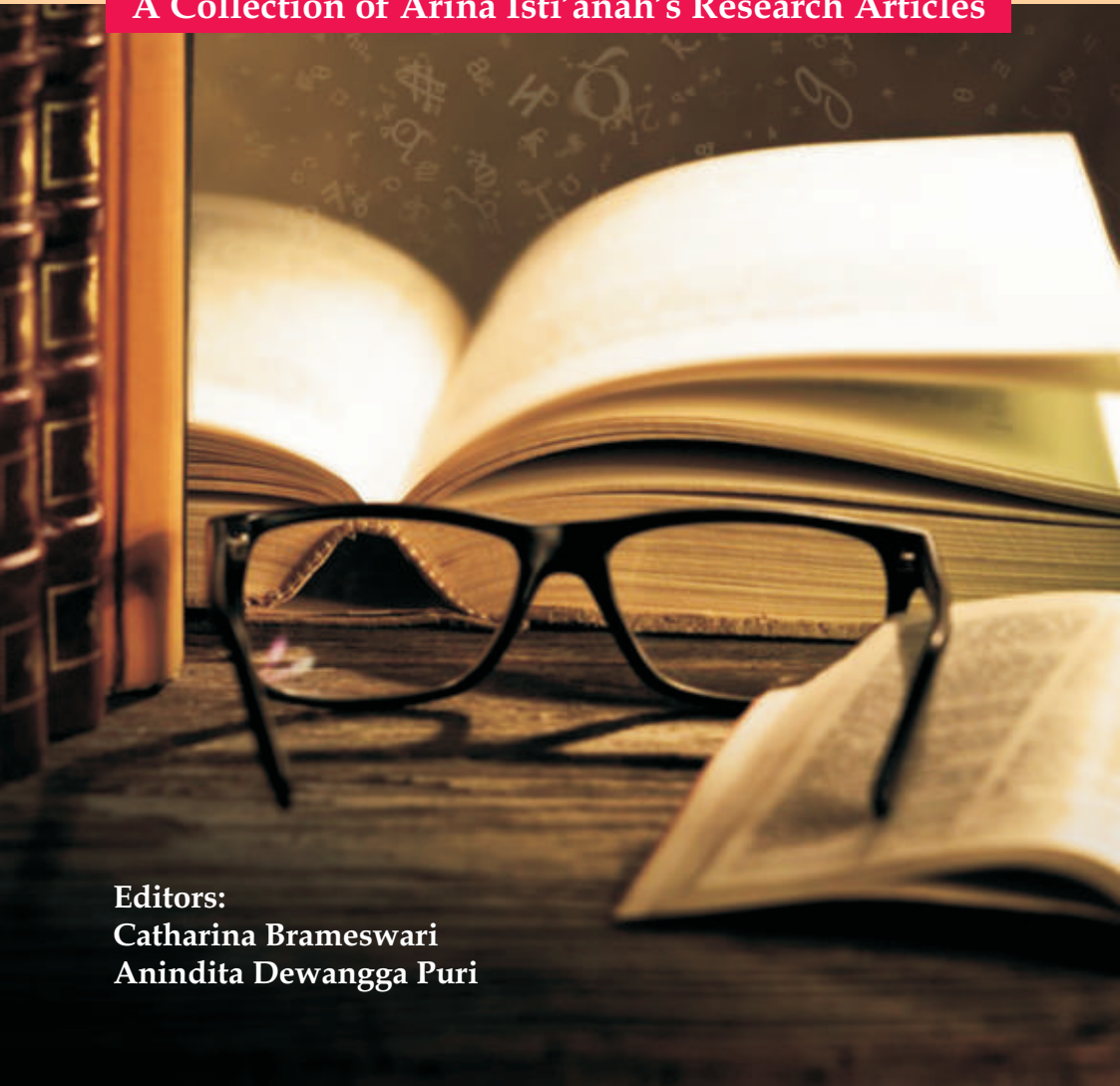


Arina Isti'anah

Linguistics for Literary & Non-literary Texts:

A Collection of Arina Isti'anah's Research Articles



Editors:
Catharina Brameswari
Anindita Dewangga Puri

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Penerbit:

Fakultas Sastra, Universitas Sanata Dharma



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PREFACE

This book brings together most of my work on critical discourse analysis and stylistics of the past seven years. I present the theoretical as well as applied papers exercising Halliday's systemic functional linguistics the most. To manifest my understanding on the theory, I take diversity in the data: headlines, news articles, political speeches, books, writings of students, poems, short stories, and novels.

