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Elaine Espindola Baldissera

***ILLUMINATED THE ANALYSIS OF THE TRANSLATION IS:
SYSTEMIC FUNCTIONAL LINGUISTICS
STRIKES YODA BACK***

Florianópolis

2010

Elaine Espindola Baldissera

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Tese submetida ao Programa de Pós-Graduação em Letras/Inglês e Literatura Correspondente da Universidade Federal de Santa Catarina para a obtenção do Grau de Doutor em Letras/Inglês e Literatura Correspondente.

Orientadora: Prof^a. Dra. Maria Lúcia Vasconcellos.

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Elaine Espindola Baldissera

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STRIKES YODA BACK***

Esta Tese foi julgada adequada para obtenção do Título de “Doutora em Letras/Inglês e Literatura Correspondente”, Especialidade em Tradução: Teoria e Prática e aprovada em sua forma final pelo Programa de Pós-Graduação em Letras/Inglês e Literatura Correspondente.

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I dedicate this PhD thesis to my dear Professor and the late friend José Luiz Meurer, who gave me total support during this journey. I would like to share with you – Zé – all my happiness of this day...

(in memoriam)

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“Criando todas as coisas, ele entrou em tudo. Entrando em todas as coisas, tornou-se o que tem forma e o que é informe; tornou-se o que pode ser definido; e o que não pode ser definido; tornou-se o que tem apoio e o que não tem apoio; tornou-se o que é grosseiro e o que é sutil. Tornou-se toda espécie de coisas: por isso os sábios chamam-no o real.”

Clarice Lispector, *A maçã no escuro*

ABSTRACT

Research in the area of Translation Studies (TS) focusing on audiovisual translation has approached translations for films in a way that reinforces the partiality this activity has been dealt with. Studies typically seem to overlook the linguistic nature of film translation concentrating mainly on issues related to cultural factors in the activity of subtitling (Espindola, 2005), the audiovisual environment of subtitling (Nobre, 2002), technical aspects involved in translating films and TV programs and audience matters (Luyken et al., 1991 and Dries, 1995). Important as these studies are, they leave certain aspects undiscussed as they neglect the linguist dimension of subtitles. Because language as a modeling system helps in the construal of the meanings in the film environment – together with other kinds of semiotic systems -, direct attention to the language of subtitles seems to be a gap that needs to be filled. From a linguistic perspective, TS has been on the systemic functional research agenda for a long time, but it is not until recently that Audiovisual Translation Studies (AVTS) has been added to Systemic Functional Translation Studies (SFTS). In this context and in an attempt to overcome the aforementioned partiality, the present PhD research gives direct attention to the language of both the spoken dialogues and the subtitles of the Saga *Star Wars* (directed by George Lucas) by concentrating research efforts on the study of a selected character: Master Yoda. It does so by looking at thematic structure at clausal level in both instances with a view to observing the role of marked and unmarked Themes in the construal of the character's discourse. The results obtained evidenced the contribution of thematic structure to expounding the representation of Yoda in the spoken source dialogues as a wise and powerful character in the galactic community of *Star Wars*. A similar contribution was found to exist in the subtitles where thematic structure proved to play a crucial role in the construal of Yoda's linguistic behavior, suggestive of the nature of the power relation holding between him and the other characters in the Saga. In both cases, markedness emerged as a constant feature with Complement and Predicator occurring most frequently in Theme position. Typically when Theme in English was realized by Predicator alone with finite in Rheme position to show markedness, a Complement was used to the same effect in response to the possibilities allowed by the Brazilian Portuguese system. Finally, the need for direct attention to the linguistic complexity of subtitles became evident as this kind of analysis was able to shed light on aspects otherwise left uncared for - the SFL analysis has

led to the unveiling of Yoda's particular languaging mediating a distinctive world-view.

Keywords: Systemic Functional Translation Studies, Subtitling, THEME, Markedness, MasterYoda.

RESUMO

Na área de Estudos da Tradução (ET), pesquisa em tradução audiovisual tem abordado a tradução para filmes de uma forma que reforça a parcialidade que tem sido dada a esta atividade. Estes estudos parecem negligenciar a natureza lingüística da tradução de filmes concentrando-se principalmente em aspectos relacionados a fatores culturais da atividade da legendagem (Espindola, 2005), o ambiente audiovisual da legendagem (Nobre, 2002), aspectos técnicos envolvidos na tradução de filmes e programas de TV bem como fatores de audiência (Luyken et al., 1991 e Dries, 1995). Por mais importante que estes estudos sejam, eles deixam alguns aspectos intocados uma vez que omitem a dimensão lingüística das legendas. Devido ao fato da linguagem como um sistema modelador auxiliar na construção de significados no ambiente do filme – junto com outros tipos de sistemas semióticos, atenção direcionada à linguagem das legendas parece ser uma lacuna a ser preenchida. A partir de uma perspectiva lingüística, ET está na agenda de pesquisa de lingüística sistêmico-funcional há um longo tempo, porém somente recentemente é que Estudos da Tradução Audiovisual foram adicionados aos Estudos da Tradução Lingüístico-Sistêmico. Neste contexto e como tentativa de superar a parcialidade mencionada anteriormente, a presente pesquisa de doutorado dá atenção direta à linguagem dos diálogos falados e das legendas da Saga *Guerra nas Estrelas* (dirigida por George Lucas) concentrando esforços de pesquisa no estudo do personagem selecionado: Mestre Yoda, através da investigação da estrutura temática em nível oracional em ambas as instâncias, com o intuito de observar o papel de Temas marcados e não-marcados na construção do discurso do personagem. Os resultados obtidos evidenciam a contribuição da estrutura temática para conceber a representação de Yoda nos diálogos falados como um personagem sábio e poderoso da comunidade galáctica de Guerra nas Estrelas. Uma contribuição similar foi encontrada nas legendas onde a estrutura temática provou desempenhar papel crucial na construção do comportamento lingüístico de Yoda, indicativo da natureza de relação de poder existente entre ele e os outros personagens

da Saga. Em ambos os casos, o discurso marcado emergiu como uma característica constante com Complemento e Predicador ocorrendo mais freqüentemente em posição temática. Tipicamente, quando o Tema em inglês era realizado por um Predicador sozinho com o finito em posição remática para marcar o discurso, um Complemento era usado para causar o mesmo efeito em resposta as possibilidades permitidas pelo sistema lingüístico do português brasileiro. Finalmente, a necessidade de se dar atenção direta a complexidade lingüística das legendas tornou-se evidente, uma vez que este tipo de análise provou ser possível de iluminar aspectos outrora desconsiderados – a análise lingüístico-sistêmico funcional levou à descoberta do linguajar característico de Yoda que media uma visão de mundo distinta.

Palavras-chave: Estudos da Tradução Lingüístico-Sistêmico Funcional, Legendagem, TEMA, Discurso marcado, Mestre Yoda.

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ABBREVIATIONS AND CONVENTIONS

- ABY – After the Battle of Yavin
AVTS – Audiovisual Translation Studies
BBY – Before the Battle of Yavin
BP – Brazilian Portuguese
BT – Brazilian Text
CS – Cultural Studies
CTS – Corpus-Based Translation Studies
CROSF – Código de Rotulação Sistêmico-Funciona.
DHI – Delayed Human Intervention
EFI – Eptélio para Fluxo da Informação (Additional Code for the Flow of Information)
EHI – Early Human Intervention
ET – Estudos da Tradução
ETAV – Estudos da Tradução Audiovisual
EXP – Experiential
IMDB – Internet Movie Data Base
INT – Interpersonal
RQ – Research Questions
SFL – Systemic Functional Linguistics
SFTS – Systemic Functional Translation Studies
ST – Source Text
TL – Target Language
TH – Theme
TS – Translation Studies
TT – Target Text

Conventions:

- THEME – used for the system of THEME
Theme – used for the function of Theme

SUMMARY

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1. INTRODUCTION

“The study of language is an exploration of some of the most important and pervasive of the processes by which human beings build their world”

(Christie 1985/1989)

1.1. Introductory Remarks

During my Master's degree I started my academic story investigating subtitled films, when I began a trajectory of researching subtitles; however, at the time I took a political stance and focused on the investigation of the treatment given to culture-bound terms present in the subtitles of *Cidade de Deus* (2001) and *Boyz 'N the Hood* (1991), in the context of the language pair – Portuguese/English, in both directions. The research was carried out within the theoretical framework of the interface between Translation Studies (TS henceforth) and Cultural Studies (CS). The analysis originated from the hypotheses that (i) cultural elements tend to be represented or many times misrepresented in subtitles, depending on the direction of the translation, and (ii) the treatment given to culture-bound terms inevitably affects the way the two cultures involved are represented. The concepts of *domestication/foreignisation* (Venutti, 1995), the concept of *cultural representation* (Hall, 1997), and the concept of *abusive subtitling* (Nornes, 1999) were explored so as to reveal a process of exclusion of culture-bound terms which were not present in the subtitles of the Brazilian film. Other studies in the area of subtitling have explored different aspects, such as: (i) the audiovisual environment present in subtitling and how these aspects influence the rendering of the written text (Nobre, 2002); (ii) how technical aspects involved in the activity of translating films and TV programs call for reductions and omissions due to laboratory demands and broadcasting station censorship (Luyken et al. 1991 and Dries 1995); (iii) audience and linguistic matters due to the need of presenting the spectator with a faithful translation of the original text in a synchronous delivery to fit lip movements of the source utterances (ibid.); (iv) the position of the subtitler as a potential culture planner which points out to the ways the subtitler needs to obey to the norms of a given market and by consequence erasing signs of differences both in the linguistic level as well as aspects beyond language, i.e. cultural ones (Medeiros, 2003).

Important as these studies and dimensions they explore are – multimodal, technological, and ideological forces at play in subtitling – they, with the very few exceptions, have tended to overlook the linguistic dimension of the subtitles as a focus of research per se: in such studies, exploration of the language of the subtitles is ancillary to the main concern of the research, which leaves the linguistic complexity inherent in the activity of subtitling undiscussed and in need of *direct*, as opposed to *indirect*, attention in the context of TS. This need for direct

attention to the linguistic complexity of subtitles becomes evident when one considers the array of linguistic issues subtitling involves; to name but a few, matters of register variation and its complexity of rendering spoken language into the written mode; technical constraints bearing upon lexical choices; as well as the relationship of language as a semiotic system with other dimensions partaking of subtitling as a meaning making activity (e.g. medium concerns related to visual signs and audio aspects).

My own MA research inspired work carried out by an undergraduate student at UFSC, which I ended up co-supervising: a BA study which had as the point of entrance a suggestion for further research I pointed out, calling for investigation of the treatment given to culture-specific items using a similar theoretical framework, but looking at different films in the direction English – Brazilian Portuguese with a view to confirming or disconfirming the results obtained in my study. In investigating Season 1 of the sitcom *Heroes*, Matiolo (2009) found out that the prevailing treatment given to the culture-specific items found in the corpus of his study was that of foreignization, which tied up nicely with my own results. Matiolo (ibid) also left the linguistic aspect of subtitling undiscussed and, later felt the need to do it. As an unfolding of his BA study, he is now pursuing an MA in which he intends to further the understanding of the rendering of culture-specific items this time using concepts from Systemic Functional Linguistics (SFL henceforth) as a descriptive framework for the analysis of the linguistic choices surfacing in the language of the Brazilian subtitles.

The aspect left undiscussed in need of direct attention in the context of subtitling constitute the main focus of the present study. It is expected that the unveiling of linguistic choices for analytical purposes, in view of the semiotic potential for meaning making of language as a modeling system of reality(ies) along the lines suggested by SFL will shed light on the complexities of subtitling, among which the linguistic aspect is included.

1.2. The focus of the area of investigation

This research will be carried out within the scope of the academic discipline of TS interfacing with SFL. According to Baker (2001), TS is the academic discipline concerned with the study of translation at large, including literary and non-literary translation, various forms of oral interpreting, as well as dubbing and subtitling. In this sense, TS is an established disciplinary field concerned with the investigation of

translation and translating, encompassing not only linguistic, but also political and cultural implications (ibid. 277). Among such issues Multimedia Translation stands out as one of the twelve areas of research in TS as discussed by Williams & Chesterman (2002) when mapping the discipline. Cattrysse (1998) says that “the study of subtitling and dubbing seems to have launched the concept of audio-visual translation for good” (ibid: 8). In this PhD study, the concepts of translation and translator in the sense of subtitling and subtitler will be interchangeably used and Audiovisual Translation Studies (AVTS henceforth) is adopted as it proves to cover the topics that are under investigation in this work.

Research in the area of TS focusing on audiovisual translation has approached translations for films in a way that reinforces the partiality this activity has been dealt with in the sense that studies typically seem to overlook the nature of a film translation as a linguistic unit that encompasses other technical factors as well (cf. Medeiros, 2003; Carvalho, 2005). Medeiros proposed to observe subtitling as a cultural practice, always inevitably embedded in larger intercultural contexts. She did so by means of a manual methodological approach that allowed the investigation of subtitling procedures adopted in the English translation of culture-bound terms present in the dialogues of the Brazilian films: (i) *Terra Estrangeira*; (ii) *Central do Brasil*; (iii) *Abril Despedaçado*. Carvalho investigated the practice of subtitle translation from a systemic and functional perspective. The researcher focused on Polysystem Theory and the fundamentals of Descriptive Translation Studies so as to lead to reflections on the translator’s task. These studies left a crucial aspect undiscussed – that of language in use – given the advances in theories, methods and technical aids – the act of subtitling as a linguistic matter carries a heavy burden of responsibility in terms of transferring semantic, pragmatic and cultural content which is now amenable to description and can contribute to a more holistic view on the phenomenon of language in the audiovisual environment. Moving a step further in the investigation of films, Kovacic (1996) adopts the view that a film is organized around general principles of human communication.

In the international world of audio-visual communication, where entertainment plays an important role in people’s lives, film watching has become a common practice. In this sense, subtitles become part of the Brazilian audience life. According to Toury (1995) subtitling is regarded as a specific kind of translation, an activity that tends to be understood as a manner of translating spoken utterances into the written mode. The author claims that “Very often they [subtitles] also function

as such, so that they are sometimes even read differently from texts which are taken not to have been translated” (p. 76). However, translating for subtitles is a highly complex mode of text production in that it is constrained by technical factors (such as censorship, space available in the screen, among others) imposed by distributors and subtitler’s laboratories of the specific countries where subtitles are consumed and produced (De Linde & Kay, 1999, p.6, 7).

Another way of looking at subtitling is to consider it as translation of the spoken into the written mode of expression. In this context, De Linde & Kay (ibid, p. 02), define subtitling as “the condensing and transformation of dialogue between spoken and written language modes.” Being this so, subtitling is one of the methods of translating dialogue by going both from the spoken to the written mode and simultaneously from one language/culture into another.

The practice of subtitling is also conditioned by technical constraints, imposed by distributors and subtitler’s laboratories, and by standards of the target culture in which they are consumed and produced, either in a peripheral or a central country¹ (ibid, p.6, 7). Although technical constraints dictate many of subtitler’s decisions, for instance, spaces available for the number of characters and on the screen, the various methods of production, the number of qualified professionals involved in the activity (Luyken et al, 1991 and Dries 1995), they are not necessarily the only aspects deserving consideration in the study of subtitling.

A common issue in this field is related to quality assessment of subtitles. In this respect, quality assessment is usually equated with the presence or absence of linguistic absurdities and/or one-to-one correspondence between the spoken and written modes. Such criticisms seem to exclude the fact that subtitling is a practice rather more complex, involving matters of register variation, the rendering of “cultural data” or “the translator’s attitude towards loan words” (Delabastita, 1990, p. 102), cultural and political inequalities, and semiotic dimensions, among other aspects.

¹ The concepts of Centre and Periphery were taken from Robinson’s Glossary in the book: *Translation and Empire - postcolonial theories explained* (1997a, p. p. 114,121), where they are explained as follows: “*Centre and Periphery*: Derived from a geographical metaphor for political and cultural power, according to which the country or region or city in which the most power over a larger territory is concentrated is the ‘centre’ and the outlying areas, the places with less power, are the ‘peripheries.’” In this thesis, the metaphor is adopted to refer to the asymmetrical relationship between the American and Brazilian cultures.

During my Master's stage I had the opportunity to meet Carolina Alfaro de Carvalho, who is a professional translator of films for Globosat and Drei Marc and a researcher in the field and who provided me with valuable information as regards the working environment of subtitling. This information is relevant and deserves consideration in any study in AVTS. The subtitler said that, it is not only the time and space restrictions (rules), imposed by the laboratories, that make the translator/subtitler's work so hard, but the fact is that the subtitling professional has to follow them [rules] whilst at the same time disagreeing with them. And the very problem lies here, because for those who see the final product, it becomes hard to establish the ones responsible for each kind of decision. Carvalho emphasized the obstacle of facing certain taboo words, which does not depend on the translator/subtitler, but on the distributors who set their own rules. Thus, when faced with this kind of obstacle the translator/subtitler is not the only responsible for the decision of which words to translate or not, but for the decision of how to translate them in accordance with the established rules. Another crucial barrier pointed out by Carvalho is the fact that behind all the decisions that the subtitler makes, there is the hand of the reviser who is responsible for formal issues and who may sometimes maneuver the subtitler's work. These are the reasons why it is so relevant, when a critic talks about the translator or the translation, to make full reference to the entire process that involves several people and decisions in the process of subtitling.

The study of subtitling of foreign language films has now developed into an important area of research (Taylor, 1999) within the general field of multi-media translation. Among the many semiotic modalities operating in a multimodal text (linguistic, acoustic, visual, etc.), this PhD research will focus on one aspect in particular, namely the language of film dialogue. To discuss the issue of language inherent in translating for subtitles, my research draws upon Halliday's (1992) view of translation as a "meaning-making activity", a "guided creation of meaning" in which the issue of choice merits attention, particularly when the theory informing the study attending to the language of translation is SFL.

(...) each system — each moment of choice — contributes to the formation of the structure. Of course, there is no suggestion here of conscious choice; the 'moments' are analytic steps in the grammar's construal of meaning. Structural

operations — inserting elements, ordering elements and so on — are explained as realizing systemic choices. So when we analyse a text, we show the functional organization of its structure; and we show what meaningful choices have been made, each one seen in the context of what might have been meant but was not (Halliday & Matthiessen, 2004: 24).

In this sense, it is possible to explore any dimension of organization embodied in language as shown in the diagram below. One possibility is to explore the phenomenal focus of global dimensions of the organization of language in context of: (i) the spectrum of metafunction; (ii) the hierarchy of stratification; and (iii) the cline of instantiation (Matthiessen, 2009: 24 – 25).

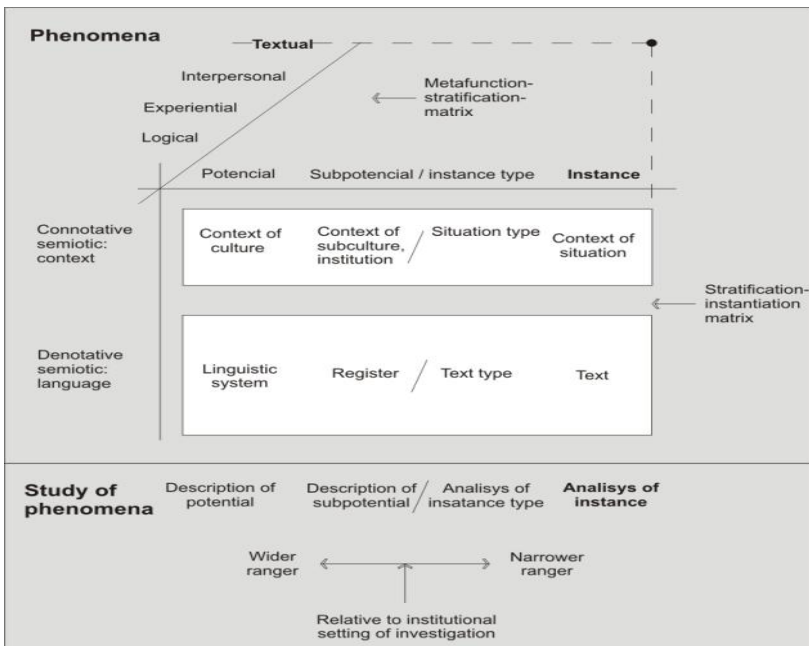


Figure 1: Determining the focus of the study of phenomena according to the dimensions of the organization of the phenomena (Matthiessen: 2009: 25)

In terms of (i) – the dimension explored in the present work – it is possible to explore translation from an SFL perspective, namely, Systemic Functional Translation Studies (SFTS henceforth) in focusing

on the three metafunctions. According to Matthiessen (2009: 25), within SFTS scholars have so far been more concerned with the textual metafunction focusing in particular on translation shifts² involving the choice of Theme. Conversely, in the Brazilian context the scene is quite different, that is, from a bibliographical study carried out by Prof. Maria Lúcia Vasconcellos and myself³, it was possible to find only 07 (seven) studies which investigated the textual metafunction within SFTS out of twenty-two documented studies that are either already published or are being carried out. From these 07 researches, 03 concern cohesion, while the other 04 focus on thematic structure. Thus, it is believed that the textual metafunction merits a great deal of attention in AVTS, the focus of the area of investigation of the present study, shown in dotted lines in the figure above. Approaching translation studies metafunctionally entails an interpretation of grammatical structures in such a way that it is possible to relate the instance being analyzed to the system of both languages in translational relationship (Halliday, 2001: 14).

In this sense and in the context of the relevance of the study of thematic structure – including its potential stages – for the analysis of the process of meaning production, it is exactly the ‘freedom’ of choice in the textual configuration of a text that makes Theme analysis an efficient tool for the comprehension of the way the flow of information is organized throughout the construction of a character as manifested linguistically in his discourse, which is worth observing for its *markedness*⁴. The research sets out to shed light on the issue of markedness as regards thematic structure using the theoretical precepts of SFL (e.g. *Introduction to Functional Grammar*, Halliday & Matthiessen, 2004) by investigating the spoken discourse and subtitled counterpart of *Master Yoda*, a character of the *Saga Star Wars* (see section 1.4 below).

² The term shift, in the present study, is used “to refer to changes which occur or may occur in the process of translating” (Bakker, Koster and vanLeuven-Zwart, 2001: 226). For a systemic view over the concept, see footnote 31.

³ This article is part of the forthcoming proceeding of the Systemic Functional Linguistics and its Contributions to Translation Studies held in Solo, Central Java, Indonesia on October 6th and 7th, 2009. The article is entitled *The Scenario Of The Sfl/Ts Connection In Brazil: Research in Brazilian Universities*, which was also presented as a communication in the conference.

⁴ The concept of *markedness* is explained in more details in section 2.3.1.

1.3. The definition of the concept informing the investigation

As mentioned in section 1.2, by means of the analysis carried out in the present research, I will be comparing segments of the source and target texts in the episodes of Star Wars focusing on one character in particular. To do so, I must clarify which concept – selected from the multi-dimensional unit of grammar, i.e. the clause – from systemic functional grammar will actually constitute my object of study. Such concept is considered a constituent that is a valuable resource for understanding texts. Therefore, a discussion of the grammatical concept of Theme is needed.

As far back as 1939, Mathesius, of the Prague School, first conceptualized the notion of Theme proposing that the ‘category’ of Theme could be a combination of known information and the point of departure for the message. However, even being influenced by the Prague School, Halliday (1967 & 1977) considers these two distinct conceptualizations as separate functions. Fries (1983) refers to them as the ‘combining’ approach, the proposal put forward by Mathesius, and the ‘separating’ approach the one offered by Halliday. For Halliday & Matthiessen (2004), the two concepts are distinct since the information realized in Theme position is not necessarily always known information; therefore, he suggests a system called INFORMATION which accounts for information value: New and Given information (cf. Halliday & Matthiessen, 2004: 87 – 94). In the present PhD work, the ‘separating’ approach is more suitable for THEME analysis, since the Theme is concerned with what the speaker, as opposed to what the listener [Information structure] chooses to take as the point of departure of the message. This distinction is crucial because the function of Theme is theoretically interpretative and the interpretation needs to remain the same in the analysis of the language pair at stake, even though Theme may be realized differently in the languages under discussion. Halliday’s notion of Theme is explained in the following terms:

- (i) the Theme is the element which serves as the point of departure of the message; it is that with which the clause is concerned (Halliday, 1994: 37);
- (ii) within that configuration (Theme and Rheme), the Theme is the starting point for the message; it is the ground from which the clause takes off (Halliday 1994: 38);

- (iii) it (Theme) is that which locates and orients the clause within its context (Halliday & Matthiessen, 2004: 64);
- (iv) the Theme is the point of departure for the message. It is the element the speaker selects for ‘grounding’ what he is going on to say (Halliday & Matthiessen, 2004: 58).

These parallel conceptualizations may be combined and redefined so as to account for the fact that the Theme

functions as an orienter to the message. It orients the listener/reader to the message that is about to be perceived and provides the framework for the interpretation of that message (Fries, 1997: 318).

In this sense, this research will focus on the textual metafunction taking into account the other two metafunctions since Theme choices are inextricably related to simultaneous choices in both ideational and interpersonal metafunctions. In a sense, the textual metafunction distinctively creates meaning; “it [the textual metafunction] has a distinctive part to play in the overall creation of meaning – one that is oriented specifically towards the creation of meaning in the realm of semiosis” (Matthiessen, 1995: 20), that is, it [the textual metafunction] enables the speaker to contextualize the ideational and interpersonal meanings of the clause regarding the context in which the clause unfolds. The speaker/writer creates meaning on the basis of choice, because it [choice] represents an option on the part of the addresser as “any clause can be regarded as being in contrast with one or more others differing from it just in the selection of Theme” (Halliday 1967: 220). In this sense, the Theme is that which manifests the addresser’s point of departure from a given stretch of language and portrays the angle from which the addresser projects his/her message.

1.4. The context of the Saga and the selection of the character for investigation

This subsection aims at presenting the data source for the present research, claiming relevance for the corpus selected and accounting for character selection in the investigation of the linguistic aspect of the subtitles of the Saga for the Brazilian context.

The year of 1977 witnessed the launching of the first film (actually, the fourth episode) of one of the most well known spatial

sagas in the cinematographic industry. The special effects used in the first film – Episode IV: A New Hope (1977) - called spectators' attention to the technical resources that were not trivial for that time, a motivation for the director George Lucas to embark on Episodes V and VI: The Empire Strikes Back (1980) and Return of the Jedi (1983)⁵. George Lucas and the Twentieth Century Fox decided to celebrate the 20th anniversary of the first trilogy by renewing the three first films of the series. Lucas saw this restoration as an opportunity to go back to the original script and reinstate scenes that were left out, back in the 70's and 80's, due to lack of money, time and technology. However, the restoration was not expected to have such an impact on a totally new generation of fans as it did. Again, a motive for the director to be willing to cast the remainder of the series. The other three films came out in 1999, 2002 and 2005 – Episode I: The Phantom Menace, Episode II: Attack of the Clones and Episode III: Revenge of the Sith, respectively⁶.

The relevance of the corpus of the present research can be claimed in terms of the impact of the Star Wars Saga on the global DVD audience. Star Wars revolutionized the world cinema and film productions around the world⁷. It is said to be one of the most influential films in special effects of all the times⁸.

Of the several characters of the six episodes, Yoda was the one selected for undergoing a systemic analysis for he “spoke an uncommon version of the Basic” (<http://pt.starwars.wikia.com/wiki/Yoda>); therefore, the text analysis based on the investigation of Yoda's thematic construal will rely on identifying what the particular meaning of a grammatical choice is in comparison with other options that might have been chosen but were not. The character is one of the most illustrious Jedi Masters of the Galaxy, one of the few Jedis of the Galactic Republic who survived the Galactic Civil War. The Master's name comes from “Yodeah” which means in Sanskrit ‘warrior’ and also in Hebrew “Yodea” means ‘he knows’ or ‘that who knows’. Another interesting fact is that the name Yoda may recall the techniques used in

⁵ The information regarding the films were retrieved from the world wide web: <http://www.geocities.com/joia21/> on 05/01/2006

⁶ <http://www.angelfire.com/anime/starwars> and <http://www.starwars.com> retrieved on 05/01/2006

⁷The information regarding the films were retrieved from the world wide web: http://pt.wikipedia.org/wiki/Star_Wars

⁸The information regarding the films were retrieved from the world wide web: <http://g1.globo.com/Noticias/Cinema/0,,MUL35403-7086,00.html>

Yoda, since this is an ancient martial art that develops the brain, body and spirit that certainly inspired concepts and abilities used by both sides of the Force. He is characterized as an imposing Master and a sagacious mentor who offered instructive leadership and brought about the ideals of the Jedi Order.

Yoda was 66 (sixty-six) centimeters tall. The character is a male member of an unknown race. He is the character that feeds the corpus of the present research since he was the Great Master of the Jedi Order, the wisest, the most powerful and oldest one of all times lending himself to an illustration of the benefits of paying *direct* – as opposed to *indirect* – attention to the language of subtitles, as part of his identity is built upon the way he textualizes his messages, characterized by a marked language. With the lightsaber he had exceptional abilities in which he employed acrobatic techniques of the IV Form, which allowed him to overcome his limitations in terms of size and reach. During 281 years (300 BBY– 19 ABY) Yoda trained many Jedis from the Galaxy before each of these Younglings were adopted by a master. His most remarkable apprentice was Luke Skywalker, who was trained to be the future of the Jedis. The only Padawan that Yoda could not train was Anakin Skywalker, who later became Darth Vader. Luke being the first member of the New Jedi Order, Yoda established a connection between the two orders being able to preserve the Jedi flame for the next generation. Luke was Anakin's son and had to kill his father since Darth Vader is the representation of the Dark Side.

He was the only character able to block the Force lightning by not using weapons. Also considered an incredible swordsman, Yoda could fight the enemy dexterously and extraordinarily fast, the reason why he contributed to the high level of Jedi strategies. One further skill in Yoda's repertoire was the control that he held over less gifted individuals and his power to enter people's minds and telekinetically move objects around such as landing spaceships and throw his lightsaber in a way that was particular to distinguished Masters. Battle meditation was used by Yoda when he needed to succeed in a battle by simply increasing the force of thousands of allies and at the same time dwindling the mental state of thousands of enemies. These abilities, in particular, demonstrated knowledge on the Force that many other Master Jedis and Sith Lords did not have. Besides his physical abilities Yoda was a great social diplomat. George Lucas plotted the Jedi Master, Yoda, as an odd, ancient and incredibly wise mystic, who was meant to deliver ancient philosophies and timeless wisdom through his words. Because of Yoda's central presence in the Saga and because of his

special use of language, he stands out as an exemplar character for the investigation of the subtitling procedures adopted when rendering the thematic organization of Yoda's spoken discourse into the Brazilian Portuguese written discourse.

1.5. Objectives and Research Questions

The background against which this work is carried out is explained in terms of: (i) Pagano & Vasconcellos (2004) mapping of Translation Studies in Brazil in an article entitled *Explorando Interfaces: Estudos da Tradução, Linguística Sistêmico-Funcional e Linguística de Corpus* and (ii) Figueredo's (2005) article: *The flow of information in Brian Aldiss' Supertoys Last All Summer Long and its translation into Brazilian Portuguese*. Pagano & Vasconcellos (ibid) say that research based on the textual metafunction has been carried out focusing mostly the English language, though some research effort is also put on the description of Spanish, Japanese, and also Portuguese, but their point is that there is lack of research comparing and contrasting these languages taking SFL as a basis. Figueredo (ibid) highlights the need for the study of Sci-Fi based on a more linguistic perspective which would also cover the study of Sci-Fi translations.

Halliday & Matthiessen (2004) show how in SFL theme structure may account for the unfolding of a message. That is, which are the lexico-grammatical choices made by the writer and what are the elements that he chooses to emphasize so as to construe a character's – in the case of this research Yoda's – discourse. On the basis of such choices it may be possible to establish the extent to which the spoken dialogues of the character conform to the systemic description of THEME in English (ibid) and the extent to which the written dialogues of the character in the subtitles conform to the systemic description of THEME in Brazilian Portuguese. The character construes meaning by not making use of the typical grammatical structure of English. A fact that might give support for the selection of Yoda as the character for investigation can be found in Halliday's statement (1994) that “the speaker can exploit the potential that the situation defines, using thematic and information structure to produce an astonishing variety of rhetorical effects. *He can play with the system, so to speak*” (ibid. 300, italics added). Another fact is Matthiessen's (2001) view that “the clause is a strong candidate for the unit of analysis in translations, detailed lexicogrammatical analysis of source texts and corresponding target texts are an important source of insight for the study of translation

within functional linguistics” (ibid. 99). Halliday’s statement that the speaker/writer – in this case screenwriter – may play with the system and Matthiessen’s view that the clause is the unit of analysis for translation provide enough theoretical ground for the hypothesis constructed for the present study. The construal of such hypothesis is also based on George Lucas’ description of Yoda: the Jedi Master is an odd, ancient and incredibly wise mystic, who was meant to deliver ancient philosophies and timeless wisdom through words.

In order to investigate the thematic organization of the films in the spoken dialogues of the Star Wars saga (source texts) and their subtitled counterpart (target text), the main objectives of this study are:

- To explore the interface between SFL and AVTS based on the methodological tools developed for the present study;
- To analyze what kind of elements occur more frequently as an unmarked/marked option;
- To observe the thematic patterning so as to verify whether or not the character’s THEME conform with THEME in English and with the systemic description of THEME in Brazilian Portuguese;
- To investigate whether thematic structure is maintained or altered in the translation of the spoken texts (STs) in American English into the written texts (TTs) in Brazilian Portuguese so as to understand which shifts are due to systemic constraints and which are due to translation choices occurring during the meaning making process of ‘guided creation of meaning’⁹.

In order to be able to fulfill the objectives proposed above, the following research questions are posed:

- What is the thematic pattern construed by the character under analysis?
- How is thematic structure dealt with in the renderings of marked/unmarked themes?

⁹ The meaning making process of guided creation of meaning refers to a creative process of reconstruction of meaning created by the source language text in terms of the resources of the target language.

- To what extent may Yoda's thematic choices be considered marked? Does Yoda construe a thematic patterning of his own?
- To what extent can the procedures employed in the renderings of the thematic structures be considered a pattern in the subtitling of the Star Wars saga?

The two languages in contact in this study are two natural languages, Brazilian Portuguese and American English, which have different systemic profiles and present their specific patterning for thematic structure. Each language in the pair will be analyzed in its own right.

1.6. The thesis outline

This thesis is organized in five Chapters. After presenting this initial Chapter of an introductory nature, in which the researcher's trajectory investigating the rendering of subtitles is presented, the focus of the area of investigation is established, the definition of the grammatical concept of Theme is discussed, the context of the Saga is presented and the objectives and research questions are set out, the other four Chapters are outlined next.

Chapter 2 presents the theoretical framework informing the interdisciplinary account followed to analyze the spoken dialogues and the rendered subtitles and which sets the ground for my analysis of the corpus chosen for the present study. After a brief introductory section as regards the activity of subtitling, the five subsequent sections 2.1.2, 2.2, 2.3, 2.3.1, 2.3.2 present and discuss respectively, (i) the state of the art of audiovisual translation studies and its implications to the present study; (ii) some studies involving the interface of linguistics studies and subtitling; (iii) the theoretical assumptions underlying the notion of Theme in this thesis; (iv) the notion of marked and unmarked Themes as proposed by Halliday; (v) the differences as regards THEME in the language pair is discussed so that the description of Theme for Brazilian Portuguese is not seen as an unfaithful copy of the English THEME description.

Chapter 3 elucidates the research design and the methodological steps undertaken during the analytical process. The first section of this Chapter broaches the matter of corpus selection. The following subsections (3.1.1 and 3.1.2) discuss the extralinguistic information on

source and target text so as to provide the readers with some contextual factors as regards the series of films composing my corpus and the selection of the character as the object of study. Subsection 3.2. presents the analytical procedures followed to investigate the linguistic manifestation of Master Yoda. In order to clarify the reasons why the corpus is considered small scale subsection 3.2.2 is presented. In section 3.2.3 and the following subsections (3.2.4 – 3.2.8), I present and explain the categories adopted in my analysis for the identification of Theme. The last subsection, namely 3.2.9, aims at offering the illustration of the analysis in terms of labels, annotations and the tabular formats used during the analytical process. It also presents information concerning the way the tables are disposed in the appendices.

Chapter 4 elaborates on my analytical reading of the rendering of Theme present in the Episodes analyzed. The discussion is informed by the theoretical thinking developed throughout the research, making use of concepts belonging to the theoretical fields described in Chapter 2. The premise is that the character both in the ST as well as in the TT highly marks his discourse by fronting non-expected elements as orienters to the unfolding messages.

And coming to an end, Chapter 5 provides concluding remarks in which I revisit the research questions connecting them to the results obtained in the study in terms of thematizing patterns. Afterwards, the limitations of the present research are discussed so as to suggest new avenues for the exploration of Theme structure in translation studies. The outcomes of the present research are presented in section 5.4 focusing on locating TS in the systemic functional research agenda.

Finally, I present the list of references which feeds this thesis with ideas, concepts and enlightenment. Subsequently, the appendices containing the tables that encompass all the clauses analyzed in the present work are given.

2. REVIEW OF LITERATURE

“(…) a linguagem é concebida: mais importante do que relatar um fato, será praticar o autoconhecimento e o alargamento do conhecimento do mundo através do exercício da linguagem”

Clarice Lispector, *A hora da Estrela*

The present review of literature contemplates three complementary theoretical frameworks, namely: (i) Audiovisual Translation Studies; (ii) Linguistic studies giving *direct* attention to the language of subtitling; and (iii) Thematic Structure: English and Portuguese. Systemic Functional Linguistics will contribute by providing theoretical tools to allow for a language based understanding of one of the meaning making resources of subtitling on the basis of text analysis. By adopting a threefold framework, the study will compare the texts in a translational relationship – the English spoken version and the Brazilian Portuguese written version of Yoda’s discourse – by describing the similarities and differences emerging from investigation of the choices made in the subtitles of the saga *Star Wars*, which may have led to a new construal of Master Yoda via a new thematic characterization, the issue at stake in the present thesis.

2.1. The Activity of Subtitling and Audiovisual Translation Studies

2.1.1. The Activity of Subtitling

In studying subtitles, similarities and differences in relation to other kinds of written translation merit a closer look. The activity of subtitling tends to be a more dynamic form of translation when compared to other forms of translation of written texts. Translating from the oral to the written mode inside a semiotic environment, in which other signs contribute to the meaning making, necessarily entails awareness of the relationship of the subtitles to other factors. Some of the complexities involved in the act of subtitling are, to name but a few, time, space and voice overlapping constraints (Luyken, et al. 1991) that may not be ignored in the process of translating [subtitling] and need to be taken into account in order that synchronicity between audio and visual elements is established. In view of these factors, some characteristics of the activity of subtitling are discussed below with a view to clarifying the existent distinction as regards the type of subtitling; technical issues that permeate the activity of subtitling; autonomy of the subtitler; and the issue of subtitling for videotapes and subtitling for the cinema.

In the *Routledge Encyclopedia of Translation Studies*, Gottlieb (2005) defining subtitling states that regarding TV and video translation, it is possible to categorize the world into four audiovisual translation blocks: (i) *Source language* countries, known as subtitled countries, which tend to import a very small amount of films (typically English-speaking countries); (ii) *Dubbing* countries, known as target language

countries, which tend to replace the source dialogues with oral target material, (typically non-English speaking European countries); (iii) *Voice-over* countries, known as target language countries, which tend towards the replacement of the spoken source dialogue with target language interpretation while the original soundtrack is turned down (e.g. Russia and Poland); (iv) *Subtitling* countries, also known as target language countries, which tend to allow for the listening of the spoken source dialogues and present the translated version in written material, synchronizing the translated text with the source dialogue (e.g. Brazil and Argentina). Since the present study focuses solely on subtitling procedures, block (iv) is the one providing the data source for this research, with a focus on the Brazilian context.

In this context and in order to approach subtitles linguistically, some distinctions have to be brought to the fore. To begin with, the distinction between two types of subtitling: interlingual and intralingual subtitling. While the former is aimed at non-native language users, resulting in the change of languages, the latter is meant for the deaf and hard-of-hearing audience members resulting in the change of mode but not of language. However, interlingual and intralingual subtitling have similar characteristics, in the sense that spoken dialogue is translated into the written mode.

On the basis of technical issues inbuilt in the production of subtitles, two distinctions are made: (i) Open subtitles: include cinema subtitles and interlingual television subtitles. These types of subtitles are inserted into the film through a chemical, optical or laser process, that is, they are an inherent part of the television picture; and (ii) Closed subtitles: include closed-caption and teletext. These types of subtitles are available to the spectator via an optional device present in remote-controls for TV sets making it possible that the viewer may choose to obtain a different version of the same programme simultaneously (*ibid.*). Taking the technical process of subtitling into consideration, this work deals exclusively with open subtitles since the subtitles investigated are a non-optional physical part of the films. As regards the types of subtitling, video translation is aimed at non-native language users; therefore, this work will deal exclusively with the translation of foreign films to video format, in more technical terms: *interlingual video subtitling*.

In what concerns technical aspects of subtitling, Amaral¹⁰ (2001) explains that there exists a distinction between the production of subtitling for videotapes and for cinema audiences. One of these differences relates to the length of the subtitles in videotapes and in the cinema format: while the former can occupy no more than two lines with no more than 30 characters each, the latter may consist of two lines with approximately 36 characters each.

The other difference refers to autonomy of the translator/subtitler relating to his/her choices in the final decision of what gets translated or what does not get translated. Such an area is controversial in that it is one of the most crucial aspects between cinema and videotapes subtitling, since it is not the work of the subtitler alone that goes into the screen. Amaral states that in the cinema the translator is free to make his/her final decisions; the opposite is what takes place in the case of videotape subtitling. More specifically, in videotape subtitling the subtitler is restricted by distributors' norms. The subtitler has to follow the distributor's decision since s/he is the one who decides what is to be kept and what is left untranslated. Examples of untranslated items are trademarks and swear words since they tend to be avoided, and the structure follows traditional grammar. Additionally, a reviser puts his/her hands on the subtitler's 'finished' work, i.e. the laboratory's team of revisers and quality control groups verify the work done by the subtitler and they are free to make any final correction on the translation.

Amaral also points to the 'difference of education'. Regarding the treatment given to the foreignness when translating for videotapes and translating for the cinema, she calls attention to the role played by the spectators in trying to 'educate themselves' when faced with the 'Other' in subtitling. The fact is that "Cinema is culture", this is what the author claims when referring to the cinema audience, in contrast to the home video spectator. In her interview she says that the cinema audience forms an "elite" who are prepared to deal with cultural otherness, concluding that this is the reason why the foreign 'Other' is kept in cinema subtitling and is avoided in videotape subtitling.

¹⁰ All references to Amaral's comments are taken from Medeiros's PhD work (2003, Appendix B2). Monika Peceguero do Amaral has provided Medeiros's work with information about the production of subtitles for cinema and video in the Brazilian context. The interviewee is a professional subtitler in Brazil for about 20 years.

In this context, it is reasonable to say that the subtitler for videotapes has to deal with a much wider set of technical and other kinds of constraints imposed upon him/her by laboratory's regulations and by quality control groups. Therefore, video subtitlers are not the unique force working behind the production of subtitles, who should not be the target of critiques, and studies such as the one being carried out here should take these issues into consideration when interpreting the product of subtitles. Even though not being the aim of the present work, where necessary technical constraints are taken into account, since they play a very important role in the finished product which is the one investigated here.

Concerning the working environment of subtitling, theoretical and practical aspects complement each other by the use of traditional grammar and the accomplishment of norms. Although in the working environment of subtitlers, where they are asked to follow a demanding pace working rhythm and in which technicalities pervade their working field, it may be that theory does not contribute sufficiently to the field. As a matter of fact, further theoretical work in the field may bring about a level of self-reflexivity where subtitlers become more conscious of their role in the construction of new texts.

2.1.2. The interdisciplinarity of Audiovisual Translation Studies

Although TS has been around for many decades now – Holmes' foundational article entitled "*The name and nature of Translation Studies*" (1972/1988/2000) has envisaged the area as a disciplinary field on its own – it is only recently that Audiovisual Translation Studies has begun to establish itself as an area of studies in the field. In fact, TS scholars have partially neglected the field of film translation as an object of investigation up to the 1990's (Delabastita, 1990: x). As Fawcett showed (1996: 65 – 66) in a mapping of what had been carried out on *film translation* in 25 years up to the late nineties, there was around one hundred papers on dubbing and subtitling, though, only 15 published journals on translation studies encompassing 25 years of study were found.

This picture has been changing over time. Scholars from the disciplinary field of TS have been giving more theoretical and methodological attention to subtitling practices, from a variety of perspectives. One illustration is a paper Fawcett reports on, by Gottlieb (1992), in which the author observes the strategies used by spectators

when watching subtitled films. The most relevant aspect of his study was the proposal of categories for the product of subtitles. Some other studies deal with matters within the European subtitling and dubbing system alone, for example, Luyken et al's (1991) article entitled *Overcoming language barriers on television* and Dries' (1995) work entitled *Dubbing and subtitling – Guidelines for production and distribution*. Another paper published during the 25 years covered by Fawcett's mapping is that of De Linde & Kay (1999) *The Semiotic of Subtitling* in which they propose a definition for subtitling as “the condensing and transformation of dialogue between spoken and written language modes”. This study subscribes to De Linde & Kay's definition of subtitling since here subtitling is taken to be one of the methods of translating dialogue by going both from the spoken to the written mode and simultaneously from one language/culture into another. Although they describe intralingual subtitling focusing on deaf and the hard-of-hearing, the concepts one can abstract from their work and the categories they propose for the description can be extended to cover work in other forms of subtitling, such as interlingual subtitling.

The studies cited above attest to the establishment of AVTS; however, researchers have approached translations for films and TV programs emphasizing the description of technicalities, the defense of certain translation practices by those who are engaged in the activity of translating professionally as well as the audiovisual environment present in subtitling (Nobre, 2002). However important, these studies are reductive in the sense that they treat subtitling with a partiality which, some may say does not do justice to the complexities involved in the activity and description of subtitling.

In this sense, studies on AVTS have given peripheral attention to the interdisciplinarity that inevitably surrounds subtitling, excluding, for example, the observation of linguistic factors underlying the understanding of the lexical relations existent between the ST and TT of the audiovisual material.

An illustration of the benefits of interdisciplinarity can be found in Catrysse's (1998) study, which gives examples of research at the interface between TS and communication studies, and is “on the basis of concepts like audio-visual and multimedia translation, a plea for linguistic, literary and translation studies” (p. 11). In fact, interdisciplinary research may be required to tackle more complex situations, as is the case with subtitling studies, where partial accounts do not tell the whole story. Focus on technical aspects alone can be an impediment for the integration of the strength of established disciplines

and for a “a mutual fertilization” among them (Oliveira, 2001); in the same vein, looking at subtitles for linguistic absurdities referred to as a simple matter of transfer of seemingly decontextualized linguistic equivalents from one language into another contributes very little to the growth of the area (Folha de São Paulo, 12/08/2003, O Estado de São Paulo, 06/15/2003). In my view, once interdisciplinarity is established in subtitling studies, an atmosphere of rich, creative contributions is generated, where the audiovisual product may be investigated through distinct set of tools that interconnect the areas that underlie the event.

In this thesis, interdisciplinarity is taken to mean the involvement or collaborative association of theories, approaches and methods of analysis, including theoretical frameworks and perspectives that will contribute to the analysis of subtitling by providing a reasonable account as regards the advent of some translation procedures as well as the examination of the implications that choices might have for the systemic analysis of Theme. Among the possible interdisciplinary dialogues between TS with a focus on subtitling studies and SFL, the one suggested here adopts the SFL view of language as a socio-semiotic system among other semiotic systems working together in the meaning production¹¹. In this context, subtitling is seen as integrating a semiotic environment, which is defined, for the purposes of this study, in the following terms:

The 'semiotic environment of subtitles' is understood as the complex of meaning making resources from different socio-semiotic systems, such as image systems, sound systems and language systems, in which translation has *more* than one semiotic border to cross, particularly in what refers to the rendering of *oral* utterances into their *written* representation.

This working definition takes into account the role of all meaning making resources in the semiotic scenario where subtitles occur, while allowing for the methodological decision to dedicate *direct* attention to the rendering of *oral* utterances into their *written* representation. The next subsection presents different linguistic approaches to translation, with a view to presenting the reasons for selecting SFL as the theoretical framework for the linguistic description of subtitles.

¹¹ For a discussion of language as a semiotic-system, see for example, Halliday & Matthiessen (1999: 357).

2.2. Linguistic studies focusing on subtitling

In the context of Translation Studies the term ‘linguistic approach’ is defined by the *Dictionary of Translation Studies* (Shuttleworth & Cowie) as “any approach which views translation as *simply* a question of replacing the linguistic units of ST with equivalent TL units without reference to factors such as context or connotation” (ibid 1997: 94) (*italics added*). As Vasconcellos (1997: 21) points out, this definition reduces the so called ‘linguistic approaches’ to a monolithic and homogenized theory mistakenly equated with *formal* linguistics. This false equation underlies assumptions of *simplicity* as present in the modifier *simply* italicized above, collocated with the segment ‘a question of replacing’ of linguistic units: being ‘simply a question of replacing’ of linguistic units is suggestive of a view of translation as substitution and of linguistic approaches as describers of this substitutive operation, views which are not subscribed to in this thesis. In fact, as Vasconcellos (ibid.) suggests, when one is to adopt linguistics as an approach to TS, the researcher needs to define what linguistics is being talked about. This problematization of the expression of ‘linguistics approach to translation’ is also found in Ivir (1994) who claims that “one’s view of the role of linguistics in translation (practice and theory) will depend, among other things, on what linguistics is referred to” (p. 151). In the case of this research, the linguistics referred to – Systemic Functional Linguistics/SFL - does not see language as a formal system, but as a system of social semiotics that establishes a ‘close connection between the linguistic system and other semiotic systems’ (Butler, 1988: 96). Such a connection is particularly interesting to TS and to the investigation of subtitles in special, as it allows for the integration of the different factors affecting meaning production as realized in the subtitles, taking into account the environment in which the text comes into life.

The interface of TS and SFL has been explored in the last decades in the national and international context as Pagano & Vasconcellos (2005) have shown in their investigation in which they say that in the 80’s the possibility of the exploration of this ‘prolific’ interface had been shown by Newmark (1988) in an article in which he discussed the analysis of translated texts through the use of tools offered by SFL. SFL has fed studies in TS since the early 90’s which may be seen in studies published by international authors such as Van Leuven-Zwart (1989/1990), Hatim and Mason (1990), Bell (1991), Baker

(1992), Gallina (1992), Johns (1992), Malkmkjaer (1998), Hale (1997), Zhu (1993) (Fleury, Vasconcellos & Pagano, 2009).

Halliday's influential metafunctional hypothesis has led many researchers to carry out investigations on language pairs that share similar structural characteristic with Portuguese, languages such as Spanish and Italian. In terms of the language pair English/Spanish, Munday (1998) has attempted to propose a more objective apparatus for descriptive studies of the translational behavior by using a systemic functional grammar approach that allows the comparison of the metafunctions as realized in the ST and its TT counterpart. In the specific case of the study related here the author investigated the realization of the thematic element of the textual metafunction in Spanish (ST) and English (TT). Munday brings into discussion the problem of comparing English and Spanish in terms of SFL since thematic structure seems to be realized somewhat differently in different languages which goes in tune with Baker's (1992) comment which calls into attention the dangers of concentrating on the analysis of textual structures in English and extrapolating it to other languages. He claims that studies of translations that investigate marked and unmarked structures of Theme are important to heighten the awareness of choices made so as to what was chosen to be fronted at the cost of what was not, even if the languages hold different structures of thematization. The point he makes is to what extent the systemic description of English may be used to compare Spanish clauses with the target English ones. The most perceptive issues concerning the differences of thematic realization in respect to Spanish relate to (i) subject pronoun omission; (ii) the not infrequent VS order; and (iii) the different frequency of placement of adjuncts in first position. Brazilian Portuguese shares these same distinctions, an area which will be handled in section 2.3.2 below. Munday concentrates on solving difference (i), which considers ellipsis of Subject as not presenting a thematic shift in the translation, and who interpreted adjustments referring to pronoun differences so as to be able to produce comparable results in order to verify the extent of markedness in both texts. A relevant aspect that Munday calls attention to is the fact brought up by Delbecque (1988: 186) who detected 30% of her corpus to be constituted of the VS order in Spanish. The results obtained suggest that the character he investigated does not normalize thematic variants in the Spanish ST and further investigation of the same data have demonstrated shifts in the realization of the other

metafunctions, which might be related to pressures of the Context of Culture¹², but which were left undiscussed by the author. A valuable contribution for other researchers is the use of his method so as to verify whether the results Munday obtained are applicable to the translation process in general and in drawing implications for future decision making in future translating. My PhD continues Munday's study in the sense that it also aims at looking at the extent to which shifts in the subtitles affect the markedness which is characteristic of Yoda's discourse.

In the international context, Christopher Taylor investigates the audiovisual material by drawing on the concept tools offered by SFL. In one of his articles entitled *The Subtitling of Film: reaching another community* (2000) the author analyzes the translation of an Italian film according to the categories proposed by Gottlieb (1992), namely, expansion, paraphrase, transfer, transcription, condensation, and deletion in terms of systemic functional linguistics. He concludes that the "wording remains the crucial factor, both at individual lexis and clause level" (ibid. 2000, p. 15), where 'transfer' of ideational meanings alone deprives the audience of the more complete picture of a complex semiotic event. In this sense, he alerts the translator/subtitled to the three 'essential elements of meaning' in the construal of subtitles so that the target audience may perceive the written text as not only an ideational, but also an interpersonal and textual whole. However, he says that thematic structure is neglected since it accompanies visual clues as to how the discourse is developing. I would say that this may not be taken as a generalization, since messages are organized so as to guide the listener to the unfolding of the text and the elements chosen as the point of departure of the clause are of utmost importance and are never random choices (Vasconcellos M.L., 1997: 61).

Taylor, however, is not only interested in the analysis of subtitles but in the teaching of film translation as well. In 1998, he and a body of researchers from Italy set up a project to help students to analyze and translate film and TV texts based on systemic functional linguistics and discourse analysis tools, which became a successful program. One outcome of this successful venture is that the project was incorporated into CITATAL¹³ project, which is a national project that combines

¹² In SFL the Context of Culture is the environment of the language system, it acts as the meaning potential for texts which are seen as instances of cultural and linguistic systems. (cf. Halliday, 1989: 6)

¹³ Information on the CITATAL national project was retrieved from the World Wide Web on March 23rd, 2010. The URL of the program is:

different resources and skills for the development, management and use of language material that are used to create electronic products (corpora on line, hypermedia, translation, textual analysis and language acquisition). These electronic products are modularly designed which allow for re-use and dissemination among a large number of users and researchers in order to incorporate advances in theoretical and applied research in the fields covered by the project. This new phase has as its main objective the creation of a computer-assisted text analysis module that will allow the student to move from a pre-translated text analysis of an extract of television text to the actual translation, adaptation and subtitling of the text. The texts are analyzed in terms of context of situation, Theme and Rheme, Given and New information, among the other categories put forward by the Hallidayan approach to language in context. The coordinators feel the need to establish a self-access courseware that exploits the significance of adjusting translation to target cultures.

Of importance for the study being carried out here, is the interface adopted by Taylor, one that sees language as inserted in a social cultural context: language is used to make meaning on the basis of our experiences of the world and to create and maintain role relations of intimacy, friendship and/or power. The researcher states that these metafunctional elements (interpersonal, ideational and textual) have for some time been acknowledged by screenwriters as crucial to the construal of authentic sounding dialogue. It is in this environment that some of the concerns around subtitles may be pursued, both in terms of what they [subtitles] say and what they leave unsaid (Taylor, 2000). By adopting the Hallidayan approach to the studies of subtitles Kovacic (1996) is able to suggest a wide range of strategies available to the translator of subtitles

Since (in subtitling) we are dealing with language in use, the most appropriate models for such a description would seem to be those provided by functional linguistics, which defines its objective as study of language not as a formal system, but rather as a system of social semiotics, i.e. from the point of view of its function in human societies". (ibid, p. 298)

SFL is crucially useful in the analysis of the principles underlying the organization of human communication, and more specifically subtitles due to the fact that it is the meaning that gets translated in the subtitles and not just the wording in the sense that due respect is given to the original text and what the screenwriter intended to convey, even if this is construed through inference or ‘implicature’¹⁴. Thus, it is important to observe the choices available to the subtitler and the effects that are produced by different subtitling decisions.

In the national context, quite a few studies have approached AVTS, some of which are reviewed here. One such study that merits closer attention is that of Fernandes (1998). In his MA dissertation he explores the notion of context of culture and context of situation investigating the rendering of *The Nightmare before Christmas* and its translated counterpart *O Estranho Mundo de Jack*. The texts were written in English and translated into Brazilian Portuguese, respectively. In his study, Fernandes investigated the extent to which generic constraints in the target context of culture could impinge on register variation (context of situation) and, as a result, affect the lexicogrammatical choices in the subtitles. His claim is that a different perception of genre in the target context controls the choice of register, which in turn, controls the choices of language in subtitling. The integration of these two more abstract dimensions of meaning into the analysis of source and target texts has helped him to assess both texts in terms of the contexts in which they were produced. This kind of analysis has led the researcher to understand, at the genre level, the ‘fuzzy-edged’ generic boundaries of the ST and how the TT was commercialized lowering the degree of fuzziness of the ST. As for the register level, the rendered subtitle construed a new tenor affective involvement between audience and translator, that is, the affective involvement between these two parties was increased. The lexical choices in the TT have led to a mitigation of the macabre by means of changes in both propositional and expressive meanings in the subtitles. This study is another example of the fruitful use of SFL tools to the analysis of subtitles.

Silva (1999) approaches interlingual subtitling with a view to investigating how Blanche DuBois, the protagonist of the cinematographic version of *A Streetcar Named Desire*, is construed in

¹⁴ The term ‘implicature’ is used here in the sense coined by Paul Grice (1989), that is, “it describes the relationship between two statements where the truth of one *suggests* the truth of the other.”

terms of her modeling of her experiences of both internal and external worlds in language. The author draws upon some categories of the TRANSITIVITY system, i.e., Transitivity is a system that refers to the ways meaning is represented at the level of the clause. Transitivity is the grammatical system that enables the interpretation of the world of experience within the ideational function, which by its turn, represents the world through the realization of processes + participants. In Silva's study Transitivity patterns demonstrated that Blanche DuBois is construed in the ST and (re)construed in the TT as a self-centered character unable to extend her actions, feelings, sayings to anyone beyond herself. In terms of the differences found to exist in the ideational profile of the protagonist in the ST and in the subtitles, both systemic differences (those pertaining to the language pair involved) and difference accounted for by seemingly unmotivated selections of ideational meanings realized in the subtitles led to partial changes in the total configuration of the character. The author's main contribution lies in her use of categories from SFL as a tool for the analysis of subtitle translations in a more systematized way through linguistic description.

The notion of language is explored in an article entitled *Subtitling and Dubbing: Restrictions and Priorities*, by Coelho (2009). The author builds his arguments on the notion of translation as "retextualization". Drawing upon the concept of translation based on the notion of retextualization of material previously textualized in another language, Coelho (2009) sets out to compare how the characteristics of dubbing and subtitling might interfere in the production and quality of the translated text. In order to tackle such questions the author calls Ballester (1995) into the discussion who says that any of the practices employed depend on cultural, ideological and linguistic factors. He concludes that it is important to consider if the meaning retextualized disturbs the general configuration of the protagonist's construction of language or if it is just another way of construing the same meaning, considering the contextual factors of the film dialogues. Nonetheless, Coelho does not develop the notion SFL as a theory that sees language as a modeling system, which may be seen to be a drawback of his study since he brings the theory into discussion but does not explore the possibilities open to the researcher by the use of the tools of SFL.

