THE THEMATIC RELATION OF THE SUBJECTS IN THE "SNOW WHITE AND THE HUNTSMAN" MOVIE SCRIPT: A SYNTACTICAL ANALYSIS

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Abstract

Every language in the world has its characteristic of the syntactical structure. The important parts of the grammatical system include subject, direct object, and indirect object (Van Valin, 2004). This study aims to find out the thematic relation of the subjects in the movie script. The study's data source was taken from "Snow White and The Huntsman" movie script. The data used the clauses in the script that contained verb-specific semantic roles to identify whether the subject was categorized as agent, experiencer, recipient, stimulus, theme, or patient. The data were analyzed by using thematic relation categorization proposed by Van Valin (2004). The result showed five semantic roles of subjects found in the script: agent, experiencer, recipient, theme, and patient. The finding seems to contribute to filling the gaps of the previous studies as well as providing a gap for further inquiries to be explored by future researchers.

Keywords: syntactical structure, thematic roles, subjects, verbs.

INTRODUCTION

Syntax connects to the combination and arrangement of words' structure to form phrases, clauses, and sentences (Huddleston & Pullum, 2002; Brinton & Brinton, 2010). Languages in the world have the structure of the syntactical system. Van Valin (2004) argues that subject, direct object, and indirect object hold the primary role in the relational structure in the grammatical system. For example, English has a formula SVO (Subject-Verb-Object) to its sentences. It puts the subject before the verb. Subject has the role of what the sentence is about, and the predicate explains something about the subject (Geach, 1962; Strawson, 1964). However, the subject can have different roles in thematic relations. A subject can have variant semantic roles in different sentences based on verb-specific roles. Carnie (2013: 229) elaborates that thematic relations are "Particular semantic terms that are used to describe the role that the argument plays concerning the predicate." Therefore, although the sentences' structures are the same, each subject can have different thematic relations depending on the verb used—for example, the sentences of; 1. *Harry throws a stone,* and 2. *Louis likes chocolate milk* has the same syntax structure SVO (Subject-Verb-Object). However, the thematic relations in both sentences are different. The subject

in sentence one is called agent since he is the doer of an action. While the subject in sentence two is called an experiencer since he is the one that feels or perceives an event (Carnie, 2013).

Some previous studies have been conducted, such as Gil (2007) conducted an inquiry of transitive construction analysis focusing on the semantic role of the objects in speech using Faber and Mairal's (1999) classification. It revealed that the semantic role played by the object determined the type of transitive construction to which speech verbs are ascribed. However, the previous study has not explained the semantic role of the subject in the sentences. Thus, this study focuses on the semantic role of the subject in "Snow White and The Huntsman" movie script.

Suparto (2018), Megah (2019), and Sihura (2019) investigated about transitivity process in online news, Jokowi's speech and Frozen movies that used SFL theory. The studies' results showed that material processes (found, sound, grow, began, etc.) were the most common to appear in this study. Moreover, Marlina (2012) focused on thematic role analysis in narrative text using Jackendoff's (1990) classification. The study showed that Theme was the most dominant in the narrative texts. This study is conducted differently by using the thematic relation theory of Van Valin (2004) to provide another perspective of the results.

Van Valin (2004) categorizes thematic relations into six parts; 1. Agent (the doer of an action), 2. Experiencer (the one that feels or perceives an event), 3. Recipient (the one who receives or is awarded), 4. Stimulus (the thing or event that evokes a reaction), 5. Theme (the entity located, change location or possession., and 6. Patient (the entity that gets the impact of the doer's action). These categories classify the thematic relations in the subject sentences in "Snow White and The Huntsman" movie script. This study is expected to give another perspective to enrich the results of similar studies. Also, it can be another source to be expanded by further researchers.

METHODOLOGY

The research data were taken from "Snow White and The Huntsman" movie script. The data analyzed were in the form of a clause. The data collecting was conducted in several steps. First, the researcher read the script. Then, the researcher identified and chose the clause that contains verb-specific semantic roles. Finally, the data were categorized into subject, verb, and object. After the data were collected, the researcher analyzed the data through several steps. First, the researcher identified the verb used in the clause to find out the semantic role of the subject. Next, the subjects collected were categorized by using the thematic theory of Van Valin (2004). As the final step, the researcher analyzed the relation between the verb used and the semantic role of the subject identified. The data were presented in formal and informal methods since the data presented were in tables and numbers and descriptions of qualitative sentences (Sudaryanto, 1993).

ANALYSIS

After analyzing the data, it is found out the thematic relations in "Snow White and The Huntsman" movie script such as agent, experiencer, recipient, theme, and patient.

