along with these two metafunctions, the third one, textual, “breathes relevance between the two.”

Interpersonal metafunction serves to establish the relationship between the author or the speaker with the reader or the actor mentioned in the text. As Matthiessen, et al. (2010, p. 12) states that

the interpersonal resources of language thus play an important role in the negotiation of scientific knowledge and in the creation and maintenance of scholarly communities.

For this study, interpersonal meaning is elaborated. In general views, interpersonal meaning projects the term tenor as language choice to realize the metafunction. Quoting Halliday and Matthiessen (2014, p. 33), tenor system is described as and comprises of the following:

Who is taking part in the situation: (i) the roles played by those taking part in the socio-semiotic activity – (1) institutional roles, (2) status roles (power, either equal or unequal), (3) contact roles (familiarity, ranging from strangers to intimates) and (4) sociometric roles (affect, either neutral or charged, positively or negatively); and (ii) the values that the interactants imbue the domain with (either neutral or loaded, positively or negatively).

As stated previously, interpersonal meaning could be realized through MOOD (capitalized to differentiate from Mood, the general term for the overall structure of the clause) and Modality. MOOD is realized as clause as an exchange for information or goods. Thus, the interaction using language use include some practices involving the process of giving, that is inviting the hearer to receive, or demanding, which is inviting the hearer to give something to the speaker. The

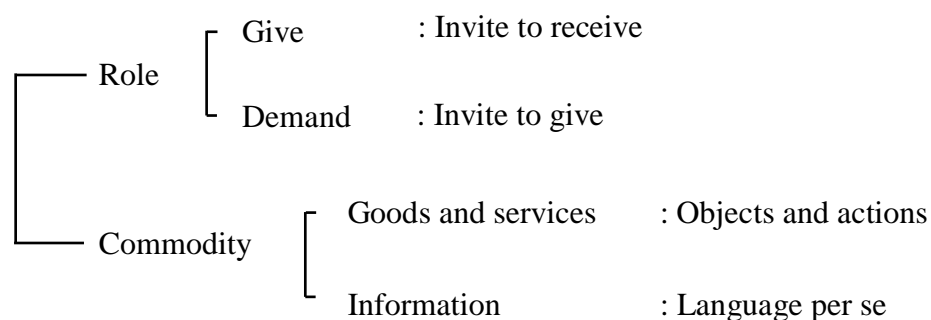


Figure 2.2. Speech roles and exchanged commodities

diagram of the concept could be realized as follows:

There are combinations of the speaker's option of taking the role each in give or demand:

Give	Goods and services	Offer
Give	Information	Statement
Demand	Goods and services	Command
Demand	Information	Question

Table 2.1. Speaker's options in speech roles

According to Halliday & Matthiessen (2014), when language is used to exchange information in statements and questions (indeed, the information is given in a form of language), the function of the clause is called as proposition. On the other hand, when language is used as the means to exchange goods-&-services in offers and commands, the function of the clause is referred as a proposal. The concept of proposal and proposition is depicted in the following table:

Role in Exchange	Commodity Exchanged	
	Goods and services	Information
Giving	Here's the book	This is the book
Demanding	Find me a book	Is this the book?
	Proposal	Proposition

Table 2.2. Examples of proposal and proposition

However, the interlocutor or the hearer also has some discretion whether to accept or not the information or goods-&-services.

+	-
---	---

Offer	Accept	Reject
Statement	Acknowledge	Contradict
Command	Undertake	Refuse
Question	Answer	Disclaim

Table 2.3. Hearer's discretion to accept or reject the commodities

As aforementioned, in analyzing the interpersonal metafunction, the lexicogrammatical choices can be seen from the choice of tenor, which functions to realize the interpersonal metafunction through the choices of MOOD and Modality.

2.2.1. Mood

Eggins (2004) defines MOOD as an element of a clause, that is an information exchanged between the speaker and the interlocutor. According to Halliday and Matthiessen (2014), MOOD functions to carry the responsibility of a clause as an interactive event. Within the MOOD element, there are two constituents building it, the subject and the finite. Subject is typically realized through nominal group, while finite is a part of verbal operators expressing tense which referring to the time of speaking (e.g. is, was) or modality (e.g. could, must). (Halliday & Matthiessen, 2014; Eggins, 2004; Ayoola, 2013; Xia, 2016).

However, the leftover of each clause, if there is, called as residue (Gerot & Wignell, 1995).