An important study carried out recently in the national context is that of Feitosa (2009). The study looks at subtitling through a trinocular

perspective¹⁵, that is, the author approaches Audiovisual Translation Studies (AVTS) with a view to analyzing a corpus comprised of commercial and fan-made subtitles of extracts of ten different horror films in English translated into Brazilian Portuguese. Based on the categories of technical aspects of subtitling, reduction, condensation and omission, explicitation, and Method of Development, the aim of the study concerned the investigation of the patterns that differentiate commercial from noncommercial subtitles through different choices made in the retextualization of the same audiovisual product. Even though combining audiovisual translation by exploring the concept of explicitation and the concept of flow of information, the study had as its utmost purpose to propose a new and more powerful version of an automatic analytical tool for the flow of information – a program called CROSF (Código de Rotulação Sistemico Funcional). CROSF is a code “developed through testing several prototypes on a small parallel bilingual corpus” (2006: 1130) that allows searches and annotation for different combinations of choices selected from the repertoires of the three systems realizing the metafunctions. However, this prototype did not encompass the information unit. Therefore, he proposes a new numeric code that could be attached to the already existent CROSF-15. The new coding system was named *Epitélio para Fluxo da Informação* (Additional Code for the Flow of Information) (EFI). He concludes that the combination of CROSF-15 and EFI allowed him to identify the patterns related to flow of information in the corpus by comparing the source text with the subtitles rendered by professional to those rendered by fans. Therefore, it may be said that Feitosa’s study is the most closely related study to the one being presented here; however, it differs in what concerns the type of subtitles being investigated and the automatic methodological apparatus employed in his study. Moreover, the focus of my study is solely on the textual metafunction as regards the markedness of one character’s speech and it observes all the occurrences in all the films in which the character appears. What this review makes clear to us is that there is a widespread interest in developing AVTS based on SFL analytical tools. The studies touch upon issues of thematic structure in translated texts making clear the need for giving direct attention to linguistic aspects in subtitling.

¹⁵ The term trinocular perspective is used here to mean that the author has based his analysis on three complementary theoretical and methodological approaches. The term is by no means related to the trinocular perspective as suggested by the stratificational model of language (Halliday & Matthiessen, 2004: 119).

In the next subsection I look at Theme structure both in English and Portuguese taking as my theoretical ground that developed by Halliday & Matthiessen (2004) and Barbara & Gouveia (2001), respectively, which constitutes the main theoretical framework of the research presented here.

2.3. Thematic structure: English and Portuguese

This section outlines the theoretical assumptions underlying the notion of Theme of the present study. Halliday (1994) hypothesizes that the basic organizing principle of language is ‘functional’, and he proposes three ‘metafunctions’ to account for its organization: (i) ideational: refers to what is going on in the world, what is being represented; (ii) interpersonal metafunction: refers to the speaker’s role in the speech situation; and (iii) textual metafunction: relates to the organization of the message, it is used to organize the ideational and interpersonal metafunctions into a continuous and coherent discursive flow (Halliday & Matthiessen, 2004). Considering the three metafunctions Munday (2002) states that the researcher is able to observe any emerging patterns in the source and target texts observing factors of linguistic, cultural, ideological or even structural order that may have influenced new constructions in the TT, taking into consideration the distinctive lexicogrammatical structures of the languages under investigation. Pagano (2005: 249) states that the three metafunctions unfold simultaneously in a text and the inter-relation that the three metafunctions hold has to be taken into account.

When dealing with thematic structure, one is dealing with the clause as a message (Halliday & Matthiessen, 2004), as opposed to the clause as *representation* (ideational function) or the clause as *exchange* (interpersonal function). The authors state that we may suppose that in all languages the clause presents the character of a message: “it has some form of organization whereby it fits in with, and contributes to, the flow of discourse” (ibid). What this means is that when we come to analyze the lexicogrammatical choices of each language, we may find that the structure of each language has a distinctive function with respect to the whole, and that every language accommodates in its grammar the configuration of theme structure. And what is taken to be true for every language, at least the languages being tackled in this study, is the fact that thematic structure organizes the message allowing the text to carry a coherent pace. As a general rule, thematic structure is articulated into two constituents: *Theme* and *Rheme*. The Theme is the element that

comes in first position in a clause; the Rheme is that which is not the Theme, i.e. it is identified as the remainder of the clause. The configuration of the Theme/Rheme relationship is more complex than this initial picture and is explained next.

2.3.1. Marked and Unmarked Themes

It is not an easy task to identify the Theme as that element which comes first in a clause for the fact that clauses vary in accordance to mood. What this means is that every free clause selects for mood. The mood of the clause may be indicative or imperative, if indicative it will be either declarative or interrogative and if interrogative, it will be either 'yes/no' or wh-interrogative. In discussing what clauses may be considered as a complete free clause, two types of clause need to be considered, they are: (i) minor clauses: which have no thematic structure; (ii) major clauses, which may stand by themselves as complete sentences. For the purposes of my research, major clauses and clause complexes will be looked at for the fact that they are complete sentences and may be analyzed in their own right. In other words, the clause consists, typically, of a Subject – Verb – Object (SVO) structure, as in example¹⁶ taken from the corpus under investigation:

3.5¹⁷. ST. *The fear of loss is a path to the dark side*

3.5. TT. *O medo da perda é um caminho para o lado sombrio.*

The example given above consists of the S-V-O structure, or in systemic terms, both clauses (ST and TT) are free major clauses that select for the declarative mood realized by Subject^Predicator^Complement.

The alternative of marking a specific clause item occurs when the speaker/writer intends to cause a feeling of contrastiveness in the listener, that is, the Theme was not the expected element to come in first position. This concept of marking off a specific element is known as *markedness*. About markedness, Butt (2001) states that when linguists say that some state of affairs is unmarked, they mean it is the most frequent selection, that is, when the starting point of the clause is the

¹⁶ For rules applicable to both English and Brazilian Portuguese, the examples will also present their translation in Brazilian Portuguese.

¹⁷ The examples given in this section were retrieved from the corpus under investigation, for a complete view of the occurrences Appendix I presents the 310 clauses of each text.

most probable element to happen in thematic position. When the Theme is marked, it gives a special meaning to the clause by providing the foregrounding of a specific element other than the expected one. Some studies (see, for example, Stainton, 1996) focusing on the importance and relevance of marked Themes have demonstrated how texts may be viewed as more successful by specialist informants when the number of marked Themes are higher in introductions and conclusions as compared to texts with lower number of marked Themes. Davies (1988, 1994, 1997) has focused on demonstrating how marked Themes function as a highlighter at special stages in a text where certain features need to be stressed. By looking at the ways in which the models reviewed here look at thematic structure, we are able to see how important and relevant marked Themes are for guiding the reader by expressing some kind of setting for the clause and creating a feature of contrast in the discourse. We are also able to see how their focus of attention is directed to specific text types, but which do not deal with translated texts.

Translated texts, as any other type of text, involve the choice of mood for each realized clause. The primary categories of the mood system are used to classify the types of Themes. Major clauses, as described above, may be indicative or imperative; if indicative, they may be declarative or interrogative and if interrogative they may be Wh- or Yes/No interrogative. From a thematic point of view, the typical declarative structure has as its Theme the Subject of the clause. If the Theme conflates with the Subject, then, the Theme is considered to be an unmarked choice, whereas if it is an element other than the Subject which was chosen to be placed in thematic position, then, the Theme is considered to be a marked choice (Halliday & Matthiessen, 2004: 73). The various unmarked Themes are shown in table 1.

MOOD TYPES	Theme		Rheme
	interpersonal	Topical (ideational)	
declarative		Subject <i>You</i>	<i>woke up late today.</i>
Interrogative: yes/no	Finite <i>Did</i>	Subject <i>you</i>	<i>wake up late?</i>
Interrogative: Wh-	Wh- <i>Wh...</i> <i>Wh...</i>	Wh- <i>...o</i> <i>...y</i>	<i>woke up late today?</i> <i>did you wake up late</i>

			<i>today?</i>
Imperative	(Finite) (<i>Do/Don't</i>)	Predicator <i>Wake up</i>	<i>late today!</i>

Table 1: unmarked Themes (Martin et al, 1997)

Examples of unmarked Themes may be seen below:

1.11. ST. *Fear* is the path to the dark side.

1.11. TT. *O medo é a trilha para o lado negro.*

The example above is an example of the typical unmarked Theme pattern, since it realizes a nominal group/Subject in thematic position (Halliday & Matthiessen, 2004).

According to the authors (ibid), the most typical element to realize a Theme is the first person singular pronoun “I”, since most of our daily conversation concerns ourselves, and then, following the pronoun “I”, the other personal pronouns are also very frequent unmarked options, namely, you, we, he, she, it and they and the interpersonal pronouns: it and there (ibid: 73). Other elements that are typically used as unmarked Themes are nominal groups – common nouns or proper nouns as Head – and nominalizations, which are characterized as elements or groups of elements in a clause that are made to function as a nominal group in the clause (ibid: 69).

On the other hand, there are elements that make the Theme of the clause constitute a marked selection. The most typical element to realize a marked Theme is an adverbial group, such as *somewhat, today*, or prepositional phrases such as *on the landing platform, on the council* (ibid: 73; the examples of prepositional phrases were taken from the corpus of the present study). These elements function as Adjuncts in the clause. And, the most marked selection of all is the Complement, which is a nominal group that due to being nominal could have been the Subject but it was not, i.e. it is an element that has the potential of being a Subject and was not chosen to be the Subject of the clause, therefore, there must be a specific purpose for foregrounding the ‘second participant’ as the Theme of the clause. An example of Complement functioning as the Theme of the clause is given:

2.2. ST. *Impossible to see* the future is.

2.2. TT. *Impossível é prever* o futuro.

The Themes *Impossible to see* and *Impossível* are strongly foregrounded; they enunciate the speaker's view point as the point of departure for the clause realized by a Complement.

After presenting the realizations of marked and unmarked Theme for declaratives, the next mood type to be introduced is the interrogative. Interrogative clauses are the indication that the speaker/writer wants to know something; likewise, the typical Theme of a question is "what I want to know" (Halliday & Matthiessen, 2004, p. 75). There are two possible Themes for unmarked interrogatives, one that makes the use of the Polarity (Yes/No) questions and the other which expresses the request for a missing piece of information (Wh- element). In both cases of interrogative clauses the Theme functions as an indication of what the speaker wants to know. As for the first case of interrogative the Finite Verbal operator functions as the Theme in order to answer "I want you to tell me whether or not" (ibid). For the latter case, the speaker/writer wants to know something and the Theme is constituted solely by the Wh- element. The occurrence of a Finite Verbal Operator or a Wh- element is the typical choice for Theme in interrogatives. In the two types of interrogatives, Halliday & Matthiessen (ibid) affirm that there is a strong tendency for the speaker/writer to choose the unmarked Theme structure given that the usual thematic pattern is markedly motivated for the reason that this has evolved as the means of carrying the fundamental message in this type of clause (ibid: 76).

For polarity questions, therefore, the meaning is that of "I want you to tell me whether or not" (ibid: 75). The element that realizes the unmarked function of Theme is the element that embodies the expression of polarity, i.e. the Finite Verbal Operator such as *Did, Can, Are, Would*, among others. The Theme is realized by the Finite Verbal Operator plus the following element, which is typically the Subject, for the fact that the finite does not represent an element in the experiential structure of the clause. The order of this type of clause is that of finite verbal operator followed by Subject. The unmarked construal is presented in the example below:

5.38. ST. *Will he finish what he begins?*

Example 5.38. is one of the options of finite for Yes/No polarity questions in English. The Finite and the Subject conflate with the Theme realizing the typical thematic pattern for Yes/No interrogatives.

As for Wh-questions, the function is that of a search for a missing piece of information. The speaker/writer requests information, which is

realized by the Wh-element. The typical unmarked option is the element that “expresses the nature of the missing piece” (ibid: 75). In this kind of construction it does not matter what function the Wh-element realizes in the mood structure of the clause (Subject, Adjunct or Complement), the Wh-element is the constituent that realizes the Theme of the clause. The Wh-element is thematized for the fact that it expresses the idea of “I want you to tell me the person, thing, time, manner, etc.” (ibid: 75). Consequently, it is the group or phrase in which the Wh-element occurs that constitutes the Theme of the message as presented in the next example:

3.55. ST. *Why leave?*

3.55. TT. *Por que partir?*

The group or phrase that coexists (conflates) with the Theme is the Wh-element in the ST while in the TT it is constituted by the *Porque* element which belongs to the Qu- interrogative which in BP is considered to have the same function of the Wh-element (Gouveia & Barbara, 2001).

The general rule for a Theme not to be considered as a marked choice is that it [Theme] has to conflate with the Subject. However, as described above, this is not the case with interrogatives and it is also not the case for imperatives. This is the reason why mood choice may have an impact on the choice of a Theme. In opposition to its use in the declarative clause, the use of the Subject *you* in thematic position in imperative clauses (affirmative and/or negative) is taken as a marked thematic structure since the imperative is the only type of clause in which the Predicator in Theme position is considered as an unmarked choice. The Predicator (verb) is, then, the unmarked thematic selection, since the function of the message is “I want you to do something” or “I want us (you and me) to do something” (Halliday & Matthiessen, 2004, p. 76), as is the case of the example taken from the corpus under investigation:

3.46. ST. *Use your feelings, Obi-Wan.*

3.46. TT. *Use sua percepção, Obi-Wan.*

As a typical imperative construal, both the ST and TT have as their unmarked Themes the verb functioning as the Predicator where the clause realizes its basic message: “I want you to do something” (ibid.).

Another type of unmarked imperative is the use of the word “Let’s” as the first element present in the clause. Therefore, when the element “Let’s” is present it will be followed by the Predicator which is the second possibility of unmarked choice for imperatives (ibid: 76). An example of this kind of construction was not found in the corpus under investigation. The example given below is presented by Halliday & Matthiessen (2004: 76):

Example: *Let’s go home now.*

In the above example, what Halliday & Matthiessen are illustrating is the second possibility of unmarked Theme in imperatives, i.e. *Let’s* + the Predicator for affirmatives or, if negative the addition of the negative particle *don’t* + the Predicator (see explanation below) after the element *Let’s* constitute what is typically conceived by the authors as an unmarked thematic choice.

The principle for negative imperatives follows the same principle for the affirmative imperatives; however, there is the inclusion of the particle *don’t* followed by a Subject or Predicator, if the Subject follows the negative particle the Theme will be that of a marked choice, if the option is for a Predicator following the negative particle then the Theme is characterized as unmarked.

2.32. ST. *Do not assume anything, Obi-Wan.*

2.32. TT. *Não faça suposições, Obi-Wan.*

The thematic choice here was construed by the negative particle *don’t* + *Predicator*, which characterizes the typical negative unmarked thematic construal for imperatives.

When other elements, besides the ones mentioned as unmarked choices, are foregrounded in thematic position they become marked: this is the case for locative Adjuncts, the finite verbal operator *do* + *Predicator* used in affirmative imperatives, which are employed so as to express some kind of setting for the clause or it is placed in first position so that it may carry a feature of contrast (Halliday & Matthiessen, 2004, p. 78). Marked imperatives are discussed in Chapter 4, subsection 4.1.3. An example taken from Halliday & Matthiessen (ibid) is presented below:

Example: *From this crossroads town follow the main road south.*

The locative Adjunct is used as the marked Theme of the message, in such instance the foregrounding of the unexpected element creates the setting for the clause.

It is only in imperatives that the Predicator is regularly found as the Theme of the clause. According to the English grammar (Halliday & Matthiessen, 2004), Predicator in Theme position is not possible in the other moods, if the use of a Predicator happens in thematic position, it suggests that the construction is arranged in this way precisely to give the Theme a marked status. For example “Need” in

1.27. ST. *Need* that you do not.

is a highly marked choice of Theme; however, in affirmative imperatives it is the Predicator the unmarked choice of Theme.

The Theme may be represented by just one single structural element, which consists of one unit, namely nominal group, adverbial group or prepositional phrase. However, as a variant the Theme may be formed by two or more of these elements, namely the complexes consisting of an element within the clause. These types of complexes are linked through additives, conjunctives among others. A particular resource of this kind of Theme is that which is known as Thematic equative. The Thematic equative has this label for the fact that any subset of the elements of the clause may function as the Theme. This resource is used so as to equate¹⁸ the structure of Theme + Rheme, in other words, the elements of a clause are organized into two constituents (Halliday & Matthiessen, 2004, p. 69) forming a relationship of identity, which is construed by the use of the *be* verb. An example¹⁹ taken from Episode V:

5.78. ST. *That* is why you fail.

5.78. TT. *É por isso que* não consegue.

¹⁸ The use of the term *equate* here refers to the way the elements Theme – Rheme are linked by a relationship of identity, “a kind of equals sign” (Halliday & Matthiessen, 2004: 69). In this type of construal, the Theme = Rheme in the sense that it is possible to distribute the two constituents of the clause into Theme – Rheme in any possible way (ibid.).

¹⁹ This is an example of ‘marked’ thematic equative. I decided to present this example since it is the only one present in the corpus under investigation and the other example concerned an interrogative clause. For the purposes of this Chapter the example of declarative serves the purpose in a more explicative way.

The relationship of identity is construed in both cases – ST and TT – by the use of the relational process *be*. The nominalization conflates with the Rheme for both clauses, which characterizes the Theme as a marked one. As an unmarked selection the Theme becomes nominalized. This is the typical pattern of thematic equative, the other being the marked one exemplified above. On the one hand, the typical – unmarked Theme – the nominalization in Theme position. On the other, the atypical – marked Theme – the nominalization in the Rheme position as is the example given above.

In accordance to Halliday & Matthiessen (2004) the Theme is realized by the first element that has a function in the experiential structure of the clause. Experiential elements represent the experience of the internal or external worlds as a configuration of three elements, namely, (i) process; (ii) participants; and (iii) circumstance. Therefore, the Theme includes and ceases at the first experiential element that occurs in the thematic structure. The Theme that consists of only the experiential structure is known as topical or ideational Theme, as is the case of the example given below:

1.12. ST. *Fear* leads to anger.

1.12. TT. *O medo* leva á raiva.

The nominal groups – *Fear* and *O medo* – are the Subject of the declarative clauses presented in the example above. These elements are the participants of the clauses and construe the topical Theme of both messages.

Other elements which have a thematic value in the clause (Martin et al, 1997) may precede the topical Theme. These elements have no function in the experiential structure of the clause; they come before it [topical Theme] and are known as textual and/or interpersonal Themes. This non-topical construction is labeled as multiple Theme. The elements most commonly occurring in a multiple Theme are continuatives, conjunction (structural Theme) and conjunctive Adjunct for the textual Theme, whereas for the interpersonal Theme, modal or comment Adjunct, vocative and/or finite verbal operators (Yes/No questions). The construal of a clause containing all of these elements is not typical; however, the corpus under investigation presented a unique construction of this type in an interrogative clause:

3.49. ST.	<i>Or</i>	<i>should</i>	<i>I</i>	call you Darth Sidious?
Stages of Theme	<i>textual</i>	<i>interpersonal</i>	<i>topical</i>	
TH	<i>Theme</i>			Rheme

Table 2: The three stages of Theme (textual, interpersonal, topical)

The interpersonal Theme often functions to code the speaker/writer's personal judgment on the meaning. The interpersonal stage of Theme is not obligatory, but if it appears in a clause it will come after the textual Theme and before the ideational Theme; however, the textual Theme is not necessary for the presence of an interpersonal Theme. Halliday & Matthiessen (2004), state that the interpersonal Theme must encompass one of the following elements: (i) finite (verbal operator): is realized by an auxiliary verb construing primary tense or modality. Primary tense include the following: am, is, are, was, were, do, does, did, have, has, had, shall, will; whereas modality includes: can, could, may, might, shall, should, will, would, must, ought, need, dare, and the negatives: can't, aren't; (ii) Vocative: is used to direct the addressee in the exchange, it may be realized by a personal name; (iii) modal comment Adjunct: is used to express the speaker's attitude, judgment or comment towards the message, usually realized by an adverb (Martin et al, 1997). The examples given below provide illustration of Finite; Vocative; modal comment Adjunct used as unmarked interpersonal Themes followed by topical Themes.

5.38. ST. *Will* he finish what he begins?

6.36. ST. *Luke*, the Force runs strong in your family.

6.36. TT. *Luke*, a Força corre forte na sua família.

2.29. ST. *Only* a Jedi could have erased those files.

2.29. TT. *Somente* um Jedi poderia deletar esses arquivos.

Some of the textual Themes are considered to be inherently thematic due to their function of making explicit how the clause correlates with the co-text. These elements play their discursive force in the clause, their characteristic is to be put in first position for the message begins as "let me tell you how this fits in" (Halliday & Matthiessen, 2004: 83). Themes that are inherently thematic are the continuatives such as *yes, no, well, ok, now* and conjunctions such as

and, or, neither, because, if, although, among others of the textual stage of Theme. There is another element that has a value in the textual Theme, this element is considered to be characteristically thematic, namely, conjunctive Adjuncts, which are realized by adverbial groups or prepositional phrases. The textual stage of the Theme, known as textual Theme, is not obligatory, but when present in the clause they constitute the first part of the Theme that precedes any interpersonal and/or topical Themes. Textual Themes provide thematic prominence to elements that perform a linking function in the clause. The example below (from the corpus of the present study) illustrates this linking function of the textual Theme:

1.4. ST. *But you do!*

1.4. TT. *Mas você pensa!*

The textual Themes – ST and TT – are realized by conjunctions that link the clause to the previous stretch of text that was being carried out in the propelling of the dialogue.

It is possible to have the three stages of Theme in a multiple Theme, i.e., the textual Theme, the interpersonal Theme and the ideational (topical) Theme. In the case of a textual Theme, the Theme is characterized by the first element that precedes the interpersonal Theme. In other words, the textual Theme is realized by the use of an element that construes a certain link between a clause and another clause as well as a discourse and another discourse. The interpersonal Theme is not obligatory as well, but if present in the clause it will appear after the textual Theme, if there is any, and before the topical Theme. The topical Theme by its turn is the only obligatory element in the clause and is identified as the first experiential element present in the clause.

The table bellow presents each stage of Theme and its respective possible components:

Metafunction	Component of Theme
Textual	<ul style="list-style-type: none"> ❖ Continuative (discourse signalers/ markers): yes, no, well, oh, now, which signal that a new move is beginning; ❖ Conjunction: and, or, nor, either, neither, but, yet, so, then, when, while, before, after, until, because, even, in case... or WH-relative: which, who, whose, when, where, that; ❖ Conjunctive Adjuncts: relates the clause to the

	preceding text such as that is, for instance; rather; in any case; in fact; in short; actually; and, also, moreover; but, on the other hand; instead; meanwhile, then; likewise; so; if; yet; as to that;
Interpersonal	<ul style="list-style-type: none"> ❖ Vocative: any item used to address, such as a personal name; ❖ Modal or Comment Adjunct: any of the model Adjunct which expresses the speaker's judgment regarding to relevance of the message such as probably, possibly, certainly, perhaps, maybe, only; usually, sometimes, always; occasionally, generally regularly; of course...; I think, in my opinion, personally; frankly, to be honest; honestly; please, kindly; evidently; hopefully; in general; strictly speaking; wisely; to my surprise; ❖ mood-marking: a finite verbal operator ❖ WH (interrogative or relative)
Experiential	❖ Topical: participant, circumstance, process.

Table 3: Components of the stages of Theme (inspired by Halliday & Matthiessen, 2004).

Besides the elements functioning in each stage of Theme as described above, there is an extra element that realizes the interpersonal and topical Theme, namely, the Wh-element. This element is considered as the Topical Theme for it functions as a participant or circumstance; interpersonal Theme for it construes the mood of the clause. Therefore, the Wh-element in interrogatives is regarded as an unmarked thematic selection, the other case being its function in a relative clause. Halliday & Matthiessen claim that “the group or phrase in which they occur is the unmarked Theme of a relative clause” (2004: 85) due to the fact that it provides the basis for the clause as message.

The boundary between Theme and Rheme is not clear cut, yet Halliday & Matthiessen (2004) state that the Theme of a clause “extends from the beginning up to, and including, the first element that has an experiential function – that is either participant, circumstance or process” (ibid: 85). In this sense, if the Theme is constituted of elements that are put before the experiential one, each of these elements is included in the Theme and the Theme will only exhaust its thematic strength at the first experiential element of the clause.

When languages are in contact – as they are in translation – sometimes differences occur in the instantiations of the two languages

for questions of systemic differences. This is what the next subsection looks at.

2.3.2. Issues Related to the Differences between the Language Pair at Stake

According to Gouveia & Barbara (2001) English and Portuguese are S-V-O languages. However, Vasconcellos (1992) calls into attention the fact that there are different syntactic rules and word order constraints that have an impact on the translation from English into Brazilian Portuguese since English has a strong preference for the SVO ordering while Brazilian Portuguese is more flexible in its constructions. Halliday (personal communication) says that the systemic description of English should not be used as a description for every language but each language should be analyzed as a language in its own right. Along this line of thought, the characteristics shared by both Brazilian Portuguese and English were presented in the subsection above and the present subsection will concentrate on the issues related to the linguistic specificities that mould linguistic constructions concerning thematic structure between English and Brazilian Portuguese; more to the point, it will focus on the lexicogrammatical features of the languages discussing the specificities that BP presents for THEME analysis.

One very relevant fact is the strong preference English has for the syntactic order: Subject-Verb-Object (SVO). Brazilian Portuguese, on the other hand, is considered a pro-drop language (Gouveia & Barbara, 2001). What pro-drop means, for the authors, is that in Portuguese one has the possibility of eliding the Subject in declarative constructions, for instance, leaving the Predicator as clause initial. In English, pronouns realize a considerable amount of experiential/topical Themes in narratives and by thematizing pronouns cohesion is created throughout the text (Munday, 1998). Nonetheless, due to this pro-drop characteristic of Brazilian Portuguese, Subject pronouns are usually elided in “ordinary constructions” since they may be recovered as a rule through verbal inflection, resulting in a higher number of instances where the predicator is left clause initially (Gouveia & Barbara, 2001: 6). The authors state that this pro-drop attribute of Brazilian Portuguese is “directly connected with a rich verbal morphology in terms of person and number” (ibid), as for example:

1.8.TT. *Podemos ver através de você*

where the Subject is recovered by verbal inflection: *Podemos* is inflected for first person plural and simple present tense.

In terms of structuring, Brazilian Portuguese allows for the Verb - (Subject) – Object order (V(S)O). In this sense, the explicit presence of Subject in clause initial stands for unmarked Theme as well as the pro-drop together with verb in clause initial stands for unmarked Theme. An example of elliptical Subject in BP is presented below:

3.48. TT. *²⁰*Soube* que um novo aprendiz você tem, Imperador. (BP)

Translation: *I learned* that a new apprentice you have, Emperor. (Back translation)

English order: *I learned* that a new apprentice you have, Emperor.

In the above examples, it is possible to observe how the pro-drop characteristic of BP is construed. Example 3.48. TT elides the Subject of the clause, leaving the Predicator clause initially, a typical construal for BP. As a translation for such an example, the clause following 3.48.TT [translation] also elides the Subject as a form of word-by-word translation, while in the English order, the need of a Subject becomes evident since the person – *I* – appears as the Theme of the clause.

The issue of the systemic differences between the two languages in terms of allowing for elliptical Subject or not is tackled by Baker (1992: 127) in terms of the inevitability of differences created in thematic structure: “[it] inevitably creates different thematic patterns in the two languages”. On the other hand, Munday (1998) in his article in which he compares Spanish (a language that shares lexicogrammatical features with Brazilian Portuguese such as verbal inflection) and English states that “these are normal systemic differences and the change of Theme cannot be said to represent a meaningful choice by the translator” (ibid: 188). This type of structuring points out to an ellipsis of reference, the Subject always being recoverable by verbal inflection; in this sense, it is possible to say that the language pair at stake present different ways of establishing cohesive ties of reference and therefore, different ways of marking or not the chosen Theme.

Another issue is that BP has no expletive Subjects, that is, the Subject is omitted in BP. This type of construction may be observed in meteorological process, as the authors (Gouveia & Barbara, 2001: 5) show in the following examples:

²⁰ The symbols used in the analysis will be fully illustrated on Chapter 3 subsection 3.2.9.

Portuguese: Chove.

Translation: /Rains.

English order: It rains.

As the example shows in BP, meteorological process do not ask for a Subject, this is based on the fact that in BP there are no expletive Subjects as is the case of English. And, another aspect that fits in with expletive Subjects is the Subject absence in impersonal existential clauses. An example taken from the subtitles is presented next:

6.25. TT. *É lamentável que enfrentá-lo irá.*

Translation: */Is regrettable that confront him you will.*

What becomes evident from the example above is the fact that the presence of an impersonal Subject in English is the rule; however, in BP the absence of the impersonal Subject conforms to the pro-drop characteristic of this language. If the Subject is explicitated it may become redundant for the Brazilian audience (Gouveia & Barbara, 2001). In English, which is a language characteristic for the Subject predominance, the pronoun is obligatory in such a construction:

English order: *It is regrettable that confront him you will.*

Post-verbal Subject constructions are also possible in Brazilian Portuguese and are a common structuring. In English, on the other hand, this kind of construction is rarely found (Gouveia & Barbara, 2001: 5). An example given by the authors clarify such a usage:

Portuguese: *Apareceu um rato no meu escritório.*

Translation: *[It] appeared a mouse in my office.*

English order: *A mouse appeared in my office.*

This type of exception is a common usage in Portuguese (ibid) and, I believe that it should be accounted for in a description of Theme for the language under discussion. The fact is that in Portuguese the post-verbal construction and the pre-verbal construction of the Subject for verbs such as *Aparecer*, *Acontecer*, *Ser* (for instance *É difícil*, *Foi investigado o caso...*) are both frequent constructions as was observed by Delbecque (1988). In her study in which she observed the language pair Spanish/English, where Spanish can be compared to Brazilian Portuguese due to verbal inflection (Munday, 1998). The problem is

that when exceptions become more frequent than the rule, such cases need further research both in theoretical grounds as well as analytical ones so that conclusions for a new definition of Theme may be fully described accounting for what is indeed the structure and function of Theme in Brazilian Portuguese. I do agree with the authors, then, when they say that the difference between English and Portuguese is not one in terms of marking or not the Theme but one of different ways of establishing cohesive ties of reference.

This Chapter surveyed the three complementary theoretical frameworks underlying the study carried out in this thesis, namely: (i) Audiovisual Translation Studies (AVTS); (ii) Linguistic studies giving *direct* attention to the language of subtitling, particularly SFL in its connection with TS (SFTS); and (iii) Thematic Structure in English and Brazilian Portuguese, as these are the languages in contact in the bilingual parallel corpus described. First by reviewing AVTS, I was able to show that several studies have overlooked the linguistic factors that underlie the understanding of the lexical relations existent between ST and TT and how *direct* attention to these linguistic aspects are missing from the theoretical and descriptive look of the studies surveyed. Secondly, by problematizing the essentialist view of the so-called linguistic approaches to TS, I was able to distinguish between different schools of linguistics, locating SFL in this scenario and then presenting the reasons for the selection of the theoretical view on language it puts forward, particularly for the study of texts standing in a translational relationship (Halliday, 2001). Finally, within the scope of SFL, I presented some views of thematic structure and some descriptions offered for the language pair at stake in my study. What this review makes clear to us is that there is a lack of studies focusing *directly* on the language of subtitles, let alone the study of thematic structure comparing English and Brazilian Portuguese.

Chapter Three – Research Design and Analytical Procedures – will present the research methods employed to carry out the textual analysis that allowed the comparison of the two texts that compose the corpus under investigation, namely the English spoken version and the Brazilian Portuguese written version of Yoda's discourse against the background of the discussion carried out in this Chapter.

3. RESEARCH DESIGN AND ANALYTICAL PROCEDURES

“knowledge is concerned not with generalisations, prediction and control but with interpretation, meaning and illumination”

Usher (1996:18)

In Chapter 2 a survey was conducted of studies exploring thematic structure in translated texts, with particular reference to thematic structure in subtitling, with a view to highlighting areas and dimensions in need of research attention. As the survey made evident, linguistic aspects of subtitling merit investigation, particularly from the perspective of functional theories which see language as a modeling system thus partaking in reality representation together with other modeling systems.

This Chapter will present the method used to carry out the present research. To this end, it is subdivided into two main broad sections, namely, 3.1. Corpus Selection, and 3.2. Analytical Procedures. These broad sections are then further subdivided so as to provide contextual information on the corpus and spell out the motivation underlying the selection of one specific character – Yoda – as the object of this linguistic study and to provide information on the different analytical procedures followed both for data collection and data description and analysis.

3.1. Corpus Selection

3.1.1. Extralinguistic Information on the Source and Target Texts

Star Wars was written and directed by George Lucas (Richard Marquand, Lawrence Kasdan and Irvin Kershner have aided in the writing and direction process of some episodes). The Saga was first released in 1977 by Twentieth Century Fox and it was re-released in 1997 also by Twentieth Century Fox in the United States of America. *Star Wars* was released in Brazil in 1977 and also re-released 1997 by Twentieth Century Fox as well. The versions chosen for analysis are the re-launching of the films. The covers of the films are given as an illustration of the advertisement posed in video rental stores, movie theaters and the World Wide Web (http://pt.wikipedia.org/wiki/Star_Wars). According to Baker (2002 in Fernandes, 2009) “detailed documentation of extralinguistic features in the design of corpora can be used as a tool for linking linguistic and cultural modes of analysis” (p. 26).



Figure 2 – The covers of the Saga Star Wars

Extralinguistic information on the films which are presented in accordance to the chronology that George Lucas has established for telling the story is shown below:



²¹ Star Wars Episode IV: A New Hope (Star Wars)	
<i>Star Wars Episódio IV: Uma Nova Esperança</i> (<i>Guerra nas Estrelas</i>) (BR)	
1977 - 121 minutes	
Production	
Director and Screenwriter	George Lucas
Genre	Adventure/Science Fiction
Source Language	English
Target Language	Brazilian Portuguese
Distribution	20th Century Fox
Launching	 May 25th, 1977  November 18th, 1977

Table 4: Episode IV: A New Hope

²¹ The tables shown in the present subsection are adapted from http://pt.wikipedia.org/wiki/Star_Wars



Star Wars Episode V: The Empire Strikes Back	
<i>Star Wars Episódio V: O Império Contra-Ataca (PT/BR)</i>	
1980 - 124 minutes	
Production	
Director	Irvin Kershner
Screenwriter	George Lucas
Genre	Adventure/Science Fiction
Source Language	English
Target Language	Brazilian Portuguese
Distribution	20th Century Fox
Launching	 May 21st, 1980  September 18th, 1980

Table 5: Episode V: The Empire Strikes Back



Star Wars Episode VI: Return of the Jedi	
<i>Star Wars Episódio VI: O Retorno de Jedi (BR)</i>	
1983 - 134 minutes	
Production	
Director	Richard Marquand
Screenwriter	George Lucas Lawrence Kasdan
Genre	Adventure/Science Fiction
Source Language	English
Target Language	Brazilian Portuguese
Distribution	20th Century Fox
Launching	 May 25th, 1983  May 6th, 1983

Table 6: Episode VI: Return of the Jedi

Star Wars Episode I: The Phantom Menace	
<i>Star Wars Episódio I: A Ameaça Fantasma (BP)</i>	
1999 - 133 minutes	
Production	
Director and Screenwriter	George Lucas


Genre	Adventure/Science Fiction
Source Language	English
Target Language	Brazilian Portuguese
Distribution	20th Century Fox
Launching	 May 19th, 1999  June 24th, 1999

Table 7: Episode I: The Phantom Menace



Star Wars Episode II: Attack of the Clones	
<i>Star Wars Episódio II: Ataque dos Clones (BP)</i>	
2002 - 142 minutes	
Production	
Director and Screenwriter	George Lucas
Genre	Adventure/Science Fiction
Source Language	English
Target Language	Brazilian Portuguese
Distribution	20th Century Fox
Launching	 May 16th, 2002  June 1st, 2002

Table 8: Episode II: Attack of the Clones



Star Wars Episode III: Revenge of the Sith	
<i>Star Wars Episódio III: A Vingança dos Sith (BP)</i>	
2005 - 146 minutes	
Production	
Director and Screenwriter	George Lucas
Genre	Adventure/Science Fiction
Source Language	English
Target Language	Brazilian Portuguese
Distribution	20th Century Fox
Launching	 May 19th, 2005  May 19th, 2005

Table 9: Episode III: Revenge of the Sith

The films are organized in two trilogies that approach the historical transition (long, long time ago.....) of the Galactic Republic and the implementation and future failure of the Galactic Empire, which was

under the control of the Senator of Naboo Planet. Such Senator later became Supreme Chancellor and finally he auto-proclaimed himself as Emperor Palpatine – the Darth Sidious. The trilogies are organized in such a Lucas chronology so as to give the sci-fi story the beginning it deserved in a more technological and of special effects as possible.

3.1.2. The selection of Yoda as the object of study

As described in section 1.4. - Chapter 1, where I give the many reasons underlying the selection of the saga and, more to the point, the character that composes the corpus of the present study, one crucial aspect is that Yoda stands out as the central character to be investigated based on the fact that he lends himself to an illustration of the benefits of paying *direct* attention to the language of subtitles as part of his identity is built upon the way he textualizes his message. According to <http://pt.starwars.wikia.com/wiki/Yoda>, Yoda speaks “an uncommon version of the Basic”. What calls my attention in this segment is the description of his way of speaking, which is perceived by common sense as an ‘uncommon version’ of the English language. The character construes meaning by not making use of the typical grammatical structure of English which may be described by SFL categories, more specifically as ‘marked thematic structure’. In this sense, George Lucas’ construal of the character as an odd, ancient and incredibly wise mystic, who was meant to deliver ancient philosophies and timeless wisdom stands out as an exemplar character for the investigation of the subtitling procedures adopted when rendering the thematic organization of Yoda’s spoken discourse into the Brazilian Portuguese written discourse.

3. 2. Analytical procedures

3.2.1. Data collection: a small scale corpus

The corpus of the present study consists of (i) spoken texts of a specific nature, that is, they are texts spoken by fictional characters in a multimodal environment – a film – and are in fact texts that were previously written so as to be performed as a spoken text; and (ii) the written translations of a specific nature, that is, they are written texts that have as their purpose imitating spoken discourse (Taylor, 2000). For the purposes of the present study, written language texts are defined as a type of text produced under attention, that is, discourse that is self-conscious and self-monitored (Halliday, 2002: 12). The point is that while in writing the writer may erase all the errors and reject the

preliminary drafts, resulting only in the refined product, in speaking this is not possible since the mode is spontaneous and does not undergo a preparation stage.

In defining the ‘original’ text in the context of subtitling, the spoken language text was first transcribed, including all hesitations marks, the false starts and the backtrackings if and when these aspects influenced in the analysis in terms of serving as parameters for the comparison of the spoken and written texts.

The definition of the texts that were taken to be the ST in this study was inspired by Toury’s (1995) view that when dealing with subtitles “the identity of the source text(s) will have to be established each case anew” (p. 76). In this vein, a number of texts have been considered as potential candidates for source text. At least four source texts to choose from were taken into account: (i) the script, which is the text of the film written by the screenwriter and used by the actors in the shooting phase; (ii) a text on which the script was based on, which is the script that underwent revision before being performed by the actors; (iii) the dialogues present in the film immersed in the multimodal scenario comprising the visual and audio channels²²; (iv) the dialogues detached from the visual channel, that is, the dialogues with no other visual information. First of all, the script is the first written text and it is drafted into a workable blueprint that is available to the characters. Then the actors rehearse the script and perform it with the director, cameras and sound crews so as to make the final minor spontaneous alterations. Such spontaneous alterations together with what was previously written by the screenwriter constitute the spoken dialogues present in the film. Therefore, in order to be able to have synchronicity in the analysis I have chosen as my source text the dialogues available in the film (iii above), that is, the character’s speech which is available as any Brazilian viewer sees the film and this is jointly presented with the subtitles. This goes in tune with Halliday’s (ibid) claim about spoken and written language: “speech evolved first in the species; speech develops first, in the individual”. In this sense, it is possible to state that

²² The term channel is being used here according to Courtés and Greimas, 2008. The authors say that *semiotic channel* means “the material or sensorial support that serves for the broadcasting of images” (my translation). In the same line of reasoning Díaz-Cintas (2003) and Araújo (2004) state that the semiotic channel is the audiovisual recording per se and that this recording/channel includes two other channels, namely, (i) visual channel and (ii) audio channel. The visual channel encompasses the material that may be noticed visually, whereas the audio channel encompasses the material that may be perceived as sound recording.

the spoken dialogues present in the film were developed first so as to have the subtitled text. Consequently, spoken dialogues present in the films = Source Text and subtitles = Target Text.

Mona Baker in *Corpora in Translation Studies: An Overview and Some Suggestions for Future Research* (1995) first introduced the terminology for Corpus-Based Translation Studies²³ (CTS) still used in the area nowadays. The author proposes three types of corpora, namely (i) multilingual corpora; (ii) comparable corpora; (iii) parallel corpora. According to her, multilingual corpora refer to sets of two or more monolingual corpora in different languages (ibid, 232). Comparable corpora consist of a corpus of original texts and another corpus of translations in the language under investigation. The third type of corpora, i.e., parallel corpora, is the type of translation corpus that one immediately thinks of in the context of translation (ibid). In other words, parallel corpora refer to a text in language A and its translated counterpart in language B.

Even though considering Baker's types of corpora as the foundational statement for CTS several authors have built upon her concepts. In this sense, for methodological accuracy this research will draw upon the concepts proposed by Fernandes (2004) to investigate the translational behavior related to character Yoda in the subtitles of the films. Therefore, the corpus under analysis is described as a translational, bilingual, unidirectional and diachronic parallel corpus. By translational the author means a corpus that consists of a source text and its target text. It is a bilingual corpus due to the fact that it focuses on two distinct languages: American English (ST) and Brazilian Portuguese (TT); however, it is unidirectional since the directionality of the translation happens only in one direction (American English → Brazilian Portuguese). The corpus encompasses eight years²⁴, thus, it is categorized as diachronic. And as previously defined, it is classified as a parallel corpus for the reason that it consists of original texts in a given language (English) and their translated versions in another specific language (Brazilian Portuguese). Baker (ibid) states that the kind of corpora compiled for this study is the type one immediately thinks of in the context of Translation Studies. In order to name the present

²³The present PhD research is conducted along CTS, with no affiliation to Corpus Linguistics as such. It is in fact concerned with the use of the terminology corpus, and not the tools available for computational analysis.

²⁴ Although, 1977 was the date of the first film's release for the cinema, this research will analyze the renewed series that was delivered to public consumption in VHS and DVD from 1997 to 2005.

data source as corpus, these data would have to meet at least half of the four criteria delineated by Biber et al. (1998: 4) when establishing the basic criteria of a corpus. These four criteria are:

- (i) to be empirical, analyzing the actual patterns of use in natural texts;
- (ii) to utilize a large and principled collection of natural texts, known as a 'corpus', as the basis of analysis;
- (iii) to make extensive use of computers for analysis, using both automatic and interactive techniques;
- (iv) to depend both on quantitative and qualitative analytical techniques.

The Saga is an empirical corpus due to the fact that it will analyze the natural patterns of both texts at a lexico-grammatical level. The texts may be said to be natural ones since both take place in naturally occurring contexts. Numbers will also be presented so that it may corroborate with the qualitative analysis; therefore, it will both employ quantitative as well as qualitative techniques. The only difference from the four criteria established by Biber et. al is the fact that in what is known as 'corpus linguistics' the texts are capable of being analyzed automatically or semi-automatically by using computers for analysis. However, the present study focuses on the lexico-grammatical analysis of Theme which will be carried out manually, rather than "subjecting the texts to quantitative analysis using readily available software and from which the human analyst can interpret the results" (Ooi, 2001). And which according to Sinclair's view (1991: xi) the distinction between Large and Small Corpora concerns human intervention, that is, while Large Corpora is designed for delayed human intervention (DHI), Small Corpora is designed for early human intervention (EHI). EHI is practiced in this research since the corpus is submitted to my direct intervention, particularly regarding corpus annotation (Vasconcellos & Espindola, 2009, in press). By manually analyzing the corpus the results will allow comparison of these results, replication of the study, and widening of the scope of knowledge of the translation patterns emerging during the course of investigation.

As I will be looking at the behavior of the thematic pattern in both ST and TT and the quantitative analysis will give support to the argumentation being made, the present research will be conducted along qualitative lines. In order to do so, the first stage will consist of each film being individually downloaded, transcribed, and crosschecked for

later construal of tables and gathering of all the data in one single document (Appendix I). The following analytical procedures will be used in the course of the present PhD research:

- ✓ Downloading of ST from the IMDB web page;
- ✓ Identified Yoda's turns;
- ✓ Manual transcription of TT – Yoda's turns;
- ✓ Crosschecking of the downloaded ST with the 'original'²⁵, spoken dialogues;
- ✓ Segmentation of the clauses;
- ✓ Analysis of the clauses concerning the three metafunctions in tabular format, so as to observe markedness (Appendix I);
- ✓ Gathering of all the occurrences in tables according to markedness, classifying them according to the elements conflating with the Theme (Appendix II);
- ✓ Classification of the occurrences according to the function and mood choice (Appendix II);
- ✓ And, placement of ST and TT paralleled so as to compare and contrast the lexicogrammatical choices made both by the screenwriter and subtitler²⁶ (Appendix I).

3.2.2. The analysis of Theme in the corpus

As the focus of this research is thematic choices, more specifically the way in which the peak of prominence²⁷ is realized through a range of resources as the elements chosen to be the Theme of the clause, a rigorous Theme analysis was undertaken. Firstly, Theme in the entire corpus is analyzed according to Theme and Mood once the element typically chosen as the Theme in an English and in a BP clause depends on the choice of mood. The choice of mood constitutes one of (see section 4.1 – Chapter 4) the categories of analysis of the present thesis. Halliday & Matthiessen (2004) state that the Subject is the typical element to be selected as the unmarked Theme of a clause.

²⁵ By original in this context, I mean, the text that was actually uttered during the making and edition of the films. That is, the dialogues available to the audience in the films for home entertainment.

²⁶ Even though at times making reference to the work of the subtitler(s), I must state that I did not have access to the names nor to the number of subtitler(s) involved in the rendering of the texts.

²⁷ By peak of prominence it is not meant what is phonologically prominent, but the culminative pattern that appears first in the clause.

However, besides investigating the interpersonal line of meaning of the clause the experiential line of meaning is also relevant since it is the Actor mapped onto Subject and Theme that is the actual realization of the unmarked Theme in a declarative clause. The declarative mood type will be analyzed in the next Chapter as the first category of analysis (4.1.1. Marked and Unmarked Themes in Declarative Clauses), the analysis followed the tabular form bellow so as to identify the choice of Theme.

Yoda.ST. ²⁸	Clouded	this boy's future	is.
EXP	Attribute	Carrier	Process
INT	Complement	Subject	Finite
INT ²⁹	Residue	Mood	
TH	Theme	Rheme	

Table 10: Tabular format for declarative analysis

Regarding the choice of Theme again, interrogative clauses choose for elements that are not the Subject mapped onto Theme. On the other hand, this type of clause selects for Wh-elements or Finite verbal operators in first position, which is the word that indicates what the speakers wants to know. Therefore, when the Wh-element conflates with the Theme it is identified as the unmarked choice in an interrogative, anything other than the Wh-element in first position is referred to as a marked Theme. When the question is of the Yes/No type, the conflation of the finite verbal operator plus the following element (typically the Subject) with the Theme is characterized as the unmarked option for polar interrogatives (4.1.2. Marked and Unmarked Themes in Interrogative Clauses). For the BP corpus, the analysis followed the same criteria however, respecting the specificities of the language under analysis. The analysis followed is presented in the next table.

²⁸ All the examples were taken from the Corpus under investigation [*Star Wars* (ST) and *Guerra nas Estrelas* (TT)], unless otherwise stated. The examples are given so as to elucidate the treatment given to the Theme during the analysis. Some examples do not present a translated counterpart since the realization of the TT differs from the ST and comparison of occurrences was not the focus of the present Chapter, therefore, the examples serve as clarification purposes.

²⁹ I am immensely grateful to Professor Christian M.I.M. Matthiessen who, in a meeting of a supervising nature, advised me to insert this level of analysis since it elucidates the choices made by Yoda in relation to the order of Mood and Residue, which could enrich the analysis of the present study.

Yoda.ST.	What help	can	I	be,	Obi-Wan?
EXP.	Token		Value	Process	
INT.	Complement	Finite	Subject	Predicator	Vocative
INT.	Residue		Mood		
TH.	Theme	Rheme			

Table 11: Tabular format for the Wh- interrogative analysis

Yoda.ST.	Suggest	dismantling the coded signal	do	you?
EXP.	Pro -	Verbiage	-cess	Sayer
INT.	Predicator		Finite	Subject
INT.	Residue		Mood	
TH.	Theme	Rheme		

Table 12: Tabular format for the Finite interrogative analysis

The next category for analysis (4.1.3. Marked and Unmarked Themes in Imperative Clauses) focuses on the imperative mood. The process selected as the Theme of the clause chooses for an imperative realization in imperative affirmatives. If the imperative is realized as a negative clause, the finite verbal operator together with the Predicator are mapped onto the Theme. Other elements realized in Theme position in affirmative or negative imperatives other than the Predicator and the finite plus Predicator are considered as a marked instance of the realization of the Theme.

Yoda.ST.	Sense	the Force	around you.
EXP .	Process	Phenomena	Circumstance
INT .	Finite/Predicator	Complement	Adjunct
INT .	Mood	Residue	
TH .	Theme	Rheme	

Table 13: Tabular format for the imperative analysis

Yoda.ST.	Mourn	them,	do not.
EXP.	Process	Phenomena	
INT.	Predicator		Finite
INT.	Residue		Mood
TH.	Theme	Rheme	

Table 14: Tabular format for the imperative analysis

Furthermore, the discussion proceed so as to account for the distinction of Simple and Multiple Themes. This categorization (cf. section 4.2 – Chapter 4) is sub-divided and outlined below since it is entirely related to the metafunctions/stages of Theme.

3.2.3. The metafunctions

According to Thompson ‘multi-functionality’ is a norm of the clause constituents. He says that typically these constituents are performing more than one role at once, in a way contributing to the different kinds of meanings that are expressed in a clause. However, certain constituents tend to realize specific functions, which accentuate the need for the three dimensional analysis (2004: 34). The present study focuses on an analysis of the textual metafunction and more specifically on the way in which markedness is construed as regards the choice of Theme. The focus on the textual metafunction and related discussions throughout the study draw heavily on the role the other metafunctions play within the selection of Theme of the main clause. As a matter of providing analytical accuracy, the methodological steps and the categories based on the stages of the Theme are presented next.

3.2.4. The analysis of textual Themes

The textual metafunction is known as the enabling metafunction since it organizes the ideational and the interpersonal choices into a coherent flow of information. The textual stage of Theme, on the other hand, is known as the element that comes in first position before any interpersonal and/or experiential Theme and it performs a linking function at the beginning of the clause providing thematic prominence to the constituent. The elements that may be chosen in order to realize the textual stage of Theme have been presented in Chapter 2 (subsection 2.3.1, table 3), but may be summarized as: (i) continuatives; (ii) conjunctions; (iii) conjunctive Adjuncts. The following table demonstrates how textual Themes were dealt with during the analysis.

Yoda.ST.	If you	are to discover	the real villains behind this plot...
EXP.	Actor	Process	Goal
INT.	Subject	Predicator	Complement
INT.	Mood		Residue
TH.	Theme	Rheme	

Table 15: Textual Themes

The Theme is realized by a textual Theme[^]topical Theme. The textual Theme is realized by a Conjunctive Adjunct of the conditional type meaning ‘if...then’ and the topical Theme is realized by the Subject.

3.2.5. The analysis of interpersonal Themes

The interpersonal stage of Theme is not obligatory, but if it is present in a major clause, it comes after the textual stage of Theme and before the experiential stage of Theme. The element chosen to realize the interpersonal stage of Theme relates to the way in which the relationship between the two interactants of the dialogue is established. The elements that realize the interpersonal stage of Theme are: (i) Vocatives; (ii) modal or comment Adjuncts; (iii) finite verbal operators; (iv) interpersonal metaphor. In Chapter 2 (subsection 2.3.1) the elements that realize the interpersonal stage of Theme were elaborated in a more detailed way, however, it is crucial to call into attention how some constituents of the interpersonal stage of Theme were dealt with during the analytical process. First of all, finite verbal operators were not considered to constitute a multiple Theme, due to the fact that they are different realizations in the language pair at stake. The only instances where they are considered to constitute multiple Themes are those instances where in the TT the subtitler was able to find an equivalent element for the finite elements (see second tabular example below). Secondly, due to the type of discourse, that is, spontaneous speech, interpersonal metaphors may become a key element in construing the propellation of the discourse, and these elements are generally fronted in the realization of the clause. The first and second tabular examples given below show how the finite in the ST and Subject in the TT in interrogatives were dealt with. The latter example refers to interpersonal metaphors and the treatment given to them during the analysis.

Yoda.ST.	Will	he	finish	what he begins?
Yoda.TT.	*	Acabará	o que começar?	
EXP.ST.	Pro-	Actor	-cess	Scope
EXP.TT.	*	Process	Goal	
INT.ST.	Finite	Subject	Predicator	Complement
INT.TT.	* Subject	Predicator	Complement	
INT.ST.	Mood		Residue	
INT.TT.	Mood		Residue	
TH.	Theme		Rheme	

Table 16: Interpersonal Themes – Yes/No

Yoda.ST.	Or	should I	call	you	Darth Sidious?
Yoda.TT.	Ou	*deveria	chamá	-lo de	Darth Sidious?
EXP.		Sayer	Process	Verbiage	
INT.		Finite	Subject	Predicator	Complement
INT.	Re-	Mood		-sidue	
TH.	Theme		Rheme		

Table 17: Interpersonal Themes – Finite

Yoda.ST.	I hope	right	you	are
Yoda.TT.	Espero que	certo	você	esteja.
EXP.	Attribute		Carrier	Process
INT.	Complement		Subject	Predicator
INT.	Residue		Mood	
TH.	Theme		Rheme	

Table 18: Interpersonal Themes – Interpersonal Metaphor

In the first example the finite *Will* is not considered to constitute a multiple Theme since there is no equivalent for such element in the TT; therefore, the construal of the Theme is considered to be realized only by the topical Theme = Subject. However, in the second example it may be seen that in the Target L there is the possibility of construing an analogous finite meaning for the element *Should*, in this sense, this kind of construal is considered to realize a multiple Theme in both languages, the Theme realization follows: textualTheme^interpersonalTheme^topicalTheme and due to specificities of the language, the TT realizes the Theme as follows: textualTheme^topicalTheme^interpersonalTheme. In the third example

the Theme is realized by an interpersonal Theme[^]topical Theme in both languages.

3.2.6. The analysis of Topical Themes

The only obligatory element in the realization of a Theme is the topical Theme. In other words, the thematic potential of the Theme only finishes at and includes the first experiential element of the clause. Therefore, any experiential element, be it a Participant, a circumstance or a process that is fronted in a major clause is considered to exhaust the thematic potential of the clause. The topical Theme may or may not be preceded by a textual and/or an interpersonal Theme, but these elements do not exhaust all the thematic potential of the message. A topical Theme is considered to be a simple Theme when no other element is chosen to be fronted before the topical Theme, if there is the realization of other elements that are characterized as the other stages of Theme, this kind of realization is considered to be a realization of a multiple Theme. The topical Theme may be marked or unmarked both in simple and multiple realizations. If unmarked, it has to fulfill the choice of mood as previously described in the categories of analysis above. If marked, then they are the elements that were chosen so as to trigger a kind of contrastive effect by providing the foregrounding of a specific clause element. The treatment given to simple unmarked and simple marked Themes may be seen in the tables given below.

Yoda.ST.	You	must confront	Vader.
Yoda.TT.	*	Precisa confrontar	Vader.
EXP	Actor	Process	Goal
INT	Subject	Finite [^] Predicator	Complement
TH	Theme	Rheme	

Table 19: Simple unmarked Theme

Yoda.ST.	See	through you	we	can.
EXP.	Process	Circumstance	Senser	Process
INT.	Predicator	Adjunct	Subject	Finite
INT.	Residue		Mood	
TH.	Theme	Rheme		

Table 20: Simple marked Theme

In the first example above the topical Theme is realized by the most typical unmarked Theme: Actor/Subject/Theme. The second example, presents a Predicator realized as the Theme of the clause.

3.2.7. The analysis of special thematic structure

There is one further category established for the analysis of the Themes in the corpus under investigation, namely, special thematic structure. Besides the basic types of Themes described so far, there are ways in which the speaker manipulates the structure of his/her message in order to establish specific kinds of points of departure for the message. This is the case of (i) thematic equative and (ii) preposed Themes. In thematic equatives the Theme-Rheme structure is expressed in the form of Theme=Rheme; however, even being expressed by an equals sign, the Theme may become marked. In thematic equatives the typical unmarked structure calls for the nominalization in Theme position. An example of a thematic equative is given in the following table.

Yoda. ST.	That	is	why you fail.
Yoda. TT.	É por isso que	não consegue.	
TH	Thematic equative	Rheme	

Table 21: Thematic equative

And, another thematizing structure, namely Preposed Theme, which is an extrapolation of Halliday & Matthiessen's (2004) THEME as by Thompson (2004), is the pre-positioned element introduced as the 'topic' of the clause and it is re-realized in the main clause by the insertion of a pronoun. Indeed Halliday & Matthiessen (2004) make reference to this category, which they call Theme reprise, on page 80 where they present the system of THEME, however, elsewhere in the Introduction to Functional Grammar there is no other reference to such realization of Theme. Therefore, I decided to adopt Thompson's category in the present work since his definition matches the data here found. This category is observed as shown below.

Yoda. ST.	but	the star and all its planets	disappeared	they	have.
EXP.			Process	Actor	
INT.			Predicator	Subject	Finite
INT.	Residue			Mood	
TH.	Proposed Theme		Rheme		

Table 22: Proposed Theme

I have so far worked with the criteria for identifying Theme offered by Halliday & Matthiessen (2004) and where needed I have invoked Thompson's (2004) principles. However, in every study some decisions have to be made so as to best treat the occurrences in signaling the organization of the message in the languages observed. Therefore, I have adopted alternative approaches where needed in order to identify the choice of Theme and to solve all the problems I had in working with thematic choices in the two texts. This type of problems may be accounted for by the mode the two texts belong to, the ST is a written to be spoken text and the TT is the written dialogues presented to the Brazilian audience. In this sense and by working with two distinct languages, the solutions taken are hoped to have pinned down more accurately the function of Theme in the clauses analyzed. The following sub-section will present all the decisions taken when facing some kind of queries surfaced during the analytical stage. And finally, the last sub-section will present the illustration of the analysis, that is, the symbols used, the numberings of the tables, the interpretation given to the labels, and so on.

3.2.8. Details of the analytical procedures for identifying the Theme

As previously established, the corpus of the present study consists of texts from the Saga Star Wars. From the 05 films analyzed, there was a total of 310 clauses investigated in the ST and so the same for the TT 310 clauses, which are given in Appendix I. The source text consists of all the major clauses that were uttered by Yoda and the target text consists of every clause that matched the source text. Some clauses that appeared in the TT were not analyzed when they did not relate to any clause in the ST. That is, when the translator rendered (or made a clause up so as to contextualize the following clause) a clause that did not exist in the ST, this kind of clauses were not taken into account, unless they were of crucial importance to the understanding of the dialogues under

discussion. That is to say that the clauses from the TT that did not have an original counterpart and that did not disrupt the comprehension of the text were discarded, as for instance, occurrence 1.17 where in the ST the Theme is an Attribute/Complement/Theme realized by one clause only, in the TT the same clause was realized by two clauses 1. *Como se sente?* and 2. *Com medo está?*. The example comes next.