The beginning of this book starts with my comprehension of the idea of stylistics. The article summarizes the linguistic characteristics of literary works that can be studied in order to objectively achieve literary appreciation. As the theory I review previously was on systemic functional linguistics, the following article discusses how transitivity research reveals truth and meaning in literary and non-literary texts.

The following part of this book presents the application of Critical Discourse Analysis of some issues: political speeches by Qaddafi and Mubarak, capital punishment for drug convicts in Indonesia, headlines on Jakarta governor election, and Rohingya issue in Bangladesh and Myanmar headlines. This part is the manifestation of my perception on systemic functional linguistics by Halliday.

The following articles that become my interests are those taking electronic book for high school students and students' reflection in my grammar class. In a school textbook, I looked for the linguistic attitude of humanistic values, in which I question how the textbook portrays humanistic values that the students should recognize. In the other article of this part, I use blended learning approach in teaching grammar and I examine the experience of the students in the classroom by transitivity study.

The final part of this book includes my stylistic work. The application of stylistic analysis encompasses various levels of expression. Kipling's poem applied the phonological level, and Seierstad's novel conducted grammatical level. The last article presented in this book is the application

of graphological, phonological, semantic and grammatical levels in stylistics to discuss Angelou's poem.

I summarize that CDA and stylistics promise an empirically adequate account of the interpretation of texts. The account sheds light on how careful linguistic analysis in different levels can criticize the wordings of text. It emphasizes that language is a motivated choice, as presented by Halliday.

A note of thanks is expressed to the peer-reviewers of my articles published in *CELT*, *Dinamika Ilmu*, *IJEE*, *Phenomena (JOLL)*, *Parole*, *IJHS*, *ELITE*, *LOOW*, *LSC*, *LINGua*, and *Lingua Cultura*. I would also thank the department of English Letters Sanata Dharma University, particularly Drs. Hirmawan Wijanarka, M.Hum. as the head of the department, Chatarina Brameswari, S.Pd., M.Hum. and Anindita Dewangga Puri, S.S., M.Hum. as the editors of this book.

Yogyakarta, March 2020

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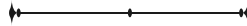
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Dedication

TO LINGUISTICS ENTHUSIASTS

1



LINGUISTIC FEATURES FOR MORE UNDERSTANDING LITERARY WORK

A. Introduction

Literary work has been appreciated in numerous ways. People have been applying various approaches to appreciate literary work, such as post-structuralism, postmodernism, feminist, lesbian/gay, new historicism, Marxist, and post-colonialism. The development of those approaches triggers scholars to improve the approaches year by year. The popularity of post-colonial studies is one of the examples. Many scholars reject the claims to universalism and believe in the need of examining the representation of other cultures in their respective literature (Barry, 1995). That bid is to appreciate texts in a distinct way so that the readers can see the unseen parts of the texts.

Language is a core in the text consumption. The various types of text create different types of style. The job for language enthusiasts is of course to observe the language used in texts. Consequently, we need a suitable method to appreciate them. In linguistic studies, stylistics is often used by scholars to study texts. Stylistics can be defined as “the analysis of distinctive expression in language and the description of its purpose and effect” (Verdonk, 2002, p. 4). Barry (1995) adds that this approach uses the methods and findings of the science of linguistics in the analysis of literary texts. Therefore, stylistics is not only used to observe newspaper headlines, but also speeches, articles, even literary works.

Verdonk (2002) states that even though language use in literary works is different from non-literary texts, stylistics is trying to figure out how specific features of style could create particular effects. The careful analysis

of word choice, for instance, is attempted to figure out the motivation and purpose of the writer to do so. In a stylistic study, we do not only guess and interpret literary works based on “impression” (Barry, 2002, p. 210), but we provide evidences from the linguistic data.

Motivated by the situation described above, this article is about to present how and what linguistic features are used in stylistic literary analyses and how they help us gain more understanding literary works. Some books and journals are reviewed in this article in order that we can see how stylistics works in literary study.

B. Linguistic Features to Observe

Rhodes (2010) states that stylistics applies the amplification of linguistics to approach literary texts: to identify the choices and ways a writer uses in weaving a text (www.literaryworks.net). To do so, stylisticians might observe its context. It means that they see the surrounding features of language inside a text. In conducting a stylistic study, we pay attention to the context of situation which refers to, among others, linguistic features in a text. Verdonk (2002) proposes the structures of language to observe: graphology, phonology, lexis, and syntax.