It	wasn't	Michael
Subject	Finite	RESIDUE
MOOD		

The followings are the explanations of the constituents of MOOD.

a. Finite

The term ‘finite’ is used to circumscribe the proposition; it helps to relate the proposition to the context (Halliday & Matthiessen, 2014). According to Halliday and Matthiessen, there are two ways to realize it, which is through: (i) primary tense, refers to the past, present, or future, relative to the moment of speaking/’now’ and (ii) modality, alludes to the like/unlikely if a proposition, or desirable/undesirable if a proposal. The following is the list of finite verbal operators (Halliday & Matthiessen, 2014.):

a. Temporal operators

	Past	Present	Future
Positive	did, was, had, used to	does, is, have, has	will, shall, should, would
Negative	didn’t, wasn’t, hadn’t, didn’t, used to	doesn’t, isn’t, haven’t, hasn’t	won’t, shan’t, shouldn’t, wouldn’t

b. Modal operators

	Low	Median	High
Positive	can, may, could, might	will, would, should, is/was to	must, ought to, need, has/had to
Negative	needn’t, doesn’t/didn’t +need to, have to	won’t, wouldn’t, shouldn’t	mustn’t, oughtn’t to, can’t/couldn’t, mayn’t, mightn’t, hasn’t/hadn’t to

c.

The modal operators listed above could reveal the speaker’s certainty (Gerot & Wignell, 1995). Ayoola (2013) states that modality could be defined as the truth of statements or degree of the truth about the world, depends on which level the modal operator belongs to. Thus, it could be referred to as the signs of the speaker’s opinion.

b. Subject

Afrida Sasyalia Sakinah, 2018

SHIFTS OF INTERPERSONAL MEANINGS IN TRANSLATED NEWS REPORTS OF AN INDONESIAN LOCAL NEWSPAPER

Universitas Pendidikan Indonesia | repository.upi.edu | perpustakaan.upi.edu

As explained by Halliday and Matthiessen (2014), subject is what makes the proposition could be affirmed or denied, and usually takes the form of a nominal element. For example, in the sentence “*The duke has given away the teapot, hasn’t he?*” (taken from Halliday & Matthiessen, *ibid.*) the finite “has” specifies the reference to positive polarity and the present time, while the Subject “the duke” specifies that the statement is claimed to be valid. Thus, subject “the duke” is claimed to bear the responsibility for the functioning of the clause to be an interactive event along with the attachment finite “has”.

2.2.2. Residue

Residue, which is the part that is left out of the MOOD, usually comprising of three elements; predicator, complement, and adjunct. In addition, Halliday and Mathiessen (2014) states that residue could only comprises of one predicator, one or two complements, and seven adjuncts.

a. Predicator

Predicator generally realized by verbal group without the temporal or modal operator. For example, in the verbal group *was shining* or *may be going to be replaced*, the parts that function as predicator are *shining* and *be going to be replaced*. Thus, the predicator standalone is considered as non-finite. Nonetheless, there are some examples where there are non-finite clauses containing predicator without finite element, such as in *eating her curds and whey* (taken from Halliday & Matthiessen, *ibid.*). The example of analyzing predicator could be seen as follow:

b. Complement

Similar to subject, complement is also typically realized as a nominal group, in which it has the potential of being a subject (Eggins, 2004). In addition, Halliday and Matthiessen (2014) states that any nominal group that does not function as a subject is considered to be a complement. For example:

Since complement is typically realized by a nominal group, a complement could also be in the form of a noun clause, such as in:

c. Adjunct

Adjunct is a non-essential part of a clause that could be left out and functions as an additional information. Adjunct does not have the tendency to become a subject since it usually takes the form of an adverbial group or prepositional phrase (Eggins, 2004; Halliday & Matthiessen, 2014).

Eggins (2004) illustrates that there are different types of adjuncts, each elaborated below:

- i. Circumstantial adjuncts function to add ideational content of the clause and refer to time (*when*), place (*where*), cause (*why*), matter (*about what*), accompaniment (*with whom*), beneficiary (*to whom*), and agent (*by whom*).

I	read		a book	yesterday.
Subject	Finite	Predicator	Complement	Adj.: Circ.
MOOD		RESIDUE		

a.