1.7.ST.		Afraid	are you?
1.7.TT.	Como se sente? (Clause 1)	Com medo	está? (Clause 2)
TH	Not analyzed	Theme	Rheme

Table 23: Treatment given to the TT -1

They do not consist of a clause complex in the sense that it is not a single message nor a single proposition and it is not a single figure, but they do present a logico-semantic relation that is the meaning of clause 1 is somehow elucidating the meaning of clause 2. In the TT the audience is faced with more content for the contextualization of the message. In this sense, this kind of clauses where meanings were emphasized by the ‘repetition’ of two clauses, the clause with the closest meaning to the original text was chosen so as to be the target clause to be analyzed.

Nevertheless, sometimes a different strategy occurred the one single clause from the ST, which in the following example construes a special thematizing structure, was transformed into two clauses. On the other hand, the following clauses in the TT point out to an ellipsis of reference which is recoverable by verbal inflection and by anaphoric reference signaling to the previous stretch of text. In these cases, the two target clauses were treated to be the translation of one single clause, a factor that may be accounted for the technicalities inherent in the activity of subtitling.

3.45. ST.	The boy you trained, gone he is . . . Consumed by Darth Vader.
3.45. TT.	O garoto que treinou já não mais existe.
3.45. TT.	Foi consumido por Lorde Vader.

Table 24: Treatment given to the TT - 2

Since the TT may be said to be constrained by the technicalities of subtitling, some reductions happen and they have to be taken into account. The problem is that sometimes the translator in order to optimize the space available for him s/he has to transform one clause or

even clause complex into a single simplex. This is the case of the following examples:

5.44. ST.	If once you start down the dark path,
5.45. ST.	forever will it dominate your destiny.
5.44. TT.	O lado negro pode dominar para sempre o seu destino.

Table 25: Treatment given to the TT – 3

As another example of the analytical approach to identify the choice of Theme, the next excerpt of the corpus is given so as to demonstrate how minor clauses were treated in the course of analysis, even not being within the scope of the present study, they had to be disregarded and in order to do so some methods were employed. In the following instance, the minor clause is realized by a comment followed by a Vocative and then a nominal group, not considered as a major clause, therefore the minor clause does not hold a numbering and does not have a translated counterpart; this is not taken into account in the analysis process:

	How embarrassing. Hmm? Liam, the shades. (Minor clause)
2.17. ST.	Gather round the map reader. (subsequent major clause)
2.17.TT.	Em volta do leitor de mapa.

Table 26: Treatment given to the spoken dialogues

A further step taken in the analytical approach so as to elucidate the methods adopted in the analysis process is that clauses which were not uttered by Yoda, but by another character, and which had true relation to his answer were taken into consideration so as to analyze Yoda's interaction. In the propelling of discourse, the proposition may be doubted, contradicted, accepted or exchanged; hence, by interpreting the structure of the propelling of discourse it is possible to gain a general understanding of the clause in the exchange (Halliday & Matthiessen, 2004: 110). The clauses from the other characters are not included in any appendix. The example that follows clarifies such a procedure:

Anakin(ST)	What's that got to do with anything?
Anakin(TT)	O que isso tem a ver com o resto?
1.10.ST.	Everything.
1.10.TT.	Tudo.

Table 27: Treatment given to interlocutor's discourse

And since the answer to Anakin's question may be understood as a major clause, this response is considered as a pertinent clause for analysis.

Some words that were to be a clause but were not actualized as clause, were not treated as clause from the original since it would need the aid of the visual mode and due to the fact that multimodal analysis is out of the scope of the present study, such 'would be' clauses were left out, even if they do appear in the subtitles. Where the clauses were crucial for the meaning making of the entire conversation, this clauses were accounted for.

Yoda.ST.	But for certain, Senator.... (discarded)
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Table 28: Treatment given to non-clauses

The message above was uttered by Yoda when he was interacting with Senator Amidala, however, the clause cannot be identified from context, since Yoda's clause does not end and it is Mace Windu who gives Senator the answer, in a sense, interrupting Yoda's reasoning and not allowing him to finish the clause. In these kinds of cases, the clauses that were not possible to be recovered from context did not undergo analysis.

One major query which surface during investigation was how to analyze clauses that involved ellipsis of some kind. According to Gouveia & Barbara (2001) the treatment of the language pair English and BP in translation should be based on the fact that they present different ways of establishing cohesive ties of reference and this is not to be treated as a different way of marking or not the Themes of the clauses of the languages under discussion. Therefore, the decision is made that such clauses and others like it are best treated as different ways of eliding the elements. In cases where the Subject in BP is recoverable by the context, that is, by cohesive interpretation based on ellipsis of reference, then the Subject is considered to be the Theme of the clause. This is shown in the TT clause below.

Yoda.ST.	I	sense	much fear in you.
Yoda.TT.	*	Sinto	muito medo em você
EXP.	Senser	Process	Phenomenom
INT.	Subject	Predicator/Finite	
INT.	Mood		Residue
TH.	Theme	Rheme	

Table 29: Treatment given to elliptical Subject in the TT

In some cases the ellipsis involved more than the Subject. In such cases the spoken dialogues omitted more than one element, but which were perfectly recoverable from the context. In the next example, what has been omitted from Yoda's clause is the Subject *It* and the Predicator *is*. These elements may be recovered from his conversation with Qui-Gon, since Yoda's interactant is telling him that he would have a second apprentice and the Master tells him that *It is impossible to take on a second*. The same happens in the BP version; however, in BP the realization would be the impersonal *É*, an element which is also recovered from the conversational background. This example is given below, and this kind of strategy had to be employed in several occurrences during the interpretation of the data.

Yoda. ST.	[It]	[is]	Impossible	to take on	a second.
Yoda. TT.		[É]	Impossível		
EXP.	Carrier	Process	Attribute		
INT.	Subject	Finite	Complement		
INT.	Mood		Residue		
TH.			Theme		

Table 30: Treatment given to elliptical constituents

In some paratactic clauses the Subject was elided and recoverable from the linking function of the word or group that set up the relationship of expansion of the clause as is the case of the following example.

Yoda.ST.	And *	see	this army they have created for the republic.
Yoda.TT.	E *	ver	este exército que eles criaram para a república.
EXP.	Senser	Process	Phenomena
INT.	Subject	Predicator	Complement
INT.	Mood	Residue	
TH.	Theme	Rheme	

Table 31: Treatment given to elliptical Subject in clause complexes

One last analytical procedure taken so as to identify the choice of Theme in the message of the Master is made in relation to mental clauses. The Phenomenon or extension of a mental process may be characterized as a fact, which is a clause treated as if it were almost a thing (Thompson, 2004: 93). The issue that emerged while identifying the Theme in mental clauses, for instance, is the fact that since Phenomenon may be a rankshifted clause, sometimes this kind of clauses are broken into two constituents, as may be seen in the example below:

Yoda. ST.	Trained as a Jedi	you	request	for him?
EXP.	Pheno-	Senser	Process	-menon
INT.	Complement	Subject	Predicator	
INT.	Resi-	Mood	due	
TH.	Theme	Rheme		

Table 32: Treatment given to Phenomenon in Theme position

The procedures described above are conducted during the analysis of the five films where Yoda makes his appearance. Even though the Saga being constituted by six films, the only ones transcribed were the ones where Yoda appears in.

Yoda's role in the five episodes analyzed is illustrated. *The Phantom Menace*: in this film the Counsel of which Yoda is part, that is, he is one of the leaders of such counsel, is still well established and fortified. In this film, Yoda is fully committed in fighting off Anakin's training (30 clauses). In *Attack of the Clones*, the intergalactic wars and conflicts are installed. In this episode, it is possible to notice how the selective Jedis are formed. It is in this film that Yoda's sensibility begins to increase, that is, it is here where he starts to meditate around

the real threats of the Dark Side of the Force (63 clauses). The next film is named *Revenge of the Sith*, Yoda's physical abilities come to the fore. Here, Yoda is defeated by the Dark Side. It is within this screenplay that all Yoda's intellectual ponderation and meditation are confirmed and he gets physically involved; however, he ends up being defeated, opting for the exile (70 clauses). It is with the end of this film that the explicative trilogy ends. *A New Hope* is the film in which Yoda does not appear, this is the film that the Forces are rebuilt. In this film Yoda does not appear due to the fact of being exiled, while a group of rebels attempts to give an answer to the Empire. It is in this film that Luke Skywalker sets off among the other rebels. In *Empire Strikes Back*, Luke goes to the exile to look for Master Yoda. Master Yoda comes back into view and shows all his knowledge by training Luke, the one who will be the great warrior chosen by the Force (109 clauses). At the very beginning of the plot in the *Return of the Jedi* being already tired, the Master Jedi certifies to have concluded the training of his last Jedi and indulges himself to death (38 clauses). In this sense, it may be said that Yoda's linguistic manifestation in the films is associated with the narrative of the Saga. The Master is foregrounded in terms of linguistic manifestation or on the other hand he is backgrounded.

3.2.9. The illustration of the analysis

According to Halliday & Matthiessen (2004: 66) the Theme extends up to the first element in the clause that is either a participant, a circumstance or a process. The corpus is analyzed according to the Theme of major clauses and the first group or phrase that has some function in the experiential structure of the clause is categorized as Theme. Appendix I presents the analysis of Theme in all texts in the corpus. As shown in Appenix I the Theme of the clause was analyzed regarding the function the Theme performed in each metafunction, in order to be able to establish the markedness of the Theme. Generally, the tables have the appearance bellow, that is, when the Themes are realized similarly in both texts (ST and TT). In the cases where the Theme is realized differently in the texts, a different color is applied to the languages. The first table below presents analogous constructions, and the second one presents different constructions.

Yoda.ST.	Fear	leads	to anger.
Yoda.TT.	O medo	leva	à raiva.
EXP.	Actor	Process	Circumstance
INT.	Subject	Predicator	
INT.	Mood	Residue	
TH.	Theme	Rheme	

Table 33: The representation of the analysis

Yoda.ST.	See	through you	we	can.
Yoda.TT.	*	Podemos ver	através de	você.
EXP.ST.	Pro-	Phenomenon	Senser	-cess
EXP.TT.	Senser	Process	Phenomenon	
INT.ST.	Predicator	Complement	Subject	Finite
INT.TT.	Subject	Finite/Predicator	Complement	
INT.ST.	Residue		Mood	
INT.TT.	Mood	Residue		
TH	Theme	Rheme		

Table 34: The representation of the analysis for distinguishing features of the TT

As illustrated in the tables above, the first line (Yoda. ST.) corresponds to the clause as transcribed from the spoken dialogues. The second line (Yoda.TT.) refers to the subtitles as they were transcribed from the screen. The third line (EXP) represents the realization of the elements according to the experiential metafunction. The fourth and fifth line (INT) of interpretation correspond to the realization of the clause in interpersonal terms, while the fourth elucidates the function of each element, the fifth elucidates the Mood and Residue structure. Finally, the last line (TH) of interpretation corresponds to the focus of the present thesis, the textual metafunction in terms of Theme – Rheme structuring. In order to be able to comprehend when a Theme is unmarked or marked all these lines of meaning have to be analyzed since the Theme is not a fixed element; it may suffer some variation and the interrelation the three metafunctions play has to be taken into account. Stages of Theme constitute a category of analysis of the present study (see section 4.2. – Chapter 4), therefore, if the Theme is realized by one or more stages of Theme the following interpretation is given:

Yoda.ST.	Only	the Dark Lord of the Sith	knows	of our weakness.
Yoda.TT.	Somente	o Lorde negro de Sith	conhece	nossa fraqueza.
EXP		Senser	Process	Phenomena
INT		Subject	Predicator	Complement
INT	Mood			Residue
TH	Theme		Rheme	

Table 35: Representation of the stages of Theme

The table above follows the same reasoning of the previous tables; however, the difference observed in this table is the fact that the Theme of the present clause is realized by the interpersonal stage of Theme^topical Theme in both texts. In these cases, in the experiential line of interpretation the element is divided but does not receive a label for the fact of not holding a function in that line of meaning. In interpersonal terms, the elements are realized by a comment Adjunct^Subject. The full table containing only the Themes and the elements that realize the Theme in each stage of Theme is given in Appendix II. An example of how this table is treated is given below:

No. of clauses	Clause no.	Textual	Interpersonal	Topical	Theme element
1.	1.12.			Fear	Actor – DEC./SUBJ.

Table 36: The elements that realize the Theme

The labels in the tables of Appendix II refer to: (No. of clauses): this is the running number of the clauses, at the end of such table the total of unmarked or marked Themes may be retrieved for each of the texts (English or Brazilian Portuguese); (clause no.): it means the number of the clause in the film, for instance, 1.12. means film 1 = The Phantom Menace and 12 corresponds to the number of the clause in that film; (textual): if there is the realization of a textual element in thematic position this slot is filled by the corresponding element; (interpersonal): if there is the realization of an interpersonal element in thematic position this slot is filled by the corresponding element; (topical): the experiential element that functions as the Theme of the clause; (Theme element): the first label in this slot refers to the function of the Theme in experiential terms, this is followed by the mood type, which is followed by the

function of the Theme in the interpersonal metafunction. In Appendix II, I present all the unmarked elements in the ST followed by the marked elements in the ST. There are other two tables for the TT, one for the unmarked Themes and the other for the marked ones. Therefore, Appendix II consists of four tables, two for the ST and two for the TT.

The third Appendix, that is, Appendix III presents five tables one for each film.

Occurrence	English	Portuguese
1.1.	Marked - Complement	Marked – Complement

Table 37: Marked and Unmarked Themes

As may be seen, the tables report on the occurrence number, which refers to the film and the number of the clause in the film as well as the English and the BP choice of Theme. Every Theme is labeled as unmarked or marked and the item functioning as the Theme is presented.

Some symbols are used during the analysis and they merit discussion since they are crucial for the annotation of the corpus.

[] - elements included: since this study is not dealing with clause complexing annotation and the symbols used by Halliday & Matthiessen for embedded phrase of group do not appear in the course of the present study, I have opted to use brackets so as to account for the elements that are included in the clauses which are recovered by the context of the dialogues.

Yoda.ST.	Hard to see	the dark side	is.
Yoda.TT.	Difficil ver	o lado negro.	[é]
EXP.	Attribute	Carrier	Process
INT.	Complement	Subject	Finite
INT.	Residue	Mood	
TH.	Theme	Rheme	

Table 38: Symbol used for included elements

The brackets appear in the second row. In BP the subtitle does not present a process. Such process is recovered from the context of the conversation and is inserted in the clause so as to allow a complete analysis of the TT clause.

* - ellipsis: in Portuguese ellipsis of Subject is very usual (Gouveia & Barbara, 2001); it may be recoverable by the context by

cohesive interpretation based on ellipsis of reference. In English the same may occur. Elliptical Subject may be related to processes that present cohesive ties in the message. The next example demonstrates the use of such symbol in the BP clause:

Yoda.ST.	Revealed	your opinion	is.
Yoda.TT.	*	Revelou	sua opinião.
EXP. ST.	Attribute	Carrier	Process
EXP.TT.	Sayer	Process	Phenomenon
INT.ST.	Complement	Subject	Finite
INT.TT.	Subject	Predicator	Complement
INT.ST.	Residue	Mood	
INT.TT.	Mood		Residue
TH	Theme	Rheme	

Table 39: Symbol used for ellipsis

^ - followed by (Halliday & Matthiessen, 2004: 13): this symbol is used to present the constructions of Theme, for example a multiple Theme may be represented as textualTheme^interpersonalTheme^topicalTheme.

The choice of carrying out manual analysis may be claimed in terms of the small scale corpus of the present study which allowed the study to become more rigorous on the part of the researcher. The data are investigated both quantitatively and qualitatively by definitions and description given to the data following an SFL theory of language and as such the analysis may be applied to other data sets. Individual texts are analyzed which calls for a more qualitative perspective where numbers are invoked so as to generate complementary results. The evidence of the results is achieved by showing throughout the discussion of the findings the reasons that guide certain decisions and the approaches taken during the course of this PhD study.

4. ANALYSIS AND DISCUSSION OF FINDINGS

“Porque na minha aprendizagem falta alguém que me diga o óbvio com um ar tão extraordinário? O óbvio (...) é a verdade mais difícil de se enxergar.”

Clarice Lispector, 1998

In the present Chapter I will be presenting the results obtained from the investigation of the spoken dialogues and the subtitles of the data composing the corpus under study based on the Theme structuring rationale offered in the Review of Literature and Methodology Chapters. To this end, this Chapter is subdivided into the following subsections: 4.1. Theme and Mood; 4.1.1. Marked and Unmarked Themes in Declarative Clauses; 4.1.2. Marked and Unmarked Themes in Interrogative Clauses; 4.1.3. Marked and Unmarked Themes in Imperative Clauses; 4.2. Simple and Multiple Themes; 4.2.1. Ideational Stage of Theme; 4.2.2. Interpersonal Stage of Theme; 4.2.3. Textual Stage of Theme; 4.3. Special Thematic Status; 4.3.1. Thematic Equative; 4.3.2. Preposed Theme. These subsections are presented in such categorical grouping so that the occurrences are discussed based on the categories proposed on the previous Chapter.

The occurrences discussed are displayed in tabular format in the body of the text and the complete tables of occurrences are provided in Appendix I, which is numbered according to the order that the texts were extracted from the films (cf. Chapter 3).

4.1. Theme and Mood

The choice of another element to be placed before or in the place of the Subject of the main clause has the consequence of rendering the Theme of the clause as a marked option, since the Subject of the clause is typically considered the unmarked choice (see section 3.2.1. for exemplification). These unmarked choices may be realized by a variety of grammatical elements, those the Theme conflates with: (i) Subject (declarative clause); (ii) Finite (interrogative); (iii) WH-element (wh-interrogative); (iv) Predicator (imperative). Thus, the Theme is identified as (i) the first experiential element in the clause (participant/process/circumstance), and (ii) any element preceding the first experiential element in the clause (interpersonal: vocative, modal Adjunct, finite, wh- interrogative; textual: continuative, conjunction, conjunctive Adjunct).

A Theme that is something other than the elements specified above are referred to as marked Themes. The following scenarios illustrate markedness: a second participant put in first position (e.g. Goal conflating with the Theme); a circumstance coming in first position (an adverbial group functioning as Adjunct); a process made the Theme of the message (a Predicator conflating with the Theme in a declarative or interrogative clause). All such these cases are considered instances of

marked Themes. One further category which I have considered as a type of marked thematic structure is called Special thematic structure, which the speaker uses to manipulate the structure of the message so as to establish specific kinds of starting points (Thompson, 2004: 149).

The Special thematic structures found in the corpus are occurrences of thematic equative and preposed Theme. They were considered as instances of ‘semi-marked’ Theme since they are chosen for specific communicative purposes such as (i) splitting the message into two equal parts that facilitates the processing of the message by the audience or as (ii) announcing the Theme as a separate constituent imitating imprompt speech. These elements are, then, highlighted in the structuring of the message.

4.1.1. Marked and Unmarked Themes in Declarative Clauses

In this section the elements which were interpreted and analyzed as unmarked or marked choices of Theme in declaratives are presented. The categorization was based on Halliday & Matthiessen (2004) and Thompson (2004), as presented in Chapter 2 – Review of Literature. In accordance to what has been described in Chapter 2, the Theme to be considered an unmarked choice relies on the mood choice; therefore, the mood will determine which element is the expected one to be the point of departure of the message. For declaratives, as is the case of the present section, the unmarked Theme is characterized by the conflation of the Subject with the Theme.

4.1.1.1. Unmarked Declaratives

In the declarative mood the typical pattern is one in which the Theme is conflated with the Subject (see Chapter 2, section 2.3.1.). In more technical terms, the Subject is a function in the transitivity system of the clause that realizes the first ‘participant’ in the clause, ‘first participant’ being the element that holds the responsibility “for the success of the proposal” (Halliday & Matthiessen, 2004: 117); therefore, the Subject may be the Actor, Carrier, Senser, Token, Sayer, Behavior, depending on the Process semantized in the clause.

The unmarked Themes emerging from the description of the corpus are seen to have contributed to the construal of the text’s meaning particularly in what regards the construal of Yoda’s textual profile, to the organization of the ideas in the text by carrying forward the development of the dialogues, and to the viewer’s interpretation of

the message in terms of his/her reading of the textual material suggested by the thematic configuration of the text. In quantitative terms, from the total of 310 clauses analyzed for the ST and 310 analyzed for the TT, 126 were choices of unmarked Themes totalizing 40% of the occurrences in the ST and 184 were choices of marked Themes totalizing 60% of the occurrences in the ST; whereas for the TT, 143 clauses were realized by unmarked Themes representing 46% of the occurrences emerging in the description of the corpus and 167 clauses were realized by marked Themes, representing 54% of the corpus. The marked occurrences were labeled according to their experiential functions (see Chapter 2, section 2.3.1 for the functions played by marked Themes and Chapter 3, section 3.2.2 for the methodological annotation of the corpus): 3 types of marked declaratives: circumstance, process, second participant, which are realized interpersonally by Adjunct, Predicator and Complement, respectively, presented in Appendix II. This type of constituent is fronted in this way so as to highlight a contrast between the thematized element and an element else.

As the tables in Appendix II show, there are 83 cases where the Subject conflates with the Theme in the spoken dialogues as compared to 100 in the subtitles, a difference that may be accounted for by the disparity seen in the higher number of unmarked Themes realized in the TT where 17 marked Themes were rendered into unmarked ones due to the need of making explicit the member held responsible for the event. Occurrences 1.12, 1.15, 1.20, 3.5 and 3.6 given in tabular form below (Appendix I and Appendix II) are examples of cases in which the Subject (Actor, Senser, Sayer, Token and Carrier, respectively) is chosen to realize the Theme of the clauses stating the participant serving as the agent of each process of both ST and TT.

1.12.ST. Fear leads to anger.

1.12.TT. O medo leva á raiva.

1.12. ST.	Fear	leads	to anger.
1.12.TT.	O medo	leva	à raiva.
EXP.	Actor	Process	Goal
INT.	Subject	Predicator	Complement
TH.	Theme	Rheme	

Table 40: Occurrence 1.12 - Actor

1.15.ST. I sense much fear in you.

1.15.TT. Sinto muito medo em você.

1.15. ST.	I	sense	much fear in you.
1.15.TT.	*	Sinto	muito medo em você.
EXP.	Senser	Process	Phenomenon
INT.	Subject	Predicator	Complement
TH.	Theme	Rheme	

Table 41: Occurrence 1.15 - Senser

2.60. ST. I agree.

2.60. TT. Eu concordo.

2.60.ST.	I	agree.	
2.60.TT.	Eu	concordo.	
EXP.	Sayer	Process	
INT.	Subject	Predicator	
TH.	Theme	Rheme	

Table 42: Occurrence 2.60 - Sayer

3.5. ST. The fear of loss is a path to the dark side.

3.5. TT. O medo da perda é um caminho para o lado sombrio.

3.5.ST.	The fear of loss	is	a path to the dark side.
3.5.TT.	O medo da perda	é	um caminho para o lado sombrio.
EXP.	Token	Process	Value
INT.	Subject	Predicator	
TH.	Theme	Rheme	

Table 43: Occurrence 3.5 - Token

3.6. ST. Death is a natural part of life.

3.6. TT. Morte é uma parte natural da vida.

3.6.ST.	Death	is	a natural part of life.
3.6.TT.	Morte	é	uma parte natural da vida.
EXP.	Carrier	Process	Attribute
INT.	Subject	Predicator	
TH.	Theme	Rheme	

Table 44: Occurrence 3.6 - Carrier

In material clauses in the ST (1.12, 1.13, 1.14, 2.1, 2.4, 2.27, 2.29, 2.34, 2.43, 2.49, 2.62, 3.10, 3.22, 3.34, 5.7, 5.14, 5.21, 5.24, 5.40, 5.47, 5.49, 5.66, 5.72, 5.74, 5.75, 5.88, 5.90, 5.91, 5.92, 5.97, 5.98, 5.99,

5.100, 6.13, 6.18 – Appendix I) and in the TT (1.12, 1.13, 1.14, 1.19, 1.22, 2.1, 2.4, 2.27, 2.29, 2.34, 2.43, 2.49, 2.62, 2.63, 3.10, 3.22, 3.34, 3.45, 3.61, 3.69, 5.7, 5.14, 5.40, 5.43, 5.44, 5.45, 5.46, 5.47, 5.49, 5.55, 5.66, 5.68, 5.72, 5.73, 5.74, 5.75, 5.88, 5.90, 5.97, 5.98, 5.100, 5.105, 6.10, 6.13, 6.18 – Appendix I), the process construes the procedure as a sequence of changes in the clauses brought about by the participant (eg. 2.27. *The data* and *Os dados*) held responsible for the proposal. That is, the participant semantized as “the source of energy bringing about the change” (Halliday & Matthiessen, 2004: 179), this participant is, therefore, the typical unmarked choice for a declarative clause realized by a Material process.

2.27.ST.	The data	must have been erased.
2.27.TT.	Os dados	devem ter sido deletados.
TH.	Theme	Rheme

Table 45: Occurrence 1.12

Some unmarked occurrences in English were realized as marked ones in the subtitle counterpart, examples of these kinds of realization may be seen in the clauses below:

5.21. ST.	I	cook.
5.21. TT.	Cozinhar	eu irei.
TH	Theme	Rheme

Table 46: Occurrence 5.21 – unmarked into marked

5.24. ST.	I	cannot teach him.
5.24. TT.	Ensiná-lo	não posso.
TH	Theme	Rheme

Table 47: Occurrence 5.24 – unmarked into marked

The unmarked choice of the ST was realized as a marked thematic structure in the TT. The pattern here is Subject/Theme which according to Halliday is the ‘easy’ Theme. The ‘easy’ Theme is not seen in the subtitles where the thematizing element was that of a Predicator in Theme position which ends up impacting the representation of the ideational material as a different representation of the element conflating with the Theme. The only case where the Theme conflating with a Predicator is regarded as an unmarked choice is the case of an imperative. The basic message of an imperative is ‘I want you to do something’; therefore, it is the Predicator the unmarked choice of

Theme. And the opposite (marked Theme rendered into unmarked one) does occur in some occasions, as the example of the following clause shows:

1.19. ST.	Our own council	we will keep [on] who is ready.
1.19. TT.	A nós	caberá decidir quem está preparado.
TH	Theme	Rheme

Table 48: Occurrence 1.10 – marked into unmarked

New configurations as the one in the example above have an impact upon meaning construal and on the function of the clause as representation. In this particular example, the English occurrence 1.19 is here analyzed as a case of marked structure for the fact that *Our own council* being an Adjunct. In order to make this reasoning comprehensible the process *keep on* was meant *keep*, since the character is stating that they will maintain/put *on* their own council (...). So the idea here is the place, or, the where they will keep/put the ones that are chosen. In this sense, it is *on the council* that the ready ones will be kept. In the BP subtitled version of occurrence 1.19 the meaning of the clause is not the same, that is, Yoda is stating that they (the Council) will decide who is ready, and not where the ready ones will be kept. As a result, there is not only a change in Theme choices, but a change of meaning in this pair of occurrences.

Another element that may realize an unmarked Theme is the Senser. The Senser is the Subject that realizes the Theme in mental clauses. These are clauses of sensing, clauses that construe the change involved in the events of the world of our consciousness. The Subject is mapped onto the element that represents such consciousness or one that impinges on the world of consciousness as may be observed in occurrences: 1.4, 1.15, 2.39, 3.48, 3.68, 5.3, 5.4, 5.35, 5.48, 5.63, 5.77 and 5.82 (see Appendix II). From a quantitative point of view, this means that the Theme has been realized by the Senser in 14.65% of all the realizations of Subject conflating with Theme in declarative clauses in the ST, while in the TT occurrences realizing Theme as the Senser are: 1.8, 1.15, 1.26, 2.8, 2.39, 3.48, 3.68, 5.35, 5.48, 5.69, 5.77, which means 11% of all the realizations of Subject conflating with Theme in declarative clauses. According to Halliday & Matthiessen (2004), mental clauses serve to construe the speaker's own process of consciousness, which is very typical of dialogues where the Subject is actually the speaker *I*, as in clause no. 1.15

1.15.ST.	I	sense much fear in you.
1.15.TT.	*	Sinto muito medo em você.
TH	Theme	Rheme

Table 49: Occurrence 1.15 – Senser/Subject/Theme

In this case, Yoda is the human-like participant involved in the conscious processing, a typical construction of a mental clause. Therefore, the Senser conflates with the Subject which in turn conflates with the Theme not marking the thematic configuration of the clause both in the ST as well as the TT; however, the Theme in the TT is realized by the ellipsis of Subject accounted for by the systemic possibility of marking person, gender and number in the inflection of the form of the process (Barbara & Gouveia, 2001). The dialogues of the film under investigation realize the Senser as *I* in 4 clauses (namely, 1.15, 3.48, 5.3, and 5.4) in the ST while only 2 occurrences are realized as *Eu* (namely, 1.15 and 3.48) in the TT where Yoda is the speaker, the participant endowed with conscious, the Master, the one that feels, thinks, wants and/or perceives. This type of construal is a very typical strategy of casual conversation (Halliday & Matthiessen, 2004: 174).

As a matter of characterizing, Yoda is portrayed as construing a great amount of his utterances (19 occurrences in the ST compared to 21 occurrences in the TT) by making use of a Carrier in first position with the consequence of construing meaning as a uniform flow semantized as an element in a relationship of being. Carrier and Attribute are elements of a relationship of being where they belong to the same order of abstraction but these elements differ in degree of generality as member to class, subtype to type, and so on. Based on the premise that Yoda is the Master construed as an odd, ancient and incredibly wise mystic, who was meant to deliver ancient philosophies and timeless wisdom through his words, it is possible to read the configuration of his dialogue as a textual strategy to bring about the *nature* of his relations with his Padawans as becomes evident in occurrence 2.8:

2.8. ST.	The Council	is confident in this decision, Obi-Wan.
2.8. TT.	O conselho	confia em sua decisão.
TH	Theme	Rheme

Table 50: Occurrence 2.28 – Carrier/Subject/Theme (ST) and Actor/Subject/Theme (TT)

In such an occurrence the typical pattern of an unmarked Theme is used, that is, Carrier/Subject/Theme. However, as mentioned above (see subsection 4.1.1), each case has to be analyzed anew since Actor is just a conventional label and does not hold one-to-one correspondence with the semantic realizations of the Subject in a clause, that is, the ‘Actors’ take on different transitivity values according to the nature of the process type. In this sense, the participant roles have distinct functional concepts that are specific to the process type being represented in the clause. In the TT the rendered Theme is the same as the ST, that is, it is realized by an unmarked option where the Subject conflates with the Theme; however, in experiential terms, the Theme is realized by a different function, that is, while in the ST the Subject is realized by a Carrier, in the subtitles it is the Actor that plays the role of Subject in Theme position, this new representation of the ideational element realizing the Theme impacts the meaning construal in experiential terms, but does not interfere in the markedness of the Theme being realized.

In some relational clauses where the choice was not to mark Yoda’s Theme, the representation of the subtitles was realized by different selections, this may be seen in the following examples:

5.26. ST.	He	is not ready.
5.26. TT.	Pronto	não ele está.
TH	Theme	Rheme

Table 51: Occurrence 5.26 – unmarked into marked

5.36. ST.	You	are reckless!
5.36. TT.	Indiferente	você é.
TH	Theme	Rheme

Table 52: Occurrence 5.36 – unmarked into marked

In the subtitled rendering, the Complement becomes the Theme of both occurrences above. This new configuration affects meaning construal: While the ST has the Carrier as its Theme, the TT places the Attribute to be the point of departure of both clauses (5.26 and 5.36) producing two rendered marked clauses. The difference in markedness is not a common practice in the rendering process of the corpus under investigation; however, they do occur but do not influence in the overall results for the extent of Yoda’s marked characteristic.

As discussed previously in this Chapter, the Sayer is another Actor in declarative clauses. It is the Sayer who conflates with the Subject which in turn will conflate with the Theme to realize an

unmarked Theme selection in a verbal clause. Three (03) occurrences of the Sayer/Subject are realized by the configuration of the following declarative clause: *I agree* (ST), and two (02) occurrences as *Eu concordo* (TT), the third occurrence in BP is realized as *Estou de acordo*.

2.60.ST.	I	agree.
2.60.TT.	Eu	concordo.
EXP	Sayer	Process
INT	Subject	Finite/Predicator
TH	Theme	Rheme

Table 53: Occurrence 2.60 – Sayer/Subject/Theme

3.33.ST.	I	agree.
3.33.TT.	Eu	concordo.
EXP	Sayer	Process
INT	Subject	Finite/ Predicator
TH	Theme	Rheme

Table 54: Occurrence 3.33 – Sayer/Subject/Theme

3.25.ST.	I	agree.
3.25.TT.	* Estou	de acordo.
EXP	Sayer	Process
INT	Subject	Predicator
TH	Theme	Rheme

Table 55: Occurrence 3.25 – Sayer/Subject/Theme (ST) and Carrier/Subject/Theme (TT)

Regarding the Theme realization all of the occurrences are analogous, that is, all the occurrences both in the ST as well as the TT are realized by an unmarked Theme construal. However, the third construal of the TT differs in relation to the selection of the process, even though construing the same kind of Theme - Subject/Theme - (*Estou* in the TT constitutes a relational process). Despite of being out of the scope of the present research, such a finding is worth to be brought to the fore since it constitutes a difference in the realization of a process that could have altered the meaning of the message. It may be said that the translator was sensible enough so as to construe an analogous meaning from the ST.

These verbal clauses portray Yoda agreeing with other characters interacting with him – characters who are great Jedis as well. In this

kind of clauses there is always one participant, the one that represents the speaker saying, telling, stating, informing and so on. In the TT there are four extra occurrences, namely 1.5, 1.28, 5.106, 6.23 (see Appendix II), in which the Sayer is not the first person singular realizing the unmarked Theme, but which were realized by different marked Theme selections in the ST and which were not able to be rendered as a marked selection; therefore, resulting in unmarked construals in the subtitles. The number of occurrences of this kind is very low, which indicates that spoken dialogues seem not to make use of such process type, but by adding these occurrences to the other types, it is possible to state that unmarked Themes are realized by different Actors in different process types, but which are held responsible for the proposal and this element is required to conflate with the Theme so as to construe a piece of text or message at a particular place in the text that is being developed as an expected organization of meaning.

Another type of Actor is the realization of the relational clause in which the relationship is construed in terms of identity, where the Theme in order to be considered as an unmarked choice has to conflate with the Token/Subject/Theme. In the identity type of relational process, Token and Value belong to different orders of abstraction in which they are related symbolically, that is, one entity/element is used in order to identify the other. This type of configuration also realizes the Subject in conflation with the simple Theme of the message. The probe for identifying the Token/Value of the clause is reversibility since only identifying clauses have receptive forms, as may be seen in the tabular example announced below:

3.38. ST.	By a lightsaber	he	was.
3.38. TT.	Por um sabre de luz	foi	morto.
TH	Theme	Rheme	

Table 56: Occurrence 3.38 – Value/Subject/Theme

In the case of occurrence 3.24 (ST and TT) where the Subject is realized by a Value, the passive is responsible for such reversibility and does not mark the non-Subject participant. Therefore, there is the need to distinguish the experiential notion of ‘the entity being used to identify the other’ from the interpersonal notion of ‘the one held modally responsible’ since in the present case it differs in how the role of Subject is mapped onto the Theme. In the operative modal structure of the clause, the Value is mapped onto the interpersonal function of Subject, in which it holds the modal responsibility of the clause, whereas the

Token conflates with the Complement falling within the Rheme structure of the clause. However, the case here is that of a receptive variant, where interpersonal roles are mapped differently onto the Subject and Complement of the clause. In this case, it is the Value that is assigned the status of the modal responsibility mapped onto the Theme whereas the Token has the status of an Adjunct which is an unnecessary element, an element that is actually left out of the clause: *by us*. It is worth noting that different labels identify different functions that the constituent is performing. The Theme in the pair of clauses

3.24. ST. A Master is needed, with more experience.

3.24. TT. Um mestre é preciso com mais experiência.

3.24.ST.	A Master with more experience	is needed.
3.24.TT.	Um mestre	é preciso com mais experiência.
TH	Theme	Rheme

Table 57: Occurrence 3.24

is, in experiential terms, the Value of the clause, but still, in interpersonal terms, the Subject that is an unmarked participant, which is the opposite of occurrence (3.38).

3.38. ST. By a lightsaber, he was.

3.38. TT. Por um sabre de luz foi morto.

3.38.ST.	By a lightsaber	he	was.
3.38.TT.	Por um sabre de luz	*	foi morto.
TH.	Theme	Rheme	

Table 58: Occurrence 3.24

Therefore, in a passive form if it could not remain unchanged in the corresponding active clause, it is interpreted as the Subject and not as the Complement of the clause. This reflects the fact that semantically, whereas the instrument is not usually an inherent element in the process, the agent typically is the Subject – although less clearly so in cases where the process is expressed in the passive (Halliday & Matthiessen, 2004: 268). Therefore, the passive is accounted for the focus on the desired texture, which was also present in the TT.

In declarative clauses there is one type of configuration that places the Process in first position in English, but which does not give

the Theme a marked status. This type of realization is known as Existential clauses in which the element ‘there’ signals the process type but does not function as a circumstance of Location and it does not represent a participant as well, it functions as the Theme of the clause since it is just the feature of existence, allowing the addressee to prepare for something that is about to be introduced: the Rheme. There are four occurrences of this type in the unmarked selection of Theme for Yoda, namely 5.50, 5.65, 5.109 and 6.38 (ST), where the Theme is seen to be realized by the element *There*. In the TT the realization of a process in Theme position may be accounted for by the characteristic of BP being a language that does allow post-verbal Subject construal. Five (05) occurrences of the existential type emerged from the investigation, namely (1.25, 5.50, 5.65, 5.109 and 6.38). Occurrences 5.50 and 6.38 were the only analogous constructions of Theme, the other occurrences, namely 1.25, 5.65 and 5.109 were identified as belonging to the existential type of construal, but which diverged from their counterpart. The non-analogous existential clauses are presented below:

5.65. ST.	There	is no try.
5.65. TT.	Tentativa	não há.
TH	Theme	Rheme

Table 59: Occurrence 5.65 – unmarked into marked

5.109. ST.	There	is another.
5.109. TT.	Outra	há.
TH	Theme	Rheme

Table 60: Occurrence 5.109 – unmarked into marked

In the two clauses above Yoda’s discourse becomes more strongly marked than his original speech. The clause in the source language from these pairs of occurrences does not present a marked Theme, that is, it is a thematizing structure where the topical Theme conflates with the Subject, that is, the element *there* conflates with the Theme of both source construals whereas in the target construal the element realized as the Theme is the Existent. In the rendering of such clauses into the target language, the choice was that of marking off the character’s discourse. Yoda’s subtitles are construed as cases of Themes where the topical Themes conflate with the Complement of the message. A different strategy is used in the pair of occurrences below where the ST is realized by a marked Theme, i.e. a Complement and the TT is realized by an unmarked Theme realized by the existential process *Há*.

1.25.ST.	Nevertheless, grave danger	I fear in his training.
1.25.TT.	Mesmo assim, há	grande perigo no seu treinamento.
TH	Theme	Rheme

Table 61: Occurrence 1.25 – marked into unmarked

The Subjects of simple Themes in declaratives were realized by different types of ‘Actors’ (first participants) but which gave the topical Theme its unmarked status. It is important to bear in mind that Actor is not only seen as the Actor of the material process but the other first participants of other process types, this is the reason why when analyzing Themes it is crucial to observe the three metafunctions since they unfold simultaneously in a text and the inter-relation that the three metafunctions hold has to be considered (Pagano, 2005: 249). As discussed above (subsection 4.1.1.1.), unmarked Themes were considered all the elements that occur as if they were Actors, that is, the Subjects that were in conflation with the Theme of the clause. On the other hand, the function of conjunctions is to signal that the coming clause forms part of a larger structural unit and to signal how it relates to the previous clause in the complex, as is the case of occurrences 1.4, 5.10, 5.47, 5.75, 5.90 and 5.100 in the ST and as is the case of occurrences 1.4, 1.13, 5.39, 5.47, 5.69, 5.73, 5.75, 5.90, 5.100 and 6.26 TT. And if the delicacy of categorization goes even further down, it would be possible to have three categories for the ST occurrences, that is, they are realized by 3 types of elements, namely, *and*, *but*, and *as* and also three categories for the TT, namely, *mas*, *como*, *e*. They are of the paratactic kind in which they link the clause in which they occur to the other clause that came previously in the complex, for example in 5.90:

5.90. ST.	But you	would destroy all for which they have fought and suffered.
5.90. TT.	Mas *	destruirá tudo pelo que lutaram e sofreram.
TH	Theme	Rheme

Table 62: Occurrence 5.90

In this example, Yoda is talking to Luke telling him that he should serve people the best way he could and that he could help them right away, *but* if he did such a thing he would destroy everything that they had fought and suffered for. These types of elements constitute a natural point of departure, but do not take up the full thematic potential of the clause (Halliday & Matthiessen, 2004: 83). In the subtitles, the natural

point of departure was also used for linking clauses due to the type of discourse: written language that imitates natural conversation.

As for conjunctive Adjuncts, they differ from the conjunctions in the sense that they do not link to other clause to form a larger unit, that is, they do not unite two clauses; they are independent. Such elements can be seen in occurrences 2.34, 2.49, 5.88, 5.98, 5.99 and 6.13 in the ST as well as in the TT. All the occurrences, except for 6.13, in this type of category belong to one kind of realization: they are conditional conjunctive Adjuncts in which the relationship established is not structural, they are of the '(if...) then' type, classified by Halliday & Matthiessen (2004) as an item that is considered to be characteristically thematic. Yoda's discourse is construed by making use of the conditional conjunctive Adjunct to set up a contextualizing relationship with the other portion of the text that is to come – 'then', which functions as a logical-semantic relation of 'expansion'. Therefore, they operate in these clauses as part of the Theme. Clause 6.13 both the English and the BP clause make use of a conjunction^conjunctive Adjunct^Subject, the example is given next:

6.13.ST.	And soon night	must fall.
6.13.TT.	E logo a noite	deve cair.
TH	Theme	Rheme

Table 63: Occurrence 6.13

Modal Adjuncts are those kinds of elements that express the speaker's judgment or attitude in relation to the content of the message (see Chapter 2, subsection 2.3.1.). In the unmarked case of multiple Themes, Yoda is linguistically construed in configurations that represent the Themes only four times by positioning modal Adjuncts before the topical Themes, they are: 2.29, 2.39, 5.55 and 5.97 (ST and TT) plus 1.17 for the TT. This occurrence will be discussed in section 4.2.1. An example is:

2.39. ST.	Only the Dark Lord of the Sith	knows of our weakness.
2.39. TT.	Somente o Lorde negro de Sith	conhece nossa fraqueza.
TH	Theme	Rheme

Table 64: Occurrence 2.39

In these cases, the language used to portray Yoda orients the hearer to the message by signaling the standpoint from which to view the information he was about to construe in the clause. Therefore, they are classified by Halliday (1994: 83) as modal Adjuncts of intensity, such as: just, simply, merely, only, even, etc. The way Yoda is linguistically construed includes such items within the message to present his angle on the matter; therefore, it is natural that these elements were chosen to be the point of departure of the messages.

The most typical element in dialogues is the use of Vocatives. This element functions as a caller of attention of the listener, as may be seen in occurrence 2.3:

2.3. ST.	Senator Amidala, your tragedy on the landing platform	terrible.
2.3. TT.	Senadora Amidala... Foi	terrível sua tragédia na plataforma de aterrissagem!
TH	Theme	Rheme

Table 65: Occurrence 2.3

In this particular scene, Yoda is interacting with Senator Amidala after she underwent a tragedy; in this case the addressee is being identified by the experiential configuration of the exchange. Whereas in the other instances, namely 6.36 and 6.38,

6.36. ST.	Luke, the Force	runs strong in your family.
6.36. TT.	Luke, a Força	corre forte na sua família.
TH	Theme	Rheme

Table 66: Occurrence 6.36

6.38. ST.	Luke...There	is another Skywalker.
6.38. TT.	Luke, existe	um outro Skywalker.
TH	Theme	Rheme

Table 67: Occurrence 6.38

Yoda is delivering his ancient philosophies and his timeless wisdom to Luke who is his Padawan, since this is seconds before his death. The Vocatives in these two instances are realized in ‘giving’ clauses.

The unmarked selections of the system of THEME had the effect of organizing the clause in such a way as to show the local context of the clause in relation to the general context of the dialogues in which it occurs in. The occurrences are concerned with the actual point of

departure of the element in relation to what has been uttered before in the conversation, which makes it clear to locate the clause in the text, that is, how the clause contributes in the dialogues as a whole making it possible to interpret Yoda's clauses independently.

4.1.1.2. Marked Declaratives

What has been called second participant (see Chapter 2, subsection 2.3.1.) are the elements that occupy the position of a Complement in the interpersonal line of meaning. In this case, Halliday & Matthiessen (2004) consider it to be the most marked type of Theme in a declarative clause.

In the corpus of the present study, the numbers of clauses realized by a second participant, out of the 310 clauses analyzed in the ST and also 310 in the TT, are: 84 clauses were realized by a second participant in the ST and 100 clauses were realized by a second participant in the TT, this means 27% if compared to the entire corpus, that is a little bit more than a quarter of the spoken dialogues and 100 clauses were realized by a second participant in the TT, which means 32% of the entire corpus. These numbers demonstrate the extent to which the character's discourse may be defined as a typically marked type of discourse, regarding the choice of Theme.

In the experiential line of meaning the corpus shows some common elements thematized as second participant both in the ST as well as in the TT. These are: Attribute, Value, Phenomenon, Existent, Verbiage, Goal and Scope. An example of how the Attribute/Complement conflated with the Theme is:

1.1.ST.	Ah, hard to see	the dark side is.
1.1.TT.	Difícil ver	o lado negro é.
TH	Theme	Rheme

Table 68: Occurrence 1.1 – Attribute/Complement/Theme

The fronting of such an item fits in the thematic slot as a Complement, which is considered by Halliday & Matthiessen (2004) the most marked type of Theme. It may be said that the purpose of fronting an Attribute, especially in this case, can be read as an attempt to qualify the status of the dark side – from Yoda's perspective it might be said to be considered to be the most relevant point of departure for his message, in that the Dark Side has to be brought to the fore as an evil energy one that is not always revealed. Unmarking the choice of fronting an

Attribute/Complement is seen in clause 1.5 where another process type is realized.

1.5.ST.	Revealed	your opinion is.
1.5.TT.	*	Revelou sua opinião.
TH	Theme	Rheme

Table 69: Occurrence 1.5 – unmarked into marked

The Subject in BP may be retrieved from the verb. That is, it is possible to recover the person and number from verbal inflection, for the fact that BP is considered a pro-drop language (Gouveia & Barbara, 2001: 5), and this means that in this language the addresser has the possibility of eliding the Subject in ordinary constructions; therefore, leaving the Predicator as clause initial, an option which is considered *unmarked* in BP (ibid.). What results from this new configuration is the rendering of a marked thematic construction into an unmarked Theme structure, in which the Complement *revealed* becomes the Predicator *revelou* neutralizing the markedness inherent in the character's discourse.

Differently from what occurred in the clauses above (1.1. ST and TT), Yoda is portrayed as the participant projecting the clause in which the Value positioned as the Theme realizes the revelation of the value projected upon the categorization of the Token that was being dealt with in the clause below, namely 6.29:

6.29. ST.	The dark side	are they.
6.29. TT.	Do lado negro	eles estão.
TH	Theme	Rheme

Table 70: Occurrence 6.29

Such Themes - *The dark side* and *Do lado negro* - are expressing Yoda's ideological beliefs towards it. Yoda is a member of the Force and *The dark side* is the most unpleasant and unwanted place that the members of the Force want to be. In the ST the Value and in the TT markedness is represented by the choice of a marked Theme.

In the following clause, from Yoda's perspective – the most important item seems to be *The Chosen one*, as this participant is the point of departure of his message, marked both linguistically and in terms of the plot of the saga, referring to Anakin, the Jedi that would be trained to defeat the Dark Side. The language realizing such meanings reveals this dimension as what is brought to the fore is the Complement.

In this sense, *The Chosen One* is the most prominent element, at this point, to be foregrounded:

1.24.ST.	The Chosen One	the boy may be.
1.24.TT.	Ele	pode ser o escolhido.
TH	Theme	Rheme

Table 71: Occurrence 1.24 – marked into unmarked

This meaning is not construed in the BP rendering where the Subject *Ele* is given prominence being the element conflating with the unmarked Theme. The effect of this representation is to downplay the relevance of *The Chosen one – O Escolhido* – as the central character in the saga and in this particular scene.

Another participant meriting direct attention is the realization of the participant Phenomenon both in the ST and in the TT, as mentioned in this section (4.1.1.2.) above. Phenomenon may be characterized as a person, a concrete object, an abstraction, or a fact. In the examples below, Phenomenon is realized by *pain, suffering, death/Dor, sofrimento, morte* – thematized by conflation with the Complement and thus resulting in a highly marked thematic structure.

2.42. ST.	Pain, suffering, Death	I feel
2.42. TT.	Dor...sofrimento...morte	eu sinto.
TH	Theme	Rheme

Table 72: Occurrence 2.42 – Phenomenon/Complement/Theme

The Theme here realized by the Phenomenon – a Complement – is representing Yoda's source of worry both in the ST as well as in the TT, which may also be corroborated by his look in this specific scene which portrays him with a sad and depressed appearance. Another case of the Phenomenon conflating with Complement and realizing the Theme may be observed in the following ST clause:

1.26. ST.	Ohh! Qui-Gon's defiance	I sense in you.
1.26. TT.	*	Sinto em você o desafio de Qui-Gon.
TH	Theme	Rheme

Table 73: Occurrence 1.26 – marked into unmarked

The effect of such a marked choice is not reproduced in the translated text, which translates Yoda's magnitude as manifested in his languaging

into a typicality which does not do reproduce what he represents in the saga. According to Baker (1992: 129), some choices are more meaningful than others. Bringing this claim to bear in the analysis of Yoda's characterization in terms of his discourse, Yoda's choice in thematizing the Complement – *Qui-Gon's defiance* – is marked in opposition to the choice of simply thematizing the Subject – **Sinto* – due to the fact that the more obligatory an element is, the less marked it will be and weaker is its meaning. Yoda is fictionally portrayed as a character who uses structures in which the least probable element to come in Theme position is chosen with the contrastive effect of construing this character in such a way that is perceived by the listener as *being different*; such an effect is not perceived by the foreign audience, on the basis of his languaging alone. In this specific case, direct attention to the language of the translation helps reveal a *mis-* or to say the least, an *under-*representation of the central character in the saga at times.

Second participants emerging from the investigation of the corpus also include Verbiage, which is the projection of the locution. Yoda is linguistically construed in configurations that represent the summarized content of what he was about to say, putting such elements in first position conflating with the Complement, for instance:

3.52. ST	At an end your rule is	I must say.
3.52. TT.	No fim	o seu governo está.
TH	Theme	Rheme

Table 74: Occurrence 2.42

The Verbiage conflating with the Theme in the ST is not present in the subtitled version, where the projection of the locution is not textualized at all. This rendering has impacts on the element that was represented as projected dialogue, that is, what was rendered in the TT was simply the configuration of the most typical kind of marked Theme: Adjunct/Theme (Halliday & Matthiessen, 2004). This rendering excludes the representation for Master Yoda's voice and enunciation, the most important dimension of the present scene.

Markedness in the TT is again jeopardized in the rendering of occurrence 1.28:

1.28. ST.	Agree	with you the council does.
1.28. TT.	O conselho	concorda com você.
TH	Theme	Rheme

Table 75: Occurrence 1.28 – marked into unmarked

In English, the discursive choice of the Predicator as the Theme of a clause is typically understood as an imperative. This is not the case with Yoda's spoken dialogues, in which by and largely (45 occurrences in the ST) the Predicator is conflated with the Theme of the message for a different reason: to cause a strikingly different impact on the listener by providing the foregrounding of this specific clause element in the utterances of one specific character. The treatment given to the same occurrence in the BP rendering produces the fronting of the Subject in the TT – transforming Yoda's languaging into a typical one, with an inevitable impact upon the Brazilian viewer since the starting point of the clause is the expected one.

Instances in which the TT does realize the marked linguistic representation of Yoda occur within material clauses. In such clauses, the Complement (Goal or Scope) is organized as a fragment of experience. Western languages structure experience as a semantic configuration consisting of process, participants and optionally circumstantial elements, respecting the order of participant^process^circumstance (see Chapter 2, subsection 2.3.1.). In the construal of Yoda's discourse the Goal and Scope, second participants of the clause, are fronted with the effect of helping in the representation of this character as a prominent fictional entity in the saga Star Wars. These elements come after the process in the standard pattern of English and BP, being this so, the fronting of such elements in the clause marks off the Theme of the messages as may be seen in the occurrences presented below.

3.16. ST.	The outlying systems	you must sweep.
3.16. TT.	Os sistemas distantes	você deve vistoriar.
TH	Theme	Rheme

Table 76: Occurrence 3.16 – Goal/Complement/Theme

The Goal is the one affected by the process, or the one the process is directed at, the participant suffering or undergoing the process or the “one to which the process is extended” (Halliday & Matthiesse, 2004: 181). Since it is affected by the process it is the element that is expected to come after the process and not before it, as is the case of some

organization of elements of Yoda's discourse illustrated in the examples below:

3.28. ST.	Great care	we must take.
3.28. TT.	Muito cuidado	temos que tomar.
TH	Theme	Rheme

Table 77: Occurrence 3.28 - Goal/Complement/Theme

By giving direct – as opposed to indirect – attention to the character's language it is visible the extent to which Yoda is construed as a marked protagonist in the saga. In the above examples, the Goal is fronted impacting the way in which the process must be carried out bearing prominence on the Complement here used as Theme.

Other instances that support this argument are to be found in nominal groups that work together with the process so as to express its meaning. These kind of nominal groups are the participants that specify the scope of the happening. Again, these elements in Yoda's discourse have their specific ordering not abiding to the order of the languages at stake, differing from the languages' typical unmarked thematizing principle, and highlighting the character's discourse as a highly marked case of thematizing structure.

It is possible to move groups around as complete units or broken units in different grammatical structures while keeping recognizably the same propositional meaning (Halliday & Matthiessen, 2004). In order to analyze Yoda's discourse a group division was necessary so that it was possible to establish the meaningful units that made up the whole clause that corresponded to identifiable distinct elements. In occurrences 3.43

3.43. ST.	To fight this Lord Sidious, strong enough	you are not.
3.43. TT.	Para enfrentar Lorde Sidious, forte o bastante	você não é.
TH	Theme	Rheme

Table 78: Occurrence 3.43

the Attribute has been expanded by the inclusion of another unit, implicating in the construal of a marked thematic structure³⁰.

³⁰ According to Thompson (2004: 51) when there is the existence of an anticipatory element that would have been in the Subject position, and the embedded clause appearing at the end of the clause of which it is Subject, both the anticipatory element and the embedded clause should

In clause complexes the clause or part of a verbal or nominal group may be retrieved from elsewhere by interpreting the passage in question, or in other words, by recovering the element elided. Yoda has referred to something already present in the non-verbal context and did not realize certain features in the structure of the clause, but which was possible to recover from the relationship in the wordings of the dialogues. Examples of such declaratives are:

6.25. ST.	Unfortunate	that you rushed to face him.
6.25. TT.	*	É lamentável que enfrentá-lo irá.
TH	Theme	Rheme

Table 79: Occurrence 6.25

6.26. ST.	[unfortunate]	That incomplete was your training.
6.26. TT.	E *	que seu treinamento incompleto esteja.
TH	Theme	Rheme

Table 80: Occurrence 6.26

6.27. ST.	[unfortunate]	That not ready for the burden were you.
6.27. TT.	Não preparado para o fardo	you are.
TH	Theme	Rheme

Table 81: Occurrence 6.27

In the examples above the anticipatory ‘it’, although elided, plays its role. The phenomenon that occurs in all these three cases is the type of phenomenon that Halliday & Matthiessen (2004) state that occurs when an instance of embedded clause functions as the Subject and the Subject appears in Rheme position, and the anticipatory ‘it’ will come in Theme position. This type of anticipatory ‘it’ in Theme position is the case of the above examples, where the embedded clause comes at the end conflating with the Rheme and the anticipatory ‘it’ is only recovered by the context of the propelling of the dialogues. Therefore, since the anticipatory element does not appear in the text but which may be recovered from the audio and video, I have considered such instances as marked thematic structure. In occurrence 6.24. Yoda is saying that something is unexpected and unfortunate, following this clause comes

be labeled as Subject; however, since this is a relational clause, I have labeled it as the Attribute in Subject position.

6.25._ beginning with *Unfortunate* which is an Attribute; however, since the Subject and Predicator [*It is*] were not implicit in the clause but could be retrieved, I have considered the Attribute as an occurrence of Complement in conflation with the Theme of clause number 6.25. ST. In the TT, the scene is completely different since the Predicator was made implicit due to the non use of Subject in impersonal existential clauses in BP. Leaving the Subject implicit has the effect of allowing the Brazilian audience to have a textual/linguist grasp of the meaning; hence, the unmarked thematic choice. As for clause 6.26_ the hypotactic clause of 6.25_ the same reasoning applies: Complement/Theme, whereas for the translation of this clause, explicitation of the Predicator was made necessary: *Subject/Theme. This is a sequence of hypotactic clauses, 6.27. being the continuation of the main clause 6.24. The same reasoning follows for the ST; however, in the TT the translation was marked by making use of the Complement as the Theme, which is, from these hypotactical clauses, the only one that is analogous to the original spoken dialogue.

The existential process type is the only type of declarative clause that does not ask for the realization of the Subject in first position (Halliday & Matthiessen, 2004: 175). For example, in *There to be* the element *there* is not a participant, but an element that represents the existence; the actual participant, the one that exists, comes after the process. Some marked construals were also observed for this kind of ‘participants’, as illustrated in the example below:

1.30.ST.	Always two	there are.
1.30. TT.	*	São sempre dois deles.
TH	Theme	Rheme

Table 82: Occurrence 1.30

In experiential clauses the element *there* from the verbal complex is the unmarked form when conflated with the Theme. In relational clauses the process is not the most common choice to conflate with the Theme; ellipsis of Subject is the procedure adopted in the TT. What is seen in this pair of occurrences above is the fact that the realization construed a different representation, both if analyzed for their thematizing element or if analyzed for choice of process, since processes are out of the scope of the present PhD study, I will focus on the thematization of the elements of the clauses. The marked ST clause was rendered into an unmarked one. The rendering results in the choice of a *Subject while on the contrary, the Existent, that is, a Complement was forefronted as

the Theme of the spoken dialogues. The conflation of the clauses may be shown as follows: ST: Complement/Theme; TT: *Subject/Theme. It is plausible to affirm that by making such choice, the translator could not have been aware of the relevance of the maintenance of the original thematic structure or considered it irrelevant and has given priority to comprehensibility and flow of information in the message at stake.

Similar to what has occurred in subsection 4.1.1.1 where multiple Themes were described in clauses that the Subject was chosen as the topical Theme, the following examples differ from the examples in section 4.1.1.1 in the sense that the next instances present a second participant as the topical Theme, which are preceded by other stages of Theme, namely, interpersonal Theme and/or textual Theme. One interesting case is occurrence 3.20:

3.20. ST.	I hope right	you are.
3.20. TT.	Espero que certo	você esteja.
TH	Theme	Rheme

Table 83: Occurrence 3.20 - interpersonal metaphor/theme

In the above pair of aligned occurrences the interpersonal metaphor, that is, a clause standing as for an interpersonal assessment of modality (Halliday & Matthiessen, 2004: 626) – *I hope* and *Eu espero* – is followed by an Attribute assigning the message its marked status. The interpersonal metaphor here functions as an interpersonal projection (Matthiessen & Teruya, forthc.) that stands as a proposition in its own right, serving within the clause nexus of projection. Yoda’s opinion regarding the probability that his observation is valid is coded in the projecting clause.