1. *Graphology*

In graphology, stylisticians notice the typographical features of a text such as punctuation, fonts, grapheme size, and grapheme layout. Norgaard (2009) suggests that typographical features can help us to discover and explore the meaning-potential of the visual aspects of printed verbal language in literature. Leech (1969) states that graphology refers to the whole writing system: punctuation, paragraphing, and spacing. Bilal and Cheema (2012) summarizes that graphology deals with systematic formation, structure, and punctuation in a sentence.

An example of graphology in stylistic study is found below, the three lines of the poem entitled *Clearances* by Seamus Heaney:

Fear of affectation made her affect
Inadequacy whenever it came to

Pronouncing words 'beyond her'. *Bertold Brek*.

(Cited in Verdonk, 2002, p. 57)

Verdonk (2002) analyzes that the inverted commas round the phrase 'beyond her' appear to confirm the son's suspicion that his mother's mispronunciation of words do not come naturally to her. It is whereas the italics and misspelling of 'Bertold Brek' are strongly suggestive of her "inadequacy".

Another example of a graphostylistic study is shown by Ayemoni (2012, p. 103) in Remi Raji's *Bound to Remember*.

no water runs where the Niger flows
no fish swims where the Benue berths
my spirit is grieved, my grief is long like the rivers
i will not forgive I will not forget
i will be like God vengeance of truth
i will be thunder in the kidney of liars...

In parts of the poem above, there are neither capital letters in the beginning of each line nor punctuation. Ayemoni (2012) figures out that the absence of capitalization and punctuation in the poem is aimed by the poet to reduce the image of the political leaders who perpetuate socio-political anomalies. Here, the poet sees that the political leaders do not deserve honor, meaning that the poet uses this style to reduce the personalities and to show that they do not deserve respect (Ayemoni).

2. *Phonology*

Phonology can also be used to study literary work. Phonology is known as the study of how sound patterning. Bilal *et al.* defines that phonological analysis of a text means to analyze sound pattern in it, formation of words and utterances by systematic use of sound in a language. In *The Voice*, they find that the phonological devices used in the story are repetition, alliteration, consonance, and assonance. Below are the examples.

Men have been striking their lives working and digging for hours.
The Tick-lock of the word went on.

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I locked up at eight o'clock last night.
Not that I've got anything against t.
(Cited in Bilal *et al.*, 2012, p. 437)

In the lines above, consonance is found, meaning the repetition of consonant sounds along the lines in the stanza.

Another phonological device is alliteration. It is the repetition of the first consonant sound in two or more words in a line as seen below.

For vestry curtain or carpet at the communion rail.
They're having a ruddy row.
He found himself handling by both hands over the pit.
The rescue workers were digging again.
(Cited in Bilal *et al.*, 2012, p. 437)

In the above examples, the sounds [k], [r], [h], [w] are repeated in each sentence.

Assonance is another phonological device to observe in stylistics. It refers to the repetition of vowel sound two or more than two words in a line as seen below.

Who were near strained to hear?
The voice had not stopped singing.
I'm an old man! Lewis, and I can't stand it; I've been down here every
since the raids go bad.
(Cited in Bilal *et al.*, 2012, p. 438)

The phonological devices above prove that the writer's choice to clarify the subjects and themes of the story through his beautiful writing (Bilal, 2012). It also reveals the harmony between language and the theme of the literary work.

Aboh (2008), as quoted in Oguniji *et al.*, states that sound patterning functions linguistically in poetry to project a poet's purpose or concern in a work. Below is an example in Dasyilva's *Songs of Odamolugbe*.

Their stanzas of stifling scandals
Causes the masses to curse
(Cited in Oguniji *et al.*, 2012, p. 26)

The words *stanzas* and *scandals* are intentionally chosen by the poet show that sound effect created by such selection gives the reader a deeper sense of understanding the enormity of corruption and insincerity in the Nigerian society. It is the insincerity of the rulers that 'cause' the masses to 'curse' (Ogunsiji, 2012, p. 26).

3. *Lexis*

Lexis refers to vocabulary, collocation, connotation, metaphor, and other figures of speech. Leuween (2005) defines that connotation involves the discursive import of typographic signs into a context where they do not previously belong. The symbols used in the literary work should be enquired where they are from and how they constitute meanings. Unlike connotation, metaphor attempts to seek the similarity of the symbols used in the work, or the signifier, with their signified. "You are my rose" can be interpreted that "rose" refers to the person I love. The symbol or signifier "rose" here constitutes the similar quality of "you."