- ii. Modal adjuncts function as a constituent to add interpersonal meaning to the clause. There are four different types of modal adjuncts, which are:

(a) Mood adjuncts, function to express probability (*perhaps, maybe, probably*), usuality (*sometimes, usually*), intensification or minimization (*really, slightly, somewhat*), presumption (*evidently, presumably, obviously*), inclination (*happily, willingly*). Mood adjuncts in analysis falls as the MOOD constituent.

I	usually	read		a book.
Subject	Mood Adj.	Finite	Predicator	Complement
MOOD			RESIDUE	

- (b) Polarity adjuncts, typically realized by *Yes* or *No*. Similar to mood adjuncts, it falls within the MOOD structure.

I	no longer	read		a book.
Subject	Polarity Adj.	Finite	Predicator	Complement
MOOD			RESIDUE	

(c) Comment adjuncts, function to express an assessment of the clause, such as admission (*frankly*), assertion (*honestly, really*), how desirable (*luckily, hopefully*), how constant (*tentatively, provisionally*), how valid (*broadly speaking, generally*), how sensible (*understandably, wisely*), how expected (*as expected, amazingly*);

Fortunately,	I	read		the book.
Comment Adj.	Subject	Finite	Predicator	Complement
MOOD		RESIDUE		

(d) Vocative adjuncts play role to control the interaction/discourse by designating ‘the next speaker’ to talk, such as in:

Did	you	read	the book,	Arthur?
Finite	Subject	Predicator	Complement	Adj.:Vocative
MOOD		RESIDUE		

iii. Textual adjuncts function to add textual meaning to the clause. There are two distinguished types of Textual Adjuncts:

(a) Conjunctive adjuncts, expressed by cohesive conjunctions such as *however, moreover, nevertheless, in other words*;

I	read		the book	instead.
Subject	Finite	Predicator	Complement	Conj. Adj.
MOOD		RESIDUE		

(b) Continuity adjuncts, a type of adjunct which contains the continuation in informal/casual talk, such as *well, yea, oh*.

Well,	I	read	the book.
-------	---	------	-----------

Text Adj; Cont. Adj.	Subject	Finite	Predicator	Complement
	MOOD		RESIDUE	

2.3. Ideology in Translated Media

Ideology is originated from the word *idéologie* which means the science of ideas; or the way we think, speak, or argue (Van Dijk, 1998). The elaborated definition of ideology is stated by Hatim and Mason (1997, p. 218) as

a body of assumptions which reflects the beliefs and interests of an individual, a group of individuals, a social institution, etc., and which ultimately finds expression in language.

From the elaboration above, then it could be conceived that ideology is a perspective or a worldview whence people acquire from their circumstance. It aids people to determine what is good or bad, to classify others, or to realize each gender's role in life. It controls how people perceive and their belief about the world and it aids to control human's priorities. However, the concept of ideology cannot be studied without discussing its rapport between discourse and culture (Al-Mohannadi, 2008).

Al-Mohannadi delineates that discourse and ideology works correspondingly. In general context, ideology could influence a discourse and vice versa, in which that people could acquire new ideologies through the discourses they heard or read. Furthermore, culture also concerned with individuals in a group and it determines the individual's and the group's viewpoint of the world. Thus, according to Chimombo (1998), the ways in which an individual could achieve self-fulfilment or perceive the world within a society are restricted by the society's cultural norms and practices.

Therefore, it is deemed that ideology could be reflected through the author's discourse. Media as a social institution, which is also the responsible author of the news conveyed to the readers, is holding an ideology they are adhering to. The contribution of local media are needed as it plays role to deliver international happenings to the local readers. Having said this, it means that the local media could

also infuse the ideology it believes in their translated news reports, alongside with the help from the local agency's translators.

Moghadam and Kolahi (2015) states that ideology studies in translated news reports has been discussed a lot. The translators' role to deliver international news to the local readers is crucial. Some ideological translations depend on the translators who identify their market, and make changes to suit the audience. If the translators know well who their audiences are, they may be tempted to alter the original text, either it is adding or eliminating information from the source text to suit the sensibilities of their readerships (Al-Mohannadi, 2008). As stated by Baker (2006), translators are responsible for being faithful to the values of their society.