Another case of conflation with Theme found in the corpus is that with the Adjunct, element which is not so relatively fixed in the clause, and it may appear in Theme without seeming particularly unusual; however, it is still considered as a marked option. These elements have happened with a considerate frequency in conflation with the circumstance in topical Theme position. Thirty-nine (35) occurrences in the ST and (29) occurrences in the TT were found in which an Adjunct conflates with the Theme, this is a high number if compared to the total number of occurrences (310) as well as if compared to the total number of marked Themes (188 ST) (172 TT), that is, it corroborates what Halliday & Matthiessen (2004: 73) state that “the most usual form of marked Theme is an adverbial group or prepositional phrase functioning as Adjunct in the clause”. However, for Yoda this is actually not the

case, since Yoda is fictionally construed in the spoken discourse as realizing marked meanings by placing a second participant, that is, a Complement in Theme position more frequently than the Adjunct. This provides enough evidence for claiming that Yoda's discourse can be characterized as a case of highly marked Theme structuring. A group complex of circumstantial element of Manner, which is an Adjunct, is seen in occurrence 3.23

3.23. ST.	Quickly and decisively	we should proceed.
3.23. TT.	Rápida e decisivamente	devíamos proceder.
TH	Theme	Rheme

Table 84: Occurrence 3.23 – Adjunct/Theme

where the elements are features of the process itself, dislocated to front position in the clause causing it to be the marked Theme of the clause. In the example below, the TT did not construe a marked Theme as in its original counterpart. This kind of example explains the difference between marked Themes translated into unmarked ones.

5.43. ST.	Easily	they flow, quick to join you in a fight.
5.43. TT.	*	Fluem facilmente para unirem-se á luta.
TH	Theme	Rheme

Table 85: Occurrence 5.43 – marked into unmarked

By selecting a Circumstance of Manner to be the Theme of the clause, the way through which the process is actualized is construed. The element *Easily* is the feature of the process which embodies a positive interpersonal evaluation. It was chosen to be realized as the Theme of the clause in the ST since it is the relevant feature of the 'how' of the process; it was foreground to be thematically emphasized. Circumstances are characterized as Adjuncts in the interpersonal line of reasoning. The rendering of the Adjunct happened in Rheme position, where the *Subject became the Theme of the target language. In this pair of occurrences, the choices differ as regards markedness, ST: Adjunct/Theme; TT: *Subject/Theme.

In case of *if* the Adjunct employed in clauses 5.102 the fictional character Yoda is again represented as languaging in a marked configuration in this scene he is talking to Luke advising him by denoting an event that might eventuate - *If* you honor what they fight for.

5.102. ST.	If	you honor what they fight for.
5.102. TT.	Se	a causa deles quer honrar.
TH	Theme	Rheme

Table 86: Occurrence 3.28 - Goal/Complement/Theme

This kind of element is typically realized clausally, that is, by establishing relations with the previous or coming clause; in this instance, Yoda establishes the relationship of his clause with Luke's previously uttered instance, propelling the discourse. The use of an Adjunct realizing the duration in time along which an event unfolds in Yoda's speech has the effect of foregrounding or bringing that Adjunct to the fore as the relevant information selected to be the point of departure of the message as in clause 5.29:

5.29. ST.	For eight hundred years	have I trained Jedi.
5.29. TT.	Há 800 anos	Jedis eu treino.
TH	Theme	Rheme

Table 87: Occurrence 5.29

What is at stake here is the duration of time the Jedi has trained, other than any other feature, which explains the realization in measurable terms. A circumstantial element in the ST is realized by a circumstantial clause in the TT. These realizations of Adjunct/Theme go in tune with what Halliday & Matthiessen (2004: 280) claim "Experiential time is time as a feature of a process, interpersonal time is time as enacted between speaker and listener, and textual time is time relative to the current state of the discourse (...) only the overall context will suggest which of the three is being foregrounded in a particular prepositional construction." For the examples presented and the instances found in the corpus, it was not only time the element that emerged in the description of the corpus.

From the total number of Adjuncts foregrounded to Theme position (35 in the ST and 29 in the TT) there were 05 (five) occurrences in the ST and 04 (four) in the TT in which Yoda is construed by means of marked languaging where an Adjunct conflates with the Theme but is preceded by some kind of functional element that does not exhaust the thematic potential of the clause, in other words, it does not use the total strength of the Theme. Instance 3.40 (ST)

3.40. ST.	If into the security recordings	you go
3.40. TT.	Se as gravações	for assistir
TH	Theme	Rheme

Table 88: Occurrence 3.40

realizes a textual Theme (*if*) followed by a topical Theme (*into the security recordings*) where the textual Theme is characterized by what Halliday & Matthiessen (2004) label as an inherently thematic element since the way this clause relates to the surrounding discourse of his message is made explicit in Yoda's speech, which locates the clause in a specific logica-semantic relationship to the other clause (main) that is to come. A difference in the rendering of constituents of the first elements in the clauses becomes evident in the pair of occurrences above. While in the ST Yoda's Theme is realized by means of a conjunctive Adjunct^Adjunct, in the TT a different representation construes Yoda by means of a thematized conjunctive Adjunct^Complement. This does not mean that the TT clause decharacterizes Yoda's marked discourse, but that the target clause was marked off by different elements.

6.9. ST.	Yes, forever	sleep.
6.9. TT.	Sim, para sempre	dormir.
TH	Theme	Rheme

Table 89: Occurrence 6.29

Some of the quantum of thematicity was also taken in clause 6.9 (ST and TT) by the continuative *Yes* and *Sim*, which indicates a response in Yoda's dialogue. The topical Theme of this clause is the element *forever* and *para sempre* which is realized by a circumstance that models the duration of Yoda's sleep. The Theme is characterized as a marked multiple Theme.

In the pair of occurrence below the textual Theme is maintained; nonetheless, the process suffers modification, while in the English clause the Theme is realized by a mental process, in the Brazilian clause the Theme is realized by an existential process. For Theme analysis this kind of process and participant alteration is crucial to be discussed since the markedness of the Theme does undergo variation as well. For mental processes the participants are those of Senser and Phenomenon, whereas for the existential process the participants are those of the element *There* and the Existent. In relation to these participants' conflation with the interpersonal line of meaning, the Senser is the 'doer' of the action; while in an existential process the process does not

call for a ‘doer’ but for an Existent. In this sense, the different realization of process, consequentl, influences the different realization of Theme harming the markedness of the thematic status of the clauses: in the ST the Theme conflates with the Phenomenon/Complement and in the TT the Theme conflates with the Process/Predicator.

1.25. ST.	Nevertheless, grave danger	I fear in his training.
1.25. TT.	Mesmo assim, há	grande perigo no seu treinamento.
TH	Theme	Rheme

Table 90: Occurrence 1.25 – marked into unmarked

Multiple Themes are not so frequent in the corpus at hand. Conjunctive Adjuncts like the ones used in the pair of occurrences relating the clause to the preceding text are characteristically thematic, the reason why in both ST and TT the conjunctive Adjuncts do appear as the textual Theme. However, the formulation of the two occurrences differs in the choice of the topical Theme. Whereas the ST gives prominence to the Complement, the TT makes use of a Predicator. Even being a declarative clause this is the only process that is not considered as a marked option if it conflates with the Theme: this is the Existential process *Há* (There to be). On the other hand, the source clause thematizes the Complement as a marked option, which does alter the thematic meaning rendered in 1.25. TT.

According to Halliday & Matthiessen (2004: 134), Vocatives are typical of spoken discourse, since there is always the interaction of two or more people. Occurrence 6.34

6.34. ST.	Luke, when	gone am I.
6.34. TT.	Luke, quando	eu me for.
TH	Theme	Rheme

Table 91: Occurrence 6.34

provides a good example of this, where Luke is Yoda’s interlocutor and the scene is being set up by means of the use of an adverb of time/Adjunct – *when* and *quando* – construing the location of the unfolding event in time, so here the Theme is realized by an interpersonal Theme^marked topical Theme, even though being the most usual form of a marked Theme, it is still a highly marked thematic structuring.

A very typical case of Yoda's thematic structuring is the Process (Predicator) to come in conflation with the Theme in declarative clauses. If it is taken for granted that the Theme is interpersonally oriented, then, Mood + Residue play a significant role. That is, the marked occurrences analyzed so far all have fronted the Residue making it conflate with the Theme, and again, this is what happens in this 'unexpected' construction where the Predicator is brought to the fore in Theme position. Some examples follow:

1.8. ST.	See through you	we can.
1.8. TT.	*	Podemos ver através de você.
TH	Theme	Rheme

Table 92: Occurrence 1.8

As stated before, a very typical thematizing structure in Yoda's spoken discourse is the fronting of a process/Predicator in a declarative clause. This is much possible in Brazilian Portuguese for the fact that the Subject is recovered from verbal inflection; therefore, the use of a Predicator in Theme position in the TT is not considered as a marked choice as is the realization in the ST. The rendering of the Themes differ in this issue, while in the ST the Predicator conflates with the Theme, in the TT the elided Subject conflates with the Theme. However, a strategy adopted by the subtitler made it possible to realize a Predicator as the Theme of the target clause without unmarking the character's discourse:

2.5. ST.	Track down	this bounty hunter you must, Obi-Wan.
2.5. TT.	Localizar	esse caçador de recompensas você precisa, Obi-wan.
TH	Theme	Rheme

Table 93: Occurrence 2.5 - Process/Predicator/Theme

5.6. ST.	Help	you I can.
5.6. TT.	Ajudá-lo	eu posso.
TH	Theme	Rheme

Table 94: Occurrence 5.6 - Process/Predicator/Theme

In the pairs of occurrences above the Theme is realized analogously, since in the ST the modal element was set apart from the process itself. Again, the Residue is placed in conflation with the Theme of both

clauses; this gives the same extent of markedness to the BP version of such a clause. Another case of analogous construction comes next:

3.13. ST.	Allow	this appointment lightly the Council does not.
3.13. TT.	Aprovar	tranquilamente essa nomeação o Conselho não irá.
TH	Theme	Rheme

Table 95: Occurrence 3.13 - Process/Predicator/Theme

In BP there is no need of the use of finite elements in order to clarify the tense of the verb, which may be done through verbal inflection (Gouveia & Barbara, 2001). What was done was the use of a verb complex – *irá aprovar* – which made the separation from the main verb possible – *aprovar* – which gave the clause the future time – *irá*, giving the message the same marked status as the original spoken discourse. It may be said that the BP verb complex forms what is known in English as the Finite[^]Predicator. Strategies of marking off Yoda's discourse by other thematizing elements were used throughout the whole corpus.

6.7. ST.	look as good	you will not.
6.7. TT.	Bem	you do not seem.
TH	Theme	Rheme

Table 96: Occurrence 6.7

The use of another thematizing element has the effect of construing an analogous thematic structure as regards markedness. That is, while the original text thematizes the Predicator in a declarative, the translated text had not the same option for the pro-drop feature of BP (6.7). In this sense, the TT above was construed having as its Theme a Complement which also gives the clause a marked flavor. In the clauses in which the Predicator is realized as the Theme of the message (3.13 and 6.7) there is always a modal operator functioning as the Finite, which comes as the last element of the clause. According to the English grammar (Halliday & Matthiessen, 2004) this is not possible in the declarative mood, where the verb is thematized precisely to give it thematic status, as the examples above show; thus, in this kind of clause, the use of a Predicator in Theme position represents a highly marked choice (Halliday & Matthiessen, 2004: 77). In occurrence 1.22 below the marked Theme is rendered into an unmarked one, given that this is a difficult strategy of marking the Theme in Portuguese, that is, the use of

a Predicator in Theme position in BP allows for the recovery of the Subject through verbal inflection (Gouveia & Barbara, 2001).

1.22. ST.	Confer on you	the level of Jedi Knight the Council does.
1.22. TT.	O conselho	lhe concede o nível de Cavaleiro Jedi.
TH	Theme	Rheme

Table 97: Occurrence 1.22 – marked into unmarked

Confer on you is the Predicator that is conflated with the Theme in the declarative in the spoken dialogues of occurrence 1.22. The translated version of this occurrence is *O conselho* (*The Council*), this is the Subject of both clauses, but it is only in the TT that it conflates with the Theme. What is marked off in this specific clause is an item that is not inherently thematic, that is, the Predicator is realized so that it could trigger a kind of contrastive effect on the audience's expectations; this was not achieved by the TT audience since the Theme was left unmarked.

The Theme is only identified when there is an element in the clause that presents some kind of representational meaning that is, when the clause presents a participant, a circumstance or a process (Halliday & Matthiessen, 2004: 85). In this sense, the occurrences of multiple Theme found in the corpus under analysis do present a process as the topical Theme of their messages. For instance, there is one occurrence in which Yoda is fictionally represented in the configuration by interacting with Chewbacca and Tarfful:

3.29. ST.	Good-bye, Chewbacca and Tarfful, miss	you I will.
3.29. TT.	Adeus, Tarfful. Adeus, Chewbacca. A sua falta	irei sentir.
TH	Theme	Rheme

Table 98: Occurrence 3.29

The Theme consists of a Vocative followed by the Predicator *miss*, which is the topical Theme of the original clause. As already discussed in section 3.2.7, *Good-bye* was considered a minor clause and is out of the scope of the present study; this minor clause is realized in both instances (ST and TT). However, a difference is seen in terms of topical Theme in the pair of occurrence above, that is, while the topical Theme in the ST is realized by a Predicator, the topical Theme of the TT

is realized by the Complement. The markedness of this pair of occurrences is kept unaltered by means of other thematizing structure: while the ST realizes a multiple marked Theme conflating with the Predicator, the TT realizes a multiple marked Theme conflating with the Complement.

Conjunctions are inherently thematic; if they are present in the clause at all, they come at the beginning (Halliday & Matthiessen, 2004: 83) of the clause. An example of conjunction before the topical Theme is 3.57:

3.57. ST.	As is	your faith in the dark side of the Force.
3.57. TT.	Como é	sua fé no lado sombrio da Força.
TH	Theme	Rheme

Table 99: Occurrence 5.6 - Process/Predicator/Theme

Both instances in the spoken discourse and in the subtitles are realized in a hypotactic clause bound to the main clause by the element *As* and *Como* where a comparison is made as regards faith to the dark side, and then the conjunction is followed by the Predicator, characterizing it as a multiple marked Theme (textual Theme[^]topical Theme) in the ST whereas in the TT the element *é* is considered as a fronted verb characteristic of BP which does not give the Theme a marked status (Gouveia & Barbara, 2001), but once again it is multiple; however, unmarked.

In the next sections (4.1.2 and 4.1.3.), the other mood types are presented based on each function that is realized as the element of the Theme choice characterized as a neutral (Martin et. al, 1997) or an ‘unmarked’ one, giving the Theme no special prominence or giving it a special prominence, the ‘marked’ choice.

4.1.2. Marked and Unmarked Themes in Interrogative Clauses

4.1.2.1. Unmarked Interrogatives

In the description of the corpus of the present study, interrogatives were considered those instances where the clause was either yes/no type or Wh type; if yes/no, the Finite had to present a conflation with the Theme coming before the Subject so as to make a simple unmarked Theme; on the other hand, if Wh- type the Wh-element that came in first position, conflating with the Theme, was considered the unmarked choice for the English text (Halliday & Matthiessen, 2004: 74 – 76).

As for the Brazilian Portuguese written text, the same principle applies: the natural³¹ Theme of a question is the word that indicates what the speaker wants to be told and the word indicating what the speaker wants to know comes first (Halliday & Matthiessen, 2004: 75); however, there are some syntactic peculiarities that have to be observed so as to analyze the BP text. The most important distinction concerns polar interrogative clauses since in the BP there is no presence of the finite verbal operator so as to construe a question. They were considered to be analogous when there was the presence of a finite in English but in BP the finite was not present, but the question could be grasped from question markers at the end of the clause since it is a written text.

Six occurrences in the ST and 07 in the TT of Wh-element in first position were found in the corpus. These items can be said to have a twofold value as the Theme of the message since it is interpersonal and topical at the same time. In these scenes of interrogative nature, Yoda is portrayed as demanding his interlocutor to fill in a missing part of information and the Wh-element indicates which part of the message is missing, but as the Master, and as may be seen by the numbers, Yoda does not construe a large amount of questions. Despite the difference not being quantitatively high, it is worth mentioning the new representations it generates.

5.28. ST.	What	know you ready?
5.28. TT.	Disso,	o que você entende?
TH	Theme	Rheme

Table 100: Occurrence 5.28

The Wh-element is part of a nominal group that functions as the Theme on its own. The element embodies the thematic principle in its structural make up (ibid). This may be explained for the fact that the very nature of a Wh- question expresses the missing information that Yoda's utterance seems to demand. And, a marked Theme choice in a Wh-question occurs when the Wh-element does not come in first position just as is the case of occurrence 5.28 TT, where Yoda's clause was realized by a thematizing structure: Complement/Theme.

The Wh- elements that are found in the character's dialogue are: *What*, *Why* and *How*. For instance, in example 2.15,

³¹ Natural in the present study, is used in accordance with Halliday & Matthiessen (2004: 75) when they put forward the commonness of an interrogative Theme.

2.15.ST.	What	help can I be, Obi-Wan?
2.15. TT.	Em que	ajudar posso, Obi-Wan?
TH	Theme	Rheme

Table 101: Occurrence 2.15 – Wh/Theme

the Wh-element is demanding for Obi-Wan to complete the message with the missing part of information, which is Obi-Wan telling Yoda that he (the Subject) needed something. While in the ST the Wh-element is *What* the TT element may be backtranslated to “in what way”, that is *How*. They are unmarked choices and they do realize the same kind of meaning indicating what the speaker wants to be told. On the other hand, occurrence 2.22

2.22. ST.	How	can this be?
2.22. TT.	Como	isso é possível?
TH	Theme	Rheme

Table 102: Occurrence 2.22

thematizes the information to be completed, which is not a Subject but a specification of the entity Yoda wanted to have supplied. In the following occurrence, the reason is the missing piece of information looked for.

5.22. ST.	Why	wish you become Jedi?
5.22. TT.	Por que	quer você se tornar um jedi?
TH	Theme	Rheme

Table 103: Occurrence 5.22

This pair of aligned occurrences is an interesting case: an interrogative that the Wh-element does conflate with the Theme, but the Finite is missing in the ST and consequently, the clause has a Predicator following the Wh-element; this, however, does not impact the markedness of the Theme. The question here is a demand for the reasons Luke wanted to become a Jedi, that is, Luke would have to fill in the slot for this information. In this context, all the Wh-elements and Qu-elements played the role both interpersonally as well as experientially in the structure of the clause, both as participant and as circumstance.

As regards unmarked selection of polar interrogatives only one (01) occurrence of simple Theme was found in the ST corpus while (04)

four occurrences were identified in the TT, which explains the higher number of Themes realized as unmarked thematizing elements in the BT. Example 5.38 below is an illustration:

5.38. ST.	Will he	finish what he begins?
5.38. TT.	*	Acabará o que começar?
TH	Theme	Rheme

Table 104: Occurrence 5.38

In this instance, polarity is realized by means of placing the finite verbal operator in the structural make-up of the Theme. In interrogatives the speaker places this element in first position which is the regular pattern for the English text, whereas for the BP text the ellipsis of Subject and the question marker at the end indicate, in this example, that it is a polarity question. Bringing this rationale to the investigation of the corpus in what regards the linguistic representation of Yoda, polarity question was a very infrequent strategy due to the character's central role as the great wise Master of the saga.

Similarly to what happened in the case of simple Themes in interrogatives, there was only one occurrence of yes/no interrogative with multiple Themes found in the corpus. So the basic principle for yes/no interrogatives holds true: the function of an interrogative is to ask a question, in other words, the speaker who asks a question is indicating that s/he wants to be told something (Halliday, 1994: 45). In the corpus, instances having Yoda represented in this configuration, he accordingly wants the Yes or No as his answer. Occurrence 3.49 in the ST has the Finite verbal operator conflating with the topical Theme; on the other hand, occurrence 3.49. TT it is the elliptical Subject that conflates with the topical Theme:

3.49. ST.	Or should I	call you Darth Sidious?
3.49. TT.	Ou*	deveria chamá-lo de Darth Sidious?
TH	Theme	Rheme

Table 105: Occurrence 3.49

Here the linguistic configuration portrays Yoda as willing to know whether or not he should call Darth Sidious, actually Darth Sidious or Emperor Palpatine as he is mostly known. Both texts realize a multiple Theme, but in a slightly different fashion: while in the ST it is realized by textual^interpersonal^topical Theme, in the TT it is realized by textual^topical Theme, such difference in the linguistic configuration of

the two clauses is due to the language pair at stake: BP does not call for a Finite to make a polarity question (Gouveia & Barbara, 2001) while in the English language the Finite verbal operator is the element that embodies the expression of polarity (Halliday & Matthiessen, 2004: 75).

4.1.2.2. Marked Interrogatives

In my corpus, when Yoda is represented in a linguistic question-and-answer configuration, he is construed in a manner close to the typical structure of an interrogative clause – that of asking a question. Typically this is done by placing the Predicator in first position. In the clauses presented in this section, Yoda is represented in a dialogue in which he is requesting for the missing pieces of information or by requesting an indication of polarity through the use of the Finite in Rheme position, as the following instances show:

3.32. ST.	Suggest	dismantling the coded signal, do you?
3.32. TT.	Destruir	o sinal codificado você sugere?
TH	Theme	Rheme

Table 106: Occurrence 3.32

In order to analyze instances of this kind, I draw on a personal communication with Halliday (2009), in which he points out that it is the analyzer's job to define which is the most important verb in the verb complex. On the basis of this explanation, my task then is to work on defining the most important verb in the verb complexes analyzed. Choosing the main verb, then, is the crucial step in understanding and rendering this segment, followed by the selection of its placement in the clause. Theme position in the segments above is marked since it is one of the Predicators that is foregrounded. The choice of *Suggest* as the main verb in the verb complex may be explained for the fact that in this scene in specific Yoda and Obi-Wan are under strong impact due to the confirmation of the attacks and of the individual doing the destruction. It is the moment that they need to decide on actions for protecting the ones who remained. These are decisive actions for avoiding the extinction of the Jedis. The linguistic realization of the process *Suggest* is then the most significant verb in the verb complex; although realizing a Predicator clause initially in the TT, it is not the most significant verb from the verb complex that conflated with the Theme. In the TT the choice was to use the non-finite Predicator from the verb complex from

which the Subject could not be retrieved (Gouveia & Barbara, 2001), but which construed the same marking effect of the ST.

The meaning of the question is explicit in Yoda's linguistic realization of interrogatives since the interactant is able to grasp what is the information being requested. Differently from what Halliday & Matthiessen (2004: 77) state "the choice of the typical unmarked thematic pattern is noticeably motivated" as it has evolved as the means of carrying the fundamental message of the clause, the linguistic realization of Yoda's interrogatives does not corroborate the authors' statement. The Themes in the interrogative clauses below are realized by elements other than the typical ones to be fronted in Theme position: the Theme in the ST is realized by the Predicator, while in the TT the Theme is realized by and Adjunct. These types of differences in the rendering process were found in the subtitles and merit discussion:

5.62. ST.	Hear	you nothing that I say?
5.62. TT.	Nunca *	ouve o que eu digo?
TH	Theme	Rheme

Table 107: Occurrence 3.32

Even not making use of the same element to mark off Yoda's discourse, the subtitle sorted out another element so as to produce the contrasting effect, that is, the unexpected one. In the ST, the Predicator is chosen representing a mental process to be Yoda's peg on which the message is hung (Fries, 1997). On the other hand, the Complement is selected as the orienter of Yoda's utterances in the subtitles, then placing the mental process in Rheme position. The two options resulted in a marked Theme with different confluences, but what is interesting to observe is the fact that from the whole spectrum of selections both the ST and the TT rendering were able to construe a meaningful structure as the Theme of the message. A possible account for such choices is the repertoire of the two linguistic systems in contact, English and Brazilian Portuguese: in terms of the syntactic rules of BP, the choice of making the Predicator as the topical Theme in the subtitles would have the effect of an unmarked choice as BP is a pro-drop language (Gouveia & Barbara, 2001). In this sense, the viewer would possibly recover the Subject from the verb inflection (*ibid.*). The pair of occurrences below is an illustration of how such a construal was made possible.

5.68. ST.	Judge me	by my size, do you?
5.68. TT.	Julga-me	pelo meu tamanho?
TH	Theme	Rheme

Table 108: Occurrence 5.68

Due to the peculiarities of the language pair at stake, the different thematizing structures above have different configurations: in the ST an interrogative is construed by the use of the Predicator clause initially. In the target structure a verb followed by an oblique pronoun indicating the person talked about in the discourse is used, which is not the Subject of the clause. In this sense, the Subject in this clause is *Você (You)* which is an elliptical Subject that may be recovered from the verbal inflection, unmarking the Theme of the target clause. Even being thematically construed differently, the very few occurrences in which a marked structure was rendered into an unmarked one does not harm the markedness of the linguistic representation of the character under discussion (see Chapter 5, subsection 5.2).

Similar to what was observed when the Predicator was realized as the Theme of interrogatives, Complements were found in thematic position in some interrogatives as well. This is the case of the 08 occurrences 1.2, 1.3, 1.7, 2.61, 3.2, 3.3, 3.50, 5.27 from the ST and 07 in the TT 1.7, 2.61, 3.2, 3.3, 3.32, 5.27, 5.28 shown in Appendix I. In these clauses, the marked Themes either express some kind of setting for the clause or they carry a certain feature of contrast. In the interrogatives, the typical element to come in Theme position is the Wh-element or the polar interrogative, which in the clauses above are now part of the Rheme and sometimes are even left elided. According to Thompson (2004: 48), in dialogue, there is the possibility of understanding how the utterance is interpreted by an addressee by looking at the reaction that the utterance evokes. Consequently, evidence provided by the data allows for the statement that in all of the occurrences above Yoda was using language to elicit his interactant's response. The occurrences are presented below, for illustration:

1.2. ST.	More to say	have you?
1.2. TT.	O que mais	tem a dizer?
TH	Theme	Rheme

Table 109: Occurrence 1.2

What is found to exist here is a different type of interrogative: while in the ST the character makes use of a polarity question, in the TT the

subtitle is construed with a Qu-element. If for example (and hypothetically) another choice had been made _ let's say: *Você tem o que mais a dizer?*, which is the unmarked rendering of the ST, the subtitle would have a total of 27 characters; the option for the Qu-element (Wh-) produced a total of 23 characters, which based on space constraints makes a large difference in terms of the display of the subtitles in the screen: the subtitles are shown for a shorter period of time synchronizing with the spoken dialogues (Feitosa, 2010). However, the Theme structure in the ST and TT do not have an analogous structuring: while in the ST the element that conflates with the Theme is a Complement in the interrogative, in the TT version, the conflation is that of Theme and Qu-element in this same interrogative. Therefore, ST is a marked thematizing structure which is not true for the TT. As seen in the figures coming out of the description of the ST, Yoda's discourse is highly marked, but in the present occurrence the effect of the unexpected construction was not produced for the viewer of the film reading the subtitles. Another construal of this type is shown in the tabular form below.

1.3.ST.	A vergence	you say?
1.3.TT.	Você	disse um ponto de convergência?
TH	Theme	Rheme

Table 110: Occurrence 1.3

In BP as stated above, differently from English, an interrogative does not require a Finite to construe polarity; the question typically begins with the Subject and the interrogative is characterized by the punctuation in written form when it is not a spoken discourse and by intonation in the case of spoken discourse (Gouveia & Barbara, 2001). In this case, where the subtitles are being analyzed, the use of the question mark does the job of confirming the interrogative by the question mark at the end of the clause. More to the point, the linguistic configuration in English is marked by placing a Complement in conflation with the Theme so as to exchange information, which does not occur for the rendered text, where the utterance begins with the Subject, which is the typical expected construal for BP (ibid). An alternative way of representing the meanings in the ST is illustrated in the example below:

1.7.ST.	Afraid	are you?
1.7.TT.	Com	medo está?
TH	Theme	Rheme

Table 111: Occurrence 1.7

What happens here is that the one clause from the ST was rendered into two clauses in the TT, in tune with the explanation provided in Chapter 3, subsection 3.2.7. This procedure does not decharacterize the Theme of the clauses since both Themes are realized by a Complement. The only difference is that in the TT the audience is faced with more content for the contextualization of the message. Interestingly enough, all of the occurrences of marked Themes belong to the polarity yes/no interrogative type. This may lead to a conclusion that the placement of the Complement or the Predicator in first position puts Yoda in the linguistic disposition of demanding a specific answer from his interlocutor, that is, a ‘yes’ when a positive answer was expected and/or a ‘no’ when a negative answer was expected. In other words, there must be a very good reason for foregrounding the Complement or the Predicator as the Theme of the clause. What this reflects is the fact that the interrogatives where the Theme is the Complement or the Predicator contributes in a very specific way to the achievement of the character’s overall purpose, which is, delivering ancient philosophies and timeless wisdom present in the marked configuration of source and target texts.

4.1.3. Marked and Unmarked in Imperative clauses

4.1.3.1. Unmarked Imperatives

The function of the verb, in the mood structure, is that of Predicator. It is the Predicator that is considered an unmarked choice of Theme in imperative clauses (Halliday & Matthiessen, 2004: 76). As described in Chapter 2 before, a free major clause is either indicative or imperative in mood. As indicative clauses were discussed previously in this Chapter, I turn now to the imperative ones.

The verb functions as the Predicator in the mood structure. In imperatives, the Predicator is the unmarked choice for Theme in affirmative clauses. In contrast, for negative imperatives the unmarked Theme is the finite added by ‘not’ plus the following element, in this case the Predicator conflating with the Theme that constitutes the unmarked option. In the instances of imperatives in Yoda’s linguistic construal, there were two realizations of unmarked negative imperative both in the ST and in the TT (occurrences no. 2.32 and 6.32)

2.32. ST.	Do not assume	anything, Obi-Wan.
2.32. TT.	Não faça	suposições, Obi-Wan.
TH	Theme	Rheme

Table 112: Occurrence 2.32

and

6.32. ST.	Luke, do not underestimate	the powers of the Emperor.
6.32. TT.	Luke, nunca subestime	os poderes do Imperador.
TH	Theme	Rheme

Table 113: Occurrence 6.32

The thematic structure of these clauses shows how Yoda is ‘demanding’ something from his interlocutor, Obi-Wan and Luke, indicating Yoda’s communicative purpose. The first pair of clauses (2.32) analogously construes the realization of a simple unmarked Theme. The second instance (6.32) is a case of multiple Theme where both ST and TT model the point of departure of the message as interpersonal^topical Theme. But because there is no finite to make the clause a negative one, in the subtitle the negative meaning is realized by means of an Adjunct of modality in Theme position not exhausting all the thematic strength of the topical Theme: the Theme is realized by a Vocation^Adjunct^Predicator.

The other imperative instances were affirmative in nature and the Predicator conflated with the Theme unmarking the selection. However, there is one occurrence where, in accordance with Professor Christian Matthiessen (06/10/2009 – personal communication), this is a kind of imperative that is used in poetic and literary registers or in more formal registers as is the case of Law texts. Example of this type of imperative is illustrated in the following clauses:

1.21. ST.	May the Force be	with you.
1.21. TT.	Que a Força esteja	com vocês.
TH	Theme	Rheme

Table 114: Occurrence 1.21

This type of clause may be considered a case of polite, formal imperative which directly corresponds with Yoda’s linguistic construal in both texts.

An occasion where the unmarked imperative of the ST was left elided in the TT may be seen in the pair of aligned occurrences offered next.

2.17. ST.	Gather round	the map reader.
2.17. TT.	Em volta do leitor de mapa.	
TH	Theme	Rheme

Table 115: Occurrence 2.17 – unmarked into marked

Taking the spoken dialogues as the original text, the Predicator would be the topical Theme of the target text. In the subtitles, the Predicator was not rendered, producing the effect of marking off the imperative. Maybe due to space and time constraints, the Predicator was translated out of the subtitle, thus forcing the viewer to retrieve the whole meaning of the utterance from multimodal dimensions, such as the visual scene in which the dialogue is unfolding: the images depict Yoda using his fingers telling the Younglings to go and stand around the map reader. Nonetheless, in the written text (subtitles) there is no Predicator conflating with Theme; that which is available to the Brazilian audience is only an Adjunct of place – *Em volta do leitor do mapa*.

Realized in simple Themes the Predicator is considered the unmarked choice for multiple Themes as well; however, before the topical Theme other elements encompass the thematic value of the multiple Theme. Instances 3.66 and 6.32 (discussed below) make use of a Vocative so as to indicate the addressee to whom Yoda is directing his discourse which is followed by the Predicator conflating with the topical Theme thus supporting the interpretation and classification of this instance.

3.66. ST.	Master Kenobi, wait	a moment.
3.66. TT.	Mestre Kenobi, espere	um instante.
TH	Theme	Rheme

Table 116: Occurrence 3.66

6.32. ST.	Luke, do not underestimate	the powers of the Emperor.
6.32. TT.	Luke, nunca subestime	os poderes do Imperador.
TH	Theme	Rheme

Table 117: Occurrence 6.32

The only difference between these two occurrences is the signaling of negativity by the semantization of the finite *do not* and *nunca*, which occurs in occurrence 6.32. The other occurrence, namely 3.66, is a typical case of an affirmative imperative construction beginning by a Vocative and followed by the Predicator (interpersonal^topicalTheme). Yoda interacting with Luke, once more, tells him:

5.41. ST.	But beware	of the dark side. Anger... fear... aggression.
5.41. TT.	Mas [tenha] cuidado	com o lado negro.
TH	Theme	Rheme

Table 118: Occurrence 5.41

Being the Master, Yoda has the knowledge to advise his Padawan to be cautious with the Dark Side of the Force, in which he establishes his point of departure in a paratactic clause by using the conjunction *but* followed by the Predicator *beware* realized in a multiple unmarked Theme in the ST. In the subtitle, an attempt is made to construe a similar meaning by means of the use of a word that has as its basic function to be a noun but which at the same time may function as a verb: [*Tenha*] *Cuidado*. Therefore, the subtitle ended up thematizing the same element, which resulted in an unmarked thematic construction for both texts. The following clause provides an illustration of an unmarked Theme rendered into a marked one.

3.58. ST.	Hurry.	
3.58. TT.	Depressa!	
TH	Theme	Rheme

Table 119: Occurrence 3.58 – unmarked into marked

While in the ST a Predicator is used in the imperative clause, in the TT an Adjunct describing the manner the event will take place is used, realizing a minor clause for the interpretation of this instance, since surrounding context and the expression used by the Master back up this reading. This Episode - Episode III: Revenge of the Sith – is the end of the second trilogy and this is the Episode in which Yoda goes into exile. The character chooses to go into exile as a means of self punishment for not being able to defeat Darth Sidious. *Hurry* and *Depressa* represent the idea of escaping, that is, in this scene in specific the Jedis are running away in order to look for allies so that in the next battle they can return stronger and strike back. Therefore, the ST is interpreted as an

unmarked thematic structure, while the TT structure is read as a minor clause not choosing for thematic pattern. Marked imperatives occurring in the corpus will be discussed in the next subsection.

4.1.3.2. Marked Imperatives

There were only three occurrences of Theme as a marked choice for imperatives. Considering the communicative purpose of the clauses (3.8, 3.9 and 5.64): the enactment of a social process; it may be said that the utterances do carry a marked thematic status, since the realization of Yoda's linguistic meaning is that of negative imperative. The markedness is construed here by textualizing the finite and moving it into Rheme position. In the clauses below the Predicator (not the Finite – the typical choice for negative imperatives) is chosen as Yoda's point of departure for the clauses.

3.8. ST.	Mourn	them, do not.
3.8. TT.	Lamentar	jamais.
TH	Theme	Rheme

Table 120: Occurrence 3.8

3.9. ST.	Miss	them, do not.
3.9. TT.	Sentir falta	jamais.
TH	Theme	Rheme

Table 121: Occurrence 3.9

5.64. ST.	Try	not.
5.64. TT.	Tentar	não.
TH	Theme	Rheme

Table 122: Occurrence 5.64

In English the imperative is formed by the Predicator and no Subject is needed, as discussed in Chapter 2, subsection 2.3.1. In order to form the negative, the finite *don't* comes into play. In BP, the imperative is formed by the use of a verb in the 2nd and 3rd person singular and 1st, 2nd and 3rd person plural, this finiteness would be fused into the verb. In order to form the negative, the use of the negative element *não* is obligatory (Gouveia & Barbara, 2001). The original text has as its Theme only the Predicator and the finite comes in Rheme position or does not appear in the structure of the clause at all; therefore, consisting of a marked choice. The subtitles do not conform to the grammatical

rule of BP, as the clause initiates with a verb as a non-finite Predicator and the element *não* is replaced by a conjunctive Adjunct (*jamais*) in clauses 3.8 and 3.9, whereas in 5.64 it is realized by a continuative (*não*) which does not realize the same mood choice for the TT. All of these clauses are construed similarly with the Finite of the ST structure being placed in Rheme position. However, both ST and TT have only the Predicator in Theme position with the Finite coming at the end. This fact provides evidence for the interpretation of the ST instances above as marked thematizing construals.

The frequency of marked imperatives is very low in the corpus. This fact alone does not allow for the reading of Yoda's discourse as a marked text; however, the gathering of all marked occurrences makes it possible to get the total picture of the degree of markedness in Yoda's discourse. It is to this collective and additive nature of the occurrences that the next subsection turns now, by offering a discussion of both simple and multiple Themes.

4.2. Simple and Multiple Themes

The Theme position may be filled by more than one functional element and these elements can be derived from the different metafunctions (Halliday & Matthiessen, 2004: 83). I have considered the instances that have more than one group or phrase in it as an occurrence of a multiple Theme. As already discussed in Chapter 3, subsection 3.2.3 to 3.2.6, the stages of Theme were classified according to: (a) the textual Theme is considered as any combination of (i) continuative, (ii) conjunction, and (iii) conjunctive Adjunct; (b) the interpersonal Theme is considered as any combination of (i) vocative, (ii) finite verbal operator, (iii) modal comment Adjunct; (c) and every major, finite clause in English and BP will select an ideational function as a topical Theme. The first such element in the clause realizes the topical Theme while any preceding textual or interpersonal elements constitute textual and/or interpersonal stages of the Themes (Martin et.al, 1997: 55).

SOURCE TEXT		TARGET TEXT	
Simple Themes	Multiple Themes	Simple Themes	Multiple Themes
267	43	264	46

Table 123: Number of occurrences of Simple and Multiple Themes in ST and TT

The numbers in the table above may be explained on the basis of the peculiarities of the type of text that is being analyzed: spoken discourse, where only one character is being analyzed. Textual Themes, for instance, that have a linking function in written texts are hardly ever realized in dialogues, differently from the interpersonal Themes that are characteristic of dialogues (Halliday & Matthiessen, 2004: 84). Although considering, in this specific study, both texts as cases of written to be spoken texts, some patterns emerge and merit closer attention. In this sense, the next subsections describe the occurrences of each stage of Theme in isolation.

4.2.1. Experiential Stage of Theme

In the experiential stage of Theme, also called the topical Theme, the first experiential element of the clause, that is, a participant, circumstance or process (Martin et al, 1997) constitutes the Theme. Simple Themes occur when the Theme of the clause is constituted only by the ideational stage of the Theme. This type of construction tends to have the experiential function of a participant conflated with the Theme of the clause.

Simple Themes were the most frequent type of Theme in the corpus of the present study. Both in the ST as well as in the TT topical Themes were realized as a participant, process or circumstance. The small disparity of the numbers of topical Themes indicates that there was not a relevant difference between the total numbers of renderings of simple into multiple Themes, on the other hand, the ST realized three simple Themes more than the TT. Such clauses are rendered into multiple Themes. The three examples of this kind of occurrences are:

1.13.ST.	Anger	leads to hate.
1.13.TT.	E a raiva	leva ao ódio.
TH	Theme	Rheme

Table 124: Occurrence 1.13 – topical Theme

In the ST example, the Subject comes in front position preceded by no other element; yet, the Brazilian Portuguese Theme is formed by a textualTheme^topicalTheme (Subject), both construals being realizations of unmarked thematizing elements.

1.17. ST.	An apprentice	you have, Qui-Gon.
1.17. TT.	Já*	tem um discípulo, Qui-Gon.
TH	Theme	Rheme

Table 125: Occurrence 1.17 – topical Theme

In the case above, an extra element is added into the Theme in the subtitle: the TT consists of a Modal Adjunct (*já*)^{*}Subject. This construction is incompatible with the ST in which the Theme is realized only by a Complement, marking off Yoda's discourse not as a typical construction, but a different one, having a thematic Modal Adjunct, which can be explained by the fact that this is an element – when present in the clause – it is likely to be thematic (Halliday & Matthiessen, 2004: 83).

5.39. ST.	You	will be.
5.39. TT.	Mas *	terá.
TH	Theme	Rheme

Table 126: Occurrence 5.39 – topical Theme

In the pair of aligned occurrences above both Themes are unmarked. What makes them slightly different is the choice made in the subtitle, that of a conjunctive Adjunct, relating the BP clause to the preceding dialogue, where Luke states that he would not fail as a Jedi, that he was not afraid, and Yoda, by his turn says that he will be afraid indeed. This procedure has the effect of relating the clause to the surrounding discourse allowing for a smooth flow of the message, since such an item _ a textual Theme _ has a discursive force in thematic position (Halliday & Matthiessen, 2004). In the next subsection the force that the interpersonal Theme plays in dialogue is discussed.

4.2.2. Interpersonal Stage of Theme

Multiple Themes (as discussed in Chapter 2, subsection 2.3.1) are defined as those which present other elements before the topical Theme; these other elements do not exhaust all the thematic potential of the Theme. The interpersonal part of the Theme, if present, includes one of the following elements: (i) Vocative; (ii) modal comment Adjunct (Finites are not included for quantitative purposes in the interpersonal stage of Theme for reasons already discussed in Chapter 3, unless they present a counter element in the TT). There is another type of

interpersonal Theme which consists of first and second person ‘mental’ clauses, these clauses express the speaker’s opinion towards the clause that is to come. Halliday (1994: 354-363) names these kind of interpersonal Themes as ‘interpersonal metaphors’ of modality, which may be compared to modal Adjuncts such as *probably*. Interpersonal elements in Theme position are characteristic of dialogue (Halliday & Matthiessen, 2004: 84).

Number of Interpersonal Themes in ST	Number of Interpersonal Themes in TT
16	16

Table127: Number of occurrences of Interpersonal Themes in ST and TT

The number of interpersonal Themes is identical for both ST and TT, which may be explained by the generic feature of dialogue. Some examples of interpersonal Themes found in the corpus under investigation are presented below.

2.3. ST.	Senator Amidala, your tragedy on the landing platform	terrible.
2.3. TT.	Senadora Amidala... Foi	terrível sua tragédia na plataforma de aterrissagem!
TH	Theme	Rheme

Table 128: Occurrence 2.3 – interpersonal stage of Theme

The pair of occurrences at hand presents syntactic and word order dissimilarity. Both have as their interpersonal Theme the Vocative *Senator Amidala*, who is the listener, whose attention Yoda is calling. However, the pair of occurrences differ in their choice of topical Theme, since the English has a strong preference for the syntactic order: Subject – Verb – Object (SVO), whereas the BP allows the fronted verb construal: Verb – (Subject) – Object (V(S)O). As a result, they do differ in the selection of topical Theme but still both occurrences are unmarked Themes accounted for by differences of the language pair at stake. In BP, fronted verb construals are common, whereas in English due to its strict word order, they are rarely found (Gouveia & Barbara, 2001: 05). Another case of the use of the interpersonal stage of Theme may be seen below.

2.39. ST.	Only the Dark Lord of the Sith	knows of our weakness.
2.39. TT.	Somente o Lorde negro de Sith	conhece nossa fraqueza.
TH	Theme	Rheme

Table 129: Occurrence 1.13 – topical Theme

Both in English and in BP the use of a modal Adjunct expresses Yoda's judgment on the content of the message. By employing such a modal Adjunct he is excluding other people from knowing their weakness. Halliday (1994) states that this kind of element presents a strong counter-tendency to be thematic, in which case it is realized in Theme position before the topical Theme. In this sense, the Themes (ST and TT) are realized by modal Adjunct^Subject, which characterizes the unmarkedness of the pair of clauses. The only case of interpersonal metaphor found in the corpus of the present study is presented next.

3.20. ST.	I hope right	you are.
3.20. TT.	Espero que certo	você esteja.
TH	Theme	Rheme

Table 130: Occurrence 3.20 – interpersonal metaphor

Multiple Themes may also happen in marked constructions. Occurrence 3.20 illustrates how this is possible. Due to Yoda's status as the Master, the one who has the knowledge, his discourse is modalized to some extent so as to allow for a space of proximity and solidarity between himself and the other characters he interacts with. Interpersonal metaphors do become a key element, and as they provide a sense of doubt to the utterance, they do generally come at the beginning of the clause. Another interesting point is the fact that interpersonal metaphors are kept and the marked structure is chosen also in the subtitles.

The next subsection discusses the realization of the other stage of Theme: textual Themes.

4.2.3. Textual Stage of Theme

The textual stage of Theme is almost always the first part of the Theme since it gives thematic prominence to the elements that express a linking function. These elements come before the interpersonal and topical Theme(s). Textual Themes were usually realized by a

conjunction or a conjunctive Adjunct. There was only one case where all the three stages of Theme were found in the same clause, namely 3.49 which is an interrogative and both clauses (ST and TT) are unmarked Themes. Each of the elements used a slight bit of the thematic energy³² of the clause ending up in a topical Theme.

Number of Textual Themes in ST	Number of Textual Themes in TT
37	40

Table 131: Number of occurrences of Textual Themes in ST and TT

Considering the total sum of textual Themes, the numbers lead to a conclusion that not a considerable difference was found to exist between the numbers of Themes realized by textual elements found in both ST and TT. It may also be said that these kinds of elements in thematic position characterize the type of text being investigated. The choice of the informal and colloquial language found in the ST and the use of connecting elements typical of spoken discourse were also found in the TT. The disparity in the amount of textual Themes in the TT may be accounted for by the very mode that is being used: written language. Another fact is that the written text consists of subtitles where reductions exist as a function of time, space and synchronicity constraints; therefore, it is possible to say that a linkage between clause complexes was observed to connect the ideas of a subtitle to another. Below some instances of textual Themes are presented.

3.49. ST.	Or should I	call you Darth Sidious?
3.49. TT.	Ou * deveria	chamá-lo de Darth Sidious?
TH	Theme	Rheme

Table 132: Occurrence 3.20 – interpersonal metaphor

As previously discussed (see Chapter 3, subsection 3.2.2), finites were not considered to contribute to the interpersonal stage of Theme; however, when a constituent was used that was ‘similar’ to such an element in the TT it was then, considered as having a thematic energy as it did in the ST. In the TT a modal auxiliary was made use for allowing a similar modality value, one indicating possibility. The word order of the occurrences is slightly different. While in the ST the Theme is

³² Some items are thematic by default and when one of them, or more than one of them, is present in the clause this single item, or all of these items do not consume all the thematic potential of the clause in which it occurs (Halliday & Matthiessen, 2004: 83)

realized by textual[^]interpersonal[^]topical Theme, in the TT the Theme is realized by textual[^]*topical[^]interpersonal Theme, once more this occurrence corroborates the fact that each language needs to be treated as a language in its own right and not as an imperfect copy of the English grammar (Halliday & Matthiessen, 2004). The following pair of occurrences presents the case of a simple Theme being rendered into a multiple Theme.

5.73.ST.	Makes	it grow.
5.73. TT.	E *	a faz crescer.
TH	Theme	Rheme

Table 133: Occurrence 5.73 – simple into multiple Theme

From marked into unmarked and from simple into multiple Theme. The *Subject is present in the BP version such construal gives the clause an unmarked status. The paratactic conjunction *E* (TT) gives the subtitled clause the status of multiple Theme by setting up the relationship of expansion to the previous clause. The element *E* (*and*) was not realized in the ST since it is possible to perceive in the spoken dialogues how the clause relates to the previous one; however, in the written discourse the word that links the clause to the preceding one had to be spelled out to facilitate the comprehension of the linkage.

Multiple Themes were considered an important link to organize Yoda's discourse, since they are intrinsically discursive and affect the global structure of the text in terms of orienting the clause within the discourse, rhetorically as well as logically or at times setting a semantic relation with the previous or coming clause and also by expressing the speaker's perspective towards the message.

4.3. Special thematic structures

In addition to the Theme construal discussed so far, there is one further category in which the speaker can manipulate the structure of his/her message in order to achieve specific kinds of starting points for the message. Thompson (2004: 149) classifies these types of Theme construal as special thematic structures. In Yoda's linguistic construals two of these types of structures are realized, namely, (i) thematic equative and (ii) preposed Theme.

4.3.1. Thematic Equative

An infrequent thematizing structure in the present corpus is that of thematic equative. This thematizing strategy organizes the clause in the form of an equation, that is Theme = Rheme. The structural configuration of character Yoda has grouped together more than one element of the message as a single constituent, and has placed this ‘multi-element constituent’ as the Rheme of the clause, that is, what would have been the Subject has been moved to Rheme position, making the Theme conflate with the Complement – (5.78) *That is why you fail.* In this instance, Yoda is relating back to the meaning set up by Luke right before his utterance, in context Luke is staring in astonishment and says: “I don’t... I don’t believe it.” And Yoda refers back to his comment by using the pronoun ‘that’. The original and the translated counterpart are given in tabular format below, where both occurrences present the nominalization in Rheme position.

5.78. ST.	That	is why you fail.
5.78. TT.	É por isso que	não consegue.
TH	Thematic equative	Rheme

Table 134: Occurrence 5.78 – thematic equative

In the thematic equative above, the elements of the clause are organized into two constituents linked by the relationship of identity: while in the ST the ‘equal sign’ *_ is_* comes in Rheme position, in the TT it is fronted conflating with the Theme *_ É*. The Theme in the ST is the element *That* where the nominalization is reversed and becomes the Rheme, marking off the ST. The same procedure is true for the TT where the nominalization also becomes rhematized - **não consegue*.

Another occurrence of thematic equative, but this time for interrogative is given below. A nominalization in the ST appears in Theme position but it becomes rhematized in the TT, as presented below:

1.6.ST.	Trained as a Jedi	you request for him?
1.6.TT.	Treino de Jedi	é o que requer para ele?
TH	Thematic equative	Rheme

Table 135: Occurrence 1.6 – thematic equative

Although both instances being marked Theme constructions, they differ in the type of Theme they realize. *Trained as a Jedi* may be considered

as an extension of the mental process – *request* – the request that is being made for Yoda in the source clause; however, in the TT version the elements of the clause are organized into two constituents that are linked by the verb *é* which characterizes the relationship of identity of the clause. The TT realizes the clause in a thematic equative, where the nominalization comes in Rheme position marking off the Theme of the clause. Another thematizing structure that is used to establish a specific kind of starting point in the clause is known as Preposed Themes and is discussed next.

4.3.2. Preposed Themes

In three of the linguistic realization of the character's clauses, the thematizing structure known as preposed Theme is used, that is, it is a structure in which the Theme is announced – *But the star and all its planets; The boy you trained; and Your weapons* – as a separate element and then it [Theme] is substituted by a pronoun in the place that is considered appropriate in the main clause – *they; he; and them*, respectively. (2.21) But the star and all its planets disappeared they have. (3.45). The boy you trained, gone he is . . . Consumed by Darth Vader. (5.56.) Your weapons you will not need them.) In tune with Thompson, the preposed Theme in two of the occurrences (2.21 and 3.45) is the Subject of the clause; on the other hand, in the other occurrence (5.56) it is the Complement of the clause, and these elements happen in authentic speech and do occur in declarative clauses. As for instance 2.21, in the TT, the same construal was maintained; the foreign audience is likely to be able to grasp the sense of reinforcement of the pronoun in the main clause. The only difference in the construal of the rendering concerns the ellipsis of the pronoun – *eles* – in Rheme position which may be recovered from verbal inflection.

2.21. ST.	But the star and all its planets	disappeared they have.
2.21. TT.	Mas o astro e todos os planetas	desaparecidos * estão.
TH	Preposed Theme	Rheme

Table 136: Occurrence 2.21 – preposed Theme

A non-analogous usage of preposed Theme happens in occurrence 3.45, this pair of clauses is discussed next.

3.45. ST.	The boy you trained,	gone he is . . . Consumed by Darth Vader.
TH	Preposed Theme	Rheme
3.45. TT.	O garoto que treinou	já não mais existe.
3.45. TT.	*	Foi consumido por Lorde Vader.
TH	Theme	Rheme

Table 137: Occurrence 3.45 – preposed Theme

In the BP the canonic³³ version of the existential (Avelar, 2006) process is used. That is, the existential process in BP may be realized by *Haver* and *Existir*, as is the case of occurrence 3.45 TT where the existential process employed was *existe*. When such a process is used, the existent is the element that realizes the Subject of the clause; therefore, unmarking the Theme. The dilemma is that in the ST a preposed clause is construed and there is no existential clause. The construal of an existential clause followed by a material clause was the strategy adopted so as to clarify who was consumed by whom in the TT. The adoption of such a strategy may be accounted for in terms of the mode of discourse, that is, in written discourse some stops such as *...Consumed by Darth Vader* could not have been taken as a clause, which provides evidence for the fact that the need of explicitation was felt in the rendering of the preposed construal of the ST. Therefore, the constructions are different, in BP the Theme conflates with the Subject in both clauses; however, in English the clause holds a marked status, that is, a preposed Theme.

A preposed Theme rendered into a Complement/Theme is the case of occurrence 5.56 discussed below.

5.56. ST.	Your weapons	you will not need them.
TH	Preposed Theme	Rheme
5.56. TT.	Suas armas	não irá precisar.
TH	Theme	Rheme

Table 138: Occurrence 5.56 – preposed Theme

Impromptu discourse, that is, writing that imitates speech, has a thematizing structure that is characteristic: preposed Theme construal. In the ST occurrence, the option was to imitate such impromptu discourse by announcing the Theme as a separate constituent – *Your*

³³ “The canonical order of the sentence is the most usual order of the main sentence elements, Subject (S), Verb (V) and Object (O) in a language”. For example, SVO in English and Brazilian Portuguese (Cook, 1997).

weapons -, and then substituting this separate constituent by the pronoun *them* that comes later in the main clause. This strategy was not captured by the subtitles, in which the use of a Complement in Theme position characterizes the markedness of Yoda's discourse.

I do consider these types of occurrences as peculiarly 'special thematic structure' since they do not conform to the choice of mood which is the basic principle for identifying the Theme of a clause; therefore, in my view, they deserve to be seen as isolate construals of thematizing structure since the speaker chooses them in order to arrange the structure of his/her message so as to construe distinctive types of points of departure for the unfolding message.

4.4. A panoramic view over the findings

During the analysis of the clauses that constitute the corpus of the present study, patterns emerged and these patterns merit closer attention. In the identification of Themes, Halliday & Matthiessen (2004) state that the Theme of the clause is the first group or phrase that has some experiential function in the structure of the clause and the authors also say that the element to be typically chosen as the Theme of an English clause depends on the choice of mood, in this sense, any study based on SFL needs to take the three metafunctions into account. Being this so, in declarative clauses the character's utterances are very frequently construed by positioning the second participant in thematic position. As discussed in subsection 4.1.1.2, 84 clauses are construed as realizing the Theme by a second participant in the ST (28% of the entire corpus and 45% of the marked Themes) and 97 (32% of the entire corpus and 57% of the marked Themes) clauses are construed as realizing the Theme by a second participant in the TT. This finding goes in tune with what Halliday & Matthiessen (2004:73) state that "The 'most marked' type of Theme in a declarative clause is thus a Complement", i.e. second participants in the present study are realized by Complements.

Another typical case of Yoda's discourse is the use of Predicator as Theme in declarative clauses. In such construals, the separation of the Predicator from the Finite is the pattern in the ST; whereas for the TT other strategy was resorted to so as to construe marked thematizing structures through the use of other thematizing elements. This strategy of thematizing other element in order to construe an analogous marked thematic structure explains the higher number of second participants as Theme in the BT. As a result, in this kind of realization of the English text when the Finite was not merged into the Predicator, the Predicator

was realized as the Theme of several clauses and the Finite conflated with the Rheme. As for the standard systemic pattern of English, the typical construal would be Subject^Finite^Predicator, which is not the case of Yoda's structuring. To put it in numbers, 48 ST occurrences chose for the fronting of the Predicator in declaratives and 31 TT occurrences analogously construed the Theme as the conflation of Predicator/Theme.

In interrogatives, the findings have led to conclude that in the polarity type of interrogatives the realizations induce Yoda's interlocutor to give Yoda's expected answer since the most observed practice is to place the Predicator and Complement in Theme position and not give the addressee a choice of Yes or No by using the Finite for the ST or the Subject for the TT. This type of construal was observed in both the ST as well as in the TT, the unmarked strategy was observed twice in the ST and four times in the TT. Nonetheless, when the character searches for information, he does not make use of a marked thematic structure. Conclusively, the Wh-element is placed in Theme position because it is the most important item of the clause, that is, it is that information that Yoda is looking for. However, interestingly enough, there are only 06 construals of Wh- interrogatives for the ST and 07 for the TT, which allows the claim that since he is the Master, he masters the knowledge, therefore, does not need to seek for any extra information.

The generalizations discussed above are only plausible and straightforward for the English text since there is an existent description of THEME (Halliday & Matthiessen, 2004). The generalizations made for the Brazilian Portuguese text are based on existent partial descriptions of what there is available for the language at stake. Gouveia and Barbara (2001, 2002, 2003) are the reference authors of the description of THEME for Brazilian Portuguese, which could provide solid grounds for the description and analysis of the subtitles since these two activities complement each other and they are concerned with different poles of the cline of instantiation, that is, ST and TT are located at the instance pole of the cline of instantiation, but translating operates against the background of a meaning potential higher up the cline of instantiation. Description, then, operates on the potential of a language in context, while analysis operates on instances of a language in context.

The most relevant observation concerning imperatives is the fact that in the TT there were 03 constructions in which the element thematized is a non-finite process. This type of construction is not

contemplated by Barbara & Gouveia (2001) in their description of THEME in Portuguese. In order to be able to make conclusions and build up a generalization about the behavior of this kind of construal I would need to check it against the background of a reference corpus, but it is a visible occurrence in my corpus and one that may not be overlooked.

Professor Christian M.I.M. Matthiessen, my co-advisor, in one of our meetings of an advising nature suggested that I should also observe and include in my tabular analysis the Mood and Residue structuring line of interpretation. At that time, I did so but did not realize the reasons why he was suggesting such an inclusion. After analyzing the entire corpus and having discussed all the data, I am in a position to understand and be conscious of the reasons for such relevant suggestion. Since the Mood is realized by Subject + Finite and the unmarked Theme conflates with Subject, then, if the Theme was not realized by the Subject, that is, if the Subject was placed in Rheme position, the choice was that of a marked Theme and the Theme would conflate with the Residue not Mood, this became a pattern after having analyzed all the 310 ST clauses; therefore, typically in marked clauses the Theme would conflate with the Residue whereas for unmarked ones the Theme would, typically, conflate with the Mood. As far as the data is concerned and this is not a claim for the English language in general, Yoda's markedness coincides with the Mood – Residue pattern. In other words, when the Theme is an unmarked choice the structure is Mood[^]Residue, when the Theme is a marked choice the structure is Residue[^]Mood independent of the element chosen as the point of departure of the message. In this sense, I am in a position to claim that any study based on an SFL approach has to take into consideration the interrelation that the three metafunctions play, otherwise, the study may lack robustness for the descriptions of the instances being analyzed.

In what concerns multiple Themes, since the clauses analyzed also consist of clause complexes a great number of textual Themes such as conjunctive adjuncts were found due to their function of establishing a relation of expansion and/or projection between the clauses. The other stage of Theme frequently found in the corpus is Vocatives. Vocatives are characteristically thematic in that they are characteristic of dialogue. In this type of discourse, the speaker calls the attention of his addressee and, so, it is used as key signature to the particular move in the exchange (Halliday & Matthiessen, 2004). This type of finding corroborates once more with the systemic description of THEME in English.