However, the stimulus category is not found in this script. Therefore, the total of the thematic relations is 132, with the details available below:

No	Thematic Relations	Total	Percentage	Verb-specific semantic roles
1.	Agent	55	42%	Pricked, sprint, takes, swings, grabs, etc.
2.	Experiencer	47	35,9%	Watches heard, saw, feel, stare, etc.
3.	Recipient	2	1,5%	Rewarded, get.
4.	Theme	15	11,4%	Placed, separated, dragged, etc.
5.	Patient	12	9,2%	Destroyed, defeated, distracted, etc.
	Total	**131**	**100%**	

The table above shows that thematic relation Agent is the most dominant to appear with the total of 55 (42%), 47 Experiencer (35,9%), 15 Theme (11,4%), 12 Patient (9,2%), and 2 Recipient (1,5%) as the least found in the script. The verb-specific semantic roles discovered in this movie script such as; 1. Agent (pricked, sprint, takes, swings, grabs, etc.), 2. Experiencer (watches, hear, saw, feel, stare, etc.), 3. Recipient (rewarded, get), 4. Theme (placed, separated, dragged, etc.), and 5. Patient (destroyed, defeated, distracted, etc.).

Agent

The agent is the doer of an action or the one who takes responsibility for an action (Van Valin 2004; Brinton & Brinton, 2010). The agent is the most common to appear in this movie script. It supports Carnie's (2013: 229) notion that "agent is the most frequent subject." The examples of agent that appears are:

    (1) <u>The children</u> **sprint** through a beautiful seaside village.
          S   V

    (2) <u>King Magnus</u> **swings** his greatsword.
          S   V
    (3) <u>William</u> **grabs** her protectively.
          S   V

The data (1), (2), and (3) show that the verbs **sprint, swings, and grabs** are the verbs that make the subject do an **action.** It makes the subjects (NP) become the doers, and the subjects have the semantic roles of the **agent.** Clause (1) means that the subject "The children" is the doer of the activity "sprint." Then, clause (2) shows that the subject "King Magnus" is the one responsible for doing the action of "swinging" his sword. The data (3) indicates that the subject "William" is the initiator of the action "grabs" the woman. Those verbs make the subjects do the actions that make the subjects become the **agents** (Van Valin, 2004).

Experiencer

Van Valin (2004) and Brinton & Brinton (2010) emphasize the one who feels or is influenced inwardly by a state or action is categorized as an **experiencer**. In this part, the verb-specific semantic roles that can make the subject become **experiences** are such as feel, see, hear, etc. The examples below are the data that the subjects are included as **experiencers** found in the movie script:

(4) <u>William</u> **<u>watches</u>** from the doorway.
      S   V

(5) <u>I</u> **<u>feel</u>** it here.
      S V

(6) <u>We</u> **<u>hear</u>** the tread of footsteps.
      S   V

The data (4), (5), and (6) have the subjects as experiencers since the verbs put the subject as the emoters, perceivers, and cognizers (Van Valin, 2004). For example, data (4) shows that the subject "William" experiences "watching" something from the doorway, which makes him a "cognizer." While data (5) indicates that the subject's role is as an "emoter" since the subject "I" "feels" something. The subject role as the "experiencer" is shown in data (6) since the verb-specific semantic role "hear" puts the subject as the "perceiver." Carnie (2013) points out that the subject as "experiencer" happens only when the verb involves the notion that the human being can feel it, such as hear, smell, see, etc.

Recipient

The recipient role is the minor category found in the movie script. There are only two clauses found in this script. Van Valin (2004) and Carnie (2013) mention that the recipient's role only happens when the verbs indicate the possession changing or when the verbs make the subject receive something. From the data obtained, the verbs found that put the subjects into recipients are rewarded and get:

(7) <u>I</u> **<u>get</u>** more than you.
      S V

(8) <u>You</u> **<u>will be rewarded</u>** handsomely.
      S   V

Data (7) and (8) have the same verbs "get" in the clauses. Data (7) shows the subject "I" is the one that receives something. Furthermore, data (8) has a different form to data (7). While data (7) is an active clause, data (8) is a passive clause. The active form of data (8) will be "X will reward you handsomely." The "X" is the subject with the semantic role as "agent" since "X" is a giver and "you" is the object as the "recipient" of what is given by "X." However since the clause is passive, "you" has the position of the subject and the semantic role of **recipient.** As Van Valin (2004) explains, the agent has the subject's place, and the patient is the direct object in the active sentence, yet in a passive sentence, the patient is the subject, and the agent is not the subject.

Theme

The theme is that the location or possession is moved or changed (Van Valin, 2004). The semantic role of the theme is similar to the patient. The differences are the verbs used. The theme tends to use the kind of verbs such as put, place, send, give, etc., which all

indicate the change of location and possession. While patient occurs with the verbs such as destroy, kill, wash, etc. The semantic roles of the subject as theme found in this script such as:

(9) <u>Ravenna</u> **<u>is dragged away</u>**.
       S   V

(10) <u>Snow White</u> **<u>is swept out</u>** of the sewers into the sea.
         S   V

(11) <u>A crown</u> **<u>is placed</u>** on her head.
       S   V

Data (9), (10), and (11) are all in the form of passive clauses. The semantic role usually places the direct object of a clause. Since the clause turns into passive clauses, the theme is the subject. Based on the definition of the theme above, data (9) shows that the subject "Ravenna" occurs the change of position since she is being "dragged away" by someone. The subject of data (10) also indicates the position changing by the verb "is swept away." Moreover, it also happens to the data (11) which the subject "A crown" has the semantic role as theme since it is moved from a place to "her head." The verbs provided in the data only indicate the change of location.