That means most of the time, choices are majorly made by the translators. Munday (2009) states that the choices of lexicogrammatical or interpersonal meaning could represent an 'intrusion' by the speaker/writer into the communicative situation and that it could be linked to his/her ideological orientation (Halliday, 1979). Therewith, Abdulla (1999) (as cited from Al-Mohannadi, 2008) emphasizes that most of the time, choices are made by the translator. Although on the surface it seems primarily linguistically-oriented, these choices are actually based on criteria which lie pass through the rigidity of language and are located on the level of culture, identity, and ideology. Thereupon, whatever is addressed through a specific text, it could refer to deeper points, such as ideological intendments. Texts are also assumed that they do not merely convey meaning only through linguistic features, rather it is generated and realized by certain ideologies (Ulum, 2016; Fairclough, 1989).

2.4. The Language of Evaluation

As an extension from SFL, particularly within the interpersonal metafunction of language, appraisal system is one basic parameter which tries to look upon the various stances of the writer's/speaker's. White (2015) states that the term 'appraisal' covers all terms which pervade all evaluative uses of language, and it refers to the linguistic means by which speakers/writers encode their attitudes implicitly or explicitly and "activate evaluative stances" while positioning readers/listeners to "supply their own assessments" (Martin and White, 2005, p. 2).

Martin and White (2005, p.1) delineate that appraisal system mainly puts its concerns on

...how writers/speakers approve and disapprove, enthuse and abhor, applaud and criticise, and with how they position their readers/listeners to do likewise... It is concerned with how writers/speakers construe themselves particular authorial identities or personae, with how they align or disalign themselves with actual or potential respondents, and with how they construct for their texts and intended or ideal audience.

In other words, appraisal functions to construct relations of alignment and disalignment between the speaker/writer or the listener/reader. According to Martin & White (2005, p. 38), appraisal is comprising of 'three interacting domains', namely engagement, attitude, and graduation.

Figure 2.3. Appraisal system

2.4.1. Engagement

Engagement focuses on how writers dialogically position themselves "with respect to the value position being advanced" (Al-Shunnag, 2014, p. 150). That is to say, it is whether the the writer/speaker mark their commitment with respect to one's own viewpoints (monoglossia) or to the viewpoints of others (heteroglossia) (Martin & White, 2005; White, 2015).

Within this framework, the term 'voices' is used to refer to different positions or source. The examples of monoglossia and heteroglossia are provided below:

1. The Earth is round.
2. According to the scientists, the Earth is round.

As seen in example 1, the writer did not put any external sources, and thus, referred to as monoglossic propositions. On the other hand, the writer put 'the scientists' as the reference of her/his utterance in the second example, therefore, called as heteroglossia.

Martin and White (2005) ramified engagement into four types, namely disclaim, proclaim, entertain, and attribute. They first type, disclaim refers to when the writer/speaker positions his/herself as "at odds with, or rejecting, some contrary position" (Martin & White, 2005, p. 97). This category consists of 'deny' and 'counter'. Proclaim as the second type helps the writer/speaker to suppress or rule out any alternative positions "by representing the proposition as highly warrantable

(compelling, valid, plausible, well-bounded, generally agreed, reliable, etc.)” (Martin & White, 2005, p. 98). Under this category, falls some sub-categories namely ‘concur’, ‘pronounce’, and ‘endorse’. Third, entertain pertains to the authorial voice which represents a given proposition as one of a range of possible propositions and invokes dialogic alternatives; for this purpose the whole proposition is explicitly presented “as grounded in its own contingent, individual subjectivity” (Martin & White, 2005, p. 98). Lastly, attribute is characterized by the textual voice which represents the proposition as external voices and/or dialogic alternatives. This category has two subcategories, ‘acknowledge’ and ‘distance’.

In the diagram below, it is shown that disclaim and proclaim categories falls under the contract set of resources, while entertain and attribute are grouped into the expand set. The contract resources function to exclude or limit other voices or position within a text. On the other hand, the expand resources function to invoke alternatives.



Figure 2.4. Engagement system

2.4.2. Attitude

Attitude covers different options to express positive or negative evaluation. White (2015) explains that there are different ways in which attitude could be conveyed or invoked, that is either by using individual words or by using phrases which could deliver the thoughts of the speakers/writers. However, it is also

plausible when the speakers/writers make their utterances to be interpreted individually by their possible readers/listeners according to their own perspectives, which is often called as ‘reading-position’.