Establishing the English text – spoken dialogues present in the films (for a clearer definition of the ST used in the present study, see Chapter 3, subsection 3.2.1) – as the original led me to analyze all the English occurrences first so that the BP clauses would come in order to compare the instances of the TT corpus. Based on the fact that Yoda does not construe meanings by making use of the typical grammatical structure of English and taking into consideration Halliday's statement that the speaker/writer may play with the system and putting it together with Matthiessen's view that the clause is the unit of analysis for translation, these two arguments led me to hypothesize based on George Lucas' claim – the Jedi Master is an odd, ancient and incredibly wise mystic, who was meant to deliver ancient philosophies and timeless wisdom through words – that the thematic pattern construed by the character could have led to a thematic patterning of his own. Therefore, with the intent of investigating if Yoda's THEME could be considered 'Yodish' (a specific language used or created by Yoda or for Yoda), all the clauses analyzed were tested against the background of the description of English (Halliday & Matthiessen, 2004). The system of THEME is presented next and the choices realizing the Theme for Yoda are the selections inside the red boxes (*ibid*).

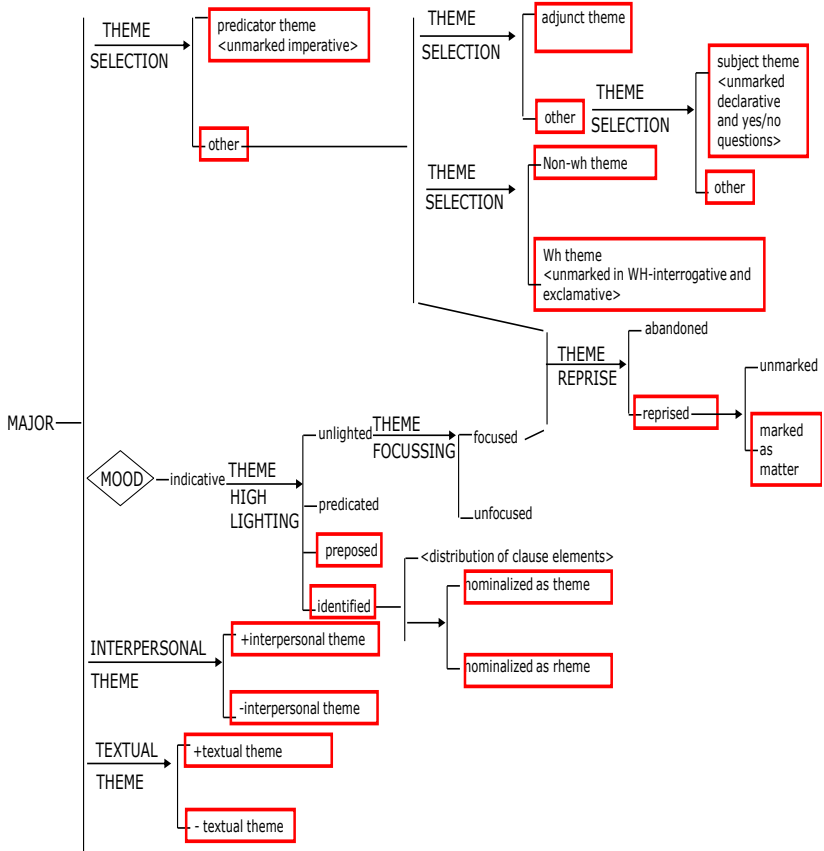


Figure 3 – The system of Theme as realized by Yoda (Adapted from Halliday & Matthiessen, 2004: 80).

As a result, after having analyzed the 310 clauses of the English text, it is reasonable to assert that the choices made by Yoda do not go beyond of the lexicogrammatical choices present in the English system. The recurrent pattern emerging in the ST so as to mark Yoda's discourse is structured by separating Finites of Predicators and placing these Predicators as the point of departure of the message and also by placing the second participant (Complement) as the participant to be foregrounded, and consequently, highly marking Yoda's discourse.

In what regards the subtitles, the representation that emerged in the rendered text did not differ considerably from the spoken discourse; the TT was also construed by thematizing elements that realized a highly marked subtitled discourse. The frequent elements that were used so as to construe such marked Themes are discussed in comparison with the ST counterpart in the next section where some final considerations regarding the objectives of the research are drawn; the RQs put forward for the present study are revisited and, finally, the understanding of the representation emerging from the linguistic configuration of Yoda's discourse is rounded off.

5. CONCLUDING REMARKS

“(...) a translator needs to be sensitive to the level of intensity required in writing to match the verbal ferocity.”

Christopher Taylor (2000),
*The Subtitling of Film: reaching another
community*

5.1. Title revisited

The title of this thesis as seen in other sections of this work is: *Illuminated the Analysis of the Translation is: Systemic Functional Linguistics Strikes Yoda Back*. I must say that such a title was only possible to be conceived of after the analysis of all the occurrences of the character under investigation had been done. The intention was to construe a title that would encompass the theoretical affiliation of the present thesis, the corpus analyzed as well as the focus of the area of investigation: Theme and characterization of the thematic pattern seen to emerge from the description of the corpus under study.

Thus, the first part of the title of the thesis – *Illuminated the Analysis of the Translation is* – was inspired by the way Yoda's discourse is typically organized, that is, the character typically places in Theme position what has been called second participant, i.e. the Goal, the Scope, the Attribute, the Value, the Phenomenon, the Verbiage or the Existent interpersonally labeled as the Complement. In this way, both the title and the character's wordings are structured in a fashion that the very choice of the element taking first position and the organization of the discourse influence the communicative purpose of the message. This reason alone, according to Halliday & Matthiessen, (2004: 73) is grounds for explicitly foregrounding that specific element so as to express the setting for the message.

Episode V: *The Empire Strikes Back* is the apogee of the Saga in terms of Yoda's dissemination of knowledge, that is, in this episode he is rescued from the exile and through his words and training he proves to be the Great Master. Therefore, the choice of *Systemic Functional Linguistics Strikes Yoda Back* as the subtitle of the thesis may be explained for the fact that the SFL analysis has led to the unveiling of Yoda's languaging. If an analogy is to be made, after winning some battles, the old Empire to which Yoda belonged restructures itself and is empowered so as to make a counterattack; SFL, by its turn, is called into the scene so as to make a strategic analysis of the target: Yoda.

5.2. Research Questions Revisited: Is Yoda's discourse marked in fact?

Word order in English as in most other western languages carries the organizational meanings of the message, and in any meaningful stretch of language (i.e. the text), the choice of first position of an element in a clause is of considerable significance (Halliday, 1967). According to Halliday (1994), it is the first position or the Theme of a clause that functions as the point of departure of a message, even though thematic structure may be realized differently in different languages. Textual meaning, then, is realized by textual organization, that is, the choices made in a ST as regards thematic structure play a fundamental role in the meaning making of the message. In translation, the target audience may possibly face translations which adjust to the overall discourse organization of the original text. On the other hand, inappropriate word order in relation to Theme structure may be the consequence of unawareness of the importance of thematic structure or the lack of interest of the maintenance of specific positioning of elements in the clause as long as the message is comprehensible and flows better to the target audience. However, Baker (1992) says that the translator cannot always preserve the thematic organization of the ST due to linguistic, cultural or stylistic reasons; conversely, she argues for the translator making an effort so as to construe a TT in similar lines as the ST was created complying with the particularities of each language. This is the reasoning pursued throughout the construal of the present thesis, that is, the maintenance of the original thematic structure is constrained by the fact that different choices may be made depending on the resources available for each linguistic system. In relation to the reasoning pursued here, Martin (2009) evokes Bernstein's (2000) voice as regards the metaphor of *reservoir* and *repertoire* of options to say that there will be differences between the *repertoires* because of the differences between the members arising out of different members in context and activities and their associate issues. Thus, repertoire is viewed as the potential possessed by one individual of the community and reservoir is the total sets and its potential of the community as a whole. In this sense, it is time now to revisit the research questions so as to verify whether the problematization they point to has been properly approached in the context of the study:

RQ1 - What is the thematic pattern construed by the character under analysis?

In order to answer RQ1 I firstly present the interpretation of the ST; following this interpretation, other figures are presented so as to answer RQ2, which concerns the interpretation of the TT.

In the identification of Themes, Halliday & Matthiessen (2004) state that the Theme of the clause is the first group or phrase that has some experiential function in the structure of the clause. The theoreticians also say that the element to be typically chosen as the Theme of an English clause depends on the choice of mood. To start with, declarative constructions are presented in order to define the elements that are most typically chosen as the Theme of the English clauses. The figure below shows the elements that are most frequently realized as Theme in declaratives, and it tells us the choices that the rendered text has realized to establish the point of departure of the character's message.

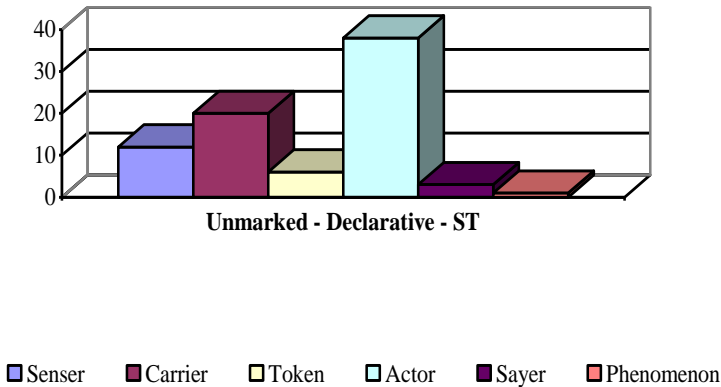


Figure 4 – Unmarked Declaratives - ST

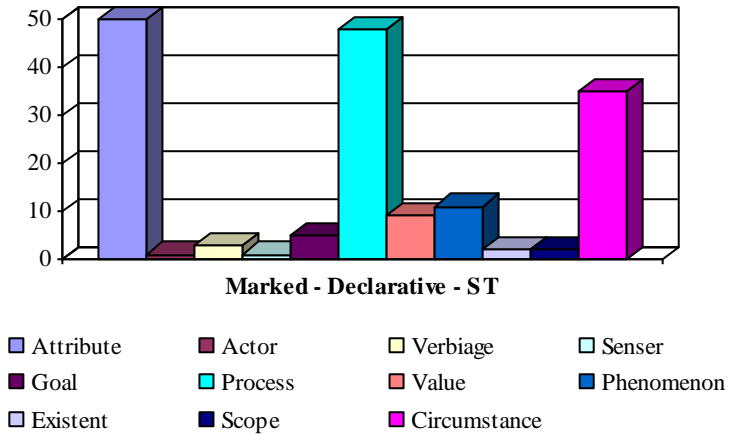


Figure 5 – Marked Declaratives - ST

In the ST, unmarked Themes are realized by the different ‘Actors’ that may fulfill the Subject function. As a result, it is possible to affirm that the Theme is represented by the person with whom the message is concerned; the truth or falsehood of the statement is vested in him; and he is represented as having performed the action of giving (Halliday & Matthiessen, 2004: 55). Such ‘Actors’ are realized by the Senser, the Carrier, the Token, the Actor, the Sayer and the Phenomenon. By observing Figure 4, one can see that the most recurrent element to be thematized as the Subject is the Actor of a material clause which occurs 47.5% of a total of 80 occurrences of Actor/Subject/Theme. Being that so, the screenwriter has chosen a Theme realization that has not disturbed the overall arrangement of the clause since its starting point is the expected element, the element that announces the mood type of the message. Therefore, the unmarked declarative Themes combine Theme/Subject/Actor into one single element. Thus, there is enough evidence to suggest that this form has been chosen since there was no prior context or no stronger motivation leading to a standing out alternative as may be seen in Figure 4 above.

Figure 5 presents all the occurrences of marked Themes in declaratives for the ST. The usual starting point for the declarative clause is the Subject in Theme position. Yoda’s linguistic configurations are message construed by highly choosing a second participant, that is, a Complement to set the scene for what is to come. As the Master, he focus on elements that could not function as the

Subjects but which construe a class of thing and are not held responsible for the realization of the event. In this sense, Complements conflate with the Theme in 45% of all the marked occurrences present in the ST. As for Adjuncts conflating with the Theme there is a total of 19% of all marked clauses. By adding the Complements and Adjuncts that conflate with the Theme the total number of Themes modeled as marked options in declaratives for the ST is 65% of all the marked occurrences for the spoken dialogues. From these numbers, the constituents chosen to realize Theme in the ST are constituted mostly by Complements for the marked options and by Subjects for the unmarked ones. Thus, a pattern emerges in what concerns markedness, while for the unmarked Themes the character does not exceeds what is expected, for the marked selection the screenwriter has abided by Halliday & Matthiessen's view that the 'most marked' type of Theme in a declarative is the Complement (*ibid*).

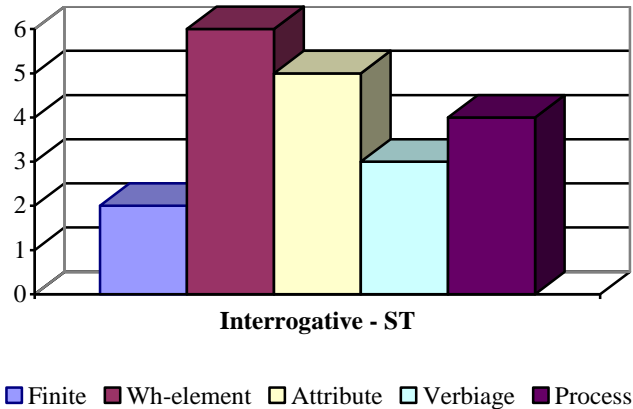


Figure 6 – Unmarked and Marked Interrogatives - ST

As for interrogatives, there are only two possibilities for the realization of unmarked Themes in English, namely: Finite, Wh-elements, which are the two first columns of the figure above. The other three constituents were found in the corpus under investigation to realize marked Themes. The total number of interrogative clauses (unmarked and marked) – 6.5% - is not a significant number so as to permit a generalization concerning an emerging pattern for the interrogative

clauses of the corpus of the present study. However, in the context of what was found here, it seems plausible to affirm that unmarked interrogatives are construed when the character does search for a missing piece of information or a polarity answer, on the other hand, when the Theme is realized by a marked thematizing element it points to the search of a biased answer since the element used as the Theme of the interrogative clause is already the response of what Yoda is looking for.

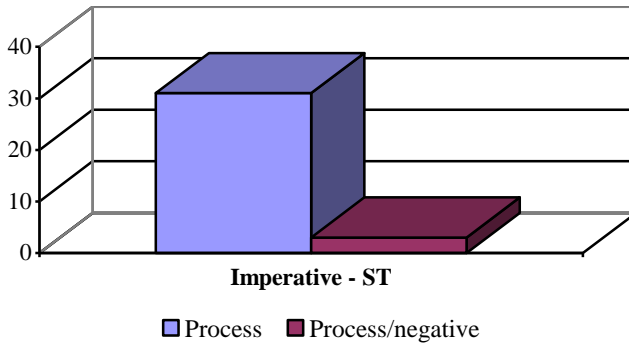


Figure 7 – Unmarked and Marked Imperatives - ST

In exchanging goods and services the interactant has two possibilities, either s/he obeys or refuses the command. Yoda being an ancient Master, around 900 years old, he uses proposal as it takes priority in the ontogenetic development of language. In this kind of messages, Yoda's interlocutor is usually his Padawans or members of the Empire who hold an inferior position compared to his. In these contexts language has a minor role to play since it is used as a means towards achieving what are essentially non-linguistic ends, i.e., actions. This explains the low number of imperatives in the corpus of analysis, 10% of the entire corpus consists of imperatives (unmarked and marked). In the proposals realized here, the unmarked ones are clearly positive in which Yoda is demanding his listener to do something, or offering to do something. In all the unmarked clauses it was possible to infer the Subject 'you' which is not present but it is directed discourse therefore, the Theme conflated with Predicator unmarking 31 clauses out of 33 imperatives. The two cases of marked imperatives occurred for negative imperatives in which the Finite conflated with Rheme.

The Figures below are presented so as to set out to answer **RQ2** - How is thematic structure dealt with in the renderings of marked/unmarked themes?

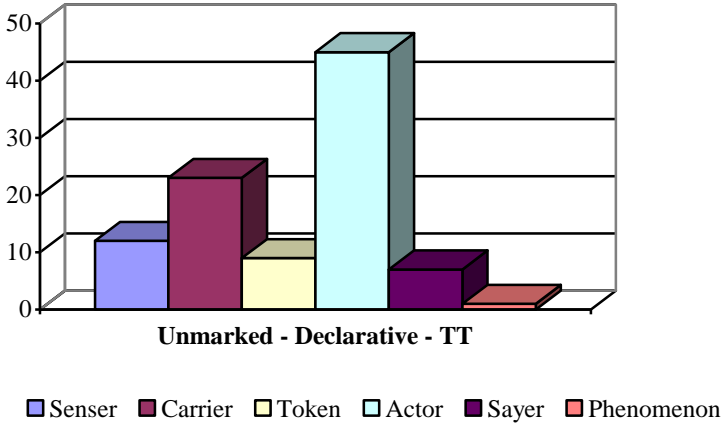


Figure 8 – Unmarked Declaratives - TT

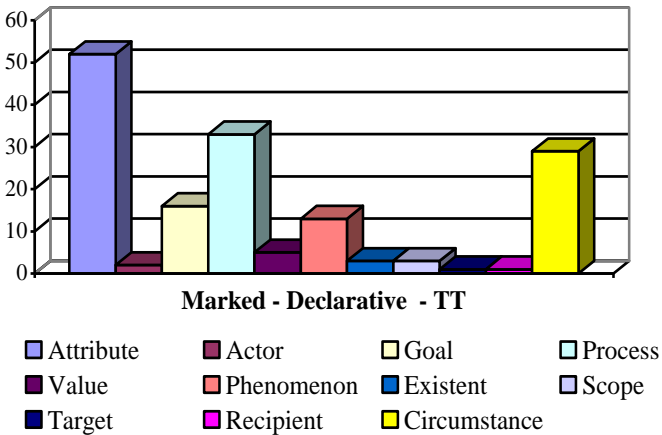


Figure 9 – Marked Declaratives – TT

In general terms, similar thematic construals were observed in the rendering of Theme elements from the ST into the TT. In the translation

of unmarked Themes, there was a preoccupation in maintaining the same type of constituents to be the point of departure of the clause in a form conforming to the original construal of Actor/Subject/Theme. However, the small disparity observed in terms of elements realizing the marked Themes in BP do not harm the overall marked feature of the character's discourse. Although making use of different thematizing elements, the translation does point out to an atypical Theme construal in similar lines as observed in the ST. In the sense used by Taylor (2000), the translator was 'sensitive' enough to the importance of thematic structure. For instance, when the ST thematized a Predicator marking off the character's discourse, and this was not a thematization possible in BP for its rich verbal morphology, the choice was to thematize other constituents such as a Complement so as to account for the markedness inherent in the speech of Master Yoda. Therefore, it is feasible to state that ST and TT realize Theme in different but analogous ways.

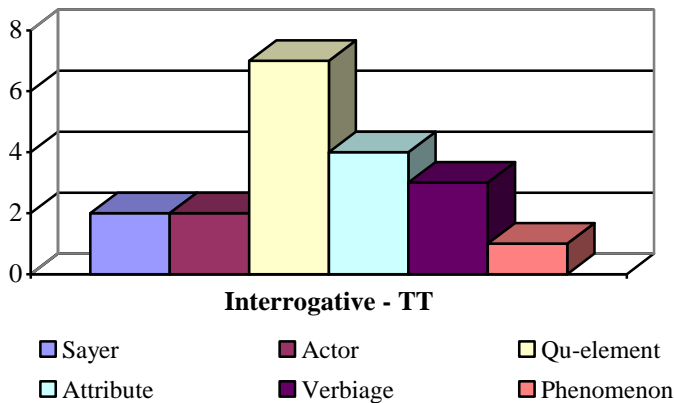


Figure 10 – Unmarked and Marked Interrogatives – TT

On the dimension of text analysis, the one adopted in the present work, the procedure adopted to translate interrogatives matches the choices of the ST, respecting the specificities of the language pair at stake. While in the ST the screenwriter has made use of a Finite twice, in the TT the subtitler had to choose an element else to compensate such a difference of syntactic order. There is a slight difference in number: ST construes 08 unmarked clauses and the TT construes 11 unmarked

clauses (Sayer, Actor, Qu-element) as may be visualized on Figure 10 above. The most striking difference concerns marked constructions, since in the ST there is the positioning of Predicators (Processes) in Theme position. The subtitler sometimes had to unmark such construals and sometimes s/he had to opt for a different but equivalent³⁴ element to realize the same function: marked Theme. These types of translation shift (Matthiessen, 2009: 25) do not jeopardize the meaning making of the translated text. Thus the figures above show an intersection of Theme realizations indicating that the thematic structure is also maintained in the subtitles of interrogative clauses.

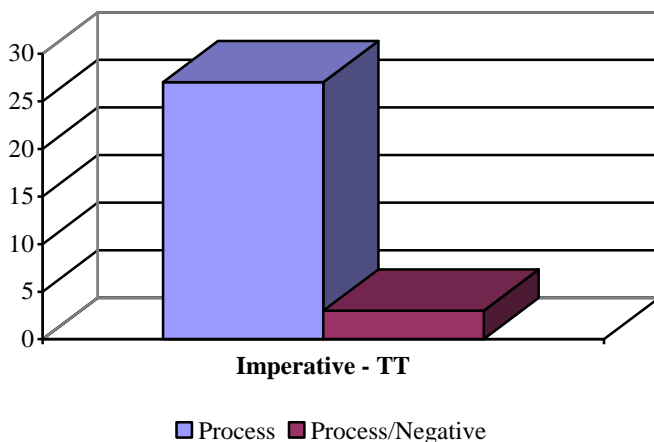


Figure 11 – Unmarked and Marked Imperatives – TT

In the TT as in the ST, the message of the imperatives was always construed as: I (Yoda) want you (my listener) to do something. When this type of structure is construed, the typical unmarked form is that the Subject “You” is made implicit, this Subject ‘you’ was constantly kept implicit in the rendering of the TT analogously to the ST. As for the two types of marked imperatives, the reasoning for the rendering was to maintain the meaning of the ST, that is, make the negative particle conflate with the Rheme. Therefore, in general, analogous unmarked

³⁴ The terms equivalence and shift are used in the present work in similar lines with Matthiessen’s (2001: 78) view of the concepts: “translation equivalence and translation shift are two opposite poles on a cline of difference between languages. The general principle is this: the wider the environment of translation, the higher the degree of translation equivalence; and the narrower the environment, the higher the degree of translation shift”.

and marked imperative Theme constructions between the ST and the TT could be identified by means of the thematization of Predicators conflating with the Theme both for the unmarked as well as marked occurrences.

Considering the fact that the two languages at stake belong to two different THEME systems, and obey different syntactic rules, it is plausible to say that the TT has followed the thematic pattern construed in the ST as close as possible so as not to decharacterize the markedness which is the typical structure of the Master under investigation. The patterns identified in the analysis concern construals in the different mood types, that is, in declaratives, the ST message realized Theme by placing a second participant – Complement – in first position, and the same was true for the TT. As for interrogatives, the tendency was to realize questions mostly by the use of Wh-elements, the same was maintained in the subtitles. And finally, in imperatives, since the character is the odd, ancient and wise mystic he commanded unmarkedly most of the times by placing the Predicator in Theme position.

Turning to **RQ3** - To what extent may Yoda's thematic choices be considered marked? Does Yoda construe a thematic patterning of his own? As the tables of Appendix II show (both for the ST as well as for the TT), the elements that were frequently realized as Theme in the linguistic configuration of Yoda and the choices made in the subtitles establish the point of departure of the character's message. In 60% of the times in the ST and 55% of the times in the TT the elements that are the unexpected ones to come in first position in the clause, that is, the constituents that are uncommonly realized in thematic position are the option. This fact supports the interpretation that Yoda's discourse can be characterized as a highly marked thematic discourse structure. With the intent of investigating if Yoda's THEME could be considered as 'Yodish', all the clauses analyzed were tested against the background of the description of English (Halliday & Matthiessen, 2004). In this sense, the choices made by Yoda do not go beyond of the lexicogrammatical choices present in the English system. The recurrent pattern emerging in the subtitles to mark Yoda's discourse is structured by separating Finites of Predicators and by placing these Predicators as the point of departure of the message and also by placing the second participant – Complement - as the participant to be foregrounded. The findings of this study show that Yoda's spoken discourse proves to be marked, a tendency that was also found in the subtitles.

Now, looking at **RQ4** – To what extent can the procedures employed in the renderings of the thematic structures be considered a pattern in the subtitling of the Star Wars saga?

From the total of 310 clauses analyzed for the ST and 310 analyzed for the TT, 187 clauses were identified as marked occurrences for the ST while 171 clauses were identified as marked for the TT. The small disparity between the numbers of marked Theme choices occurred in (i) interrogatives, since in BP there is no use of Finite; (ii) the fronting of Processes in declaratives, due to the fact that in BP the fronting of Processes is a form of eliding the Subject; (iii) the fronting of Adjuncts in three clauses. Taking into consideration the fact that 5% is the difference of marked structures rendered into unmarked ones there is grounds for hypothesizing that the subtitler(s) were aware of the importance of Theme structure and was (were) able to solve the tension between linguistic requirements and the communicative function of the message. Though this topic would suffice to inform another piece of research and is not part of the scope of the present study, it is worth noting that such issues might account for the marked construal of the character in the subtitles, in which a translating pattern emerges for the corpus of the present study. An examination of the rendering procedures adopted in each film shows the pattern emerging for the rendering of the subtitles. As mentioned in Chapter 3, subsection 3.2.1. I did not have access to the subtitler(s); however, I could observe that patterns did emerge in different forms in the individual films which allowed the speculation concerning the fact that different subtitlers rendered the films as may be seen by the evidence given below.

In the first film – *The Phantom Menace* – marked structures in the spoken dialogues were not taken into account; and the argument put forward in the present thesis is that that they are never random, but chosen for specific communicative purposes and in this sense should not be neglected in translation. The figures below attest to this argument: The rendering of 15 marked clauses into unmarked ones out of a total of 30 clauses points to a negligence as regards the importance of marked structures in the construal of character Yoda.

Marked – Marked	Marked - Unmarked	Unmarked - Unmarked
5	15	10

Table 139: Rendering of marked structures Episode I

In the second film – *Attack of the Clones* – 34 clauses were rendered into marked Themes in the TT from the total of 36 marked

clauses of the original spoken discourse. In face of difficulties – of whatever causes – an equivalent constituent was made use of to take thematic position thus giving the target message a marked status.

Marked – Marked	Marked - Unmarked	Unmarked - Unmarked	Unmarked – marked
34	2	26	1

Table 140: Rendering of marked structures Episode II

In the third Episode – *Revenge of the Sith* – the number of marked occurrences overrides the numbers found in the other films, that is, 70% of the occurrences of *Revenge of the Sith* were choices of marked Themes. This characteristic is kept in the subtitles in which the structures are marked in 65% of the times. It is plausible to state then, that the Theme construal of the subtitles of Episode III is realized in a fashion similar to that of the spoken text dialogues (ST). Unmarked occurrences are also a constant; however, much less than the marked structure. There were 21 occurrences in which the unmarked option is favored in detriment of the marked one; a typical construal is observed in the TT with the exception of the rendering of one clause that was construed as an unmarked Theme in the ST, becoming a marked one in the TT.

Marked – Marked	Marked - Unmarked	Unmarked - Unmarked	Unmarked – marked
45	4	20	1

Table 141: Rendering of marked structures Episode III

In the fifth Episode – *The Empire Strikes Back* – a fact merits attention: almost all marked Themes found in both ST and TT are of the declarative type, clauses in which the Subject is the expected Theme of the message. The most remarkable difference is the fact that Yoda becomes more marked in the subtitles, which might be read as a choice that overrepresents the markedness of Yoda's discourse. The occurrences show 17 unmarked Themes that were rendered into marked Themes, that is, within this film it indicates 16% of the clauses. However, despite this noticeable difference, it is possible to say that the film holds a similar thematic construction since 41 of the occurrences that were marked Themes were translated as marked ones and the 40 unmarked occurrences were rendered into unmarked BP Themes. The rendering of marked thematic structures into unmarked Themes

represented a total of 10% (11 clauses) of the thematic choices of *The Empire Strikes Back*.

Marked – Marked	Marked - Unmarked	Unmarked - Unmarked	Unmarked - marked
41	11	40	17

Table 142: Rendering of marked structures Episode V

There were no occurrences of unmarked Themes translated into marked ones in Episode VI – *Return of the Jedi*. The marked Themes represent more than half of the clauses of *Revenge of the Sith* and from the 26 marked Themes in the ST, 22 were realized as marked Themes in the TT. Even when other thematizing resources had to be opted for – on systemic grounds or otherwise – the message was construed in such a way that markedness was not affected. And since the original spoken dialogues construe a thematic pattern for the character under investigation, it is only right to say that in the subtitles the subtitle realization could also construe a thematic pattern for BP without decharacterizing the special marked flavor carried out in Yoda’s speech.

Marked – Marked	Marked - Unmarked	Unmarked - Unmarked
22	4	12

Table 143: Rendering of marked structures Episode VI

Since it was possible to confirm the hypothesis put forward in the beginning of this study, which suspected that the character construed meaning by not making use of the typical grammatical structure of the THEME system, Halliday’s claim also becomes valid. That is, the system has definitely been played with in exploiting the potential of the situation as THEME is used in order to produce an astonishing rhetorical effect (ibid. 1994). Lee’s (1992) statement is an addendum to the point made here: “it is possible for a particular language like English to be used in such a way that it mediates a distinctive world-view, one that contrasts markedly with the normal modes of perception of most speakers of English”. The general points emerging from the data and the discussion attest that the language of both the spoken dialogues as well as the subtitles are characterized by a set of features which serve to mediate the world-view of the central character. Certain structures arise from Yoda’s perception of the point of departure of his utterances – quite topical – which he brings to the fore by placing the element he

wants to emphasize in initial position for specific contextual motivation. A simple illustration will do to make this point: “Learn, you will”, says Yoda, when he wants to foreground the Jedi’s learning process. These configurations emerge in Yoda’s spoken discourse and are central to the construal of his identity. This is one of the reasons I have selected his language as the object of study.

5.3. Limitations of the Study

The analysis and interpretation of the data in the present study is one of a number of possible views on the topic of Theme structure. Thus, this thesis is the very beginning of only one point of view that is based on the readings carried out for this case study. Limitations of physical space and time restrict some discussions and deepening of investigation of an area of AVTS, that is, linguistic aspects of Sci-Fi covering translation. In this way, some limitations may be pointed out:

- the findings mentioned above could only give rise to generalizations for the English description of THEME, it was not possible to make generalizations for TT due to the fact that there is not yet a complete systemic description of Brazilian Portuguese, such description would enrich and aid in the analysis and description of the language since these two activities complement one another and are concerned with different poles of the cline of instantiation;
- Martin (2000a) suggests that from a textual perspective Theme is used to ‘neutralise’ power “by weaving together meanings into an apparently seamless whole in order to position the readers and listeners in particular ways” (Martin, 2000a: 285). Iedema (1995:40) adds that not only does Theme choice neutralize power, it also explicitly marks the hierarchy in relation to “control in personalized and particulate situations”. In this context, the study would have benefited if specific information regarding the actual construal of the character, the circumstances under which the character was construed and the purposes that led to a construal of such a peculiar imaginary being;

- a particular factor that would certainly have contributed in significant ways to my research is that the very nature of a film is to be considered as a multimodal unit, which is not structured only linguistically but by principles of visual composition (Kress & van Leeuwen, 2006). Grammar of Visual Design would have accounted for the way in which representations and communicative acts cohere into a meaningful whole (i.e. the text). In the same ways that the linguistic mode may be organized to realize different textual meanings, so does the visual mode, in the sense that different compositional arrangements realize different textual meanings. Had I managed to include the visual analysis, more accurate measures based on the two modes referring to and depending upon each other could have been traced;
- the lack of personal contact with subtitlers, which resulted in lack of information as regards subtitlers' working environment, the conditions under which the subtitles were produced and subtitlers experience. Had this barrier been overcome, I would have been able to establish a more accurate description of data rendering. Thus, I hope this study can be seen as a starting point for investigations around the activity of film translation as a practice of meaning recreation located at the instance pole of the cline of instantiation but which operates against the background of a meaning potential higher up the cline of instantiation (Matthiessen, 2009: 41).

5.4. Suggestions for Further Research

This piece of research may be seen as a step into a field which may be taken as a never-ending process, that is, SFL is an open dynamic system that serves as a resource for both reflection and action (Matthiessen, 2009: 12). This thesis is a starting point for further research touching upon matters that were left unexplored in the present investigation:

- depending on the process type that the character realizes, he chooses one of the socio-semiotic processes that may be found on the context-based text typology³⁵ presented below (Matthiessen, Teruya, Wu, 2008). Curiously enough, even though not being within the scope of the present research, is the fact that during the analytical process and throughout the time I spent beside one of the authors of the context-based text typology, I could notice that the idea of various text types within subtitles is pertinent and that the Theme may vary according to the text being employed. Sometimes the character is giving an advice; therefore the socio-semiotic process being employed is that of recommending, when the character is interacting with a Padawan asking/telling him to do something, the socio-semiotic process is that of doing, and so on. I was not able to explore the typology of register existent in the subtitles, however, the analysis that was actually carried out aided me in answering the research questions proposed for the present study, but this same analysis has led me to raise further research questions that leads to suggestions for further research, one such example is, to what extent the text type being employed may affect Theme choices?
- source text and target text are located at the instance pole of the cline of instantiation, but translation also operates against the background of a meaning potential higher up the cline of instantiation: register (Matthiessen, 2009: 41), therefore, I suggest an investigation based on process types so as to verify the existence of a systematic relation between a situation type and the functional variety of language (register) focusing on the context-based text typology presented below;

³⁵ The Context-based text typology was developed to classify texts based on a set of socio-semiotic process which account for the manifold purposes of meaning-making in society.

Sphere of socio-semiotic activities

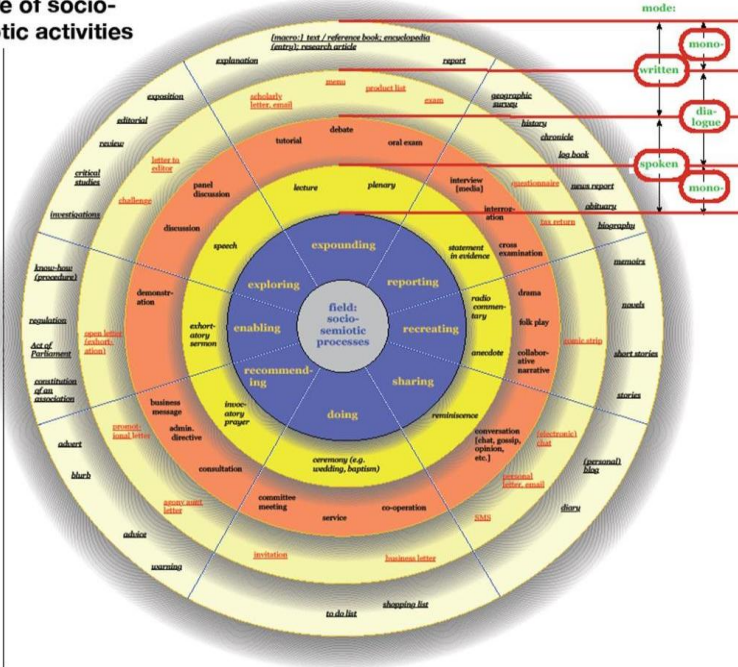


Figure 12 – Context-based text typology

- another interesting aspect would be to explore transitivity patterns so as to investigate the rendering of process types to subsequently compare if the socio-semiotic processes are analogously construed;
- compare the ‘original’ spoken dialogues with the script available on the internet (IMDB) to verify the construal of the character proposed by the screenwriter to verify the extent to which the film itself becomes more or less ‘marked’;
- observe the results here obtained in the light of prosodic analysis of spoken discourse as proposed by Halliday &

Greaves (2008) so as to verify if Theme is also marked off by intonation patterns;

- investigate how the linguistic mode through the interface of SFL/TS and the visual mode through the use of Grammar of Visual Design relate to each other, so as to examine if the two modes complement each other or if they contradict each other in the construal of the character.

According to Matthiessen (2001), the clause is a strong candidate for the “unit of analysis” in translations, detailed lexicogrammatical analysis of source texts and corresponding target texts are an important source of insight for the study of translation within functional linguistics, this is the sense that I hope this study has contributed relevant insights to the discussion of linguistic aspects in subtitling, opening up room for studies that may enrich the field of theory and practice within AVTS.

5.5. Final Remarks: Unfoldings of the research

I see every academic work as a piece of an inexhaustible puzzle, that is, each research project contributes with numerous pieces to this giant puzzle. In this sense, I hope my data has contributed for the conversation in the area in terms of (i) methodological contribution; (ii) theoretical contribution; (iii) empirical contribution.

In what regards (i) even though not carrying out analysis based on computational methodological artifacts, this study has contributed to the area since a new methodology for identifying Theme was developed which has assisted in defining markedness for Theme analysis. The manual methodology of the present research may be taken as an indication and an opening gambit based on the reflections and objectives of the research that may be applicable to other research focusing on the textual and the other metafunctions as well. It is relevant to point out that the methodological criteria concerning the three lines of reasoning for the identification of Theme came up as I felt the need of filling in the details in the mid region along the cline of delicacy of metafunction interplay in the creation of meaning during the development of the analysis and which gave me more robustness for determining the choice of Theme.

The refinement of THEME (Halliday & Matthiessen, 2004), i.e. (ii) theoretical contribution, could indeed be called a substitution of a

category undefined in Introduction to Systemic Functional Grammar (2004). As discussed in Chapter 3, the only reference to such category is made on the system of THEME (ibid: 80) and Matthiessen (1995: 563) refers to such category as Theme substitution explaining that

If the Theme is unmarked and not predicated, there is the choice whether to re-introduce the Theme/Subject at the end of the clause so as to give it a “thematic culmination”. With *substitute Theme*, the Theme/Subject is a pronominal nominal group and the substitute Theme is typically a full lexical nominal group. The *substitute Theme* provides the clause with a thematic culmination afterthought - a thematic *reprise* of the thematic referent. (italics added).

However, the occurrences found in the present thesis do in fact correspond more accurately to what Thompson (2004: 153) defines as proposed Theme. In this context, my theoretical contribution does not overlook Halliday & Matthiessen’s Theme reprise, on the contrary, it does offer for consideration the elucidation and refinement for Thompson’s terminology.

In terms of (iii) according to Williams & Chesterman (2002) any research in TS has as its utmost purpose the goal of adding to the sum of knowledge of what has been done before. The authors add that one of the ways of contributing to the sum of knowledge is by providing new data, in the present case and most importantly new data to subtitling, and more specifically to linguistic approaches to subtitling. The empirical contribution of the present study has its impact for both ST and TT since in comparing two texts I was able to bring out both similarities and differences among the two languages aiding in the understanding of how meanings are made and how they may be similar or different depending on the language by which social role and relationship as well as the representation of the world is construed. In a sense, the contribution of empirical data has increased the awareness of the underlying grammatical systems by using the relevant language units and the functions these units serve in the environment of both texts.

As a means of marking off this discussion and as a concluding paragraph, I would like to round off the work by calling forth the five epigraphs used in this thesis and associate them with the five films analyzed here. In the Introduction Chapter (Chapter 1), the epigraph analyzed that the study of language reveals the most significant and detailed

process through which individuals represent the world. Paralleling this to Yoda's linguistic manifestation in the film and the role played by him in this specific film – *The Empire Strikes Back* –, it is evidence of the extent to which language is used as an important means to construe Yoda's textual profile as language is a very significant tool used in the training of his Padawans and also in the propagation of his knowledge. In the Review of Literature (Chapter 2), Clarice Lispector's words³⁶ led me to read Yoda's linguistic configuration as an act of self-consciousness and widening of the intergalactic world knowledge through the exercise of languaging since in this film – *Return of the Jedi* – Yoda verbally attests the conclusion of his Jedi's training and says good-bye to the Saga. In fighting off Anakin's training in *The Phantom Menace* Yoda's knowledge is linguistically presented as Usher (1996) points out “knowledge is concerned not with generalizations, prediction and control but with interpretation, meaning and illumination” in the sense that in this Episode a prophecy is brought to the fore, one that Yoda knows the answer but an answer that he does not impose by generalizing, predicting and controlling but by making the other Counsel members interpret, understand and enlighten their view of who The Chosen one actually was (Chapter 3). In Chapter 4, I make use of Lispector's words³⁷ again, and her words comply with the Master's attitude in *Attack of the Clones*, that is, even knowing that the real threats of the Dark Side of the Force are beginning to emerge, Yoda does not realize such meanings in an obvious way, this is evidenced in one of his wordings: *Impossible to see the future is*. The subtitle is required to be sensitive enough so as to match the written text to the spoken language (Taylor, 2000, epigraph Chapter 5). Although Yoda being physically subjugated in Episode III – *Revenge of the Sith* – the character is construed as the Master who disseminates through words his timeless wisdom, which is established in this Episode in the sense that all his intellectual ponderation and meditation are confirmed as he is linguistically portrayed as possessing the marked verbal ferocity both in terms of the Saga as well as in terms of the way his words are construed so as to represent the goings-on of *Star Wars*:

May the Force be with you!!

³⁶ Language is conceived: more important than reporting a fact, is the practice of self-consciousness and the widening of the world knowledge through the exercise of language (my translation).

³⁷ “Why is it that during my learning process there is not anyone to tell me the obviousness with an extraordinary look? The obviousness (...) is the most difficult truth to see.”

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5.1. Films

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APPENDIX

Appendix I

1.1.ST. Ah, hard to see, the dark side is.

1.1.TT. Dificil ver o lado negro.

1.1.ST.	Hard to see	the dark side	is.
1.1.TT.	Difícl ver	o lado negro.	[é]
EXP.	Attribute	Carrier	Process
INT.	Complement	Subject	Predicator
INT.	Resi-	Mood	-due
TH.	Theme	Rheme	

1.2.ST. More to say have you?

1.2.TT. O que mais tem a dizer?

1.2.ST.	More to say	Have	you?
1.2.TT.	O que mais	*	tem a dizer?
EXP.ST.	Attribute	Process	Carrier
EXP.TT.	Qu-element	Carrier	
INT.ST.	Complement	Predicator	Subject
INT.TT.	Sub-	-ject	Complement
INT.ST.	Residue		Mood
INT.TT.	Mood		Residue
TH.	Theme	Rheme	

1.3.ST. A vergence, you say?

1.3.TT. Você disse um ponto de convergência?

1.3. ST.	A vergence	you	say?
1.3.TT.	Você	disse	um ponto de convergência?
EXP.ST.	Verbiage	Process	Carrier
EXP.TT.	Sayer	Process	Verbiage
INT.ST.	Complement	Predicator	Subject
INT.TT.	Subject	Predicator	Complement
INT.ST.	Residue		Mood
INT.TT.	Mood		Residue
TH.	Theme	Rheme	

1.4. But you do!

1.4.Mas você pensa!

1.4. ST.	But you	do!
1.4. TT.	Mas você	pensa!
EXP.	Actor	Process
INT.	Subject	Predicator
INT.	Mood	
TH.	Theme	Rheme

1.5.ST. Revealed your opinion is.

1.5.TT.Revelou sua opinião.

1.5. ST.	Revealed	your opinion	is.
1.5. TT.	Revelou	sua opinião.	
EXP. ST.	Attribute	Carrier	Process
EXP. TT.	*Sayer/Process	Verbiage	
INT. ST.	Complement	Subject	Finite/Predicator
INT. TT.	*Subject/Predicator	Complement	
INT. ST.	Residue	Mood	
INT. TT.	Mood	Residue	
TH.	Theme	Rheme	

1.6. ST. Oh? Trained as a Jedi, you request for him, humm?

1.6. TT. Treino de Jedi é o que requer para ele?

1.6. ST.	Trained as a Jedi	you	request	for him.
1.6. TT.	Treino de Jedi	é	o que	requer para ele?
EXP. ST.	Pheno-	Senser	Process	-menon
EXP. TT.	Go-	Process	Subject	-al
INT. ST.	Comple-	Subject	Predicator	-ment
INT. TT.	Comple-	Predicator	Subject	-ment
INT. ST.	Resi-	Mood	-due	
INT. TT.	Resi-	Mood	-due	
TH.	Theme	Rheme		

1.7. ST. Afraid are you?

1.7. TT. [Como se sente?] Com medo está?

1.7. ST.	Afraid	are	you?
1.7. TT.	Com medo	está?	
EXP. ST.	Attribute	Process	Carrier
EXP. TT.	Attribute	*Process	
INT. ST.	Complement	Predicator	Subject
INT. TT.	Complement	* Predicator	
INT. ST.	Residue	Mood	
INT. TT.	Residue	Mood	
TH.	Theme	Rheme	

1.8. ST. See through you, we can.

1.8. TT. Podemos ver através de você.

1.8. ST.	See	through you	we	can.
1.8. TT.	Podemos ver		através de você.	
EXP. ST.	Process	Circumstance	Senser	
EXP. TT.	* Process		Circumstance	
INT. ST.	Predicator	Adjunct	Subject	Finite
INT. TT.	* Predicator		Adjunct	
INT. ST.	Residue	Mood		
INT. TT.	Mood	Residue		
TH.	Theme	Rheme		

1.9.ST. Afraid to lose her, I think, humm?

1.9.TT. Medo de perdê-la, não é?

1.9.ST.	Afraid to lose her	I think,
1.9. TT.	Medo de perdê-la,	não é?
EXP.	Attribute	
INT.	Complement	Modal adjunct
INT.	Residue	
TH.	Theme	Rheme

1.10.ST. Eveything.

1.10.TT. Tudo.

1.10. ST.	Everything.
1.10.TT.	Tudo.
EXP.	Actor
INT.	Subject
TH.	Theme

1.11. ST. Fear is the path to the dark side...

1.11.TT. O medo é a trilha para o lado negro.

1.11. ST.	Fear	is	the path to the dark side.
1.11.TT.	O medo	é	a trilha para o lado negro.
EXP.	Identified	Process	Identifier
INT.	Subject	Predicator	Complement
INT.	Mood	Residue	
TH.	Theme	Rheme	

1.12.ST. Fear leads to anger.

1.12.TT. O medo leva á raiva.

1.12. ST.	Fear	leads	to anger.
1.12.TT.	O medo	leva	à raiva.
EXP.	Actor	Process	Goal
INT.	Subject	Predicator	Complement
INT.	Mood	Residue	
TH.	Theme	Rheme	

1.12. ST. Anger leads to hate.

1.13.TT. E a raiva leva ao ódio.

1.13. ST.	Anger	leads	to hate.
1.13.TT.	E a raiva	leva	ao ódio.
EXP.	Actor	Process	Circumstance
INT.	Subject	Predicator	
INT.	Mood	Residue	
TH.	Theme	Rheme	

1.14.ST. Hate leads to suffering.

1.14.TT. O ódio leva ao sofrimento.

1.14.ST.	Hate	leads	to suffering.
1.14.TT.	O ódio	leva	ao sofrimento.
EXP.	Actor	Process	Circumstance
INT.	Subject	Predicator	
INT.	Mood	Residue	
TH.	Theme	Rheme	

1.15.ST. I sense much fear in you.

1.15.TT. Sinto muito medo em você.

1.15. ST.	I	sense	much fear in you.
1.15.TT.	*	Sinto	muito medo em você.
EXP.	Senser	Process	Phenomenom
INT.	Subject	Predicator	Complement
INT.	Mood	Residue	
TH.	Theme	Rheme	

1.16. ST. Humm. Clouded this boy's future is.

1.16.TT. O futuro deste garoto não esta claro.

1.16.ST.	Clouded	this boy's future	is.
1.16.TT.	O futuro deste garoto	não está	claro.
EXP.ST.	Attribute	Carrier	Process
EXP.TT.	Carrier	Process	Attribute
INT.ST.	Complement	Subject	Predicator
INT.TT.	Subject	Predicator	Complement
INT.ST.	Residue	Mood	
INT.TT.	Mood	Residue	
TH.	Theme	Rheme	

1.17. ST. An apprentice you have, Qui-Gon.

1.17.TT. Já tem um discípulo, Quin-Gon.

1.17.ST.	An apprentice	you	have.
1.17.TT.	Já	tem	um discípulo, Quin-Gon.
EXP.ST.	Attribute	Carrier	Process
EXP.TT.	*Carrier	Process	Attribute
INT.ST.	Complement	Subject	Predicator
INT.TT.	* Subject	Predicator	Complement
INT.ST.	Residue	Mood	
INT.TT.	Mood	Residue	
TH.	Theme	Rheme	

1.18. ST. Impossible to take on a second.

1.18. TT. Impossível ter um segundo.

1.18. ST.	Impossible to take on a second.
1.18. TT.	Impossível ter um segundo.

EXP.	Attribute
INT.	Complement
INT.	Residue
TH.	Theme

1.19. ST. Our own council we will keep on who is ready.

1.19. TT. A nós caberá decidir quem está preparado.

1.19.ST.	Our own council	we	will keep on	who is ready
1.19.TT.	A nós	caberá decidir	quem está preparado	
EXP.ST.	Circumstance	Actor	Process	
EXP.TT.	Senser	Process	Phenomenon	
INT.ST.	Adjunct	Subject	Finite/Predicator	
INT.TT.	Subject	Predicator	Complement	
INT.ST.	Resi-	Mood		due
INT.TT.	Mood		Residue	
TH.	Theme	Rheme		

1.20. ST. Young Skywalker's fate will be decided later.

1.20. TT. A sorte do jovem Skywalker será decidida depois.

1.20.ST.	Young Skywalker's fate	will be decided	later.
1.20.TT.	A sorte do jovem Skywalker	será decidida	depois.
EXP.ST.	Carrier	Process	Attribute
EXP.TT.	Senser	Process	Phenomenon
INT.ST.	Subject	Finite/Predicator	Adjunct
INT.TT.	Subject	Finite/Predicator	Adjunct
INT.ST.	Mood		Residue
INT.TT.	Mood		Residue
TH.	Theme	Rheme	

1.21. ST. May the Force be with you.

1.21. TT. Que a Força esteja com vocês.

1.21.ST.	May	the Force	be	with you.
1.21.TT.	Que	a Força	esteja	com vocês.
EXP.	Actor		Process	Circumstance
INT.	Finite		Predicator	
TH.	Theme			Rheme

1.22. ST. Confer on you, the level of Jedi Knight the Council does.

1.22. TT. O conselho lhe concede o nível de Cavaleiro Jedi.

1.22.ST.	Confer	on you	the level of Jedi Knight	the council	does.
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1.22.TT.	O conselho	lhe	concede	o nível de cavaleiro Jedi.	
EXP.ST.	Pro-	Circumstance	Scope	Actor	-cess
EXP.TT.	Actor	Goal	Process	Scope	
INT.ST.	Predicator	Adjunct	Complement	Subject	Finite
INT.TT.	Subject	Comple-	Predicator	-ment	
INT.ST.	Residue			Mood	
INT.TT.	Mo-	Resi-	-od	-due	
TH	Theme	Rheme			

1.23. ST. But agree with you taking this boy as your Padawan learner I do not.

1.23. TT. Mas concordar no treino deste garoto como aprendiz... Eu não concordo!

1.23.ST.	But	agree with you	[taking this boy as your Padawan learner]	I	do not.
1.23.TT.	Mas	concordar	no treino deste garoto como aprendiz...	Eu	Não concordo.
EXP.ST.		Pro-	Projection	Sayer	-cess
EXP.TT.		Pro-	Circumstance	Sayer	-cess
INT.ST.		Predicator	Complement	Subject	Finite
INT.TT.		Predi-	Complement	Subject	-cator
INT.ST.	Residue			Mood	
INT.TT.	Residue			Mood	
TH	Theme	Rheme			

1.24. The Chosen One the boy may be.

1.24. Ele pode ser o escolhido.

1.24.ST.	The chosen One	the boy	may be		
1.24.TT.	Ele	pode ser	o escolhido.		
EXP.ST.	Value	Token	Process		
EXP.TT.	Token	Process	Value		
INT.ST.	Complement	Subject	Finite/ Predicator		
INT.TT.	Subject	Predicator	Complement		
INT.ST.	Residue	Mood			
INT.TT.	Mood			Residue	
TH.	Theme	Rheme			

1.25. ST. Nevertheless, grave danger I fear in his training.

1.25. TT. Mesmo assim, há grande perigo no seu treinamento.

1.25.ST.	Nevertheless,	grave danger	I	fear	in his training.
1.25.TT.	Mesmo assim, há		grande perigo	no seu treinamento.	
EXP.ST.		Pheno-	Senser	Process	-menon

EXP.TT.		Process	Existent	Circumsntace	
INT.ST.		Complement	Subject	Predicator	Adjunct
INT.TT.		Predicator	Complement	Adjunct	
INT.ST.	Resi-		Mood		-due
INT.TT.	Resi-	Mood	-due		
TH.	Theme		Rheme		

1.26. ST. Ohh! Qui-Gon's defiance I sense in you.

1.26. TT. Sinto em você o desafio de Qui-Gon.

1.26.ST.	Qui-Gon's defiance	I	sense	in you.	
1.26.TT.	*	Sinto	em você	o desafio de Qui-Gon.	
EXP.ST.	Pheno-	Senser	Process	-menon	
EXP.TT.	Senser	Process	Phenomenon		
INT.ST.	Complement	Subject	Predicator	Adjunct	
INT.TT.	Subject	Predicator	Adjunct	Complement	
INT.ST.	Resi-	Mood			-due
INT.TT.	Mood		Residue		
TH.	Theme	Rheme			

1.27. ST. Need that you do not.

1.27.TT. Isso não é necessário.

1.27.ST.	Need	that	you	do not.	
1.27.TT.	Isso	não é	necessário.		
EXP.ST.	Pro-	Phenomena	Senser	-cess	
EXP.TT.	Carrier	Process	Attribute		
INT.ST.	Predicator	Complement	Subject	Finite	
INT.TT.	Subject	Predicator	Complement		
INT.ST.	Residue		Mood		
INT.TT.	Mood		Residue		
TH.	Theme	Rheme			

1.28. ST. Agree with you the council does.

1.28.TT. O conselho concorda com você.

1.28.ST.	Agree with you	the council	does.		
1.28.TT.	O conselho	concorda	com você.		
EXP.ST.	Pro-	Sayer	-cess		
EXP.TT.	Sayer	Process	Circumstance		
INT.ST.	Predicator	Subject	Finite		
INT.TT.	Subject	Predicator	Adjunct		
INT.ST.	Residue		Mood		
INT.TT.	Mood		Residue		
TH.	Theme	Rheme			

1.29. ST. Your apprentice Skywalker will be.

1.29. TT. Skywalker será seu aprendiz.

1.29.ST.	Your apprentice	Skywalker	will be.
1.29.TT.	Skywalker	será	seu aprendiz.
EXP.ST.	Value	Token	Process
EXP.TT.	Token	Process	Value
INT.ST.	Complement	Subject	Finite/Predicator
INT.TT.	Subject	Predicator	Complement
INT.ST.	Residue	Mood	
INT.TT.	Mood		Residue
TH.	Theme	Rheme	

1.30.ST. Always two there are.

1.30. TT. São sempre dois deles.

1.30.ST.	always two	there	are.
1.30.TT.	*	São	sempre dois deles.
EXP.ST.	Existent	Process	
EXP.TT.	Existent	Process	Circumsntace Existent
INT.ST.	Complement	Subject	Finite/Predicator
INT.TT.	Subject	Predicator	Adjunct Complement
INT.ST.	Residue	Mood	
INT.TT.	Mood		Residue
TH.	Theme	Rheme	

2.1. ST. Humm, the Dark Side clouds everything.

2.1. TT. O lado negro da Força a tudo escurece.

2.1.ST.	The Dark Side	clouds	everything.
2.1.TT.	O lado negro da Força	a tudo	escurece.
EXP.ST.	Actor	Process	Goal
EXP.TT.	Actor	Goal	Actor
INT.ST.	Subject	Predicator	Complement
INT.TT.	Subject	Complement	Predicator
INT.ST.	Mood		Residue
INT.TT.	Mo-	Residue	-od
TH.	Theme	Rheme	

2.2.ST. Impossible to see the future is.

2.2. TT. Impossível é prever o futuro.

2.2.ST.	Impossible to see	the future	is.
2.2.TT.	Impossível	é	prever o futuro.
EXP.ST.	Attribute	Carrier	Process
EXP.TT.	Attri-	Process	-bute
INT.ST.	Complement	Subject	Predicator
INT.TT.	Comple-	Predicator	-ment
INT.ST.	Residue	Mood	

INT.TT.	Resi-	Mood	-due
TH.	Theme	Rheme	

2.3. ST. Senator Amidala, your tragedy on the landing platform terrible.

2.3. TT. Senadora Amidala...Foi terrível sua tragédia na plataforma de aterrissagem!

2.3.ST.	Senator Amidala, your tragedy on the landing platform	[was]	terrible.	
2.3.TT.	Senator Amidala, foi	terrível	sua tragédia	na plataforma de aterrissagem.
EXP.ST.		Carrier	Process	Attribute
EXP.TT.		Subject	Attribute	Carrier Circumstance
INT.ST.		Subject	Predicator	Complement
INT.TT.		Predicator	Complement	Subject Adjunct
INT.ST.	Mood		Residue	
INT.TT.	Mo-	Resi-	-od	-due
TH.	Theme	Rheme		

2.4. ST. Seeing you alive brings warm feeling to my heart.

2.4. TT. Vê-la com vida me proporciona uma grande alegria.

2.4.ST.	Seeing you alive	brings	warm feeling to my heart.	
2.4.TT.	Vê-la com vida			
EXP.	Actor	Process	Scope	
INT.	Subject	Finite/Predicator		
INT.	Mood		Residue	
TH.	Theme	Rheme		

2.5. ST. Track down this bounty hunter you must, Obi-Wan.

2.5. TT. Localizar esse caçador de recompensas você precisa, Obi-wan.

2.5.ST.	Track down	this bounty hunter	you	must.
2.5.TT.	Localizar	esse caçador de recompensas	você	precisa.
EXP.	Process	Goal	Actor	
INT.	Predicator	Complement	Subject	Finite
INT.	Residue		Mood	
TH..	Theme	Rheme		

2.6. ST. Handle that, your Padawan will.

2.6. TT. Cuidar disso o seu Padawan irá.

2.6.ST.	Handle	that,	your Padawan	will
2.6.TT.	Cuidar	disso	o seu Padawan	irá.