Patient

The last semantic role presented in this study is patient. Patient is the one impacted by or receiving an action from the doer or initiator (Van Valin, 2004; Brinton & Brinton, 2010). As pointed out in the previous point, the patient has a similar semantic role as the theme but has differences in their verbs. The examples of subjects as patients obtained from the script are:

(12) <u>Ravenna killed the son</u>.
       S   V

(13) <u>She</u> **<u>is distracted</u>** by shouts.
      S   V

(14) <u>My people</u> **<u>were destroyed</u>**.
       S   V

Same as the theme, the data found in this point are all in passive clauses. The data (12) indicates the subject "son" is the one who gets affected by the action of "Ravenna". Then, the subject "she" in data (13) is the person impacted by the sound of "shouts". Moreover, the last data (14) points out the subject "my people" receive the effect of someone's action (destroying). From the analysis above, the differences between the semantic roles of theme and patient in subjects can be seen. The verb-specific semantic role in the theme makes the subjects move or are located to another place or possession changing, while the patient gets the impact or effect of someone's action without indicating the change of location or possession.

DISCUSSION

The study indicates that the use of verb influences the role of the subject. For instance, the verb "grabs" and "feel" can create the different role of the subjects of the sentences as "agent" and "experiencer". This result resonates with Gil (2007) that the verbs determine the semantic roles. However, the result also has differences from Gil (2007) that focus on

the object. Meanwhile, the present study emphasizes on the semantic roles of the subjects' discussion. The analysis above also indicates that "agent" is the most dominant result. The results seem to be triggered by the whole story that makes the actors act. Hence, the writer uses the verbs that position the actors in the movie script as "agents". This finding supports Suparto (2018), Megah (2019), and Sihura (2019) that the most dominant feature to appear is a material process (in SFL) that consists of the verbs such as find, give, etc. Those verbs categories are also included as verb-specific semantic roles to form "subject as agent" in Van Valin (2004). However, this inquiry shows a different result from Marlina (2002) since the most common feature found is "agent", not "theme". Moreover, "experiencer" becomes the second most dominant result used by the writer. It might indicate that the writer has an intention to build up the reader emotion and the storyline atmosphere. Therefore, the writer tends to use verbs that indicate the subjects as the "experiencer" such as "watch", "feel", "saw", "hear", etc.

The result of "theme" might show the desire of the writer to visualize the readers about the movement in the storyline. It is emphasized by using the verbs such as "placed", "dragged", "swept out", etc. found in the movie script. This intention seems to be applied to the "patient" as well. Besides, the thematic relation "recipient" becomes the least dominant since the writer desires to emphasize the "agent" role. It is in line with the most dominant result in this study (agent) since "recipient" role often makes the subject "receives something" without showing "the giver" of that action (doer). However, based on the discussion, the previous studies do not provide the result and explanation such as the discussion above. Thus, the result from the analysis by using Van Valin (2004) theory with the results of "agent", "experiencer", "recipient", "agent," and "patient" seems to be the nuance of this study.

Furthermore, this study has contributed to giving another perspective to deepen and enrich the researchers regarding semantic roles in clause subject by using different theories from previous studies and investigating another data source. On the other hand, the semantic roles of "stimulus" cannot be found in this study. Thus, the lack of this study can be the gap to be expanded or filled by another researcher with the same interest by using another theory or data source.

CONCLUSION

The subjects of clauses can have different semantic roles depending on the verb used. From the analysis and the discussion above, it can be concluded that five semantic roles of the subject can be found in the movie script of "Snow White and The Huntsman." It includes agent, experiencer, recipient, theme, and patient (Van Valin, 2004). Verb-specific semantic roles that appear to put the subjects in different semantic roles are such as; 1. sprints, swings, grabs (agent), 2. watched, feel, hear (experiencer), 3. get and rewarded (recipient), 4. dragged away, swept out, placed (theme), and 5. killed, distracted, destroyed (patient), which support Gil (2007), Suparto (2018), Megah (2019) and Sihura (2019). It also shows that subject as agent is the most common semantic role discovered in the analysis that seems different from Marlina (2002). This study has provided a different perspective from the previous studies since it uses Van Valin's (2004) theory. At the same time, this study also fills the gaps of those previous studies by discussing the findings such

as agent, experiencer, recipient, theme, and patient. Since the semantic role of stimulus is not found, it is possible to other researchers to notice this as a gap so that it can be expanded and enriched by using different theories and data sources.

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