Under attitude, falls three sub-categories under it, namely affect (emotion), judgement (ethics), and appreciation (aesthetics) (Martin & White, 2005; White, 2015).

a. Affect (emotion)

Affect deals with the writers/speakers emotional reaction toward the person, happening, thing, or state of affairs. White (2015) summarizes that there are several ways to convey positive or negative emotional response and dispositions: (i) through verbs of emotion (mental processes); (ii) through adverbs (mostly circumstances of manner); (iii) through adjectives of emotion; and (iv) through nominalisation.

b. Judgement (ethics)

Judgement deals with attitudes toward human behavior which a writer/speaker admire, criticize, or condemn. Martin and White (2005, p. 52) divided judgement into two different types; those dealing with ‘social esteem’ and ‘social sanction’.

Judgements of esteem have to do with ‘normality’ (how unusual someone is), ‘capacity’ (how capable they are) and ‘tenacity’ (how resolute they are); judgements of sanction have to do with ‘veracity’ (how truthful someone is) and ‘propriety’ (how ethical someone is).

According to Eggins and Slade (1997), social esteem tends to happen orally, such as chat, gossip, jokes, and different kinds of stories. On the other hand, social sanction often formed in writing, as edicts, decrees, rules, regulations, and laws about the proper ways to behave as regulated by the state, along with the sanctions/punishments if there are some people who do not obey the rules.

c. Appreciation (aesthetics)

Appreciation relates to constructing the value of things of human artefacts, natural phenomena, and human individuals (does not include human behavior) by reference of aesthetics and other sets of social value.

As stated by Martin and White (2005, p. 56), appreciation could be divided into ‘reactions’ toward things (do they catch our attention?; do they please us?), their ‘composition’ (balance and complexity), and their ‘value’ (how innovative, authentic, timely, etc.).

Eggins (2004) states that reaction is related to affection (emotive), composition is related to perception (our view of order), and valuation is related to cognition (our considered opinions).

2.4.3. Graduation

To assess an attitude, graduation is somehow needed as they could construe greater or lesser degrees of positivity or negativity. During the course of conversation, the writer/speaker can say how he/she feels about someone or something with gradable attitudes, which is referred to as graduation. By using graduation, the author could turn up or down the volume of the language produced through quantification, intensification, and repetition. Matthiessen, et al. (2010, p. 108) delineates that

graduation is the resource for grading or scaling—up scaling (as feature ‘up-scale’) or down scaling (as feature ‘down-scale’).

Thus, the message in the text could be made as either intense or less intense, or as sharper or blurrer. When one makes the message as intense or less intense, he/she is modifying the force. On the other hand, when one makes sharpen or blurrer of a message, he/she is modifying the focus (Martin & White, 2005).

Thus, graduation consists of force and focus. Alvin (2007) explains about graduation simply that it is similar to a slider where the focus or force of a word is scaled up or down to create certain feelings or effects to the readers.

a. Force

Martin and White (ibid.) delineates that force encompasses assessments as to degree intensity and as to amount. Assessments of degree of intensity could be

applied over qualities, process, or verbal modalities of likelihood, usuality, inclination, and obligation. The term ‘intensification’ is referred to as this scaling of qualities and process and on the other hand, the term ‘quantification’ is used to assess entities.

Martin (2000, p. 42) exemplifies some words that could intensify meanings are *very/really/extremely* and some of the vocabulary items which include degrees of intensify are *happy/delighted/ecstatic*.

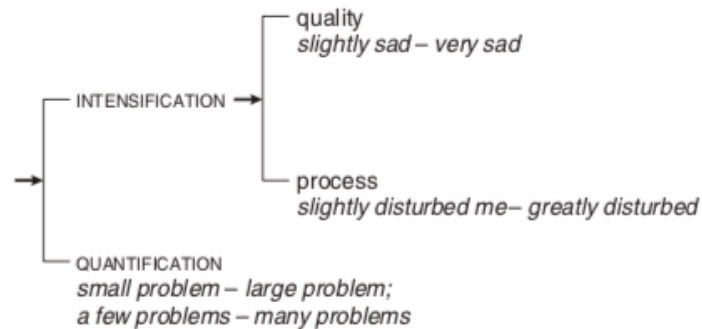


Figure 2.5. Force system

b. Focus

By using focus, it is possible to up-scale, or ‘sharpen’ the scale, moving specification in construing categories (e.g. *a real father, a true friend*) or to down-scale, or ‘soften’ to characterize an instance as if they belong to certain categories (e.g. *they are kind of crazy, they sort of play jazz*) (Martin & White, *ibid.*).