EXP.	Process	Goal	Actor	
INT.	Predicator	Complement	Subject	Finite
TH.	Theme	Rheme		

2.7. ST. Until caught this killer is, our judgment she must respect.

2.7. TT. Até esse assassino pegarmos, respeitar nossa posição ela deve.

2.7.ST.	Until this killer is caught,	our judgment	she	must respect	
2.7.TT.	Até esse assassino pegarmos	respeitar	nossa posição	ela	deve.
EXP.ST.	Circumstance	Goal	Actor	Process	
EXP.TT.	Circumstance	Pro-	Goal	Actor	-cess
INT.ST.	Adjunct	Complement	Subject	Finite	Predicator
INT.TT.	Adjunct	Predicator	Complement	Subject	Finite
INT.ST.	Resi-		Mood		-due
INT.TT.	Residue			Mood	
TH.	Theme	Rheme			

2.8. ST. The Council is confident in this decision, Obi-Wan.

2.8. TT. O conselho confia em sua decisão.

2.8.ST.	The Council	is	confident in this decision,	Obi-Wan.
2.8.TT.	O conselho	confia	em sua decisão,	Obi- Wan
EXP.ST.	Carrier	Process	Attribute	
EXP.TT.	Senser	Process	Phenomenon	
INT.ST.	Subject	Predicator	Adjunct	Vocative
INT.TT.	Subject	Predicator	Adjunct	Vocative
INT.ST.	Mood		Residue	
INT.TT.	Mood		Residue	
TH.	Theme	Rheme		

2.9. ST. A flaw more and more common among Jedi.

2.9. TT. Uma falha cada vez mais comum entre os Jedi.

2.9.ST.	a flaw more and more common among Jedi.
2.9.TT.	Uma falha cada vez mais comum entre os Jedi.
EXP.	Attribute
INT.	Complement
INT.	Residue
TH.	Theme

2.10. ST. Hum, too sure of themselves they are.

2.10. TT. Confiantes demais eles são.

2.10.ST.	too sure of themselves	they	are.
2.10.TT.	Confiantes demais	eles	são.
EXP.	Attribute	Carrier	Process
INT.	Complement	Subject	Predicator
INT.	Residue	Mood	
TH.	Theme	Rheme	

2.11. ST. Reach out.

2.11. TT. Concentrem-se.

2.11.ST.	Reach out.
2.11.TT.	Concentrem-se
EXP.	Process
INT.	Predicator
INT.	Mood
TH.	Theme

2.12. ST. Sense the Force around you.

2.12. TT. Sintam a Força ao redor de vocês.

2.12. ST.	Sense	the Force	around you.
2.12.TT.	Sintam	a Força	ao redor de vocês.
EXP.	Process	Phenomenon	Circumstance
INT.	Predicator	Complement	Adjunct
INT.	Mood	Residue	
TH.	Theme	Rheme	

2.13. ST. Use your feelings you must.

2.13. TT. Usar seus sentimentos vocês precisam.

2.13.ST.	Use	your feelings	you	must.
2.13.TT.	Usar	seus sentimentos	vocês	precisam
EXP.	Pro-	Goal	Actor	-cess
INT.	Predicator	Complement	Subject	Finite
INT.	Mo-	Residue	-od	
TH.	Theme	Rheme		

2.14. ST. A visitor we have.

2.14. TT. Uma visita nós temos.

2.14.ST.	A visitor	we	have.
2.14.TT.	Uma visita	nós	temos.
EXP.	Attribute	Carrier	Process
INT.	Complement	Subject	Predicator
INT.	Residue	Mood	
TH.	Theme	Rheme	

2.15.ST. What help can I be, Obi-Wan?

2.15. TT. Em que ajudar posso, Obi-Wan?

2.15.ST.	What help	can	I	be,	Obi-Wan?
2.15.TT.	Em que	ajudar	posso		Obi-Wan?
EXP.ST.	Value	Pro-	Token	-cess	
EXP.TT.	Goal	Process			
INT.ST.	Complement	Finite	Subject	Predicator	Vocative
INT.TT.	Complement	* Predicator			Vocative
INT.ST.	Mood		Residue		
INT.TT.	Mood		Residue		
TH.	Theme	Rheme			

2.16. ST. Hmm, lost a planet Master Obi-Wan has.

2.16. TT. Um planeta mestre Obi-Wan perdeu.

2.16.ST.	Lost	a planet	Master Obi-Wan	has
2.16.TT.	Um planeta	mestre Obi-Wan	perdeu.	
EXP.ST.	Process	Goal	Actor	
EXP.TT.	Goal	Subjecct	Process	
INT.ST.	Predicator	Complement	Subject	Finite
INT.TT.	Complement	Subject	Predicator	
INT.ST.	Residue		Mood	
INT.TT.	Residue	Mood		
TH.	Theme	Rheme		

2.17. ST. Gather round the map reader.

2.17. TT. Em volta do leitor de mapa.

2.17.ST.	Gather	round the map reader.
2.17.TT.	Em volta do leitor do mapa.	
EXP.ST.	Process	Circumsntace
EXP.TT.	Circumsntace	
INT.ST.	Predicator	Adjunct
INT.TT.	Adjunct	
INT.ST.	Mood	Residue
INT.TT.	Residue	
TH.	Theme	Rheme

2.18. ST. Clean your mind...

2.18. TT.Libertem suas mentes...

2.18.ST.	Clean	your mind...
2.18.TT.	Libertem	suas mentes...
EXP.	Process	Goal
INT.	Predicator	Complement
INT.	Mood	Residue
TH.	Theme	Rheme

2.19. ST. And find Obi-Wan's wayward planet we will.

2.19. TT. E o planeta fujão de Obi-Wan encontraremos.

2.19.ST.	And find	Obi-Wan's wayward planet	we	will
2.19.TT.	E o planeta fujão	de Obi-Wan	encontraremos.	
EXP.ST.	Pro-	Goal	Actor	-cess
EXP.TT.	Goal	Circumsntace	* Process	
INT.ST.	Predicator	Complement	Subject	Finite
INT.TT.	Complement	Adjunct	* Predicator	
INT.ST.	Residue		Mood	
INT.TT.	Residue		Mood	
TH.	Theme	Rheme		

2.20. ST. Humm. Gravity's silhouette remains...

2.20. TT. A influência da gravidade permanece...

2.20.ST.	Gravity's silhouette	remains
2.20.TT.	A influência da gravidade	permanece....
EXP	Carrier	Process
INT	Subject	Predicator
TH	Theme	Rheme

2.21. ST. but the star and all its planets drisappeared they have.

2.21. TT. Mas o astro e todos os planetas desaparecidos estão.

2.21.ST.	but the star and all its planets	disappeared	they	have.
2.21.TT.	Mas o astro e todos os planetas	desparecidos	*	estão.
EXP.		Pro-	Actor	-cess
INT.	Preposed Theme		Subject	Finite
TH.	Theme	Rheme		

2.22. ST. How can this be?

2.22. TT. Como isso é possível?

2.22.ST.	How	can	this	be?
2.22.TT.	Como	isso	é	possível?
EXP.ST.	Circumstance	Pro-	Actor	-cess
EXP.TT.	Circumsntace	Carrier	Process	Attribute
INT.ST.	Adjunct	Finite	Subject	Predicator
INT.TT.	Adjunct	Subject	Process	Complement
INT.ST.	Resi-	Mood		-due
INT.TT.	Resi-	Mood		-due
TH.	Theme	Rheme		

2.23. ST. Truly wonderful the mind of a child is.

2.23. TT. Realmente fantástica a mente de uma criança é.

2.23.ST.	Truly wonderful	the mind of a child	is.
2.23.TT.	Realmente fantástica	a mente de uma criança	é.
EXP.	Attribute	Carrier	Process
INT.	Complement	Subject	Predicator
TH.	Theme	Rheme	

2.24. ST. The Padawan is right.

2.24. TT. O Padawan está certo.

2.24.ST.	The Padawan	is	right.
2.24.TT.	O Padawan		
EXP.	Carrier	Process	Attribute
INT.	Subject	Finite/Predicator	
TH.	Theme	Rheme	

2.25. ST. Go to the centre of gravity's pull...

2.25. TT. Vá até o centro de atração da gravidade...

2.25.ST.	Go	to the centre of gravity's pull...
2.25.TT.	Vá	até o centro de atração da gravidade...
EXP.	Process	Circumstance
INT.	Predicator	Adjunct
TH.	Theme	Rheme

2.26. ST. And find your planet you will.

2.26. TT. E o planeta que você deseja encontrará.

2.26.ST.	And find	your planet	you	will.
2.26.TT.	E o planeta que você deseja	encontrará.		
EXP.ST.	Pro-	Goal	Actor	-cess
EXP.TT.	Goal	*Process		
INT.ST.	Predicator		Subject	Finite
INT.TT.	Complement	*Predicator		
INT.ST.	Residue		Mood	
INT.TT.	Residue	Mood		
TH.	Theme	Rheme		

2.27. ST. The data must have been erased.

2.27. TT. Os dados devem ter sido deletados.

2.27.ST.	The data	must have been erased.
2.27.TT.	Os dados	devem ter sido deletados.
EXP.	Actor	Process
INT.	Subject	Finite/Predicator
INT.	Mood	Residue
TH.	Theme	Rheme

2.28. ST. Dangerous and disturbing this puzzle is.

2.28. TT. Perigoso e inquietante esse enigma é.

2.28.ST.	Dangerous and disturbing	this puzzle	is.
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2.28.TT.	Perigoso e inquietante	esse enigma	é.
EXP.	Attribute	Carrier	Process
INT.	Complement	Subject	Predicator
INT.	Residue	Mood	
TH.	Theme	Rheme	

2.29. ST. Only a Jedi could have erased those files.

2.29. TT. Somente um Jedi poderia deletar esses arquivos.

2.29.ST.	Only	a Jedi	could have erased	those files.
2.29.TT.	Somente	um Jedi	poderia deletar	esses arquivos.
EXP.		Actor	Process	Goal
INT.	Modal adj.	Subject	Finite/Predicator	Complement
TH.	Theme		Rheme	

2.30. ST. But who and why, harder to answer.

2.30. TT. Mas quem e por quê, é difícil de responder.

2.30.ST.	But who and why,	[it]	[is]	harder to answer.
2.30.TT.	Mas quem e por quê	*	é	difícil de responder.
EXP.		Attribu-	Carrier	Process
INT.		Comple-	Subject	Predicator
INT.	Resi-		Mood	-due
TH.	Theme		Rheme	

2.31. ST. Meditate on this I will. Hmm.

2.31. TT. Meditar sobre isso irei.

2.31.ST.	Meditate	on this	I	will.
2.31.TT.	Meditar	sobre isso	*	irei
EXP.	Process	Phenomena	Senser	
INT.	Predicator	Complement	Subject	Finite
TH.	Theme		Rheme	

2.32. ST. Do not assume anything, Obi-Wan.

2.32. TT. Não faça suposições, Obi-Wan.

2.32.ST.	Do not assume	anything,	Obi-Wan.
2.32.TT.	Não faça	suposições,	Obi-Wan.
EXP.	Process	Goal	
INT.	Predicator	Complement	Vocative
INT.	Mood	Residue	
TH.	Theme	Rheme	

2.33. ST. Clear your mind must be.

2.33. TT. Aberta sua mente deve ficar...

2.33.ST.	Clear	your mind	must be.
2.33.TT.	Aberta	sua mente	deve ficar.
EXP.	Attribute	Carrier	Process

INT.	Complement	Subject	Finite/Predicator
INT.	Resi-	Mood	-due
TH.	Theme	Rheme	

2.34. ST. If you are to discover the real villains behind this plot.

2.34. TT. Se quiser descobrir os reais vilões por trás desse complô.

2.34.ST.	If you	are to discover	the real villains behind this plot.
2.34.TT.	Se *	quiser descobrir	os reais vilões por trás desse complô.
EXP.	Actor	Process	Goal
INT.	Subject	Finite/Predicator	
INT.	Mood	Residue	
TH.	Theme	Rheme	

2.35. ST. Bring him here.

2.35. TT. Traga-o aqui.

2.35.ST.	Bring	him	here.
2.35.TT.	Traga	-o	aqui.
EXP.	Process	Goal	Circumstance
INT.	Predicator	Complement	Adjunct
INT.	Mood	Residue	
TH.	Theme	Rheme	

2.36. ST. Question him we will.

2.36. TT. Interrogá-lo nós precisamos.

2.36.ST.	Question	him	we	will.
2.36.TT.	Interrogá	-lo	nós	precisamos.
EXP.	Pro-	Goal	Sayer	-cess
INT.	Predicator	Complement	Subject	Finite
INT.	Residue	Mood		
TH.	Theme	Rheme		

2.37. ST. Blind we are...

2.37. TT. Cegos estamos...

2.37.ST.	Blind	we	are.
2.37.TT.	Cegos	*	estamos
EXP.	Attribute	Carrier	Process
INT.	Complement	Subject	Predicator
TH.	Theme	Rheme	

2.38. ST. if creation of this clone army we could not see.

2.38. TT. se a criação desse exército de clones não conseguimos ver.

2.38.ST.	If	creation of this clone army	we	could not see.
2.38.TT.	se	a criação desse exército de clones	não *	conseguimos ver.
EXP.		Phenomena	Senser	Process

INT.		Complement	Subject	Finite/Predicator
INT.	Resi-		Mood	-due
TH.	Theme		Rheme	

2.39. ST. Only the Dark Lord of the Sith knows of our weakness.

2.39. TT. Somente o Lorde negro de Sith conhece nossa fraqueza.

2.39.ST.	Only	the Dark Lord of the Sith	knows	of our weakness.
2.39.TT.	Somente o Lorde negro de Sith		conhece	nossa fraqueza.
EXP		Senser	Process	Phenomena
INT		Subject	Predicator	Complement
TH	Theme		Rheme	

2.40. ST. If informed the senate is...

2.40. TT. Se informado o senado for

2.40.ST.	If informed	the senate	is.
2.40.TT.	Se informado	o senado	for
EXP.	Attribute	Carrier	Process
INT.	Complement	Subject	Predicator
INT.	Residue	Mood	
TH.	Theme	Rheme	

2.41. ST. Multiply our adversaries will.

2.41. TT. Aumentar os adversários irão.

2.41.ST.	Multiply	our adversaries	will.
2.41.TT.	aumentar	os adversários	irão.
EXP.	Pro-	Actor	-cess
INT.	Predicator	Subject	Finite
INT.	Residue	Mood	
TH.	Theme	Rheme	

2.42. ST. Pain, suffering, death I feel....

2.42. TT. Dor...sofrimento...Morte, eu sinto.

2.42.ST.	Pain, suffering, death	I	feel.
2.42.TT.	Dor...sofrimento...Morte	eu	sinto.
EXP	Phenomena	Senser	Process
INT	Complement	Subject	Predicator
INT.	Residue	Mood	
TH	Theme	Rheme	

2.43. ST. Something terrible has happened.

2.43. TT. Alguma coisa terrível aconteceu.

2.43.ST.	Something terrible	has happened.
2.43.TT.	Alguma coisa terrível	aconteceu.
EXP.ST.	Actor	Process
EXP.TT	Goal	Process

INT.ST.	Subject	Finite/Predicator
INT.TT	Complement	Predicator
INT.ST.	Mood	Residue
INT.TT.	Residue	Mood
TH.	Theme	Rheme

2.44. ST. Young Skywalker is in pain. Terrible pain.

2.44. TT. O jovem Skywalker está sofrendo.

2.44.ST.	Young Skywalker	is	in pain.
2.44.TT.	O jovem Skywalker	está	sofrendo.
EXP.	Carrier	Process	Attribute
INT.	Subject	Predicator	Complement
INT.	Mood		Residue
TH.	Theme	Rheme	

2.45.ST. More happening on Geonosis, I feel, than has been revealed.

2.45.TT. Mais acontece em Geonosis do que está sendo revelado, eu sinto.

2.45.ST.	More happening on Geonosis,	I	feel,	than has been revealed.
2.45.TT.	Mais acontece em Geonosis do que está sendo revelado	eu	sinto.	
EXP.	Pheno-	Senser	Process	-mena
INT.	Complement	Subject	Predicator	
INT.	Resi-	Mood		-due
TH.	Theme	Rheme		

2.46. ST. Visit I will the cloners on Kamino, humm...

2.46. TT. Visitar os criadores de clones em Kamino irei.

2.46.ST.	Visit	I	will	the cloners on Kamino,
2.46.TT.	Visitar	os criadores de clones em Kamino	irei.	
EXP.ST.	Process	Actor		Goal
EXP.TT	Pro-	Goal	*-cess	
INT.ST.	Predicator	Subject	Finite	Complement
INT.TT	Predi-	Complement	-cator	
INT.ST.	Resi-	Mood		-due
INT.TT.	Resi-		Mood	-due
TH.	Theme	Rheme		

2.47. ST. And see this army they have created for the republic.

2.47. TT. E ver este exército que eles criaram para a república.

2.47.ST.	And #	see	this army they have created for the republic.
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2.47.TT.	E *	[irei] ver	este exército que eles criaram para a república.
EXP.		Senser	Process
INT.		Subject	Predicator
INT.	Re-	Mood	-sidue
TH.	Theme		Rheme

2.48. ST. Around the survivors a perimeter create.

2.48. TT. Em volta dos sobreviventes um traçado devem fazer.

2.48.ST.	Around the survivors	a perimeter	create.
2.48.TT.	Em volta dos sobreviventes	um traçado	devem fazer
EXP.	Circumstance		Process
INT.	Adjunct	Subject	Predicator
INT.	Residue	Mood	
TH.	Theme	Rheme	

2.49. ST. If Dooku escapes...

2.49. TT. Se Dookan escapar...

2.49.ST.	If Dooku	escapes
2.49.TT.	Se Dookan	escapar
EXP.	Actor	Process
INT.	Subject	Predicator
INT.	Mood	Residue
TH.	Theme	Rheme

2.50. ST. Bring really more systems to his cause he will.

2.50. TT. Mais sistemas para sua causa ele vai trazer.

2.50.ST.	Bring	really more systems to his cause	he	will.
2.50.TT.	Mais sistemas para sua causa	ele	vai trazer.	
EXP.ST.	Pro-	Goal	Actor	-cess
EXP.TT.	Goal	Actor	Process	
INT.ST.	Predicator	Complement	Subject	Finite
INT.TT.	Complement	Subject	Predicator	
INT.ST.	Residue		Mood	
INT.TT.	Residue	Mood		
TH.	Theme	Rheme		

2.51. ST. To the forward command center take me.

2.51. TT. Para o Centro de Comando Avançado leve-me.

2.51.ST.	To the forward command center	take	me.
2.51.TT.	Para o Centro de Comando Avançado	leve	-me.

EXP.	Circumstance	Process	Recipient
INT.	Adjunct	Predicator	Complement
INT.	Resi-	Mood	-due
TH.	Theme	Rheme	

2.52. ST. Concentrate all your fire on the nearest starship.

2.52. TT. Concentrem todo o fogo na nave mais próxima.

2.52.ST.	Concentrate	all your fire	on the nearest starship.
2.52.TT.	Concentrem	todo o fogo	na nave mais próxima.
EXP.	Process	Goal	Circumstance
INT.	Predicator	Complement	Adjunct
INT.	Mood	Residue	
TH.	Theme	Rheme	

2.53. ST. Well done, commander. Bring me a ship.

2.53. TT. Muito bem, comandante. Traga-me uma nave.

2.53.ST.	Bring	me	the ship.
2.53.TT.	Traga	-me	uma nave.
EXP.	Process	Recipient	Goal
INT.	Predicator	Complement	
INT.	Mood	Residue	
TH.	Theme	Rheme	

2.54. ST. Powerful you have become, Dooku.

2.54. TT. Você se tornou poderoso, Dookan.

2.54.ST.	Powerful	you	have become.
2.54.TT.	Você	se tornou	poderoso.
EXP.ST.	Attribute	Carrier	Process
EXP.TT.	Carrier	Process	Attribute
INT.ST.	Complement	Subject	Finite/Predicator
INT.TT.	Subject	Predicator	Complement
INT.ST.	Resi-	Mood	-due
INT.TT.	Mood		Residue
TH.	Theme	Rheme	

2.55. ST. The dark side I sense in you.

2.55. TT. O lado negro sinto em você.

2.55.ST.	The dark side	I	sense	in you.
2.55.TT.	O lado negro	*	sinto	em você.
EXP.	Phenomena	Senser	Process	
INT.	Complement	Subject	Predicator	
INT.	Resi-	Mood		-due
TH.	Theme	Rheme		

2.56. ST. Much to learn you still have.

2.56. TT. Muito que aprender você ainda tem.

2.56.ST.	Much to learn	you	still have.
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2.56.TT.	Muito que aprender	you	ainda tem.
EXP.	Attribute	Carrier	Process
INT.	Complement	Subject	Finite/Predicator
INT.	Resi-	Mood	-due
TH.	Theme	Rheme	

2.57. ST. Fought well you have, my old Padawan.

2.57. TT. Bem você lutou, meu caro Padawan.

2.57.ST.	Fought well	you	have.
2.57.TT.	Bem	você	lutou.
EXP.ST.	Pro-	Actor	-cess
EXP.TT.	Circumstance	Actor	Process
INT.ST.	Predicator	Subject	Finite
INT.TT.	Adjunct	Subject	Predicator
INT.ST.	Residue	Mood	
INT.TT.	Residue	Mood	
TH.	Theme	Rheme	

2.58. ST. Joined the dark side Dooku has.

2.58. TT. Ao lado negro Dookan se juntou.

2.58.ST.	Joined	the dark side	Dooku	has.
2.58.TT.	Ao lado negro	se	juntou.	
EXP.ST.	Pro-	Goal	Actor	-cess
EXP.TT.	Goal	Actor	Process	
INT.ST.	Predicator	Complement	Subject	Finite
INT.TT.	Complement	Subject	Predicator	
INT.ST.	Residue		Mood	
INT.TT.	Residue	Mood		
TH.	Theme	Rheme		

2.59. ST. Creating mistrust are his ways now.

2.59. TT. Criar mal-entendidos são seus métodos agora.

2.59.ST.	Creating	mistrust	are	his ways	now.
2.59.TT.	Criar mal-entendidos	são	seus métodos	agora.	
EXP.ST.	Pro-	Scope	-cess	Actor	Circumstance
EXP.TT.	Value	Process	Token	Circumstance	
INT.ST.	Predicator	Complement	Finite	Subject	Adjunct
INT.TT.	Complement	Predicator	Subject	Adjunct	
INT.ST.	Resi-		Mood		-due
INT.TT.	Resi-	Mood			-due

TH.	Theme	Rheme
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2.60. ST. I agree.

2.60. TT. Eu concordo.

2.60.ST.	I	agree.
2.60.TT.	Eu	
EXP.	Sayer	Process
INT.	Subject	Predicator
INT.	Mood	
TH.	Theme	Rheme

2.61. ST. Victory, you say?

2.61. TT. Vitória, você disse?

2.61.ST.	Victory	you	say?
2.61.TT.	Vitória	você	disse?
EXP.	Verbiage	Sayer	Process
INT.	Complement	Subject	Predicator
INT.	Residue	Mood	
TH.	Theme	Rheme	

2.62. ST. The shroud of the dark side has fallen.

2.62. TT. O manto do lado negro caiu.

2.62.ST.	The shroud of the dark side	has fallen.
2.62.TT.	O manto do lado negro	caiu.
EXP.	Actor	Process
INT.	Subject	Finite/Predicator
INT.	Mood	Residue
TH.	Theme	Rheme

2.63. ST. Begun, the Clone War has.

2.63. TT. A guerra dos clones começou.

2.63.ST.	Begun,	the clone war	has.
2.63.TT.	A guerra dos clones	começou.	
EXP.ST.	Pro-	Actor	-cess
EXP.TT.	Actor	Process	
INT.ST.	Predicator	Subject	Finite
INT.TT.	Subject	Predicator	
INT.ST.	Residue	Mood	
INT.TT.	Mood		
TH.	Theme	Rheme	

3.1. ST. Premonitions...These visions you have . . .

3.1. TT. Premonições...Essas visões que você tem...

3.1.ST.	Premonitions	These visions you have	[are]
3.1.TT.	Premonições	Essas visões que você tem	[são]
EXP	Attribute	Carrier	Process

INT	Complement	Subject	Predicator
TH	Theme	Rheme	

3.2. ST. Yourself you speak of, or someone you know?

3.2. TT. De você falando está...ou de alguém que conhece?

3.2.ST.	Yourself	you	speak of,	or someone else?
3.2.TT.	De você	falando está		ou de alguém que conhece?
EXP.	Verbiage	Sayer	Process	Verbiage
INT.	Complement	Subject	Predicator	
INT.	Resi-	Mood		-due
TH.	Theme	Rheme		

3.3. ST. Close to you?

3.3. TT. Próximo a você?

3.3.ST.	[Is]	[it]	Close to you?
3.3.TT.	*[É]		Próximo a você?
EXP.		Actor	Attribute
INT.	Finite	Subject	Complement
INT.	Mood		Residue
TH.	Rheme		Theme

3.4. ST. Careful you must be when sensing the future, Anakin.

3.4. TT. Cuidadoso deve ser quando o futuro sentir, Anakin.

3.4.ST.	Careful	you	must be	when sensing the future, Anakin.
3.4.TT.	Cuidadoso	*	deve ser	quando o futuro sentir, Anakin
EXP.	Attribute	Carrier	Process	Circumstance
INT.	Complement	Subject	Finite/Predicator	Adjunct
INT.	Resi-	Mood		-due
TH.	Theme	Rheme		

3.5. ST. The fear of loss is a path to the dark side.

3.5. TT. O medo da perda é um caminho para o lado sombrio.

3.5.ST.	The fear of loss	is	a path to the dark side.
3.5.TT.	O medo da perda	é	um caminho para o lado sombrio.
EXP.	Token	Process	Value
INT.	Subject	Predicator	
INT.	Mood		Residue
TH.	Theme	Rheme	

3.6. ST. Death is a natural part of life.

3.6. TT. Morte é uma parte natural da vida.

3.6.ST.	Death	is	a natural part of life.
3.6.TT.	Morte	é	uma parte natural da vida.
EXP.	Carrier	Process	Attribute
INT.	Subject	Predicator	
INT.	Mood		Residue
TH.	Theme	Rheme	

3.7. ST. Rejoice for those around you who transform into the Force.

3.7. TT. Alegre-se por aqueles que ao seu redor na Força se transformam.

3.7.ST.	Rejoice	for those around you who transform into the Force.	
3.7.TT.	Alegre-se	por aqueles que ao seu redor na Força se transformam.	
EXP.	Process	Recipient	
INT.	Predicator	Complement	
INT.	Mood	Residue	
TH.	Theme	Rheme	

3.8. ST. Mourn them, do not.

3.8. TT. Lamentar, jamais.

3.8.ST.	Mourn	them,	do not.
3.8.TT.	Lamentar	jamais.	
EXP.ST.	Pro-	Goal	-cess
EXP.TT.	Process	Circumstance	
INT.ST.	Predicator	Complement	Finite
INT.TT.	Predicator	Adjunct	
INT.ST.	Mo-	Residue	-od
INT.TT.	Mood	Residue	
TH.	Theme	Rheme	

3.9. ST. Miss them, do not.

3.9. TT. Sentir falta, jamais.

3.9.ST.	Miss	them,	do not.
3.9.TT.	Sentir falta	jamais.	
EXP.ST.	Pro-	Goal	-cess
EXP.TT.	Process	Circumstance	
INT.ST.	Predicator	Complement	Finite
INT.TT.	Predicator	Adjunct	
INT.ST.	Mo-	Residue	-od
INT.TT.	Mood	Residue	
TH.	Theme	Rheme	

3.10. ST. Attachment leads to jealousy.

3.10. TT. Laços emocionais levam ao ciúme.

3.10.ST.	Attachment	leads	to jealousy.
3.10.TT.	Laços emocionais	levam	ao ciúme.
EXP	Actor	Process	Goal
INT	Subject	Predicator	Complement
INT.	Mood		Residue
TH	Theme	Rheme	

3.11. ST. The shadow of greed that is.

3.11. TT. Na sombra da cobiça se transforma.

3.11.ST.	The shadow of greed	That	is.
3.11.TT.	Na sombra da cobiça	*	se transforma
EXP.ST.	Value	Token	Process
EXP.TT.	Goal	*Actor	Process
INT.ST.	Complement	Complement	Predicator
INT.TT.	Complement	*Subject	Predicator
INT.ST.	Residue	Mood	
INT.TT.	Residue	Mood	
TH.	Theme	Rheme	

3.12. ST. Train yourself to let go of everything you fear to lose.

3.12. TT. Treinar a si próprio para se libertar de tudo o que você tem medo de perder.

3.12.ST.	Train	yourself to let go of everything you fear to lose.
3.12.TT.	Treinar	a si próprio para se libertar de tudo o que você tem medo de perder.
EXP.	Process	Goal
INT.	Predicator	Complement
INT.	Mood	Residue
TH.	Theme	Rheme

3.13. ST. Allow this appointment lightly the Council does not.

3.13. TT. Aprovar tranquilamente essa nomeação o Conselho não irá.

3.13.ST.	Allow	this appointment lightly	the Council	does not.
3.13.TT.	Aprovar	tranquilamente essa nomeação	o Conselho	não irá.
EXP.	Pro-	Goal	Actor	-cess
INT.	Predicator	Complement	Subject	Finite
INT.	Residue		Mood	
TH.	Theme	Rheme		

3.14. ST. Disturbing is this move by Chancellor Palpatine.

3.14. TT. Inquietante é essa iniciativa do Chanceler Palpatine.

3.14.ST.	Disturbing	is	this move by Chancellor Palpatine.
3.14.TT.	Inquietante	é	essa iniciativa do Chanceler Palpatine.

EXP.	Attribute	Process	Carrier
INT.	Complement	Predicator	Subject
INT.	Residue	Mood	
TH.	Theme	Rheme	

3.15. ST. Hiding in the Outer Rim Grievous is.

3.15. TT. Escondido na Orla Exterior Grievous está.

3.15.ST.	Hiding	in the Outer Rim,	Grievous	is.
3.15.TT.	Escondido na Orla Exterior	na Orla Exterior	Grievous	está.
EXP.	Pro-	Circumstance	Actor	-cess
INT.	Predicator	Adjunct	Subject	Finite
INT.	Residue	Mood		
TH.	Theme	Rheme		

3.16. ST. The outlying systems you must sweep.

3.16. TT. Os sistemas distantes você deve vistoriar.

3.16.ST.	The outlying systems	You	must sweep.
3.16.TT.	Os sistemas distantes	você	deve vistoriar.
EXP.	Goal	Actor	Process
INT.	Complement	Subject	Finite /Predicator
INT.	Residue	Mood	
TH.	Theme	Rheme	

3.17. ST. Go I will.

3.17. TT. Irei eu.

3.17.ST.	Go	I	will.
3.17.TT.	Irei	eu.	
EXP.	Process	Actor	
INT.	Predicator	Subject	Finite
INT.	Residue	Mood	
TH.	Theme	Rheme	

3.18. ST. Good relations with the Wookiees I have.

3.18. TT. Boas relações como os Wookiees eu tenho.

3.18.ST.	Good relations	with the Wookiees	I	have.
3.18.TT.	Boas relações	com os Wookiees	eu	tenho.
EXP.	Attribute	Circumstance	Carrier	Process
INT.	Complement	Adjunct	Subject	Predicator
INT.	Residue	Mood		
TH.	Theme	Rheme		

3.19. ST. A prophecy that misread could have been.

3.19. TT. Mal interpretada a profecia pode ter sido.

3.19.ST.	[It]	[is]	A prophecy that misread could
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			have been.
3.19.TT.	Mal interpretada	a profecia	pode ter sido.
EXP.ST.	Carrier	Process	Attribute
EXP.TT.	Attribute	Carrier	Process
INT.ST.	Subject	Predicator	Complement
INT.TT.	Complement	Subject	Predicator
INT.ST.	Mood		Residue
INT.TT.	Residue	Mood	
TH. ST.	Rheme		Theme
TH.TT.	Theme	Rheme	

3.20. ST. I hope right you are.

3.20. TT. Espero que certo você esteja.

3.20.ST.	I hope right	you	are
3.20.TT.	Espero que certo	você	esteja.
EXP.	Attribute	Carrier	Process
INT.	Complement	Subject	Predicator
INT.	Residue	Mood	
TH.	Theme	Rheme	

3.21. ST. Act on this, we must.

3.21. TT. Agir em cima disso precisamos.

3.21.ST.	Act	on this,	we	must.
3.21.TT.	Agir	em cima disso	*	precisamos.
EXP.	Process	Goal	Actor	
INT.	Predicator		Subject	Finite
INT.	Residue	Mood		
TH.	Theme	Rheme		

3.22. ST. The capture of General Grievous will end this war.

3.22. TT. A captura do general Grievous acabará com a guerra.

3.22.ST.	The capture of General Grievous	will end	this war.
3.22.TT.	A captura do general Grievous	acabará	com Guerra.
EXP.	Actor	Process	Goal
INT.	Subject	Finite/ Predicator	Complement
INT.	Mood	Residue	
TH.	Theme	Rheme	

3.23. ST. Quickly and decisively we should proceed.

3.23. TT. Rápida e decisivamente devíamos proceder.

3.23.ST.	Quickly and decisively	we	should proceed.
3.23.TT.	Rápida e	*	devíamos proceder.

	decisivamente		
EXP.	Circumstance	Actor	Process
INT.	Adjunct	Subject	Finite/Predicator
INT.	Resi-	Mood	-due
TH.	Theme	Rheme	

3.24. ST. A Master is needed, with more experience.

3.24. TT. Um mestre é preciso com mais experiência.

3.24.ST.	A Master with more experience	Is needed.
3.24.TT.	Um mestre com mais experiência	é preciso.
EXP.	Value	Finite/Process
INT.	Subject	Predicator
INT.	Mood	Residue
TH.	Theme	Rheme

3.25. ST. I agree.

3.25. TT. Estou de acordo.

3.25.ST.	I	agree.
3.25.TT.	* Estou	
EXP.	Sayer	Process
INT.	Subject	Predicator
INT.	Mood	
TH.	Theme	Rheme

3.26. ST. Then now the time is, Commander.

3.26. TT. Então agora a hora é, comandante.

3.26.ST.	Then	now	the time	is,
3.26.TT.	Então	agora	a hora	é,
EXP.		Attribute	Carrier	Process
INT.		Complement	Subject	Predicator
INT.		Residue	Mood	
TH.		Theme	Rheme	

3.27. ST. To a dark place this line of thought will carry us.

3.27. TT. Para um lugar sombrio essa linha de pensamento vai nos levar.

3.27.ST.	To a dark place	this line of thought	will carry us.
3.27.TT.	Para um lugar sombrio	essa linha de pensamento	vai nos levar.
EXP.	Circumstance	Actor	Process
INT.	Adjunct	Subject	Finite/Predicator
INT.	Resi-	Mood	-due
TH.	Theme	Rheme	

3.28. ST. Hmmmmm. . . great care we must take.

3.28 TT. Muito cuidado temos que tomar.

3.28.ST.	great care	We	must take.
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3.28.TT.	Muito cuidado	*	temos que tomar.	
EXP.	Scope	Actor	Process	
INT.	Complement	Subject	Finite/Predicator	
INT.	Resi-	Mood	-due	
TH.	Theme	Rheme		

3.29 ST. Good-bye, Chewbacca and Tarfful, miss you I will.

3.29. TT. Adeus, Tarfful. Adeus, Chewbacca. A sua falta irei sentir.

3.29.ST.	Miss	you	I	will.
3.29.TT.	A sua falta	*	irei sentir	
EXP.ST.	Pro-	Phenomenon	Senser	-cess
EXP.TT.	Phenomenon	*Senser	Process	
INT.ST.	Predicator	Complement	Subject	Finite
INT.TT.	Complement	*Subject	Predicator	
INT.ST.	Residue	Mood		
INT.TT.	Residue	Mood		
TH.	Theme	Rheme		

3.30. ST. Heard from no one, have we.

3.30. TT. De nenhum, ouvimos dizer.

3.30.ST.	Heard	from no one	have	we.
3.30.TT.	De nenhum	ouvimos	dizer.	
EXP.ST.	Pro-	Verbiage	-cess	Senser
EXP.TT.	Verbiage	Pro-	-cess	
INT.ST.	Predicator	Complement	Finite	Subject
INT.TT.	Complement	*Predi-	-cator	
INT.ST.	Residue	Mood		
INT.TT.	Residue	Mood		
TH.	Theme	Rheme		

3.31. ST. Received a coded retreat message, we have.

3.31. TT. Uma mensagem de retirada em código recebemos.

3.31.ST.	Received	a coded retreat message,	we	have.
3.31.TT.	Uma mensagem de retirada em código	recebemos.		
EXP.ST.	Pro-	Goal	Actor	-cess
EXP.TT.	Goal	* Process		
INT.ST.	Predicator	Complement	Subject	Finite
INT.TT.	Complement	* Predicator		
INT.ST.	Residue	Mood		
INT.TT.	Residue	Mood		
TH.	Theme	Rheme		

3.32. ST. Suggest dismantling the coded signal, do you?

3.32. TT. Destruir o sinal codificado você sugere?

3.32.ST.	Suggest	dismantling the coded signal	Do	you?
3.32.TT.	Destruir	o sinal codificado	você	sugere?
EXP.ST.	Pro-	Verbiage	-cess	Sayer
EXP.TT.	Pro-	Verbiage	Sayer	-cess
INT.ST.	Predicator	Complement	Finite	Subject
INT.TT.	Predi-	Complement	Subject	-cator
INT.ST.	Residue		Mood	
INT.TT.	Residue		Mood	
TH.	Theme	Rheme		

3.33. ST. I agree.

3.33. TT. Eu concordo.

3.33.ST.	I	agree.		
3.33.TT.	Eu	concordo.		
EXP.	Sayer	Process		
INT.	Subject	Predicator		
INT.	Mood		Residue	
TH.	Theme	Rheme		

3.34. ST. A little more knowledge might light our way.

3.34. TT. Um pouco mais de conhecimento pode iluminar nosso caminho.

3.34.ST.	A little more knowledge	might light	our way.	
3.34.TT.	Um pouco mais de conhecimento	pode iluminar	nosso caminho.	
EXP.	Actor	Process	Goal	
INT.	Subject	Finite/ Predicator	Complement	
INT.	Mood		Residue	
TH.	Theme	Rheme		

3.35. ST. If a special session of Congress there is

3.35. TT. Se uma sessão especial do Congresso houver

3.35.TS.	If	a special session of Congress	there	is.
EXP.		Existent	Actor	Process
INT.		Complement	Subject	Predicator
INT.	Residue		Mood	
TH.	Theme		Rheme	

3.36. ST. easier for us to enter the Jedi Temple it will be.

3.36. TT. Mais fácil para nos entrar no Templo Jedi será.

3.36.ST.	Easier for us to enter the Jedi Temple	it	will be.	
3.36.TT.	Mais fácil para nos entrar no Templo Jedi	será.		
EXP.	Attribute	Carrier	Process	

INT.	Complement	Subject	Finite/ Predicator	
INT.	Resi-	Mood		-due
TH.	Theme	Rheme		

3.37. ST. Killed not by clones, this Padawan.

3.37. TT. Morto por clone não foi este Padawan.

3.37.ST.	Killed not	by clones	this Padawan.	
3.37.TT.	Morto	por clones	não foi	este Padawan.
EXP.ST.	Process	Actor	Goal	
EXP.TT.	Pro-	Actor	-cess	Goal
INT.ST.	Predicator	Subject	Complement	
INT.TT.	Predicator	Subject	Finite	Complement
INT.ST.	Resi-	Mood	-due	
INT.TT.	Resi-	Mood		-due
TH.	Theme	Rheme		

3.38. ST. By a lightsaber, he was.

3.38. TT. Por um sabre de luz foi morto.

3.38.ST.	By a lightsaber	he	was.	
3.38.TT.	Por um sabre de luz	*	foi morto.	
EXP.	Actor	Goal	Process	
INT.	Complement	Subject	Finite/Predicator	
INT.	Resi-	Mood		-due
TH.	Theme	Rheme		

3.39. ST. Good . . . For the Clones to discover the recalibration, a long time it will take.

3.39. TT. Até os clones descobrirem a mudança...Um bom tempo vai demorar.

3.39.ST	For the Clones to discover the recalibration	a long time	it	will take.
3.39.TT.	Até os clones descobrirem a mudança	Um bom tempo	*	vai demorar.
EXP	Circumstance	Attribute	Carrier	Process
INT	Adjunct		Subject	Finite/Predicator
INT.	Resi-		Mood	-due
TH	Theme	Rheme		

3.40. ST. If into the security recordings you go,

3.40. TT. Se as gravações for assistir

3.40.ST.	If into the security recordings	you	go	
3.40.TT.	Se as gravações	*	for assistir.	
EXP.ST.		Circumstance	Actor	Process
EXP.TT		Phenomenon	Senser	Process

INT.ST.		Adjunct	Subject	Predicator
INT.TT.		Complement	Subject	Finite/Predicator
INT.ST.	Resi-		Mood	-due
INT.TT.	Resi-		Mood	-due
TH.	Theme		Rheme	

3.41. ST. Only pain will you find.

3.41. TT. Só sofrimento vai encontrar.

3.41.ST.	Only	pain	will	you	find.
3.41.TT.	Só	sofrimento	vai encontrar.		
EXP.ST.		Goal	Pro-	Actor	-cess
EXP.TT.		Goal	Process		
INT.ST.		Complement	Finite	Subject	Predicator
INT.TT.		Complement	Finite/Predicator		
INT.ST.	Resi-		Mood		-due
INT.TT.	Resi-		Mood	-due	
TH.	Theme		Rheme		

3.42. ST. Destroy the Sith, we must.

3.42. TT. Destruir o Sith é preciso.

3.42.ST.	Destroy	the Sith	we	must.
3.42.TT.	Destruir	o Sith	é	preciso.
EXP.	Process	Goal	Actor	
INT.	Predicator	Complement	Subject	Finite
INT.	Residue		Mood	
TH.	Theme	Rheme		

3.43. ST. To fight this Lord Sidious strong enough, you are not.

3.43. TT. Para enfrentar Lorde Sidious, forte o bastante você não é.

3.43.ST.	To fight this Lord Sidious	strong enough	you	are not.
3.43.TT.	Para enfrentar Lorde Sidious	forte o bastante	você	não é.
EXP.	Projection	Attribute	Carrier	Process
INT.	Complement		Subject	Finite
INT.	Residue		Mood	
TH.	Theme		Rheme	

3.44. ST. Twisted by the dark side, young Skywalker has become.

3.44. TT. O comportamento do lado sombrio o jovem Skywalker adquiriu.

3.44.ST.	Twisted by the dark side	young Skywalker	has become.
3.44.TT.	O comportamento do lado sombrio	o jovem Skywalker	adquiriu.
EXP.	Attribute	Carrier	Process
INT.	Complement	Subject	Finite
INT.	Residue	Mood	

TH.	Theme	Rheme
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3.45. ST. The boy you trained, gone he is... Consumed by Darth Vader.

3.45. TT. O garoto que treinou já não mais existe. Foi consumido por Lorde Vader.

3.45.ST.	The boy you trained	gone	he	is.
3.45.TT.	O garoto que treinou	já não existe mais.		
3.45.TT.	*	Foi consumido	por Lorde Vader.	
EXP.ST.	Actor	Pro-	Actor	-cess
EXP.TT	Existent/Goal	Process	Actor	
INT.ST.	Subject	Predicator	Subject	Finite
INT.TT	Subject	Predicator	Complement	
INT.ST.	Residue		Mood	
INT.TT.	Resi-	Mood		-due
TH.	Theme		Rheme	

3.46. ST. Use your feelings, Obi-Wan,

3.46. TT. Use sua percepção, Obi-Wan,

3.46.ST.	Use	your feelings	Obi-Wan,
3.46.TT.	Use	sua percepção,	Obi-Wan.
EXP.	Process	Goal	
INT.	Predicator	Subject	Finite
INT.	Residue		Mood
TH.	Theme		Rheme

3.47. ST. and find him, you will.

3.47. TT. e encontrará-lo você irá.

3.47.ST.	and find	him	you	will.
3.47.TT.	e encontrará	-lo	você	irá.
EXP.	Pro-	Goal	Actor	-cess
INT.	Predicator	Complement	Subject	Finite
INT.	Residue		Mood	
TH.	Theme		Rheme	

3.48. ST. I hear a new apprentice, you have, Emperor.

3.48. TT. Soube que um novo aprendiz você tem, Imperador.

3.48.ST.	I	hear	a new apprentice you have.
3.48.TT.	*	Soube	que um novo aprendiz você tem
EXP.	Senser	Process	Phenomenon
INT.	Subject	Predicator	Complement
INT.	Mood		Residue
TH.	Theme	Rheme	

3.49. ST. Or should I call you Darth Sidious.

3.49. TT. Ou deveria chamá-lo de Darth Sidious?

3.49.ST.	Or	should I	call	you Darth Sidious?
3.49.TT.	Ou	*deveria	chamá	-lo de Darth Sidious?
EXP.		Sayer	Process	Verbiage
INT.		Finite	Subject	Predicator
INT.	Re-	Mood	-sidue	
TH.	Theme		Rheme	

3. 50. Surprised?

3.50. TT. Está surpreso?

3.50.ST.	Surprised?
3.50.TT.	*Está
EXP.ST.	Attribute
EXP.TT.	*Carrier
INT.ST.	Complement
INT.TT.	*Subject
INT.ST.	Residue
INT.TT.	Mood
TH.	Theme

3.51. ST. Not if anything I have to say about it, Lord Sidious.

3.51. TT. Não se alguma coisa a respeito, eu tiver a dizer.

3.51.ST.	Not if	anything	I	have to	about it.
3.51.TT.	Não se	alguma coisa a respeito	eu	tiver a dizer.	
EXP.		Circumstance	Verbiage	Sayer	Process
INT.		Adjunct		Subject	Finite/ Predicator
INT.	Resi-		Mood	-due	
TH.	Theme		Rheme		

3.52. ST. At an end your rule is, I must say.

3.52. TT. No fim, o seu governo está.

3.52.ST.	At an end your rule is	I	must say.
3.52.TT.	No fim	o seu governo	está.
EXP.ST.	Verbiage	Sayer	Process
EXP.TT.	Value	Token	Process
INT.ST.	Complement	Subject	Finite/Predicator
INT.TT.	Complement	Subject	Finite/Predicator
INT.ST.	Residue	Mood	
INT.TT.	Residue	Mood	
TH.	Theme	Rheme	

3.53. ST. and not short enough it was.

3.53. TT. E não curto o bastante ele foi.

3.53.ST.	And	not short enough	it	was.
3.53.TT.	E	não curto o bastante	ele	foi.
EXP.		Attribute	Carrier	Process
INT.		Complement	Subject	Finite
INT.	Residue		Mood	
TH.	Theme		Rheme	

3.54. ST. If so powerful you are,

3.54. TT. Se tão poderoso você é...

3.54.ST.	If	so powerful	you	are
3.54.TT.	Se	tão poderoso	você	é
EXP.		Attribute	Carrier	Process
INT.		Complement	Subject	Finite
INT.	Residue		Mood	
TH.	Theme		Rheme	

3.55. ST. why leave?

3.55. TT. Por que partir?

3.55.ST.	Why		leave?	
3.55.TT.	Por que			
EXP.	Circumstance		Process	
INT.	Adjunct		Predicator	
INT.	Mood		Residue	
TH.	Theme		Rheme	

3.56. ST. Faith in your new apprentice, misplaced may be,

3.56. TT. Fé em seu novo aprendiz, um erro pode ser.

3.56.ST.	Faith in your new apprentice	misplaced	may be.	
3.56.TT.	Fé em seu novo aprendiz	um erro	pode ser.	
EXP.ST.	Carrier	Attribute	Process	
EXP.TT.	Token	Value	Process	
INT.ST.	Subject	Complement	Finite/Predicator	
INT.TT.	Subject	Complement	Finite/Predicator	
INT.ST.	Mo-	Resi-	-od	-due
INT.TT.	Mo-	Resi-	-od	-due
TH.	Theme		Rheme	

3.57. ST. as is your faith in the dark side of the Force.

3.57. TT. Como é sua fé no lado sombrio da Força.

3.57. ST.	As is	your faith in the dark side of the Force
3.57. TT.	Como é	sua fé no lado sombrio da Força.
EXP.	Process	Carrier
INT.	Predicator	Subject
INT.	Residue	Mood
TH.	Theme	Rheme

3.58. ST. Hurry.

3.58. TT. Depressa!

3.58. ST.	Hurry
3.58. TT.	Depressa!
EXP. ST.	Process
EXP. TT.	Circumstance
INT. ST.	Predicator
INT. TT.	Adjunct
INT. ST.	Residue
INT. TT.	Residue
TH.	Theme

3.59. ST. Careful timing we will need.

3.59. TT. Em sintonia vamos ter que estar.

3.59. ST.	Careful timing	we	will need.
3.59. TT.	Em sintonia	*	vamos ter que estar.
EXP. ST.	Goal	Actor	Process
EXP. TT.	Attribute	Carrier	Process
INT. ST.	Complement	Subject	Finite/Predicator
INT. TT.	Complement	Subject	Finite/Predicator
INT. ST.	Resi-	Mood	-due
INT. TT.	Resi-	Mood	-due
TH.	Theme	Rheme	

3.60. ST. Into exile I must go.

3.60. TT. Para o exílio eu preciso ir.

3.60. ST.	Into exile	I	must go.
3.60. TT.	Para o exílio	eu	preciso ir.
EXP.	Target	Actor	Process
INT.	Complement	Subject	Finite/Predicator
INT.	Resi-	Mood	-due
TH.	Theme	Rheme	

3.61. ST. Failed, I have.

3.61. TT. Eu falhei.

3.61. ST.	Failed	I	have.
3.61. TT.	Eu	falhei.	
EXP. ST.	Pro-	Actor	-cess
EXP. TT.	Actor	Process	

INT.ST.	Predicator	Subject	Finite
INT.TT	Subject	Predicator	
INT.ST.	Residue	Mood	
INT.TT.	Mood		Residue
TH.	Theme	Rheme	

3.62. ST. Hidden, safe, the children must be kept.

3.62. TT. Escondidas e seguras as crianças devem ser mantidas.

3.62.ST.	Hidden, safe	the children	must be kept.
3.62.TT.	Escondidas e seguras	as crianças	devem ser mantidas.
EXP.	Attribute	Carrier	Process
INT.	Complement	Subject	Finite/Predicator
INT.	Resi-	Mood	-due
TH.	Theme	Rheme	

3.63. ST. Split up, they should be.

3.63. TT. Separadas elas devem ser.

3.63.ST.	Split up	they	should be.
3.63.TT.	Separadas	elas	devem ser.
EXP.	Attribute	Carrier	Process
INT.	Complement	Subject	Finite/Predicator
INT.	Resi-	Mood	-due
TH	Theme	Rheme	

3.64. ST. To Tatoonie. To his family, send him.

3.64. TT. Para Tatoonie. Para sua família deve mandá-lo.

3.64.ST.	To Tatoonie, to his family	send	him.
3.64.TT.	Para Tatoonie. Para sua família	deve mandá	-lo.
EXP.	Circumstance	Process	Goal
INT.	Adjunct	Finite/Predicator	Complement
INT.	Resi-	Mood	-due
TH.	Theme	Rheme	

3.65. ST. Until the time is right, disappear we will.

3.65. TT. Até o momento certo, desaparecer vocês devem.

3.65.ST.	Until the time is right	disappear	we	will
3.65.TT.	Até o momento certo	desaparecer	vocês	devem.
EXP.	Circumstance	Pro-	Actor	-cess
INT.	Adjunct	Predicator	Subject	Finite
INT.	Residue		Mood	
TH.	Theme	Rheme		

3.66. ST. Master Kenobi, wait a moment.

3.66. TT. Mestre Kenobi, espere um instante.

3.66.ST.	Master Kenobi,	wait	a moment.
3.66.TT.	Mestre Kenobi,	espere	um instante.
EXP.		Process	Goal
INT.	Vocative	Predicator	Complement
INT.	Resi-	Mood	-due
TH.	Theme		Rheme

3.67. ST. In your solitude on Tatooine, training I have for you.

3.67. TT. Em sua solidão em Tatooine, tenho um treinamento para você.

3.67.ST.	In your solitude on Tatooine	training	I	have	for you.
3.67.TT.	Em sua solidão em Tatooine	*	tenho	treinamento	para você.
EXP.ST.	Circumstance	Attribute	Carrier	Process	Recei ver
EXP.TT.	Circumstance	* Carrier	Proces	Attribute	Recei ver
INT.ST.	Adjunct	Comple-	Subject	Finite/ Predicator	-ment
INT.TT.	Adjunct	* Subject	Predicat or	Complement	
INT.ST.	Resi-		Mood		-due
INT.TT.	Resi-	Mood		-due	
TH.	Theme	Rheme			

3.68. ST. An old friend has learned the path to immortality.

3.68. TT. Um velho amigo aprendeu o caminho da imortalidade.

3.68.ST.	An old friend	has learned	the path to immortality.
3.68.TT.	Um velho amigo	aprendeu	o caminho da imortalidade.
EXP.	Senser	Process	Phenomenon
INT.	Subject	Finite /Predicator	Complement
INT.	Mood		Residue
TH.	Theme	Rheme	

3.69. ST. One who has returned from the netherworld of the Force to train me . . . your old Master, Qui-Gon Jinn.

3.69. TT. Ele voltou do reino dos mortos da Força.

3.69.ST.	One who	has returned	from the netherworld of the Force to train me... your old Master, Qui-Gon Jinn.
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3.69.TT.	Ele	voltou	do reino dos mortos da Força.
EXP.	Actor	Process	Circumstance
INT.	Subject	Finite /Predicator	Complement
INT.	Mood	Residue	
TH.	Theme	Rheme	

3.70. How to commune with him, I will teach you.

3.70. TT. Como conversar com ele, eu vou ensinar a você.

3.70.ST.	How to commune with him	I	will teach	you.
3.70.TT.	Como conversar com ele	eu	vou ensinar	a você.
EXP.	Phenomenon	Actor	Process	Recipient
INT.	Complement	Subject	Finite/ Predicator	Complement
INT.	Resi-	Mood	-due	
TH.	Theme	Rheme		

5.1. ST. Fell like what?

5.1. TT. Como se o que?

5.1.ST.	Fell	like what?
5.1.TT.	Como	se sente?
EXP.ST.	Process	Circumstance
EXP.TT.	Circumstance	Process
INT.ST.	Predicator	Subject
INT.TT.	Adjunct	Predicator
INT.ST.	Residue	Mood
INT.TT.	Mood	Residue
TH.	Theme	Rheme

5.2. ST. Away with your weapon!

5.2. TT. Sua arma, abaixe!

5.2.ST.	[go]Away	with your weapon!
5.2.TT.	Sua arma	Abaixe!
EXP.ST.	Process	Circumstance
EXP.TT.	Goal	Process
INT.ST.	[Predicator]	Adjunct
INT.TT.	Complement	Predicator
INT.ST.	Mood	Residue
INT.TT.	Residue	Mood
TH.	Theme	Rheme

5.3. ST. I mean you no harm.

5.3. TT. Mal não irei lhe fazer!

5.3. ST.	I	mean	you no harm.
5.3.TT.	Mal	não irei lhe fazer!	

EXP.ST.	Senser	Process	Phenomenon
EXP.TT	Goal	Process	
INT.ST.	Subject	Predicator	Complement
INT.TT	Complement	Predicator	
INT.ST.	Mood	Residue	
INT.TT.	Resi-	Mood	-due
TH.	Theme	Rheme	

5.4. ST. I am wondering, why are you here?

5.4. TT. Saber por que está aqui eu quero.

5.4.ST.	I	am wondering	why are you here?	
5.4.TT.	Saber	por que está	eu	quero.
EXP.ST.	Senser	Process	Phenomenon	
EXP.TT	Pro-	Phenomenon	Senser	-cess
INT.ST.	Subject	Finite/Predicator	Complement	
INT.TT	Predicator	Complement	Subject	Finite
INT.ST.	Mood	Residue		
INT.TT.	Residue		Mood	
TH.	Theme	Rheme		

5.5. Looking? Found someone, you have, I would say, hmmm?

5.5. TT. Procura? Alguém você já achou.

5.5.ST.	Found someone you have	I	would say	
5.5.TT.	Alguém	você	já achou.	
EXP.ST.	Verbiage	Sayer	Process	
EXP.TT	Phenomenon	Senser	Process	
INT.ST.	Complement	Subject	Finite/Predicator	
INT.TT	Complement	Subject	Predicator	
INT.ST.	Residue	Mood		
INT.TT.	Residue	Mood		
TH.	Theme	Rheme		

5.6. ST. Help you I can. Yes, mmmm.

5.6. TT. Ajudá-lo eu posso.

5.6. ST.	Help	you	I	can.
5.6.TT.	Ajudá	-lo	eu	posso.
EXP.	Pro-	Goal	Actor	-cess
INT.	Predicator	Complement	Subject	Finite
INT.	Residue	Mood		
TH.	Theme	Rheme		

5.7. ST. Ahhh! A great warrior. Wars not make one great.

5.7. TT. Um grande guerreiro? Guerras não fazem grande ninguém.

5.7.ST.	Wars	[do] not make	one great.	
5.7.TT.	Guerras	não fazem	grande ninguém.	
EXP.	Actor	Process	Goal	

INT.	Subject	[Finite]/Predicator	Complement
INT.	Mood	Residue	
TH.	Theme	Rheme	

5.8. ST. How you get so big, eating food of this kind?

5.8. TT. Como tão grande ficou comendo essa comida?

5.8.ST.	How	[do] you	get	so big eating food of this kind?
5.8.TT.	Como	tão grande	ficou	comendo essa comida?
EXP.ST.	Circumstance	Actor	Process	Goal
EXP.TT.	Circumstance	Attribute	* Process	
INT.ST.	Adjunct	[Finite] /Subject	Predicator	Complement
INT.TT.	Adjunct	Complement	*Predicator	
INT.ST.	Resi-	Mood	-due	
INT.TT.	Resi-	Mood	-due	
TH.	Theme	Rheme		

5.9. ST. Aww, cannot get your ship out?

5.9. TT. Não pode a nave tirar.

5.9.ST.	Cannot*	get	your ship out?
5.9.TT.	*	Não pode	a nave tirar.
EXP.ST.	*	Process	Goal
EXP.TT.	* Actor	Pro-	Goal -cess
INT.ST.	* Finite	Predicator	Complement
INT.TT.	*Subject	Predi-	Complement -cator
INT.ST.	Mood	Residue	
INT.TT.	Mood	Residue	
TH.	Theme	Rheme	

5.10. ST. Mine! Or I will help you not.

5.10. TT. Meu! Ou ajudar não irei.

5.10.ST.	Or I	will help	you not.
5.10.TT.	Ou ajudar	não irei.	
EXP.ST.	Actor	Process	Recipient
EXP.TT.	Pro-	-cess	
INT.ST.	Subject	Finite/Predicator	Complement
INT.TT.	Predicator		
INT.ST.	Re- Mood	-due	
INT.TT.	Resi- Mood	-due	
TH.	Theme	Rheme	

5.11. ST. Mudhole? Slimy? My home this is.

5.11. TT. Minha casa? Lamaçal? Esta minha casa é.

5.11.ST.	My home	this	is.
5.11.TT.	Esta	minha casa	é.
EXP.ST.	Value	Token	Process
EXP.TT.	Token	Value	Process
INT.ST.	Complement	Subject	Predicator
INT.TT.	Subject	Complement	Predicator
INT.ST.	Resi-	Mood	-due
INT.TT.	Mo-	Residue	-od
TH.	Theme	Rheme	

5.12. ST. No! No, no! Stay and help you, I will.

5.12. TT. Não, ficar e ajudá-lo eu irei.

5.12.ST.	Stay and help	you	I	will.
5.12.TT.	Não, ficar e ajudá	-lo	eu	irei.
EXP.	Pro-	Recipient	Actor	-cess
INT.	Predicator	Complement	Subject	Finite
INT.	Residue		Mood	
TH.	Theme	Rheme		

5.13. ST. Find your friend, hmm?

5.13. TT. A seu amigo achar.

5.13.ST.	Find	your friend.
5.13.TT.	A seu amigo	achar.
EXP.ST.	Process	Goal
EXP.TT.	Goal	Complement
INT.ST.	Predicator	Complement
INT.TT.	Complement	Predicator
INT.ST.	Mood	Residue
INT.TT.	Residue	Mood
TH.	Theme	Rheme

5.14. ST. Oohhh. Jedi Master. Yoda. You seek Yoda.

5.14. TT. Você procura Yoda.

5.14.ST.	You	seek	Yoda.
5.14.TT.	Você	procura	Yoda.
EXP.	Actor	Process	Goal
INT.	Subject	Finite/Predicator	Complement
INT.	Mood	Residue	
TH.	Theme	Rheme	

5.15. ST. Mmm. Take you to him, I will. Yes, yes.

5.15. TT. Levá-lo até ele eu irei.

5.15.ST.	Take	you	to him	I	will.
5.15.TT.	Levá	-lo	até ele	eu	irei.
EXP.	Pro-	Recipient	Circumstance	Actor	-cess

INT.	Predicator	Complement	Adjunct	Subject	Finite
INT.	Residue			Mood	
TH.	Theme	Rheme			

5.16. ST. But now, we must eat.

5.16. TT. Mas agora, comer precisamos.

5.16.ST.	But now	we	must eat.		
5.16.TT.	Mas agora	*	comer precisamos.		
EXP.		Circumstance	Actor	Process	
INT.		Adjunct	Subject	Finite/Predicator	
INT.	Resi-		Mood	-due	
TH.	Theme	Rheme			

5.17. ST. Come, come.

5.17. TT. Venha.

5.17.ST.	Come, come.				
5.17.TT.	Venha.				
EXP.	Process				
INT.	Predicator				
INT.	Mood				
TH.	Theme				

5.18. ST. For the Jedi it is time to eat as well.

5.18. TT. Para um jedi, hora de comer também é.

5.18.ST.	For the Jedi	it	is	time to eat as well.	
5.18.TT.	Para um Jedi	hora de comer também	é.		
EXP.ST.	Circumstance	Token	Process	Value	
EXP.TT.	Circumstance	Value	Process	Process	
INT.ST.	Adjunct	Subject	Predicator	Complement	
INT.TT.	Adjunct	Complement	Predicator		
INT.ST.	Resi-		Mood	-due	
INT.TT.	Resi-		Mood	-due	
TH.	Theme	Rheme			

5.19. ST. Eat, eat.

5.19. TT. Coma!

5.19.ST.	Eat, eat.				
5.19.TT.	Coma.				
EXP.	Process				
INT.	Predicator				
INT.	Mood				
TH.	Theme				

5.20. ST. Soon you will be with him.

5.20. TT. Paciência. Com ele logo estará.

5.20.ST.	Soon	you	will be	with him.
5.20.TT.	Com ele	logo	estará.	
EXP.ST.	Circumstance	Token	Process	Value
EXP.TT.	Circumstance	circumstance	* Process	
INT.ST.	Adjunct	Subject	Finite/Predicator	Complement
INT.TT.	Adjunct	Adjunct	* Predicator	
INT.ST.	Resi-	Mood	-due	
INT.TT.	Resi-	Mood	-cue	
TH.	Theme	Rheme		

5.21. ST. I cook.

5.21. TT. Cozinhar eu irei.

5.21.ST.	I	cook.		
5.21.TT.	Cozinhar	eu	irei.	
EXP.ST.	Actor	Process		
EXP.TT.	Pro-	Actor	-cess	
INT.ST.	Subject	Predicator		
INT.TT.	Predi-	Subject	-cator	
INT.ST.	Mood	Residue		
INT.TT.	Residue	Mood		
TH.	Theme	Rheme		

5.22. ST. Why wish you become Jedi? Hm?

5.22. TT. Por que quer você se tornar um jedi?

5.22.ST.	Why	wish	you	become a Jedi?
5.22.TT.	Por que	quer	você	se tornar um jedi?
EXP.	Circumstance	Process	Senser	Phenomenon
INT.	Adjunct	Predicator	Subject	
INT.	Resi-	Mood	-due	
TH.	Theme	Rheme		

5.23. ST. Powerful Jedi was he,

5.23. TT. Um poderoso jedi ele era.

5.23.ST.	Powerful Jedi	was	he.
5.23.TT.	Um poderoso Jedi	ele	era.
EXP.ST.	Attribute	Process	Carrier
EXP.TT.	Attribute	Carrier	Process
INT.ST.	Complement	Predicator	Subject
INT.TT.	Complement	Subject	Predicator
INT.ST.	Residue	Mood	

INT.TT.	Residue	Mood
TH.	Theme	Rheme

5.24. ST. I cannot teach him.

5.24. TT. Ensiná-lo não posso.

5.24.ST.	I	cannot teach	him.
5.24.TT.	Ensiná	-lo	não posso.
EXP.ST.	Actor	Process	Goal
EXP.TT.	Pro-	Goal	* -cess
INT.ST.	Subject	Finite/Predicator	Complement
INT.TT.	Predi-	Complement	* -cator
INT.ST.	Mood	Residue	
INT.TT.	Residue		Mood
TH.	Theme	Rheme	

5.25. ST. The boy has no patience.

5.25. TT. Esse rapaz não tem paciência.

5.25.ST.	The boy	has	no patience.
5.25.TT.	Esse rapaz	não tem	paciência.
EXP.	Carrier	Process	Attribute
INT.	Subject	Finite/Predicator	Complement
INT.	Mood	Residue	
TH.	Theme	Rheme	

5.26. ST. He is not ready.

5.26. TT. Pronto não ele está.

5.26.ST.	He	is not	ready.
5.26.TT.	Pronto	não ele	está.
EXP.ST.	Carrier	Process	Attribute
EXP.TT.	Attribute	Carrier	Process
INT.ST.	Subject	Predicator	Complement
INT.TT.	Complement	Subject	Predicator
INT.ST.	Mood	Residue	
INT.TT.	Resi-	Mood	-due
TH.	Theme	Rheme	

5.27. ST. Ready, are you?

5.27. TT. Pronto está?

5.27.ST.	Ready	are	you?
5.27.TT.	Pronto	está?	
EXP.	Attribute	Process	Carrier
INT.	Complement	Finite	Subject
INT.	Residue	Mood	
TH.	Theme	Rheme	

5.28. ST. What know you ready?

5.28. TT. Disso, o que você entende?

5.28.ST.	What	know	you	ready?
5.28.TT.	Disso	o que	você	entende?
EXP.ST.	Pheno-	Process	Senser	-menon
EXP.TT.	Pheno-	-menon	Senser	Process
INT.ST.	Wh-element	Predicator	Subject	Complement
INT.TT.	Comple-	-ment	Subject	Predicator
INT.ST.	Resi-	Mood		-due
INT.TT.	Residue		Mood	
TH.	Theme		Rheme	

5.29. ST. For eight hundred years have I trained Jedis.

5.29. TT. Há 800 anos, jedis eu treino.

5.29.ST.	For eight hundred years	have	I	trained	Jedis.
5.29.TT.	Há 800 anos	Jedis	eu	treino.	
EXP.ST.	Circumstance	Pro-	Actor	-cess	Goal
EXP.TT.	Circumstance	Goal	Actor	Process	
INT.ST.	Adjunct	Finite	Subject	Predicator	Complement
INT.TT.	Adjunct	Complement	Subject	Predicator	
INT.ST.	Resi-		Mood		-due
INT.TT.	Resi-		Mood		-due
TH.	Theme		Rheme		

5.30. ST. My own counsel will I keep on who is to be trained!

5.30. TT. Cabe a mim decidir quem treinar eu irei.

5.30.ST.	My own counsel	will	I	keep on	who is to be trained
5.30.TT.	Cabe a mim decidir	quem	treinar	eu	irei.
EXP.ST.	Circumstance	Pro-	Subject	-cess	Client
EXP.TT.	Goal	Target	Pro-	Actor	-cess
INT.ST.	Adjunct	Finite	Subject	Predicator	complement
INT.TT.	Comple-	-ment	Predi-	Subject	-cator
INT.ST.	Resi-		Mood		-due
INT.TT.	Residue			Mood	
TH.	Theme		Rheme		

5.31. A Jedi must have the deepest commitment...

5.31. TT. Um jedi deve comprometimento profundo ter.

5.31.ST.	A Jedi	must have	the deepest commitment...
5.31.TT.	Um Jedi	deve	comprometimento ter.

			profundo	
EXP.ST.	Token	Process	Value	
EXP.TT.	Token	Pro-	Value	-cess
INT.ST.	Subject	Finite/Process	Complement	
INT.TT.	Subject	Finite	Complement	Predicator
INT.ST.	Mood	Residue		
INT.TT.	Mood	Residue		
TH.	Theme	Rheme		

5.32. ST. This one a long time have I watched.

5.32. TT. Este, há tempos eu observo.

5.32.ST.	This one	a long time	have	I	watched
5.32.TT.	Este	há tempos	eu	observo.	
EXP.ST.	Phenomenon	Circumstance	Pro-	Senser	-cess
EXP.TT.	Phenomenon	Circumstance	Senser	Process	
INT.ST.	Complement	Adjunct	Finite	Subject	Predicator
INT.TT.	Complement	Adjunct	Subject	Predicator	
INT.ST.	Resi-		Mood	-due	
INT.TT.	Residue		Mood		
TH.	Theme	Rheme			

5.33. ST. All his life has he looked away...

5.33. TT. A vida toda procurou o futuro.

5.33.ST.	All his life	has	he	looked away.	
5.33.TT.	A vida toda	*	procurou	o futuro.	
EXP.ST.	Circumstance	Pro-	Actor	-cess	
EXP.TT.	Circumstance	* Actor	Process	Goal	
INT.ST.	Adjunct	Finite	Subject	Predicator	
INT.TT.	Adjunct	* Subject	Predicator	Complement	
INT.ST.	Resi-	Mood			-due
INT.TT.	Resi-	Mood			-due
TH.	Theme	Rheme			

5.34. ST. Hmm? What he was doing.

5.34. TT. No que ele estava fazendo.

5.34.ST.	What	he	was	doing.	
5.34.TT.	No que	ele	estava	fazendo.	
EXP.	Goal	Actor	Pro-	-cess	
INT.	Complement	Subject	Finite	Predicator	
INT.	Resi-	Mood			-due
TH.	Theme	Rheme			

5.35. ST. Heh! A Jedi craves not these things.

5.35. TT. Um jedi, essa coisas não cultiva.

5.35.ST.	A Jedi	craves not	these things.
5.35.TT.	Um jedi	essas coisas	não cultiva.
EXP.ST.	Senser	Process	Phenomenon
EXP.TT.	Senser	Phenomenon	Process
INT.ST.	Subject	[Finite]Predicator	Complement
INT.TT.	Subject	Complement	Predicator
INT.ST.	Mood	Residue	
INT.TT.	Mo-	Residue	-od
TH.	Theme	Rheme	

5.36. ST. You are reckless!

5.36. TT. Indiferente você é.

5.36.ST.	You	are	reckless.
5.36.TT.	Indiferente	você	é.
EXP.ST.	Carrier	Process	Attribute
EXP.TT.	Attribute	Carrier	Process
INT.ST.	Subject	Predicator	Complement
INT.TT.	Complement	Subject	Predicator
INT.ST.	Mood	Residue	
INT.TT.	Mood	Residue	
TH.	Theme	Rheme	

5.37. ST. He is too old.

5.37. TT. É velho demais.

5.37.ST.	He	Is	too old.
5.37.TT.	*	É	velho demais.
EXP.	Carrier	Process	Attribute
INT.	Subject	Predicator	Complement
INT.	Mood	Residue	
TH.	Theme	Rheme	

5.38. Will he finish what he begins?

5.38. TT. Acabará o que começar?

5.38.ST.	Will	he	finish	what he begins?
5.38.TT.	*	Acabará	o que começar?	
EXP.ST.	Pro-	Actor	-cess	Scope
EXP.TT.	*	Process	Goal	
INT.ST.	Finite	Subject	Predicator	Complement
INT.TT.	* Subject	Predicator	Complement	
INT.ST.	Mood	Residue		
INT.TT.	Mood	Residue		
TH.	Theme	Rheme		

5.39. ST. You will be.

5.39. TT. Mas terá.

5.39.ST.	You	will be.
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5.39.TT.	Mas*	terá.
EXP.	Carrier	Process
INT.	Subject	Finite/Predicator
INT.	Mood	Residue
TH.	Theme	Rheme

5.40. ST. A Jedi's strength flows from the Force.

5.40. TT. O poder de um jedi da Força flui.

5.40.ST.	A Jedi's strength	flows	from the Force.
5.40.TT.	O poder de um jedi	da Força	flui.
EXP.ST.	Actor	Process	Goal
EXP.TT.	Actor	Goal	Process
INT.ST.	Subject	Predicator	Complement
INT.TT.	Subject	Complement	Predicator
INT.ST.	Mood	Residue	
INT.TT.	Mo-	Residue	-od
TH.	Theme	Rheme	

5.41. ST. But beware of the dark side. Anger... fear... aggression.

5.41. TT. Mas cuidado com o lado negro.

5.41.ST.	But	beware	of the dark side.
5.41.TT.	Mas	cuidado	com o lado negro.
EXP.		Process	Circumstance
INT.		Predicator	Adjunct
INT.	Re-	Mood	-sidue
TH.	Theme		Rheme

5.42. ST. The dark side of the Force are they.

5.42. TT. Do lado negro da Força eles estão.

5.42.ST.	The dark side of the Force	they	are.
5.42.TT.	Do lado negro da Força	eles	estão.
EXP.	Value	Token	Process
INT.	Complement	Subject	Predicator
INT.	Residue	Mood	
TH.	Theme	Rheme	

5.43. Easily they flow quick to join you in a fight.

5.43. TT. Fluem facilmente para unirem-se á luta.

5.43.ST.	Easily	they	flow	quick to join you in a fight.
5.43.TT.	*	Fluem	facilmente	para unirem-se á luta.
EXP.ST.	Circum-	Actor	Process	-stance
EXP.TT.	* Actor	Process	Circumstance	
INT.ST.	Ad-	Subject	Finite	-junct
INT.TT.	Subject	Predicator	Adjunct	
INT.ST.	Resi-	Mood		-due

INT.TT.	Mood	Residue
TH.	Theme	Rheme

5.44. ST. If once you start down the dark path,

5.44. TT. O lado negro pode dominar para sempre o seu destino.

5.44.ST.	If once	you	start	down the path.
5.44.TT.	O lado negro	pode dominar	para sempre	o seu destino.
EXP.ST.	Circumstance	Actor	Process	Circumstance
EXP.TT.	Actor	Process	Circumstance	Goal
INT.ST.	Adjunct	Subject	Predicator	Adjunct
INT.TT.	Subject	Predicator	Adjunct	Complement
INT.ST.	Resi-	Mood	-due	
INT.TT.	Mood	Residue		
TH.	Theme	Rheme		

5.45. forever will it dominate your destiny.

5.45.TT. O lado negro pode dominar para sempre o seu destino.

5.45.	forever	will	it	dominate	you.
5.45.TT.	O lado negro	pode dominar	para sempre	o seu destino.	
EXP.ST.	Circumstance	Pro-	Actor	-cess	Goal
EXP.TT.	Actor	Process	Circumstance	Goal	
INT.ST.	Adjunct	Finite	Subject	Predicator	Complement
INT.TT.	Subject	Predicator	Adjunct	Complement	
INT.ST.	Resi-	Mood	-due		
INT.TT.	Mood	Residue			
TH.	Theme	Rheme			

5.46. ST. Consume you it will,

5.46. TT. Consumirá sua vontade,

5.46.ST.	Consume	you	it	will.
5.46.TT.	*	Consumirá	sua vontade.	
EXP.ST.	Pro-	Goal	Actor	-cess
EXP.TT.	* Actor	Process	Goal	
INT.ST.	Predicator	Complement	Subject	Finite
INT.TT.	Subject	Predicator	Complement	
INT.ST.	Residue	Mood		
INT.TT.	Mood	Residue		
TH.	Theme	Rheme		

5.47. ST. as it did Obi-Wan's apprentice.

5.47. TT. como fez com o aprendiz de Obin-Wan.

5.47.ST.	As	it	did	Obi-Wan's apprentice.
5.47.TT.	Como	*	fez	com o aprendiz de Obin-Wan.
EXP.		Actor	Process	Goal
INT.		Subject	Predicator	Complement
INT.	Re-	Mood	-sidue	
TH.	Theme		Rheme	

5.48. ST. You will know.

5.48. TT. Você saber irá.

5.48.ST.	You	will know.
5.48.TT.	Você	saber irá.
EXP.	Senser	Process
INT.	Subject	Finite/Predicator
INT.	Mood	Predicator
TH.	Theme	Rheme

5.49. ST. A Jedi uses the Force for knowledge and defense...

5.49. TT. Um jedi usa a Força para conhecimento e defesa.

5.49.ST.	A Jedi	uses	his Force for knowledge and defense.
5.49.TT.	Um jedi	usa	a Força para conhecimento e defesa.
EXP.	Actor	Process	Goal
INT.	Subject	Predicator	Complement
INT.	Mood	Residue	
TH.	Theme	Rheme	

5.50. ST. No, no, there is no why.

5.50. TT. Não há "por quê".

5.50.ST.	There	is	no why.
5.50.TT.	Não	há	"por quê".
EXP.	There	Process	Existent
INT.	Subject	Predicator	
INT.	Mood	Residue	
TH.	Theme	Rheme	

5.51. ST. Nothing more will I teach you today.

5.51. TT. Nada mais eu irei ensinar hoje.

5.51.ST.	Nothing more	will	I	teach	you	today.
5.51.TT.	Nada mais	eu	irei ensinar			hoje.
EXP.ST.	Goal	Pro-	Actor	-cess	Recipient	Circumstance

EXP.TT.	Goal	Actor	Process			Circumstance
INT.ST.	Complement	Finite	Subject	Predicator	Complement	Adjunct
INT.TT.	Complement	Subject	Predicator			Adjunct
INT.ST.	Resi-	Mood		-due		
INT.TT.	Resi-	Mood		-due		
TH.	Theme	Rheme				

5.52. ST. That place is strong with the dark side of the Force.

5.52. TT. Aquele lugar, forte é, como o lado negro da Força.

5.52.ST.	That place	is	strong with the dark side of the Force.			
5.52.TT.	Aquele lugar	forte	é	como o lado negro da Força.		
EXP.ST.	Carrier	Process	Attribute			
EXP.TT.	Carrier	Attribute	Process	Circumstance		
INT.ST.	Subject	Predicator	Complement			
INT.TT.	Subject	Complement	Predicator	Adjunct		
INT.ST.	Mood		Residue			
INT.TT.	Mo-	Resi-	-od	-due		
TH.	Theme	Rheme				

5.53. ST. A domain of evil it is.

5.53. TT. Pelo mal é dominado.

5.53.ST.	A domain of evil	it	is.		
5.53.TT.	Pelo mal	é dominado.			
EXP.ST.	Value	Token	Process		
EXP.TT.	Actor	Process			
INT.ST.	Complement	Subject	Predicator		
INT.TT.	Subject	Predicator			
INT.ST.	Resi-	Mood	-due		
INT.TT.	Mood	Residue			
TH.	Theme	Rheme			

5.54. ST. In you must go.

5.54. TT. Entrar você precisa.

5.54.ST.	In	you	must go.		
5.54.TT.	Entrar	você	precisa.		
EXP.ST.	Circumstance	Actor	Process		
EXP.TT.	Pro-	Actor	-cess		
INT.ST.	Adjunct	Subject	Predicator		
INT.TT.	Predi-	Subject	-cator		
INT.ST.	Resi-	Mood		-due	
INT.TT.	Residue	Mood			

TH.	Theme	Rheme
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5.55. ST. Only what you take with you.

5.55. TT. Só o que levar com você.

5.55.ST.	Only what	you	take	with you.
5.55.TT.	Só o que		levar	com você.
EXP.	Actor		Process	Circumstance
INT.	Subject	Complement	Predicator	Adjunct
TH.	Theme	Rheme		

5.56. ST. Your weapons you will not need them.

5.56. TT. Suas armas, Não irá precisar.

5.56. ST.	Your weapons	you	will not need	them.
5.56.TT.	Suas armas	*	não irá mais precisar.	
EXP.ST.	Goal	Actor	Process	Goal
EXP.TT.	Phenomenon	Senser	Process	
INT.ST.	Complement	Subject	Finite/ Predicator	Complement
INT.TT.	Complement	Subject	Predicator	
INT.ST.	Resi-	Mood	-due	
INT.TT.	Resi-	Mood	-due	
TH.	Theme	Rheme		

5.57. ST. Use the Force.

5.57. TT. Use a Força.

5.57.ST.	Use	the Force.
5.57.TT.	Use	
EXP.	Process	Goal
INT.	Predicator	Complement
INT.	Mood	Residue
TH.	Theme	Rheme

5.58. ST. Feel it.

5.58. TT. Sinta-a.

5.58. ST.	Feel	it.
5.58.TT.	Sinta	-a.
EXP.	Process	Phenomena
INT.	Predicator	Complement
INT.	Mood	Residue
TH.	Theme	Rheme

5.59. ST. Concentrate!

5.59. TT. Concentre-se!

5.59.ST.	Concentrate.
5.59.TT.	Concentre-se!

EXP.	Process
INT.	Predicator
INT.	Mood
TH.	Theme

5.60. ST. So certain are you.

5.60. TT. Muita certeza você tem.

5.60.ST.	So certain	you	are.
5.60.TT.	Muita certeza	você	tem.
EXP.	Attribute	Carrier	Process
INT.	Complement	Subject	Predicator
INT.	Resi-	Mood	-due
TH.	Theme	Rheme	

5.61. ST. Always with you it cannot be done.

5.61. TT. Para você, ser feito nunca pode.

5.61.ST.	Always with you	it	cannot be done.
5.61.TT.	Para você		ser feito nunca pode.
EXP.	Recipient	Actor	Process
INT.	Complement	Subject	Finite/Predicator
INT.	Resi-	Mood	-due
TH.	Theme	Rheme	

5.62. ST. Hear you nothing that I say?

5.62. TT. Nunca ouve o que eu digo?

5.62.ST.	Hear	you	nothing that I say?
5.62.TT.	Nunca	* ouve	o que eu digo?
EXP.ST.	Process	Senser	Phenomena
EXP.TT.	Circumstance	* Senser^Process	Complement
INT.ST.	Predicator	Subject	Complement
INT.TT.	Adjunct	* Subject^Predicator	Complement
INT.ST.	Resi-	Mood	-due
INT.TT.	Resi-	Mood	-due
TH.	Theme	Rheme	

5.63. ST. You must unlearn what you have learned.

5.63. TT. Desaprender o que aprendeu precisa.

5.63.ST.	You	must unlearn	what you have learned.
5.63.TT.	Desaprender	o que aprendeu	precisa.
EXP.ST.	Senser	Process	Phenomenon
EXP.TT.	Pro-	Phenomenon	-cess
INT.ST.	Subject	Finite/Predicator	Complement
INT.TT.	Predi-	Complement	-cator
INT.ST.	Mood	Residue	
INT.TT.	Residue		Mood
TH.	Theme	Rheme	

5.64. ST. Try not.

5.64. TT. Tentar não.

5.64.ST.	Try	not.
5.64.TT.	Tentar	não.
EXP.	Pro-	[-cess]
INT.	Predicator	[Finite]
INT.	Residue	Mood
TH.	Theme	Rheme

5.65. ST. There is no try.

5.65. TT. Tentativa não há.

5.65.ST.	There	is	no try.
5.65.TT.	Tentativa	não há.	
EXP.ST.	There	Process	Existent
EXP.TT.	Existent	Process	
INT.ST.	Subject	Finite	Complement
INT.TT.	Complement	Predicator	
INT.ST.	Mood	Residue	
INT.TT.	Resi-	Mood	-due
TH.	Theme	Rheme	

5.66. ST. Size matters not.

5.66. TT. O tamanho não importa.

5.66.ST.	Size	matters	not.
5.66.TT.	O tamanho	não	importa.
EXP.	Actor	Pro-	-cess
INT.	Subject	Predicator	[Finite]
INT.	Mo-	Residue	-od
TH.	Theme	Rheme	

5.67. ST. Look at me.

5.67. TT. Olhe pra mim.

5.67.ST.	Look	at me.
5.67.TT.	Olhe	pra mim
EXP.	Actor	Phenomena
INT.	Predicator	Subject
INT.	Mood	Residue
TH.	Theme	Rheme

5.68. Judge me by my size, do you?

5.68. TT. Julga-me pelo meu tamanho?

5.68.ST.	Judge	me	by my size	do	you?
5.68.TT.	*	Julga-me	pelo meu tamanho?		
EXP.ST.	Pro-	Receiver	Circumstance	-cess	Sayer
EXP.TT.	* Sayer	Process	Circumstance		

INT.ST.	Predicator	Complement	Adjunct	Finite	Subject
INT.TT.	Subject	Predicator	Complement		
INT.ST.	Residue			Mood	
INT.TT.	Mood		Residue		
TH.	Theme	Rheme			

5.69. ST. And yell you should not.

5.69. TT. E não deve, mesmo.

5.69.ST.	And	yell	you	should not.
5.69.TT.	E	*	não deve	mesmo.
EXP.ST.		Pro-	Sayer	-cess
EXP.TT.		* Sayer	Process	Circumstance
INT.ST.		Predicator	Subject	Finite
INT.TT.		* Subject	Predicator	Adjunct
INT.ST.	Residue		Mood	
INT.TT.	Re-	Mood		-sidue
TH.	Theme		Rheme	

5.70. ST. For my ally is the Force.

5.70. TT. Aliada a minha Força é.

5.70.ST.	For my ally	is	the Force.
5.70.TT.	Aliada	a minha Força	é.
EXP.ST.	Circumstance	Process	Token
EXP.TT.	Attribute	Carrier	Process
INT.ST.	Adjunct	Predicator	Subject
INT.TT.	Complement	Subject	Predicator
INT.ST.	Residue		Mood
INT.TT.	Residue		Mood
TH.	Theme	Rheme	

5.71. ST And a powerful ally it is.

5.71. TT. E poderosa aliada ela é.

5.71.ST.	And	a powerful ally	it	is.
5.71.TT.	E	poderosa aliada	ela	é.
EXP.		Attribute	Carrier	Process
INT.		Complement	Subject	Predicator
INT.	Resi-		Mood	-due
TH.	Theme	Rheme		

5.72. ST. Life creates it.

5.72. TT. A vida a cria.

5.72.ST.	Life	creates	it.
5.72.TT.	A vida	a	cria.
EXP.ST.	Actor	Process	Goal
EXP.TT.	Actor	Goal	Process
INT.ST.	Subject	Predicator	Complement

INT.TT.	Subject	Complement	Predicator
INT.ST.	Mood	Residue	
INT.TT.	Mood	Residue	
TH.	Theme	Rheme	

5.73. Makes it grow.

5.73. TT. E a faz crescer.

5.73. ST.	[Life]	Makes	it grow.
5.73.TT.	E *	a	faz crescer.
EXP.ST.	Actor	Process	Goal
EXP.TT.	* Actor	Goal	Process
INT.ST.	Subject	Predicator	Complement
INT.TT.	* Subject	Complement	Predicator
INT.ST.	Mood	Residue	
INT.TT.	Mo-	Residue	-od
TH.	Theme	Rheme	

5.74. ST. Its energy surrounds us...

5.74. TT. Sua energia nos cerca.

5.74. ST.	Its energy	surrounds	us.
5.74.TT.	Sua energia	nos	cerca.
EXP.ST.	Actor	Process	Goal
EXP.TT.	Actor	Goal	Process
INT.ST.	Subject	Predicator	Complement
INT.TT.	Subject	Complement	Predicator
INT.ST.	Mood	Residue	
INT.TT.	Mo-	Residue	-od
TH.	Theme	Rheme	

5.75. ST. and binds us.

5.75. TT. E nos une.

5.75. ST.	And	[it]	binds	us.
5.75.TT.	E	*	nos	une.
EXP.ST.		Actor	Process	Goal
EXP.TT.		Actor	Goal	Process
INT.ST.		Subject	Predicator	Complement
INT.TT.		Subject	Complement	Predicator
INT.ST.	Re-	Mood	-sidue	
INT.TT.	Re-	Mo-	-sidue	-od
TH.		Theme	Rheme	

5.76. ST. Luminous beings are we, not this crude matter.

5.76. TT. Luminosos seres somos nós.

5.76. ST.	Luminous beings	are	we,
5.76. TT.	Luminosos seres	somos	nós.
EXP.	Attribute	Process	Carrier

INT.	Comple-	Predicator	Subject
INT.	Residue	Mood	
TH.	Theme	Rheme	

5.77. ST. You must feel the Force around you.

5.77. TT. Precisa a Força sentir á sua volta.

5.77.ST.	You	must feel	the Force	around you.	
5.77.TT.	*	Precisa	a Força	sentir	a sua volta.
EXP.ST.	Senser	Process	Phenomenon	Circumstance	
EXP.TT.	* Senser	Pro-	Phenomenon	-cess	Circumstance
INT.ST.	Subject	Finite/Predicator	Complement	Adjunct	
INT.TT.	* Subject	Predi-	Complement	-cator	Adjunct
INT.ST.	Mood	Residue			
INT.TT.	Mood	Residue			
TH.	Theme	Rheme			

5.78. ST. That is why you fail.

5.78. TT. É por isso que não consegue.

5.78.ST.	That is why	you	fail.
5.78.TT.	É por isso	que *	não consegue
EXP.	Goal	Actor	Process
INT.	Complement	Subject	Predicator
INT.	Residue	Mood	
TH.	Thematic equative	Rheme	

5.79. ST. Concentrate...

5.79. TT. Concentre-se.

5.79. ST.	Concentrate
5.79. TT.	Concentre-se.
EXP	Process
INT	Predicator
INT.	Mood
TH	Theme

5.80. feel the Force flow.

5.80. Sinta a Força fluir.

5.80.ST.	Feel	the Force flow.
5.80.TT.	Sinta	a Força fluir.
EXP.	Process	Phenomena
INT.	Predicator	Complement
INT.	Mood	Residue

TH.	Theme	Rheme
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5.81. ST. Through the Force, things you will see.

5.81. TT. Através da Força, coisas verá, outros lugares.

5.81.ST.	Through the Force	things	you	will see.
5.81.TT.	Através da Força	coisas	*	verá
EXP.	Circumstance	Phenomena	Senser	Process
INT.	Adjunct	Complement	Subject	Finite/Predicator
INT.	Resi-		Mood	-due
TH.	Theme	Rheme		

5.82. ST. You must learn control.

5.82. TT. Controle! A ter controle precisa aprender.

5.82.ST.	You	must learn	control.
5.82.TT.	A ter controle	* precisa aprender.	
EXP.ST.	Senser	Process	Phenomena
EXP.TT.	Phenomenon	* Process	
INT.ST.	Subject	Finite/Predicator	Complement
INT.TT.	Complement	* Finite/Predicator	
INT.ST.	Mood	Residue	
INT.TT.	Mood	Residue	
TH.	Theme	Rheme	

5.83. Mmm. Friends you have there

5.83. TT. Amigos você tem lá.

5.83.ST.	Friends	you	have	there.
5.83.TT.	Amigos	você	tem	lá.
EXP.	Attribute	Carrier	Process	Circumstance
INT.	Complement	Subject	Predicator	Adjunct
INT.	Resi-	Mood	-due	
TH.	Theme	Rheme		

5.84. ST. It is the future you see.

5.84. TT. É o futuro que vê.

5.84.ST.	It	is	the future you see.
5.84.TT.	*	É	o futuro que vê.
EXP.	Token	Process	Value
INT.	Subject	Predicator	Complement
INT.	Mood	Residue	
TH.	Theme	Rheme	

5.85. ST. Difficult to see.

5.85. TT. Difícil de ver.

5.85.ST.	[It]	[is]	Difficult to see.
5.85.TT.	[É]		Difícil de ver.

EXP.	Carrier	Process	Attribute
INT.	Subject	Predicator	Complement
INT.	[Mood]		Residue
TH.	Rheme		Theme

5.86. ST. Always in motion is the future.

5.86. TT. Sempre em movimento o futuro está.

5.86.ST.	Always in motion	is	the future.
5.86.TT.	Sempre em movimento	o futuro	está.
EXP.ST.	Attribute	Process	Carrier
EXP.TT.	Attribute	Carrier	Process
INT.ST.	Complement	Predicator	Subject
INT.TT.	Complement	Subject	Predicator
INT.ST.	Residue	Mood	
INT.TT.	Residue	Mood	
TH.	Theme	Rheme	

5.87. ST. Decide you must how to serve them best.

5.87. TT. Decidir precisa como ajudá-los melhor.

5.87.ST.	Decide	you	must	how to serve them best.
5.87.TT.	Decidir	*	precisa	como ajudá-los melhor.
EXP.	Pro-	Actor	-cess	Circumstance
INT.	Predicator	Subject	Finite	
INT.				
TH.	Theme	Rheme		

5.88. ST. If you leave now,

5.88. TT. Se for

5.88.ST.	If	you	leave	now
5.88.TT.	Se	*	for	agora,
EXP.		Actor	process	Circ.
INT.		Subject	Predicator	Adjunct
INT.		Mood	Residue	
TH.	Theme	Rheme		

5.89. ST. help them you could...

5.89. TT. ajudá-los poderá.

5.89.ST.	Help	them	you	could.
5.89.TT.	Ajudá	-los	*	poderá.
EXP.	Pro-	Goal	Actor	-cess
INT.	Predicator	Complement	Subject	Finite
INT.	Residue		Mood	
TH.	Theme	Rheme		

5.90. ST. But you would destroy all for which they have fought and suffered.

5.90. TT. Mas destruirá tudo pelo que lutaram e sofreram.

5.90.ST.	But you	would destroy	all for which they fought and suffered.
5.90.TT.	Mas *	destruirá	tudo pelo que lutaram e sofreram.
EXP.	Actor	Process	Goal
INT.	Subject	Finite^Predicator	Complement
INT.	Mood	Residue	
TH.	Theme	Rheme	

5.91. ST. Luke! You must complete the training.

5.91. TT. Terminar treinamento você precisa.

5.91.ST.	You	must complete	the training.	
5.91.TT.	Terminar	treinamento	você	precisa.
EXP.ST.	Actor	Process	Goal	
EXP.TT.	Pro-	Goal	Actor	-cess
INT.ST.	Subject	Finite/Predicator	Complement	
INT.TT.	Predi-	Complement	Subject	-cator
INT.ST.	Mood	Residue		
INT.TT.	Residue		Mood	
TH.	Theme	Rheme		

5.92. ST. You must not go!

5.92. TT. Ir você não pode!

5.92.ST.	You	must not go!		
5.92.TT.	Ir	você	não pode!	
EXP.ST.	Actor	Process		
EXP.TT.	Pro-	Actor	-cess	
INT.ST.	Subject	Finite/Predicator		
INT.TT.	Predi-	Subject	-cator	
INT.ST.	Mood	Residue		
INT.TT.	Residue	Mood		
TH.	Theme	Rheme		

5.93. ST. Yes, yes. To Obi-Wan you listen.

5.93. TT. Ouvir Obi-wan você deve.

5.93.ST.	To Obi-Wan	you	listen.	
5.93.TT.	Ouvir	você	deve.	
EXP.ST.	Phenomena	Senser	Process	
EXP.TT.	Pro-	Senser	-cess	
INT.ST.	Complement	Subject	Predicator	
INT.TT.	Predi-	Subject	-cator	
INT.ST.	Resi-	Mood	-due	
INT.TT.	Residue	Mood		
TH.	Theme	Rheme		

5.94. ST. Remember your failure at the cave!

5.94. TT. Lembre-se da sua falha na caverna.

5.94.ST.	Remember	your failure	in the cave.
5.94.TT.	Lembre-se	da sua falha	na caverna.
EXP.	Process	Goal	Circumstance
INT.	Predicator	Complement	Adjunct
INT.	Mood	Residue	
TH.	Theme	Rheme	

5.95. ST. Stopped they must be.

5.95. TT. Impedidos devem ser.

5.95.ST.	Stopped	they	must be.
5.95.TT.	Impedidos	*	devem ser.
EXP.	Attribute	Carrier	Process
INT.	Complement	Subject	Finite/Predicator
INT.	Resi-	Mood	-due
TH.	Theme	Rheme	

5.96. ST. On this all depends.

5.96. TT. Disso, tudo depende.

5.96.ST.	On this	all	depends.
5.96.TT.	Disso	tudo	depende.
EXP.	Goal	Actor	Process
INT.	Complement	Subject	Predicator
INT.	Resi-	Mood	-due
TH.	Theme	Rheme	

5.97. ST. Only a fully trained Jedi Knight with the Force as his ally will conquer Vader and his Emperor.

5.97. TT. Só um totalmente treinado jedi com a Força como aliada derrotará Vader e o imperador.

5.97.ST.	Only a fully trained Jedi Knight with the Force as his ally	will conquer	Vader and his Emperor.
5.97.TT.	Só um totalmente treinado jedi com a Força como aliada	derrotará	Vader e o Imperador.
EXP.		Actor	Process
INT.		Subject	Finte/Predicator
INT.	Re-	Mood	
TH.	Theme	Rheme	

5.98. If you end your training now...

5.98. Se interromper seu treinamento agora...

5.98.ST.	If you	end	your training now...
5.98.TT.	Se *	interromper	seu treinamento agora...
EXP.		Actor	Goal

INT.		Subject	Predicator	Complement
INT.	Re-	Mood		
TH.	Theme	Rheme		

5.99. ST. if you choose the quick and easy path,

5.99. TT. Se o modo mais fácil escolher,

5.99.ST.	If	you	choose	the quick and easy path
5.99.TT.	Se	o modo mais fácil	*	escolher.
EXP.ST.		Actor	Process	Goal
EXP.TT.		Goal		
INT.ST.		Subject	Predicator	Complement
INT.TT.		Complement		
INT.ST.		Mood		
INT.TT.	Resi-		Mood	-due
TH.	Theme	Rheme		

5.100. as Vader did...

5.100. como Vader fez

5.100.ST.	As	Vader	did.
5.100.TT.	Como	Vader	fez.
EXP.		Actor	Process
INT.		Subject	Finite
INT.		Mood	
TH.	Theme	Rheme	

5.101. ST. you will become an agent of evil.

5.101. TT. Um agente do mal você se tornará.

5.101.ST.	You	will become	an agent of evil.
5.101.TT.	Um agente do mal	você	se tornará.
EXP.ST.	Carrier	Process	Attribute
EXP.TT.	Attribute	Carrier	Process
INT.ST.	Subject	Finite^Predicator	Complement
INT.TT.	Complement	Subject	Predicator
INT.ST.	Mood	Residue	
INT.TT.	Residue	Mood	
TH.	Theme	Rheme	

5.102. If you honor what they fight for...

5.102. TT. Se a causa deles quer honrar...

5.102.ST.	If	you	honor	what they fight for.
5.102.TT.	Se	a causa deles	*	quer honrar.
EXP.ST.	Circumstance	Actor	Process	Goal
EXP.TT.	Circumstance	Goal	Actor	Process

INT.ST.	Adjunct	Subject	Predicator	Complement
INT.TT.	Adjunct	Complement	Subject	Predicator
INT.ST.	Resi-	Mood	-due	
INT.TT.	Residue		Mood	
TH.	Theme	Rheme		

5.103. ST. Strong is Vader.

5.103. TT. Vader forte é.

5.103.ST.	Strong	is	Vader.	
5.103.TT.	Vader	forte	é.	
EXP.ST.	Attribute	Process	Carrier	
EXP.TT.	Carrier	Attribute	Process	
INT.ST.	Complement	Predicator	Subject	
INT.TT.	Subject	Complement	Predicator	
INT.ST.	Residue		Mood	
INT.TT.	Mo-		-od	
TH.	Theme	Rheme		

5.104. ST. Mind what you have learned.

5.104. TT. Lembre-se do que aprendeu.

5.104.ST.	Mind	what you have learned.		
5.104.TT.	Lembre-se			
EXP.	Process	Phenomena		
INT.	Predicator	Complement		
INT.	Mood	Residue		
TH.	Theme	Rheme		

5.105. ST. Save you it can.

5.105. TT. Isso irá salvá-lo.

5.105.ST.	Save	you	it	can.
5.105.TT.	Isso	irá salvá	-lo.	
EXP.ST.	Pro-	Goal	Actor	-cess
EXP.TT.	Actor	Process	Goal	
INT.ST.	Predicator	Complement	Subject	Finite
INT.TT.	Subject	Predicator	Complement	
INT.ST.	Residue		Mood	
INT.TT.	Mood		Residue	
TH.	Theme	Rheme		

5.106. ST. Told you, I did.

5.106. TT. Eu avisei.

5.106.ST.	Told	you	I	did.
5.106.TT.	Eu	avisei.		
EXP.ST.	Pro-	Receiver	Sayer	-cess
EXP.TT.	Sayer	Process		
INT.ST.	Predicator	Complement	Subject	Finite

INT.TT.	Subject	Predicator		
INT.ST.	Residue		Mood	
INT.TT.	Mood	Residue		
TH.	Theme	Rheme		

5.107. ST. Reckless is he.

5.107. TT. Teimoso ele é.

5.107.ST.	Reckless	he	is.
5.107.TT.	Teimoso	ele	é.
EXP.	Attribute	Carrier	Process
INT.	Complement	Subject	Predicator
INT.	Residue	Mood	
TH.	Theme	Rheme	

5.108. ST. Now matters are worse.

5.108. TT. Agora, piorar as coisas irão.

5.108.ST.	Now	matters	are	worse.
5.108.TT.	Agora	piorar	as coisas	irão.
EXP.ST.	Circumstance	Carrier	Process	Attribute
EXP.TT.	Circumstance	Attribute	Carrier	Process
INT.ST.	Adjunct	Subject	Predicator	Complement
INT.TT.	Adjunct	Complement	Subject	Predicator
INT.ST.	Resi-	Mood	-due	
INT.TT.	Residue		Mood	
TH.	Theme	Rheme		

5.109. ST. There is another.

5.109. TT. Outra há.

5.109.ST.	There	is	another.
5.109.TT.	Outra	há.	
EXP.ST.	Process		Existent
EXP.TT.	Existent	Process	
INT.ST.	Subject	Predicator	Complement
INT.TT.	Complement	Predicator	
INT.ST.	Mood	Residue	
INT.TT.	Residue	Mood	
TH.	Theme	Rheme	

6.1. ST. Hmm. That face you make...

6.1. TT. Essa cara que faz...

6.1.ST.	That face	you	make
6.1.TT.	Essa cara que	*	faz
EXP.	Goal	Actor	Process
INT.	Complement	Subject	Predicator
INT.	Resi-	Mood	-due

TH.	Theme	Rheme
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6.2. ST. look I so old to young eyes?

6.2. TT. Tão velho pareço para seus jovens olhos?

6.2.ST.	look	I	so old	to young eyes?
6.2.TT.	Tão velho	*	pareço	para seus olhos jovens?
EXP.ST.	Process	Carrier	Attribute	Circumstance
EXP.TT.	Attribute	Carrier	Process	Circumstance
INT.ST.	Predicator	Subject	Complement	Adjunct
INT.TT.	Complement	Subject	Predicator	Adjunct
INT.ST.		Mood		
INT.TT.	Resi-	Mood		-due
TH.	Theme	Rheme		

6.3. ST. I do,

6.3. TT. Pareço.

6.3.ST.	I	do.
6.3.TT.	*	pareço.
EXP.	Carrier	Process
INT.	Subject	Finite
INT.	Mood	
TH.	Theme	Rheme

6.4. ST. Sick have I become.

6.4. TT. Doente eu estou.

6.4.ST.	Sick	have	I	become.
6.4.TT.	Doente		eu	estou.
EXP.	Attribute	Pro-	Carrier	-cess
INT.	Complement	Finite	Subject	Predicator
INT.				
TH.	Theme	Rheme		

6.5. ST. Old and weak.

6.5. TT. Velho e fraco.

6.5.ST.	Old and sick.
6.5.TT.	Velho e fraco.
EXP.	Attribute
INT.	Complement
INT.	Residue
TH.	Theme

6.6. ST. When nine hundred years old you reach,

6.6. TT. Quando 900 anos você atinge

6.6.ST.	When	nine hundred years	you	reach,
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		old		
6.6.TT.	Quando	900 anos	you	atinge,
EXP.	Circumstance	Goal	Actor	Process
INT.	Adjunct	Complement	Subject	Predicator
INT.	Residue		Mood	
TH.	Theme	Rheme		

6.7. ST. look as good you will not. Hmm?

6.7. TT. Bem você não parece.

6.7.ST.	look	as good	you	will not.
6.7.TT.	Bem		você	não parece.
EXP.ST.	Pro-	Attribute	Carrier	-cess
EXP.TT.	Attribute		Carrier	Process
INT.ST.	Predicator	Complement	Subject	Finite
INT.TT.	Complement		Subject	Predicator
INT.ST.	Residue		Mood	
INT.TT.	Residue		Mood	
TH.	Theme	Rheme		

6.8. ST. Soon will I rest.

6.8. TT. Logo descansarei.

6.8.ST.	Soon	will	I	rest.
6.8.TT.	Logo	*descansarei.		
EXP.	Circumstance	Pro-	Actor	-cess
INT.	Adjunct	Finite	Subject	Predicator
INT.	Resi-	Mood		-due
TH.	Theme	Rheme		

6.9. ST. Yes, forever sleep.

6.9. TT. Sim. Para sempre dormir.

6.9.ST.	Yes, forever	sleep.		
6.9.TT.	Sim. Para sempre	dormir.		
EXP.	Circumstance	Process		
INT.	Adjunct	Predicator		
INT.	Residue	Mood		
TH.	Theme	Rheme		

6.10. ST. Earned it, I have.

6.10. TT. Mereci isso.

6.10.ST.	Earned	it	I	have.
6.10.TT.	*	mereci.		
EXP.ST.	Pro-	Goal	Actor	cess
EXP.TT.	Actor	Process		
INT.ST.	Predicator	Complement	Subject	Finite
INT.TT.	Subject	Predicator		
INT.ST.	Residue		Mood	

INT.TT.	Mood	Residue
TH.	Theme	Rheme

6.11. ST. Strong am I with the Force...

6.11. TT. Forte sou com a Força

6.11.ST.	Strong	am	I	with the Force.
6.11.TT.	Forte	* sou		com a Força.
EXP	Attribute	Process	Carrier	Circumstance
INT	Complement	Predicator	Subject	Adjunct
INT.	Resi-	Mood		-due
TH	Theme	Rheme		

6.12. ST. Twilight is upon me

6.12. TT. O crepúsculo sobre mim está.

6.12.ST.	Twilight	is	upon me.
6.12.TT.	O crepúsculo	sobre mim	está.
EXP.ST.	Carrier	Process	Attribute
EXP.TT.	Actor	Circumstance	Process
INT.ST.	Subject	Predicator	Complement
INT.TT.	Subject	Adjunct	Predicator
INT.ST.	Mood	Residue	
INT.TT.	Mo-		-od
TH.	Theme	Rheme	

6.13. ST. and soon night must fall.

6.13. TT. e logo a noite deve cair.

6.13.ST.	And soon night	must fall.
6.13.TT.	e logo a noite	deve cair.
EXP.	Actor	Process
INT.	Subject	Finite/Predicator
INT.	Mood	Residue
TH	Theme	Rheme

6.14. ST. That is the way of things... the way of the Force.

6.14. TT. É o jeito de ser das coisas.

6.14.ST.	That	is	the way of things... the way of the Force.
6.14.TT.	*	É	o jeito de ser das coisas.
EXP.	Token	Process	Value
INT.	Subject	Predicator	Complement
INT.	Mood	Residue	
TH.	Theme	Rheme	

6.15. ST. No more training do you require.

6.15. TT. De treino não mais precisa.

6.15.ST.	No more training	do	you	require.
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6.15.TT.	De treino	não	*	precisa mais.
EXP.ST.	Verbiage	Pro-	Sayer	-cess
EXP.TT.	Phenomenon	Pro-	* Senser	-cess
INT.ST.	Complement	Finite	Subject	Predicator
INT.TT.	Phenomenon	Predi-	* Subject	-cator
INT.ST.	Resi-	Mood		-due
INT.TT.	Resi-	Mood		-due
TH.	Theme	Rheme		

6.16. ST. Already know you that which you need.

6.16. TT. Já sabe você o que precisa.

6.16.ST.	Already	know	you	that which you require.
6.16.TT.	Já	* sabe		o que * precisa.
EXP.ST.	Circumstance	Process	Senser	Projection
EXP.TT.	Circumstance	Pro-		Projection
INT.ST.	Adjunct	Predicator	Subject	Complement
INT.TT.	Adjunct	Predicator		Complement
INT.ST.	Residue		Mood	
INT.TT.	Resi-	Mood	-due	
TH.	Theme	Rheme		

6.17. ST. One thing remains: Vader.

6.17. TT. Uma coisa falta: Vader.

6.17.ST.	One thing	remains:		Vader.
6.17.TT.	Uma coisa	falta:		Vader.
EXP.	Token	Process		Value
INT.	Subject	Predicator		Complement
INT.	Mood		Residue	
TH	Theme	Rheme		

6.18. ST. You must confront Vader.

6.18. TT. Precisa confrontar Vader.

6.18.ST.	You	must confront		Vader.
6.18.TT.	*Precisa			
EXP	Actor	Process		Goal
INT	Subject	Finite^Predicator		Complement
TH	Theme	Rheme		

6.19. ST. Then, only then, a Jedi will you be.

6.19. TT. E só então um Jedi você será.

6.19.ST.	Then, only then, a Jedi	will	you	be.
6.19.TT.	E só então um Jedi		você	será.
EXP.	Attribute	Pro-	Carrier	-cess
INT.	Complement	Finite	Subject	Predicator
INT.	Residue		Mood	

TH.	Theme	Rheme
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6.20. ST. And confront him you will.

6.20. TT. E confrontá-lo você irá.

6.20.ST.	And confront	him	you	will.
6.20.TT.	E confrontá	-lo	você	irá.
EXP.	Pro-	Goal	Actor	-cess
INT.	Predicator	Complement	Subject	Finite
INT.	Residue	Mood		
TH.	Theme	Rheme		

6.21. ST. Mmm... rest I need.

6.21. TT. Descansar preciso.

6.21.ST.	Rest	I	need.
6.21.TT.	Descansar	*	preciso.
EXP.	Process	Carrier	Process
INT.	Predicator	Subject	Predicator
INT.	Residue	Mood	
TH.	Theme	Rheme	

6.22. ST. Your father he is.

6.22. TT. Seu pai ele é.

6.22.ST.	Your father	he	is.
6.22.TT.	Seu pai	ele	é.
EXP.	Attribute	Carrier	Process
INT.	Complement	Subject	Predicator
INT.	Residue	Mood	
TH.	Theme	Rheme	

6.23. ST. Told you, did he?

6.23. TT. Ele lhe contou, não?

6.23.ST.	Told	you	did	he?
6.23.TT.	Ele	lhe	contou	não?
EXP.ST.	Pro-	Receiver	-cess	Sayer
EXP.TT.	Sayer	Receiver	Process	
INT.ST.	Predicator	Complement	Finite	Subject
INT.TT.	Subject	Complement	Predicator	
INT.ST.	Residue	Mood		
INT.TT.	Mo-	Resi-	-od	-due
TH.	Theme	Rheme		

6.24. ST. Unexpected this is.

6.24. TT. Inesperado isso é.

6.24.ST.	Unexpected	this	is.
6.24.TT.	Inesperado	isso	é.

EXP.	Attribute	Carrier	Process
INT.	Complement	Subject	Predicator
INT.	Residue	Mood	
TH.	Theme	Rheme	

6.25. ST. Unfortunate that you rushed to face him...

6.25. TT. É lamentável que enfrentá-lo irá.

6.25.ST.	Unfortunate that you rushed to face him...		
6.25.TT.	*	É	lamentável que enfrentá-lo irá.
EXP.ST.	Attribute		
EXP.TT.	Carrier	Process	Attribute
INT.ST.	Complement		
INT.TT.	Subject	Predicator	Complement
INT.ST.	Residue		
INT.TT.	Mood	Residue	
TH.	Theme		

6.26. ST. that incomplete was your training.

6.26. TT. E que seu treinamento incompleto esteja.

6.26.ST.	that incomplete was your training.		
6.26.TT.	E	[é]	[lamentável] que seu treinamento incompleto esteja.
EXP.ST.	Attribute		
EXP.TT.	Carrier	Process	Attribute
INT.ST.	Complement		
INT.TT.	Subject	Predicator	Complement
INT.ST.	Residue		
INT.TT.	Mood	Residue	
TH.	Theme		

6.27. ST. That not ready for the burden were you.

6.27. TT. Não preparado para o fardo você está.

6.27.ST.	That not ready for the burden were you.		
6.27.TT.	Não preparado para o fardo	você	está.
EXP.ST.	Attribute		
EXP.TT.	Attribute	Carrier	Process
INT.ST.	Complement		
INT.TT.	Complement	Subject	Predicator
INT.ST.	Residue		
INT.TT.	Residue	Mood	
TH.	Theme		

6.28. ST. Remember, a Jedi's strength flows from the Force.

6.28. TT. Lembre-se: o poder do Jedi da Força flui.

6.28.ST.	Remember	a Jedi's strength flows from the Force.	
6.28.TT.	Lembre-se	o poder do Jedi da Força flui.	

EXP.	Process	Projection
INT.	Predicator	Complement
INT.	Mood	Residue
TH.	Theme	Rheme

6.29. ST. The dark side are they.

6.29. TT. Do lado negro eles estão.

6.29.ST.	The dark side	are	they.
6.29.TT.	Do lado negro	eles	estão.
EXP.	Value	Process	Token
INT.	Complement	Predicator	Subject
INT.	Residue	Mood	
TH.	Theme	Rheme	

6.30. ST. Once you start down the dark path,

6.30. TT. Uma vez na trilha da escuridão...

6.30.ST.	Once	you	start down the path,
6.30.TT.	Uma vez		na trilha da escuridão....
EXP.	Circumstance	Actor	Process
INT.	Adjunct	Subject	Predicator
INT.	Resi-	Mood	-due
TH.	Theme	Rheme	

6.31. ST. Forever will it dominate your destiny.

6.31. TT. Para sempre dominar o seu destino irá.

6.31.ST.	Forever	will	it	dominate	your destiny.
6.31.TT.	Para sempre	dominar	o seu destino	*	irá.
EXP.ST.	Circumstance	Pro-	Actor	-cess	Goal
EXP.TT.	Circumstance	Pro-	Goal	* Actor	-cess
INT.ST.	Adjunct	Finite	Subject	Predicator	
INT.TT.	Adjunct	Predi-	complement	Subject	-cator
INT.ST.	Resi-	Mood		-due	
INT.TT.	Residue			Mood	
TH.	Theme	Rheme			

6.32. ST. Luke...Do not underestimate the powers of the Emperor,

6.32. TT. Luke, nunca subestime os poderes do Imperador.

6.32.ST.	Luke, do not underestimate	the powers of the Emperor
6.32.TT.	Luke, nunca subestime	os poderes do Imperador.
EXP.	Process	Phenomena
INT.	Predicator	Complement
INT.	Mood	Residue

TH.	Theme	Rheme
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6.33. ST. or suffer your father's fate, you will.

6.33. TT. Ou sofrer a sina de seu pai você irá.

6.33.ST.	Or suffer	your father's fate	you	will.
6.33.TT.	Ou sofrer	a sina de seu pai	você	irá.
EXP.	Pro-	Phenomena	Senser	-cess
INT.	Predicator	Complement	Subject	Finite
INT.	Residue		Mood	
TH.	Theme	Rheme		

6.34. ST. Luke, when gone am I,

6.34. TT. Luke, quando eu me for

6.34.ST.	Luke, when	gone	am	I.
6.34.TT.	Luke, quando	eu	me	for
EXP.ST.	Circumstance	Pro-	-cess	Actor
EXP.TT.	Circumstance	Actor	Goal	Process
INT.ST.	Adjunct	Predicator	Finite	Subject
INT.TT.	Adjunct	Subject	Complement	Predicator
INT.ST.	Residue		Mood	
INT.TT.	Resi-	Mo -	-due	-od
TH.	Theme	Rheme		

6.35. ST. the last of the Jedi will you be.

6.35. TT. O último Jedi você será.

6.35.ST.	The last of the Jedi	will	you	be.
6.35.TT.	O último Jedi		você	será.
EXP.	Identified	Pro-	Identifier	cess
INT.	Complement	Finite	Subject	Predicator
INT.	Resi-	Mood		-due
TH.	Theme	Rheme		

6.36. ST. Luke, the Force runs strong in your family.

6.36. TT. A Força corre forte na sua família.

6.36.ST.	Luke, the Force	runs	strong	in your family.
6.36.TT.	A Força			
EXP.	Carrier	Process	Attribute	Circumstance
INT.	Subject	Predicator	Complement	Adjunct
INT.	Mood		Residue	
TH.	Theme	Rheme		

6.37. ST. Pass on what you have learned,

6.37. TT. Transmite o que aprendeu.

6.37.ST.	Pass on	what you have learned
6.37.TT.	Transmite	o que aprendeu.
EXP.	Process	Projection
INT.	Predicator	Complement
INT.	Mood	Residue
TH.	Theme	Rheme

6.38. ST. Luke...There is...another...Sky...walker.

6.38. TT. Luke, existe um outro Skywalker.

6.38.ST.	Luke, there is	another Skywalker.
6.38.TT.	Luke, existe	um outro Skywalker.
EXP.	Process	Existent
INT.	Subject	Complement
INT.	Mood	Residue
TH.	Theme	Rheme

Appendix II - English

1. PHANTOM MENACE – UNMARKED
2. ATTACK OF CLONES – UNMARKED
3. REVENGE OF THE SITH – UNMARKED
5. THE EMPIRE STRIKES BACK – UNMARKED
6. RETURN OF THE JEDI – UNMARKED

No. of clauses	Clause no.	Textual	Interpersonal	Topical	Theme element
1.	1.4.	But		you	Conj. /Senser-DEC./SUBJ.
2.	1.10.			Everything	Carrier – DEC./SUBJ.
3.	1.11.			Fear	Token – DEC./SUBJ.
4.	1.12.			Fear	Actor – DEC./SUBJ.
5.	1.13.			Anger	Actor – DEC./SUBJ.
6.	1.14.			Hate	Actor – DEC./SUBJ.
7.	1.15.			I	Senser – DEC./SUBJ.
8.	1.18.			[it]	Carrier – DEC./SUBJ.
9.	1.20.			Young Skywalker's fate	Carrier – DEC./SUBJ.
10.	1.21.			May the Force	Process – IMP.
11.	2.1.			The Dark Side	Actor – DEC./SUBJ.
12.	2.3.		Senator Amidala	your tragedy on the landing platform	Vocative^Carrier – DEC./SUBJ.
13.	2.4.			Seeing you alive	Actor – DEC./SUBJ.
14.	2.8.			The Council	Carrier – DEC./SUBJ.
15.	2.11.			Reach out	Process – IMP.
16.	2.12.			Sense	Process – IMP.
17.	2.15.			What	Wh- element – INT.
18.	2.17.			Gather	Process – IMP.
19.	2.18.			Clean	Process – IMP.

20.	2.20.			Gravity's silhouette	Carrier DEC./SUBJ.	–
21.	2.22.			How	Wh- element INT.	–
22.	2.24.			The Padawan	Carrier DEC./SUBJ.	–
23.	2.25.			Go	Process – IMP.	
24.	2.27.			The data	Actor DEC./SUBJ.	–
25.	2.29.			Only a Jedi	Modal Adj.^ Actor– DEC.	
26.	2.32.		Do not	assume	Process – NEG. IMP.	
27.	2.34.	If		you	Conj.Adj/Actor – DEC./SUBJ.	–
28.	2.35.			Bring	Process – IMP.	
29.	2.39.		Only	the Dark Lord of the Sith	Modal Adj./Senser– DEC./SUBJ.	
30.	2.43.			Something terrible	Actor DEC./SUBJ.	–
31.	2.44.			Young Skywalker	Carrier– DEC./SUBJ.	
32.	2.49.	If		Dooku	Conj.Adj/Actor – DEC./SUBJ.	–
33.	2.52.			Concentrate	Process – IMP.	
34.	2.53.			Bring	Process – IMP.	
35.	2.60.			I	Sayer DEC./SUBJ.	–
36.	2.62.			The shroud of the dark side	Actor DEC./SUBJ.	–
37.	3.5.			The fear of loss	Identified DEC./SUBJ.	–
38.	3.6.			Death	Carrier DEC./SUBJ.	–
39.	3.7.			Rejoice	Process – IMP.	
40.	3.10.			Attachment	Actor DEC./SUBJ.	–
41.	3.12.			Train	Process – IMP.	
42.	3.22.			The capture of General Grievous	Actor DEC./SUBJ.	–
43.	3.24.			A Master with more experience	Attribute DEC./SUBJ.	–
44.	3.25.			I	Sayer	–

					DEC./SUBJ.
45.	3.33.			I	Sayer – DEC./SUBJ.
46.	3.34.			A little more knowledge	Actor – DEC./SUBJ.
47.	3.46.			Use	Process – IMP.
48.	3.48.			I	Senser – DEC./SUBJ.
49.	3.49.	Or	should	I	Conj.^Finite^Sayer – INT.
50.	3.55.		Why	Why	Wh- element – INT.
51.	3.56.			Faith in your new apprentice	Carrier – DEC./SUBJ.
52.	3.58.			Hurry	Process – IMP.
53.	3.66.		Master Kenobi,	wait	Vocative^ Process – IMP.
54.	3.68.			An old friend	Senser – DEC./SUBJ.
55.	3.69.			One who	Actor – DEC./SUBJ.
56.	5.2.			*[go] Away	Process – IMP.
57.	5.3.			I	Senser – DEC./SUBJ.
58.	5.4.			I	Senser – DEC./SUBJ.
59.	5.7.			Wars	Actor – DEC./SUBJ.
60.	5.8.			How	Wh-element – INT.
61.	5.10.	Or		I	Conj.^ Actor – DEC./SUBJ.
62.	5.13.			Find	Process – IMP.
63.	5.14.			You	Actor – DEC./SUBJ.
64.	5.17.			Come	Process – IMP.
65.	5.19.			Eat	Process – IMP.
66.	5.21.			I	Actor – DEC./SUBJ.
67.	5.22.		Why	Why	Wh-element – INT.
68.	5.24			I	Actor – DEC./SUBJ.
69.	5.25.			The boy	Carrier – DEC./SUBJ.