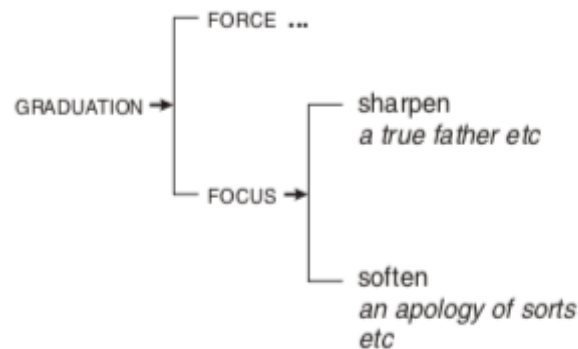


Figure 2.6. Focus system

2.5. Translating

Translating according to Newmark (1988) is a way to render a message from a text one source language to another language in the way the writer intended it to be. Further, in his book, he postulates eight methods to translate a text in which he described in a ‘flattened V diagram’.

SL emphasis	TL emphasis
Word-for-word translation	Adaptation
Literal translation	Free translation
Faithful translation	Idiomatic translation
Semantic translation	Communicative translation

Figure 2.7. Newmark’s V Diagram

Essentially, these eight methods of translation methods fall under two major categories. The first four categories which are placed in the left side of the diagram is oriented to the source language (SL), whereas the rest of the four categories on the right side is oriented to the target language (TL). The following is the elaboration of each method:

1. Word-for-word translation

This method is used to render a text from SL to TL one word at a time without conveying the intended message of the original text. Usually, cultural words are translated literally. Newmark (ibid.) states that the main use of this method is “either to understand the mechanics of the source language or to construe a difficult text as a pre-translation process.”

2. Literal translation

Literal translation is used to render a text from SL to TL by involving the structure changes of the SL to the structure of the TL, but still maintaining the

language style of the TL. However, the words are translated singly and resulting to a text that is out of context from the ST.

3. Faithful translation

Faithful translation attempts to address the intended meaning of the original text from SL into TL as faithfully as possible. It tries to reproduce precise original meaning within the barriers of the TL grammatical structure. Faithful translation ‘transfers’ cultural words and attempts to be completely faithful to the intentions of the SL writer.

4. Semantic translation

Differs from faithful translation, semantic translation take more accounts to the aesthetic value of the SL text. This method is also considered as more flexible and admits the translator’s intuitive empathy with the original.

5. Adaptation

Newmark deemed this method as the ‘freest’ mode of translation. This method is mostly used for plays and poetry where the themes, plots, and characters are preserved from the original text. This method also allows the translator to change the characters, background, and social context to be adjusted to the TL as long as it does not change the message from the original text.

6. Free translation

Free translation reproduces the original text without manner, or the content without using the form of the original text. This method usually applies paraphrasing which is longer than the original and called as ‘intralingual translation’.

7. Idiomatic translation

Idiomatic translation reproduces the message of the original text and it emphasizes on the usage of colloquialisms and idioms that do not exist in the SL.

8. Communicative translation

Communicative translation focuses to render the message of the original by using the exact contextual meaning in such a way that both the language and content could be comprehensible to the readers.

2.6. Discourse Effect

In terms of interpersonal meanings, a discourse may realize the relationship between interlocutors. The term 'discourse', as defined by Paltridge (2006) refers to the social construction of reality in which its communicative units are attached to social and cultural contexts. Thus, the practice of social construction could influence the things we write or speak. Thereupon, it could be presumed that discourse is shaped by language and is shaping language. Discourse itself is viewed as a notion of language beyond texts, where socially situated identities are taken into account to realize the relationship between participants.

Halliday (1989) distinguishes two types of discourse, classified as spoken and written discourse. Spoken discourse, according to Halliday, is less organized than writing discourse. On the other hand, writing discourse tends to be more lexically dense compared to spoken discourse. These differences occurred due to the nature of each discourse. For example, spoken discourse is often produced spontaneously and contains half-completed utterances, while written discourse is organized or planned that it produces completed utterances.

As previously mentioned, discourse could affect the things we write or speak, and that the participants of a discourse as well could be influenced by certain discourse. This means that different discourse could generate different effects on the readers or listeners. Meyer (1984) distinguishes four groups of schemas in a discourse, namely descriptions, causations, problem/solution, and comparisons. Description type of discourse incorporates explanation to explicate a topic in a text. Causation utilize the scheme of cause and effect in a text. Problem/solution type of discourse proffers a specific situation (problem) and provides the ways to overcome the problem (solution). Lastly, comparison offers the differences (usually with some similarities) of two objects.