70.	5.26.			He	Carrier- DEC./SUBJ.
71.	5.28.			What	Wh-element – INT.
72.	5.31.			A Jedi	Token – DEC./SUBJ.
73.	5.35.			A Jedi	Senser – DEC./SUBJ.
74.	5.36.			You	Carrier – DEC./SUBJ.
75.	5.37.			He	Carrier – DEC./SUBJ.
76.	5.38.		Will	he	Finite^Actor – INT./SUBJ.
77.	5.39.			You	Carrier – DEC./SUBJ.
78.	5.40.			A Jedi's strength	Actor – DEC./SUBJ.
79.	5.41.	But		beware	Conj.^Process – IMP.
80.	5.47.	As		it	Conj. ^Actor – DEC./SUBJ.
81.	5.48.			You	Senser – DEC./SUBJ.
82.	5.49.			A Jedi	Actor – DEC./SUBJ.
83.	5.50.			There	Process – DEC.
84.	5.52.			That place	Carrier – DEC./SUBJ.
85.	5.55.			Only what	Modal Adj.^SUBJ./DEC.
86.	5.57.			Use	Process – IMP.
87.	5.58.			Feel	Process – IMP.
88.	5.59.			Concentrate	Process – IMP.
89.	5.63.			You	Senser – DEC./SUBJ.
90.	5.65.			There	Process – DEC.
91.	5.66.			Size	Actor – DEC./SUBJ.
92.	5.67.			Look	Process – IMP.
93.	5.72.			Life	Actor – DEC./SUBJ.
94.	5.74.			Its energy	Actor – DEC./SUBJ.
95.	5.75.	and		#[it]	Conj.^#Actor – DEC./SUBJ.

96.	5.77.			You	Senser DEC./SUBJ.	–
97.	5.79.			Concentrate	Process – IMP.	
98.	5.80.			Feel	Process – IMP.	
99.	5.82.			You	Senser DEC./SUBJ.	–
100.	5.84.			It	Identifier DEC./SUBJ.	–
101.	5.88.	If		you	Conj.Adj^Actor DEC./SUBJ.	–
102.	5.90.	But		you	Conj.^Actor DEC./SUBJ.	–
103.	5.91.			You	Actor DEC./SUBJ.	–
104.	5.92.			You	Actor DEC./SUBJ.	–
105.	5.94.			Remember	Process – IMP.	
106.	5.97.		Only	a fully trained Jedi Knight with the Force as his ally	Modal Adj.^Actor – DEC./SUBJ.	
107.	5.98.	If		you	Conj.Adj/Actor DEC./SUBJ.	–
108.	5.99.	If		you	Conj.Adj/Actor DEC./SUBJ.	–
109.	5.100.	As		Vader	Conj. ^Actor DEC./SUBJ.	–
110.	5.101.			You	Carrier DEC./SUBJ.	–
111.	5.104.			Mind	Process – IMP.	
112.	5.109.			There	Process – DEC.	
113.	6.3.			I	Carrier DEC./SUBJ.	–
114.	6.12.			Twilight	Carrier DEC./SUBJ.	–
115.	6.13.	And soon		night	Conj. Adj.^Actor – DEC./SUBJ.	
116.	6.14.			That	Identified/Token– DEC./SUBJ.	
117.	6.17.			One thing	Identifier DEC./SUBJ.	–
118.	6.18.			You	Actor DEC./SUBJ.	–
119.	6.28.			Remember	Process – IMP.	
120.	6.32.		Luke, do not	underestimate	Vocative^Finite^P rocess – IMP.	

121.	6.36.		Luke	the Force	Vocative^Carrier – DEC./SUBJ.
122.	6.37.			Pass on	Process – IMP.
123.	6.38.		Luke,	there	Vocative^ Process – DEC.

1. PHANTOM MENACE – MARKED
2. ATTACK OF CLONES – MARKED
3. REVENGE OF THE SITH – MARKED
5. THE EMPIRE STRIKES BACK – MARKED
6. RETURN OF THE JEDI - MARKED

No. of clauses	Clause no.	Textual	Interpersonal	Topical	Theme element
1.	1.1.			hard to see	Attribute – DEC/PART.2
2.	1.2.			More to say	Attribute – INT/PART.2
3.	1.3.			A vengeance	Verbiage – INT/PART.2
4.	1.5.			Revealed	Attribute – DEC/PART.2
5.	1.6.			Trained as a Jedi	Circumstance – DEC/CIRC.
6.	1.7.			Afraid	Attribute – INT/PART.2
7.	1.8.			See	Process – DEC.
8.	1.9.			Afraid	Attribute – DEC/PART.2
9.	1.16.			Clouded	Attribute – DEC/PART.2
10.	1.17.			An apprentice	Attribute – DEC/PART.2
11.	1.19.			Our own council	Circumstance – DEC/CIRC.
12.	1.22.			Confer	Process – DEC.
13.	1.23.	But		agree with you	Conj.^Process – DEC.
14.	1.24.			The chosen One	Identifier/ Value – DEC/PART.2
15.	1.25.	Nevertheless		grave danger	Conj. Adj.^Phenomena – DEC/PART.2
16.	1.26.			Qui-Gon's defiance	Phenomena – DEC/PART.2
17.	1.27.			Need	Process – DEC.

18.	1.28.			Agree with you	Process – DEC.
19.	1.29.			Your apprentice	Identifier – DEC/PART.2
20.	1.30.			Always two	Existent – DEC/PART.2
21.	2.2.			Impossible to see	Attribute – DEC/PART.2
22.	2.5.			Track down	Process – DEC.
23.	2.6.			Handle	Process – DEC.
24.	2.7.			Until this killer is caught	Circumstance – DEC/CIRC.
25.	2.9.			a flaw more and more common among Jedi.	Attribute – DEC/PART.2
26.	2.10.			too sure of themselves	Attribute – DEC/PART.2
27.	2.13.			Use	Process – DEC.
28.	2.14.			A visitor	Attribute – DEC/PART.2
29.	2.16.			Lost	Process – DEC.
30.	2.19.	And		find	Conj./Process – DEC.
31.	2.21.	but		the star and all its planets	Conj.^Scope – DEC/PART.2
32.	2.23.			Truly wonderful	Attribute – DEC/PART.2
33.	2.26.	And		find	Conj.^Process – DEC.
34.	2.28.			Dangerous and disturbing	Attribute – DEC/PART.2
35.	2.30.	But		who and why	Conj.^Attribute – DEC/PART.2
36.	2.31.			Meditate	Process – DEC.
37.	2.33.			Clear	Attribute – DEC/PART.2
38.	2.36.			Question	Process – DEC.
39.	2.37.			Blind	Attribute – DEC/PART.2
40.	2.38.	If		creation of this clone army	Conj.Adj.^Pheno mena – DEC/PART.2
41.	2.40.	If		informed	Conj.Adj.^Attribute – DEC/PART.2

42.	2.41.			Multiply	Process – DEC.
43.	2.42.			Pain, suffering, death	Phenomena – DEC/PART.2
44.	2.45.			More happening on Geonosis	Phenomena – DEC/PART.2
45.	2.46.			Visit	Process – DEC.
46.	2.47.	And		see	Conj.^Process – DEC/PART.2
47.	2.48.			Around the survivors	Circumstance – DEC/CIRC.
48.	2.50.			Bring	Process – DEC.
49.	2.51.			To forward the command center	Circumstance – DEC/CIRC.
50.	2.54.			Powerful	Attribute – DEC/PART.2
51.	2.55.			The dark side	Phenomena – DEC/PART.2
52.	2.56.			Much to learn	Attribute – DEC/PART.2
53.	2.57.			Fought well	Process – DEC.
54.	2.58.			Joined	Process – DEC.
55.	2.59.			Creating	Process – DEC.
56.	2.61.			Victory	Verbiage – INT/PART.2
57.	2.63.			Begun	Process – DEC.
58.	3.1.			Premonitions	Attribute – DEC/PART.2
59.	3.2.			Yourself	Verbiage – INT/PART.2
60.	3.3.			Close	Attribute – INT/PART.2
61.	3.4.			Careful	Attribute – DEC/PART.2
62.	3.8.			Mourn	Process – IMP.NEG
63.	3.9.			Miss	Process – IMP.NEG.
64.	3.11.			The shadow of greed	Identifier – DEC/PART.2
65.	3.13.			Allow	Process – DEC.
66.	3.14.			Disturbing	Attribute – DEC/PART.2

67.	3.15.			Hiding	Process – DEC.
68.	3.16.			The outlying systems	Goal DEC/PART.2 –
69.	3.17.			Go	Process – DEC.
70.	3.18.			Good relations	Attribute DEC/PART.2 –
71.	3.19.			A prophecy	Attribute DEC/PART.2 –
72.	3.20.		I hope	right	Interpersonal metaphor Attribute DEC/PART.2 – ^
73.	3.21.			Act	Process – DEC.
74.	3.23.			Quickly and decisively	Circumstance – DEC/CIRC.
75.	3.26.	Then		now	Conj.^ Attribute – DEC/PART.2
76.	3.27.			To a dark place	Circumstance – DEC/CIRC.
77.	3.28.			Great care	Scope – DEC/PART.2
78.	3.29.		Good-bye, Chewbacca and Tarful,	miss	Vocative^Process – DEC.
79.	3.30.			Heard	Process – DEC.
80.	3.31.			Received	Process – DEC.
81.	3.32.			Suggest	Process – INT.
82.	3.35.	If		a special session of Congress	Conj.Adj.^ Existent – DEC/PART.2
83.	3.36.			easier for us to enter the Jedi Temple	Attribute – DEC/PART.2
84.	3.37.			Killed not	Process – NEG_DEC.
85.	3.38.			By a lightsaber	Actor – DEC/PART.2
86.	3.39.			For the Clones to discover the recalibration	Circumstance – DEC/CIRC.
87.	3.40.	If		into the security recordings	Conj.Adj.^ Circumstance– DEC/CIRC.
88.	3.41.			Only pain	Modal Adj^Goal

					– DEC/ PART.2.
89.	3.42.			Destroy	Process – DEC.
90.	3.43.			To fight this Lord Sidious strong enough	Circumstance – DEC/CIRC.
91.	3.44.			Twisted by the dark side	Attribute – DEC/PART.2
92.	3.45.			The boy you trained	Preposed Theme
93.	3.47.	and		find	Conj.^ Process – DEC.
94.	3.50.			Surprised	Attribute – INT/PART.2
95.	3.51.		Not	if	Circumstance – DEC/CIRC.
96.	3.52.			At an end your rule is	Verbiage – DEC/PART.2
97.	3.53.	And		not short enough	Conj.^ Attribute – DEC/PART.2
98.	3.54.	If		so powerful	Conj.Adj.^ Attribute – DEC/PART.2
99.	3.57.	As		is	Conj. Adj.^Process – DEC.
100.	3.59.			Careful timing	Phenomena – DEC/PART.2
101.	3.60.			Into exile	Circumstance – DEC/CIRC.
102.	3.61.			Failed	Process – DEC.
103.	3.62.			Hidden, safe	Attribute – DEC/PART.2
104.	3.63.			Split up	Attribute – DEC/PART.2
105.	3.64.			To Tatooine, to his family	Circumstance – DEC/CIRC.
106.	3.65.			Until the time is right	Circumstance – DEC/CIRC.
107.	3.67.			In your solitude on Tatooine	Circumstance – DEC/CIRC.
108.	3.70.			How to commune with him	Phenomena – DEC/PART.2.
109.	5.1.			Fell like	Process – DEC.
110.	5.5.			Found	Verbiage –

				someone you have	DEC/PART.2
111.	5.6.			Help	Process – DEC.
112.	5.9.			Cannot get	Process – NEG._INT.
113.	5.11.			My home	Identifier/Value – DEC/PART.2
114.	5.12.			Stay and help	Process – DEC.
115.	5.15.			Take	Process – DEC.
116.	5.16.	But		now	Conj.^Circumstance – DEC/CIRC.
117.	5.18.			For the Jedi	Circumstance – DEC/CIRC.
118.	5.20.			Soon	Circumstance – DEC/CIRC.
119.	5.23.			Powerful Jedi	Attribute – DEC/PART.2
120.	5.27.			Ready	Attribute – INT/PART.2
121.	5.29.			For eight hundred years	Circumstance – DEC/CIRC.
122.	5.30.			My own counsel	Circumstance – DEC/CIRC.
123.	5.32.			This one a long time	Phenomena – DEC/PART.2
124.	5.33.			All his life	Phenomena – DEC/PART.2
125.	5.34.			What	Goal – DEC/PART.2
126.	5.42.			The dark side of the Force	Identifier – DEC/PART.2
127.	5.43.			Easily	Circumstance – DEC/CIRC.
128.	5.44.	If		once	Conj.Adj.^Circumstance – DEC/CIRC.
129.	5.45.			Forever	Circumstance – DEC/CIRC.
130.	5.46.			Consume	Process – DEC.
131.	5.51.			Nothing more	Goal – DEC/PART.2
132.	5.53.			A domain of evil	Value – DEC/PART.2
133.	5.54.			In you	Circumstance – DEC/CIRC.
134.	5.56.			Your weapons	Proposed Theme

135.	5.60.			So certain	Attribute DEC/PART.2	–
136.	5.61.			Always with you	Circumstance DEC/CIRC.	–
137.	5.62.			Hear	Process – DEC.	
138.	5.64.			Try	Process – IMP.	
139.	5.68.			Judge	Process – INT.	
140.	5.69.	And		yell	Conj.^Process DEC.	–
141.	5.70.			For my ally	Circumstance DEC/CIRC.	–
142.	5.71.	And		a powerful ally	Conj.^ Attribute DEC/PART.2	–
143.	5.73.			Makes	Process – DEC.	
144.	5.76.			Luminous beings	Identifier DEC/PART.2	–
145.	5.78.			That	Thematic equative	
146.	5.81.			Through the Force	Circumstance DEC/CIRC.	–
147.	5.83.			Friends	Attribute DEC/PART.2	–
148.	5.85.			Difficult	Attribute DEC/PART.2	–
149.	5.86.			Always in motion	Attribute DEC/PART.2	–
150.	5.87.			Decide	Process – DEC.	
151.	5.89.			Help	Process – DEC.	
152.	5.93.			To Obi-Wan	Phenomena DEC/PART.2	–
153.	5.95.			Stopped	Attribute DEC/PART.2	–
154.	5.96.			On this	Attribute DEC/PART.2	–
155.	5.102.			If	Circumstance DEC/CIRC.	–
156.	5.103.			Strong	Attribute DEC/PART.2	–
157.	5.105.			Save	Process – DEC.	
158.	5.106.			Told	Process – DEC.	
159.	5.107.			Reckless	Attribute DEC/PART.2	–
160.	5.108.			Now	Circumstance DEC/CIRC.	–
161.	6.1.			That face	Goal DEC/PART.2	–
162.	6.2.			Look	Process – INT.	

163.	6.4.			Sick	Attribute DEC/PART.2	–
164.	6.5.			Old and sick	Attribute DEC/PART.2	–
165.	6.6.			When	Circumstance DEC/CIRC.	–
166.	6.7.			Look	Process – DEC.	
167.	6.8.			Soon	Circumstance DEC/CIRC.	–
168.	6.9.		Yes,	forever	Modal Com. Adj.^Circumstance – DEC/CIRC.	
169.	6.10.			Earned	Process – DEC.	
170.	6.11.			Strong	Attribute DEC/PART.2	–
171.	6.15.			No more training	Verbiage DEC/PART.2	–
172.	6.16.			Already	Circumstance DEC/CIRC.	–
173.	6.19.	Then, only then,		a Jedi	Conj.^Attribute DEC/PART.2	–
174.	6.20.	And		confront	Conj.^Process DEC.	–
175.	6.21.			Rest	Attribute DEC/PART.2	–
176.	6.22.			Your father	Attribute DEC/PART.2	–
177.	6.23.			Told	Process – INT.	
178.	6.24.			Unexpected	Attribute DEC/PART.2	–
179.	6.25.			Unfortunate	Attribute DEC/PART.2	–
180.	6.26.			*[unfortunate]	Attribute DEC/PART.2	–
181.	6.27.			*[unfortunate]	Attribute DEC/PART.2	–
182.	6.29.			The dark side	Value DEC/PART.2	–
183.	6.30.			Once	Circumstance DEC/CIRC.	–
184.	6.31.			Forever	Circumstance DEC/CIRC.	–
185.	6.33.	Or		suffer	Conj.^Process DEC.	–
186.	6.34.		Luke,	when	Vocative^Circum	

					stance DEC/CIRC.	–
187.	6.35.			The last of the Jedi	Identified DEC/PART.2	–

Appendix II – Brazilian Portuguese

1. PHANTOM MENACE – UNMARKED
2. ATTACK OF CLONES – UNMARKED
3. REVENGE OF THE SITH – UNMARKED
5. THE EMPIRE STRIKES BACK – UNMARKED
6. RETURN OF THE JEDI – UNMARKED

No. of clauses	Clause no.	Textual	Interpersonal	Topical	Theme element
1.	1.2.			O que mais	Qu-element/INT.
2.	1.3.			Você	Sayer/INT.
3.	1.4.	Mas		you	Conj./Senser – DEC./SUBJ.
4.	1.5.			*	Sayer/ DEC./SUBJ.
5.	1.8.			*	Senser/ DEC./SUBJ.
6.	1.10.			Tudo	Carrier – DEC./SUBJ.
7.	1.11.			Medo	Token – DEC./SUBJ.
8.	1.12.			Medo	Actor – DEC./SUBJ.
9.	1.13.	E		a raiva	Conj.^Actor – DEC./SUBJ.
10.	1.14.			O ódio	Actor – DEC./SUBJ.
11.	1.15.			*	Senser – DEC./SUBJ.
12.	1.16.			O futuro deste garoto	Carrier – DEC./SUBJ.
13.	1.17		Já	*	Modal Adj.^Carrier – DEC./SUBJ.
14.	1.18.			[É]	Carrier – DEC./SUBJ.
15.	1.19.			A nós	Actor – DEC./SUBJ.
16.	1.20.			A sorte do jovem Skywalker	Carrier – DEC./SUBJ.
17.	1.21.			Que a Força esteja	Process – IMP.
18.	1.22.			O conselho	Actor – DEC./SUBJ.
19.	1.24.			Ele	Token – DEC./SUBJ.

20.	1.25.	Mas mesm o assim		há	Conj.Adj.^Process - DEC./SUBJ.
21.	1.26.			*	Senser – DEC./SUBJ.
22.	1.27.			Isso	Carrier - DEC./SUBJ.
23.	1.28.			O conselho	Sayer – DEC./SUBJ.
24.	1.29.			Skywalker	Carrier – DEC./SUBJ.
25.	1.30.			*	Token – DEC./SUBJ.
26.	2.1.			O lado negro da Força	Actor – DEC./SUBJ.
27.	2.3.		Senador a Amidala	*foi	Vocative^fronted verb – DEC./SUBJ.
28.	2.4.			Vê-la com vida	Actor – DEC./SUBJ.
29.	2.8.			O conselho	Senser – DEC./SUBJ.
30.	2.11.			Concentre m-se	Process – IMP.
31.	2.12.			Sintam	Process – IMP.
32.	2.15.			Em que	Qu- element – INT.
33.	2.18.			Libertem	Process – IMP.
34.	2.20.			A influência da gravidade	Carrier – DEC./SUBJ.
35.	2.22.			Como	Qu- element – INT.
36.	2.24.			O Padawan	Carrier – DEC./SUBJ.
37.	2.25.			Vá	Process – IMP.
38.	2.27.			Os dados	Actor – DEC./SUBJ.
39.	2.29.		Somente	um Jedi	Modal Adj.^ Actor– DEC.
40.	2.32.		Não	faça	Process – NEG. IMP.
41.	2.34.	Se		*	Conj.Adj/Actor – DEC./SUBJ.
42.	2.35.			Traga-o	Process – IMP.
43.	2.39.		Somente	o Lorde negro de Sith	Modal Adj./Senser– DEC./SUBJ.
44.	2.43.			Alguma	Actor – DEC./SUBJ.

				coisa	
45.	2.44.			O jovem Skywalker	Carrier– DEC./SUBJ.
46.	2.49.	Se		Dookan	Conj.Adj/Actor – DEC./SUBJ.
47.	2.52.			Concentrem	Process – IMP.
48.	2.53.			Traga-me	Process – IMP.
49.	2.54.			Vocês	Carrier – DEC./SUBJ.
50.	2.60.			Eu	Sayer – DEC./SUBJ.
51.	2.62.			O manto do lado negro	Actor – DEC./SUBJ.
52.	2.63.			A guerra dos clones	Actor – DEC./SUBJ.
53.	3.5.			O medo da perda	Token – DEC./SUBJ.
54.	3.6.			Morte	Carrier – DEC./SUBJ.
55.	3.7.			Alegre-se	Process – IMP.
56.	3.10.			Laços emocionais	Actor – DEC./SUBJ.
57.	3.12.			Treinar	Process – IMP.
58.	3.22.			A captura do general Grievous	Actor – DEC./SUBJ.
59.	3.24.			Um mestre	Attribute – DEC./SUBJ.
60.	3.25.			Eu	Sayer – DEC./SUBJ.
61.	3.33.			Eu	Sayer – DEC./SUBJ.
62.	3.34.			Um pouco mais de conhecimento	Actor – DEC./SUBJ.
63.	3.45.			O garoto que treinou/*	Actor – DEC./SUBJ.
64.	3.46.			Use	Process – IMP.
65.	3.48.			*	Senser – DEC./SUBJ.
66.	3.49.	Ou	deveria	*	Conj.^Finite^Sayer – INT./SUBJ.
67.	3.55.			Por que	Qu- element – INT.
68.	3.56.			Fé em seu	Token – DEC./SUBJ.

				novo aprendiz	
69.	3.61.			Eu	Actor – DEC./SUBJ.
70.	3.66.		Mesrte Kenobi,	espere	Vocative^ Process – IMP.
71.	3.68.			Um velho amigo	Senser – DEC./SUBJ.
72.	3.69.			Um	Actor – DEC./SUBJ.
73.	5.1.			Como	Qu-element – INT.
74.	5.7.			Guerras	Actor – DEC./SUBJ.
75.	5.8.			Como	Qu-element – INT.
76.	5.9.			*	Actor – DEC.
77.	5.11.			Essa	Token – DEC./SUBJ.
78.	5.14.			Você	Actor – DEC./SUBJ.
79.	5.17.			Venha	Process – IMP.
80.	5.19.			Coma	Process – IMP.
81.	5.22.			Por que	Qu-element – INT.
82.	5.25.			Esse rapaz	Carrier – DEC./SUBJ.
83.	5.31.			Um Jedi	Token – DEC./SUBJ.
84.	5.35.			Um Jedi	Senser – DEC./SUBJ.
85.	5.37.			*	Carrier – DEC./SUBJ.
86.	5.38.			*	Actor – INT.
87.	5.39.	Mas		you	Conj.^Carrier – DEC./SUBJ.
88.	5.40.			O poder de um Jedi	Actor – DEC./SUBJ.
89.	5.41.	Mas		cuidado	Conj.^Process – IMP.
90.	5.43.			*	Actor – DEC./SUBJ.
91.	5.44.			O lado negro	Actor – DEC./SUBJ.
92.	5.45.			O lado negro	Actor – DEC./SUBJ.
93.	5.46.			*	Actor – DEC./SUBJ.
94.	5.47.	Como		*	Conj.Adj.^Actor – DEC./SUBJ.
95.	5.48.			Você	Senser – DEC./SUBJ.
96.	5.49.			Um Jedi	Actor – DEC./SUBJ.
97.	5.50.			Não há	Process – DEC.
98.	5.52.			Aquele lugar	Carrier – DEC./SUBJ.
99.	5.55.		Só	o que	Modal

					Adj.^Actor./DEC.
100.	5.57.			Use	Process – IMP.
101.	5.58.			Sinta	Process – IMP.
102.	5.59.			Concentrat e-se	Process – IMP.
103.	5.66.			O tamanho	Actor – DEC./SUBJ.
104.	5.67.			Olhe	Process – IMP.
105.	5.68.			*	*Actor. – INT.
106.	5.69.	E		*	Conj.^*Senser - DEC./SUBJ.
107.	5.72.			A vida	Actor – DEC./SUBJ.
108.	5.73.	E		*	Conj.^Actor – DEC./SUBJ.
109.	5.74.			Sua energia	Actor – DEC./SUBJ.
110.	5.75.	E		*	Conj.^#Actor – DEC./SUBJ.
111.	5.77.			*	Senser – DEC./SUBJ.
112.	5.79.			Concentre- se	Process – IMP.
113.	5.80.			Sinta	Process – IMP.
114.	5.84.			*	Token – DEC./SUBJ.
115.	5.88.	Se		*	Conj.Adj^Actor – DEC./SUBJ.
116.	5.90.	Mas		*	Conj.^Actor – DEC./SUBJ.
117.	5.94.			Lembre-se	Process – IMP.
118.	5.97.		Só	um totalmente treinado jedi com a Força como aliada	Modal Adj.^Actor – DEC./SUBJ.
119.	5.98.	Se		*	Conj.Adj/Actor – DEC./SUBJ.
120.	5.100.	Como		Vader	Conj.Adj.^Actor – DEC./SUBJ.
121.	5.103.			Vader	Carrier – DEC./SUBJ.
122.	5.104.			Lembre-se	Process – IMP.
123.	5.105.			Isso	Actor – DEC./SUBJ.
124.	5.106.			Eu	Sayer - DEC./SUBJ.
125.	6.3.			*	Carrier – DEC./SUBJ.

126.	6.10.			*	Actor – DEC./SUBJ.
127.	6.12.			O crepúsculo	Carrier – DEC./SUBJ.
128.	6.13.	E logo		A noite	Conj. Adj.^Actor – DEC./SUBJ.
129.	6.14.			*	Token – DEC./SUBJ.
130.	6.17.			Uma coisa	Token – DEC./SUBJ.
131.	6.18.			*	Actor – DEC./SUBJ.
132.	6.23.			Ele	Sayer - DEC./SUBJ.
133.	6.25.			*	Carrier – DEC./SUBJ.
134.	6.26.	E		*	Conj.^Carrier – DEC/SUBJ.
135.	6.28.			Lembre-se	Process – IMP.
136.	6.32.		Luke, nunca	subestime	Vocative^ Process – IMP.
137.	6.36.		Luke	aForça	Vocative^Carrier – DEC./SUBJ.
138.	6.37.			transmita	Process – IMP.
139.	6.38.		Luke,	existe	Vocative^ Process – DEC.

1. PHANTOM MENACE – MARKED
2. ATTACK OF CLONES – MARKED
3. REVENGE OF THE SITH – MARKED
5. THE EMPIRE STRIKES BACK – MARKED
6. RETURN OF THE JEDI - MARKED

No. of clauses	Clause no.	Textual	Interpersonal	Topical	Theme element
1.	1.1.			Difícil	Attribute – DEC/PART.2
2.	1.6.			Treino de Jedi	Thematic Equative.
3.	1.7.			Com medo	Attribute – INT/PART.2
4.	1.9.			Medo	Attribute – DEC/PART.2
5.	1.23.	Mas		concordar	Conj.^Process – DEC.
6.	2.2.			Impossível	Attribute – DEC/PART.2
7.	2.5.			Localizar	Process – DEC.
8.	2.6.			Cuidar	Process – DEC.
9.	2.7.			Até esse assassino	Circumstance – DEC/CIRC.

				pergarmos	
10.	2.9.			Uma falha cada vez mais comum entre os Jedi.	Attribute – DEC/PART.2
11.	2.10.			Confiantes demais	Attribute – DEC/PART.2
12.	2.13.			Usar	Process – DEC.
13.	2.14.			Uma visita	Attribute – DEC/PART.2
14.	2.16.			Um planeta	Goal – DEC. /PART.2
15.	2.17.			Em volta do leitor do mapa	Circumstance - DEC. /CIRC.
16.	2.19.	E		o planeta fujão	Conj./Goal – DEC. /PART.2
17.	2.21.	Mas		o astro e todos os planetas	Conj.^Scope – DEC/PART.2
18.	2.23.			Realmente maravilhosa	Attribute – DEC/PART.2
19.	2.26.	E		o planeta que você deseja	Conj.^Goal – DEC/PART.2
20.	2.28.			Perigoso e inquietante	Attribute – DEC/PART.2
21.	2.30.	Mas		quem e por que	Conj.^Attribute – DEC/PART.2
22.	2.31.			Meditar	Process – DEC.
23.	2.33.			Aberta	Attribute – DEC/PART.2
24.	2.36.			Interrogá-lo	Process – DEC.
25.	2.37.			Cegos	Attribute – DEC/PART.2
26.	2.38.	Se		a criação desse exército de clones	Conj.Adj.^Phenomena – DEC/PART.2
27.	2.40.	Se		informado	Conj.Adj.^Attribute – DEC/PART.2
28.	2.41.			Aumentar	Process – DEC.
29.	2.42.			Dor, sofrimento,	Phenomena – DEC/PART.2

				morte	
30.	2.45.			Mais acontece em Geonosis do que está sendo revelado	Phenomena – DEC/PART.2
31.	2.46.			Visitar	Process – DEC.
32.	2.47.	E		ver	Conj.^Process – DEC/PART.2
33.	2.48.			Em volta dos sobreviventes	Circumstance – DEC/CIRC.
34.	2.50.			Mais sistemas para sua causa	Goal – DEC/PART.2
35.	2.51.			Para o Centro de Comando Avançado	Circumstance – DEC/CIRC.
36.	2.55.			O lado negro	Phenomena – DEC/PART.2
37.	2.56.			Muito que aprender	Attribute – DEC/PART.2
38.	2.57.			Bem	Circumstance – DEC/CIRC.
39.	2.58.			Ao lado negro	Goal – DEC/PART.2
40.	2.59.			Criar mal-entendidos	Value – DEC/PART.2
41.	2.61.			Vitória	Verbiage – INT/PART.2
42.	3.1.			Premonições	Attribute – DEC/PART.2
43.	3.2.			De você	Verbiage – INT/PART.2
44.	3.3.			Próximo	Attribute – INT/PART.2
45.	3.4.			Cuidadoso	Attribute – DEC/PART.2
46.	3.8.			Lamentar	Process – IMP.NEG
47.	3.9.			Sentir falta	Process – IMP.NEG.
48.	3.11.			Na sombra	Goal –

				da cobiça	DEC/PART.2
49.	3.13.			Aprovar	Process – DEC.
50.	3.14.			Inquietante	Attribute – DEC/PART.2
51.	3.15.			Escondido	Attribute – DEC/PART.2
52.	3.16.			Os sistemas distantes	Goal – DEC/PART.2
53.	3.17.			Irei	Process – DEC.
54.	3.18.			Boas relações	Attribute – DEC/PART.2
55.	3.19.			Mal interpretada	Attribute – DEC/PART.2
56.	3.20.		Espero que	certo	Interpersonal metaphor ^ Attribute – DEC/PART.2
57.	3.21.			Agir	Process – DEC.
58.	3.23.			Rápida e decisivamen te	Circumstance – DEC/CIRC.
59.	3.26.	Então		agora	Conj.^ Attribute – DEC/PART.2
60.	3.27.			Para um lugar sombrio	Circumstance – DEC/CIRC.
61.	3.28.			Muito cuidado	Scope – DEC/PART.2
62.	3.29.		Adeus, Tarfful. Adeus, Chewba cca.	A sua falta	Vocative^Phenome na – DEC/PART.2
63.	3.30.			De nenhum	Phenomena – DEC/PART.2
64.	3.31.			Uma mensagem de retirada em código	Scope – DEC/PART.2
65.	3.32.			Destruir o sinal codificado	Verbiage - INT/PART.2
66.	3.35.	Se		uma sessão espcial do congresso	Conj.Adj.^ Existent – DEC/PART.2
67.	3.36.			Mais fácil	Attribute –

				para nos entrar no Templo Jedi	DEC/PART.2
68.	3.37.			Morto	Process – NEG./DEC.
69.	3.38.			Por um sabre de luz	Actor – DEC/PART.2
70.	3.39.			Até os clones descobrirem a mudança	Circumstance – DEC/CIRC.
71.	3.40.	Se		as gravações	Conj.Adj.^ Phenomenon – DEC/PART.2
72.	3.41.		Só	sofrimento	Modal Adj.^Goal – DEC/ PART.2.
73.	3.42.			Destruir	Process – DEC.
74.	3.43.			Para enfrentar Lorde Sidious	Circumstance – DEC./CIRC.
75.	3.44.			O comportamento do lado sombrio	Attribute – DEC/PART.2
76.	3.47.	E		encontrá-lo	Conj.^ Process – DEC.
77.	3.50.			Surpreso	Attribute – INT/PART.2
78.	3.51.		Não	se	Modal Adj.^ Circumstance – DEC/CIRC.
79.	3.52.			No fim	Value – DEC/PART.2
80.	3.53.	E		não curto o bastante	Conj.^ Attribute – DEC/PART.2
81.	3.54.	Se		tão poderoso	Conj.Adj.^ Attribute – DEC/PART.2
82.	3.57.	Como		é	Conj. Adj.^Process – DEC.
83.	3.58.			Depressa	Circumstance – DEC./CIRC.
84.	3.59.			Em sintonia	Attribute – DEC/PART.2
85.	3.60.			Para o exílio	Target – DEC/

					PART.2
86.	3.62.			Escondidas e seguras	Attribute – DEC/PART.2
87.	3.63.			Separadas	Attribute – DEC/PART.2
88.	3.64.			Para Tatoonie, para sua familia	Circumstance – DEC/CIRC.
89.	3.65.			Até o momento certo	Circumstance – DEC/CIRC.
90.	3.67.			Em sua solidão em Tatoonie	Circumstance – DEC/CIRC.
91.	3.70.			Como conversar com ele	Phenomena – DEC/PART.2
92.	5.2.			Sua arma	Goal – DEC/PART.2
93.	5.3.			Mal	Goal – DEC/PART.2
94.	5.4.			Saber	Process – DEC.
95.	5.5.			Alguém	Phenomena – DEC/PART.2
96.	5.6.			Ajudá-lo	Process – DEC.
97.	5.10.	Ou		ajudar	Conj. Adj.^Process – DEC.
98.	5.12.			Ficar e ajudá-lo	Process – DEC.
99.	5.13.			A seu amigo	Goal – DEC/PART.2
100.	5.15.			Levá-lo	Process – DEC.
101.	5.16.	Mas		agora	Conj.^Circumstance – DEC/CIRC.
102.	5.18.			Para um Jedi	Circumstance – DEC/CIRC.
103.	5.20.			Com ele	Circumstance – DEC/CIRC.
104.	5.21.			Cozinhar	Process – DEC.
105.	5.23.			Um Jedi poderoso	Attribute – DEC/PART.2
106.	5.24.			Ensiná-lo	Process – DEC.
107.	5.26.			Pronto	Attribute – DEC/PART.2
108.	5.27.			Pronto	Attribute –

					INT/PART.2
109.	5.28.			Disso	Phenomenon – INT/PART.2
110.	5.29.			Há 800 anos	Circumstance – DEC/CIRC.
111.	5.30.			Cabe a mim	Goal – DEC/PART.2
112.	5.32.			Este	Phenomena – DEC/PART.2
113.	5.33.			A vida toda	Phenomena – DEC/PART.2
114.	5.34.			No que	Goal – DEC/PART.2
115.	5.36.			Indiferente	Attribute – DEC/PART.2
116.	5.42.			Do lado negro da Força	Identifier – DEC/PART.2
117.	5.51.			Nada mais	Goal – DEC/PART.2
118.	5.53.			Pelo mal	Actor – DEC/PART.2
119.	5.54.			Entrar	Process – DEC.
120.	5.56.			Suas armas	Phenomenon – DEC/PART.2
121.	5.60.			Muita certeza	Attribute – DEC/PART.2
122.	5.61.			Para você	Recipient – DEC/PART.2
123.	5.62.			Nunca	Circumstance – DEC/CIRC.
124.	5.63.			Desaprender	Process – DEC.
125.	5.64.			Tentar	Process – IMP.
126.	5.65.			Tentativa	Existent – DEC/PART.2
127.	5.70.			Aliada	Attribute – DEC/PART.2
128.	5.71.	E		poderosa aliada	Conj.^ Attribute – DEC/PART.2
129.	5.76.			Luminosos seres	Attribute – DEC/PART.2
130.	5.78.			É por isso	Thematic equative
131.	5.81.			Através da Força	Circumstance – DEC/CIRC.
132.	5.82.			A ter controle	Phenomenon – DEC/PART.2

133.	5.83.			Amigos	Attribute – DEC/PART.2
134.	5.85.			Difícil	Attribute – DEC/PART.2
135.	5.86.			Sempre em movimento	Attribute – DEC/PART.2
136.	5.87.			Decidir	Process – DEC.
137.	5.89.			Ajudá-los	Process – DEC.
138.	5.91.			Terminar	Process – DEC.
139.	5.92.			Ir	Process – DEC.
140.	5.93.			Ouvir	Process – DEC.
141.	5.95.			Impedidos	Attribute – DEC/PART.2
142.	5.96.			Disso	Attribute – DEC/PART.2
143.	5.99.	Se		o modo mais fácil	Conj. Adj.^Attribute - DEC/PART.2
144.	5.101.			Um agente do mal	Attribute – DEC/PART.2
145.	5.102.			Se	Circumstance – DEC/CIRC.
146.	5.107.			Teimoso	Attribute – DEC/PART.2
147.	5.108.			Agora	Circumstance – DEC/CIRC.
148.	5.109.			Outra	Existent – DEC/PART.2
149.	6.1.			Essa cara	Goal – DEC/PART.2
150.	6.2.			Tão velho	Attribute – DEC/PART.2
151.	6.4.			Doente	Attribute – DEC/PART.2
152.	6.5.			Velho e fraco	Attribute – DEC/PART.2
153.	6.6.			Quando	Circumstance – DEC/CIRC.
154.	6.7.			Bem	Attribute – DEC/PART.2
155.	6.8.			Logo	Circumstance – DEC/CIRC.
156.	6.9.		Sim	Para sempre	Modal Com. Adj.^Circumstance – DEC/CIRC.
157.	6.11.			Forte	Attribute –

					DEC/PART.2
158.	6.15.			De treino	Phenomena – DEC/PART.2
159.	6.16.			Já	Circumstance – DEC/CIRC.
160.	6.19.	E só então		um Jedi	Conj.^Attribute – DEC/PART.2
161.	6.20.	E		Confrontá-lo	Conj.^Process – DEC.
162.	6.21.			Descansar	Process – DEC.
163.	6.22.			Seu pai	Attribute – DEC/PART.2
164.	6.24.			Inesperado	Attribute – DEC/PART.2
165.	6.27.			Não preparado para o fardo	Attribute – DEC/PART.2
166.	6.29.			Do lado negro	Value – DEC/PART.2
167.	6.30.			Uma vez	Circumstance – DEC/CIRC.
168.	6.31.			Para sempre	Circumstance – DEC/CIRC.
169.	6.33.	Ou		sofrer	Conj.^Process – DEC.
170.	6.34.		Luke,	quando	Vocative^Circumstance – DEC/CIRC.
171.	6.35.			O ultimo Jedi	Value – DEC/PART.2

Appendix III**PHANTOM MENACE – 30 OCCURRENCES**

Occurrence	English	Brazilian Portuguese
1.1.	Marked - Complement	Marked – Complement
1.2.	Marked - Complement	Unmarked – Qu-element
1.3.	Marked - Complement	Unmarked - Subject
1.4.	Unmarked - Subject	Unmarked - Subject
1.5.	Marked - Complement	Unmarked - Subject
1.6.	Marked - Complement	Marked – Thematic equative
1.7.	Marked - Complement	Marked - Complement
1.8.	Marked - Predicator	Unmarked - Subject
1.9.	Marked - Complement	Marked - Complement
1.10.	Unmarked - Subject	Unmarked - Subject
1.11.	Unmarked - Subject	Unmarked - Subject
1.12.	Unmarked - Subject	Unmarked - Subject
1.13.	Unmarked - Subject	Unmarked – Subject - multiple
1.14.	Unmarked - Subject	Unmarked - Subject
1.15.	Unmarked - Subject	Unmarked - Subject
1.16.	Marked - Complement	Unmarked - Subject
1.17.	Marked - Complement	Unmarked – Subject - multiple
1.18.	Unmarked - Subject	Unmarked - Subject
1.19.	Marked - Adjunct	Unmarked - Subject
1.20.	Unmarked - Subject	Unmarked - Subject
1.21.	Unmarked - Predicator	Unmarked - Predicator
1.22.	Marked - Predicator	Unmarked - Subject
1.23.	Marked – Process - multiple	Marked – Process - multiple
1.24.	Marked - Complement	Unmarked - Subject
1.25.	Marked – Complement - multiple	Unmarked – Predicator (existential) - multiple
1.26.	Marked - Complement	Unmarked - Subject
1.27.	Marked - Predicator	Unmarked - Subject
1.28.	Marked - Predicator	Unmarked - Subject
1.29.	Marked - Complement	Unmarked - Subject
1.30.	Marked - Complement	Unmarked - Subject

ATTACK OF CLONES – 63 OCCURRENCES

Occurrence	English	Brazilian Portuguese
2.1.	Unmarked - Subject	Unmarked – Subject
2.2.	Marked - Complement	Marked - Complement
2.3.	Unmarked – Subject - multiple	Unmarked – Fronted verb - multiple
2.4.	Unmarked - Subject	Unmarked - Subject
2.5.	Marked - Predicator	Marked - Predicator
2.6.	Marked - Predicator	Marked – Predicator
2.7.	Marked - Adjunct	Marked - Adjunct

2.8.	Unmarked - Subject	Unmarked - Subject
2.9.	Marked - Complement	Marked - Complement
2.10.	Marked - Complement	Marked - Complement
2.11.	Unmarked - Predicator	Unmarked – Predicator
2.12.	Unmarked - Predicator	Unmarked – Predicator
2.13.	Marked - Predicator	Marked – Predicator
2.14.	Marked - Complement	Marked - Complement
2.15.	Unmarked – Subject – Wh-element	Unmarked – Subject – Wh-element
2.16.	Marked - Predicator	Marked - Complement
2.17.	Unmarked - Predicator	Marked - Adjunct
2.18.	Unmarked - Predicator	Unmarked - Predicator
2.19.	Marked - Predicator	Marked - Complement
2.20.	Unmarked - Subject	Unmarked – Subject
2.21.	Semi-marked - Preposed Theme - multiple	Semi-marked – Preposed Theme – multiple
2.22.	Unmarked – Wh-element	Unmarked – Qu-element
2.23.	Marked – Complement	Marked – Complement
2.24.	Unmarked – Subject	Unmarked – Subject
2.25.	Unmarked - Predicator	Unmarked – Predicator
2.26.	Marked – Predicator - multiple	Marked – Complement – multiple
2.27.	Unmarked - Subject	Unmarked – Subject
2.28.	Marked - Complement	Marked – Complement
2.29.	Unmarked – Subject – multiple	Unmarked – Subject – multiple
2.30.	Marked – Complement - multiple	Marked – Complement - multiple
2.31.	Marked - Predicator	Marked – Predicator
2.32.	Unmarked - Predicator	Unmarked – Predicator
2.33.	Marked - Complement	Marked – Complement
2.34.	Unmarked – Subject - multiple	Unmarked - *Subject – multiple
2.35.	Unmarked - Predicator	Unmarked – Predicator
2.36.	Marked - Predicator	Marked – Predicator
2.37.	Marked - Complement	Marked – Complement
2.38.	Marked – Complement - multiple	Marked – Complement – multiple
2.39.	Unmarked – Subject - multiple	Unmarked – Subject – multiple
2.40.	Marked – Complement - multiple	Marked – Complement – multiple
2.41.	Marked - Predicator	Marked – Predicator
2.42.	Marked - Complement	Marked – Complement
2.43.	Unmarked - Subject	Unmarked – Subject
2.44.	Unmarked - Subject	Unmarked – Subject

2.45.	Marked - Complement	Marked – Complement
2.46.	Marked - Predicator	Marked – Predicator
2.47.	Unmarked - *Subject	Unmarked - *Subject
2.48.	Marked - Adjunct	Marked – Adjunct
2.49.	Unmarked – Subject - multiple	Unmarked – Subject – multiple
2.50.	Marked - Predicator	Marked - Complement
2.51.	Marked - Adjunct	Marked - Adjunct
2.52.	Unmarked - Predicator	Unmarked – Predicator
2.53.	Unmarked – Predicator	Unmarked – Predicator
2.54.	Marked - Complement	Unmarked – Subject
2.55.	Marked - Complement	Marked – Complement
2.56.	Marked - Complement	Marked – Complement
2.57.	Marked - Predicator	Marked - Adjunct
2.58.	Marked - Predicator	Marked - Complement
2.59.	Marked - Predicator	Marked - Complement
2.60.	Unmarked - Subject	Unmarked – Subject
2.61.	Marked - Complement	Marked – Complement
2.62.	Unmarked - Subject	Unmarked – Subject
2.63.	Marked – Predicator	Unmarked - Subject

REVENGE OF THE SITH – 70 OCCURRENCES

Occurrence	English	Brazilian Portuguese
3.1.	Marked - Complement	Marked - Complement
3.2.	Marked - Complement	Marked - Complement
3.3.	Marked - Complement	Marked - Complement
3.4.	Marked - Complement	Marked - Complement
3.5.	Unmarked - Subject	Unmarked - Subject
3.6.	Unmarked - Subject	Unmarked - Subject
3.7.	Unmarked - Predicator	Unmarked - Predicator
3.8.	Marked - Predicator	Marked - Predicator
3.9.	Marked - Predicator	Marked - Predicator
3.10.	Unmarked - Subject	Unmarked - Subject
3.11.	Marked - Complement	Marked - Complement
3.12.	Unmarked - Predicator	Unmarked – Predicator
3.13.	Marked - Predicator	Marked - Predicator
3.14.	Marked - Complement	Marked – Complement
3.15.	Marked - Predicator	Marked - Predicator
3.16.	Marked - Complement	Marked – Complement
3.17.	Marked - Predicator	Marked - Predicator
3.18.	Marked - Complement	Marked – Complement
3.19.	Unmarked - Subject	Marked - Complement
3.20.	Marked – Complement - multiple	Marked – Complement - multiple
3.21.	Marked - Predicator	Marked – Predicator

3.22.	Unmarked - Subject	Unmarked – Subject
3.23.	Unmarked - Subject	Unmarked - Subject
3.24.	Unmarked - Subject	Unmarked – Subject
3.25.	Unmarked - Subject	Unmarked - *Subject
3.26.	Marked – Complement - multiple	Marked – Complement – multiple
3.27.	Marked - Adjunct	Marked – Adjunct
3.28.	Marked - Complement	Marked – Complement
3.29.	Marked – Predicator - multiple	Marked – Complement – multiple
3.30.	Marked – Predicator	Marked – Complement
3.31.	Marked – Predicator	Marked – Complement
3.32.	Marked – Predicator	Marked – Complement
3.33.	Unmarked - Subject	Unmarked – Subject
3.34.	Unmarked - Subject	Unmarked – Subject
3.35.	Marked – Complement - multiple	Marked – Complement – multiple
3.36.	Marked - Complement	Marked – Complement
3.37.	Marked – Predicator	Marked – Predicator
3.38.	Marked - Complement	Marked – Complement
3.39.	Marked - Adjunct	Marked – Adjunct
3.40.	Marked – Adjunct - multiple	Marked – Complement - multiple
3.41.	Marked – Complement - multiple	Marked – Complement – multiple
3.42.	Marked - Predicator	Marked - Predicator
3.43.	Marked - Complement	Marked – Complement
3.44.	Marked - Complement	Marked – Complement
3.45.	Marked – Preposed Theme	Unmarked – Subject 2 clauses
3.46.	Unmarked - Predicator	Unmarked – Predicator
3.47.	Marked – Predicator - multiple	Marked – Predicator – multiple
3.48.	Unmarked - Subject	Unmarked – Subject
3.49.	Unmarked – Subject (finite – y/n int.) - multiple	Unmarked – Subject - multiple
3.50.	Marked – Complement	Unmarked – Subject
3.51.	Marked - Adjunct	Marked – Adjunct
3.52.	Marked - Complement	Marked – Complement
3.53.	Marked – Complement - multiple	Marked – Complement - multiple
3.54.	Marked – Complement - multiple	Marked – Complement - multiple
3.55.	Unmarked – Wh-element	Unmarked – Qu-element
3.56.	Unmarked - Subject	Unmarked – Subject
3.57.	Marked – Predicator	Unmarked - *Subject

3.58.	Unmarked - Predicator	Unmarked - Predicator
3.59.	Marked - Complement	Marked - Complement
3.60.	Marked - Complement	Marked - Complement
3.61.	Marked - Predicator	Unmarked - Subject
3.62.	Marked - Complement	Marked - Complement
3.63.	Marked - Complement	Marked - Complement
3.64.	Marked - Complement	Marked - Complement
3.65.	Marked - Adjunct	Marked - Adjunct
3.66.	Unmarked - Predicator - multiple	Unmarked - Predicator - multiple
3.67.	Marked - Adjunct	Marked - Adjunct
3.68.	Unmarked - Subject	Unmarked - Subject
3.69.	Unmarked - Subject	Unmarked - Subject
3.70.	Marked - Complement	Marked - Complement

THE EMPIRE STRIKES BACK – 109 OCCURRENCES

Occurrence	English	Brazilian Portuguese
5.1.	Marked - Predicator (interrogative)	Unmarked - Qu-element
5.2.	Marked - Predicator	Marked - Complement
5.3.	Unmarked - Subject	Marked - Complement
5.4.	Unmarked - Subject	Marked - Predicator
5.5.	Marked - Complement	Marked - Complement
5.6.	Marked - Predicator	Marked - Predicator
5.7.	Unmarked - Subject	Unmarked - Subject
5.8.	Unmarked - Wh-element	Unmarked - Wh-element
5.9.	Marked - Finite (interrogative)	Unmarked - *Subject
5.10.	Unmarked - Subject - multiple	Marked - Predicator - multiple
5.11.	Marked - Complement	Unmarked - Subject
5.12.	Marked - Predicator	Marked - Predicator
5.13.	Unmarked - Predicator	Marked - Complement
5.14.	Unmarked - Subject	Unmarked - Subject
5.15.	Marked - Predicator	Marked - Predicator
5.16.	Marked - Adjunct - multiple	Marked - Adjunct - multiple
5.17.	Unmarked - Predicator	Unmarked - Predicator
5.18.	Marked - Adjunct	Marked - Adjunct
5.19.	Unmarked - Predicator	Unmarked - Predicator
5.20.	Marked - Adjunct	Marked - Adjunct
5.21.	Unmarked - Subject	Marked - Predicator
5.22.	Unmarked - Wh-element	Unmarked - Qu-element
5.23.	Marked - Complement	Marked - Complement
5.24.	Unmarked - Subject	Marked - Predicator
5.25.	Unmarked - Subject	Unmarked - Subject
5.26.	Unmarked - Subject	Marked - Complement

5.27	Marked - Complement	Marked – Complement
5.28.	Unmarked – Wh-element	Marked – Complement
5.29.	Marked - Complement	Marked – Complement
5.30.	Marked - Adjunct	Marked – Complement
5.31.	Unmarked - Subject	Unmarked - Subject
5.32.	Marked - Complement	Marked – Complement
5.33.	Marked - Complement	Marked - Complement
5.34.	Marked - Complement	Marked – Complement
5.35.	Unmarked - Subject	Unmarked – Subject
5.36.	Unmarked - Subject	Marked - Complement
5.37.	Unmarked - Subject	Unmarked - Subject
5.38.	Unmarked – Finite+Subject	Unmarked - *Subject
5.39.	Unmarked - Subject	Unmarked – Subject – multiple
5.40.	Unmarked - Subject	Unmarked - Subject
5.41.	Unmarked – Predicator - multiple	Unmarked – Predicator – multiple
5.42.	Marked - Complement	Marked – Complement
5.43.	Marked - Adjunct	Unmarked - Subject
5.44.	Marked - Adjunct	Unmarked - Subject
5.45.	Marked - Adjunct	Unmarked - Subject
5.46.	Marked – Predicator	Marked - *Subject
5.47.	Unmarked - Subject	Unmarked – Subject
5.48.	Unmarked - Subject	Unmarked – Subject
5.49.	Unmarked - Subject	Unmarked – Subject
5.50.	Unmarked - Subject	Unmarked – Subject
5.51.	Marked - Complement	Marked – Complement
5.52.	Unmarked - Subject	Unmarked – Subject
5.53.	Marked - Complement	Marked – Complement
5.54.	Marked – Adjunct	Marked – Predicator
5.55.	Unmarked – Subject - multiple	Unmarked – Subject – multiple
5.56.	Marked - Predicated	Marked - Complement
5.57.	Unmarked - Predicator	Unmarked - Predicator
5.58.	Unmarked - Predicator	Unmarked - Predicator
5.59.	Unmarked - Predicator	Unmarked - Predicator
5.60.	Marked - Complement	Marked – Complement
5.61.	Marked - Complement	Marked – Complement
5.62.	Marked - Predicator	Marked - Complement
5.63.	Unmarked - Subject	Marked – Predicator
5.64.	Marked – Predicator	Marked – Predicator
5.65.	Unmarked - Subject	Marked – Complement
5.66.	Unmarked - Subject	Unmarked – Subject
5.67.	Unmarked - Predicator	Unmarked – Predicator
5.68.	Marked - Predicator	Unmarked - Subject

5.69.	Marked - Predicator	Unmarked - *Subject
5.70.	Marked - Adjunct	Marked – Complement
5.71.	Marked – Complement - multiple	Marked – Complement – multiple
5.72.	Unmarked - Subject	Unmarked – Subject
5.73.	Unmarked - Subject	Unmarked – Subject
5.74.	Unmarked - Subject	Unmarked – Subject
5.75.	Unmarked – Subject - multiple	Unmarked – *Subject – multiple
5.76.	Marked - Complement	Marked – Complement
5.77.	Unmarked - Subject	Unmarked – Subject
5.78.	Thematic equative	Thematic equative
5.79.	Unmarked - Predicator	Unmarked – Predicator
5.80.	Unmarked - Predicator	Unmarked – Predicator
5.81.	Marked - Adjunct	Marked – Adjunct
5.82.	Unmarked – Subject	Marked – Complement
5.83.	Marked - Complement	Marked – Complement
5.84.	Unmarked - Subject	Unmarked - *Subject
5.85.	Marked - Complement	Marked – Complement
5.86.	Marked - Complement	Marked – Complement
5.87.	Marked - Predicator	Marked – Predicator
5.88.	Unmarked – Subject - multiple	Unmarked – Subject - multiple
5.89.	Marked - Predicator	Marked – Predicator
5.90.	Unmarked – Subject - multiple	Unmarked – Subject - multiple
5.91.	Unmarked - Subject	Marked – Predicator
5.92.	Unmarked – Subject	Marked – Predicator
5.93.	Marked - Complement	Marked - Predicator
5.94.	Unmarked - Predicator	Unmarked – Predicator
5.95.	Marked - Complement	Marked – Complement
5.96.	Marked - Complement	Marked – Complement
5.97.	Unmarked – Subject - multiple	Unmarked – Subject - multiple
5.98.	Unmarked – Subject - multiple	Unmarked – *Subject - multiple
5.99.	Unmarked - Subject	Marked - Complement
5.100.	Unmarked – Subject - multiple	Unmarked – Subject - multiple
5.101.	Unmarked - Subject	Marked - Complement
5.102.	Marked - Adjunct	Marked – Adjunct
5.103.	Marked - Complement	Unmarked – Subject
5.104.	Unmarked - Predicator	Unmarked – Predicator
5.105.	Marked - Predicator	Unmarked – Subject
5.106.	Marked - Predicator	Unmarked – Subject
5.107.	Marked - Complement	Marked – Complement

5.108.	Marked - Adjunct	Marked – Adjunct
5.109.	Unmarked - Subject	Marked - Complement

RETURN OF THE JEDI – 38 OCCURRENCES

Occurrence	English	Brazilian Portuguese
6.1.	Marked - Complement	Marked - Complement
6.2.	Marked - Predicator	Marked - Complement
6.3.	Unmarked - Subject	Unmarked - *Subject
6.4.	Marked - Complement	Marked - Complement
6.5.	Marked - Complement	Marked - Complement
6.6.	Marked - Adjunct	Marked - Adjunct
6.7.	Marked – Predicator	Marked – Complement
6.8.	Marked – Adjunct	Marked – Adjunct
6.9.	Marked – Adjunct - multiple	Marked – Adjunct – multiple
6.10.	Marked - Predicator	Unmarked - *Subject
6.11.	Marked - Complement	Marked – Complement
6.12.	Unmarked - Subject	Unmarked – Subject
6.13.	Unmarked – Subject - multiple	Unmarked – Subject – multiple
6.14.	Unmarked - Subject	Unmarked - *Subject
6.15.	Marked - Complement	Marked – Complement
6.16.	Marked - Adjunct	Marked – Adjunct
6.17.	Unmarked - Subject	Unmarked – Subject
6.18.	Unmarked - Subject	Unmarked - *Subject
6.19.	Marked – Complement - multiple	Marked – Complement – multiple
6.20.	Marked – Predicator - multiple	Marked – Predicator – multiple
6.21.	Marked - Predicator	Marked – Predicator
6.22.	Marked - Complement	Marked – Complement
6.23.	Marked - Predicator	Unmarked – Subject
6.24.	Marked - Complement	Marked – Complement
6.25.	Marked - Complement	Unmarked - *Subject
6.26.	Marked - Complement	Unmarked - *Subject
6.27.	Marked - Complement	Marked – Complement
6.28.	Unmarked - Predicator	Unmarked – Predicator
6.29.	Marked - Complement	Marked – Complement
6.30.	Unmarked – Subject - multiple	Unmarked – Subject - multiple
6.31.	Marked - Adjunct	Marked – Adjunct
6.32.	Unmarked – Predicator - multiple	Unmarked – Predicator – multiple
6.33.	Marked – Predicator - multiple	Marked – Predicator – multiple
6.34.	Marked – Adjunct - multiple	Marked – Adjunct –

		multiple
6.35.	Marked - Complement	Marked – Complement
6.36.	Unmarked – Subject - multiple	Unmarked – Subject
6.37.	Unmarked - Predicator	Unmarked – Predicator
6.38.	Unmarked – Subject - multiple	Unmarked – Subject - multiple