Yeasmin *et al.* (2013) argue that the choice of words in a literary work can reflect its underlying meanings and ideas. The text *Shooting Elephants* contains words such as *riot*, *target*, *imperialism*, *oppressors*, *prisoners*, *convicts*, *tyranny*, and many others. Those words reveal that the political situation of the story. Those words give the associated feeling and make the text produce meanings (Yasmin *et al.*, 2013).

Bilal and Cheema (2012) conduct a lexical analysis in Wordsworth's *Early Spring*. In his work, Wordsworth likes to use personification. Below is the example.

Through primrose tufts, in that green bower,
The periwinkle trailed its wreaths;
And 'tis my faith that every flower
Enjoy the air it breathes.

(Cited in Bilal and Cheema, 2012, p. 30)

In the lines above, Wordsworth represents the full blossom of spring by giving the flowers the human ability to breathe and enjoy. In addition to attracting the readers' attention, here, the poet also attempts to describe the beauty of nature.

4. *Syntax*

The other linguistic feature in doing stylistic analysis is syntax. Syntax refers to grammatical structures including sentence, clause, and phrase elements. Hillier (2004) observes three variables in doing stylistics which are related to syntax. She pays attention to the mode, field, and tenor of texts. Mode refers to the text as a product, meaning that what the readers perceive is only the texts regardless the background of the writers. Field refers to the consumption of text by the reader of literary work. The readers pay attention to the basic content of the work. Tenor refers to the writers and readers of the particular texts.

Transitivity analysis proposed by Halliday is commonly used by stylisticians nowadays. This kind of analysis observes the processes in the texts: material, verbal, mental, relational, behavioral, and existential. To recognize each process, a verb is the tool to determine the type of each process. Material verbs mark the material process, verbal verbs mark the verbal process, mental verbs mark the mental process, linking verbs mark the relational process, behavioral verbs mark the behavioral process, and *there* and non-referent *it* mark the existential process.

Each process is also composed by its participants. The material process has Actor, Goal, and Affected participants. The verbal process has Sayer, Receiver, and Verbiage participants. The mental process has Senser and Phenomenon participants. The relational process has Carrier-Attribute, Identifier-Identified, and Possessor-Possessed participants. The behavioral process has Behaver participant. The existential process has Existent participant.

Nguyen (2012) conducts transitivity analysis to uncover the personality of the character in Hoa Pham's *Heroic Mother*. The different representation of the processes in Pham's *Heroic Mother* to describe the character can be seen below.

Material : I **do** my exercise near Hoan Kiem lake

Relational : I **am** a kindly grandmother

(Cited in Nguyen, 2012, p. 88)

The use of *I* as the Agent in the work reveals that the character appears as a sole participant. The material verb *do* shows that as a mother, she devotes her energy in her hard times. The main character portrays herself as being “a kindly grandmother”. That is the way she defends herself against her relatives’ misjudgment and their inappropriate attitudes towards her. What is more, by stating her quality of being “kindly” she may believe that it is more important to be herself than to mind the words of others (Nguyen, 2012).

Brooks (2010) conducts a transitivity analysis in Van Wyk’s *In Detention*. The four lines below are taken from the poem.

He fell from the ninth floor
 He hanged himself
 He slipped on a piece of soap while washing
 He hanged himself...
 (Cited in Brooks, 2012, p. 28)

In the above lines, we can focus on the processes done by the agent *he*. The second and fourth lines have the same participants, agent-goal. The clause is included as a material process, marked by the verb *hanged*. Brooks concludes that *he* as the agent shows that *he* is to hold the blame for the action *hanged*. The goal *himself* refers to the agent *he*. It implies the awkward logic that the voluntary process *hanged* is self-inflicted (Brooks).

C. How Stylistics Works

Barry (1995, p. 207) argues, “Stylistics attempts to provide a commentary which is objective and scientific, based on concrete quantifiable data, and applied in a systematic way.” To conduct a stylistic study, a researcher should be prepared with his linguistic competence so that his analysis can be comprehensive. As a consequence, a stylistic study may focus on the phonological devices only, for instance. The knowledge of sound patterning is important so that the types of phonological devices and their effects can be uncovered.

To do so, Barry suggests some characteristics how stylistics works to analyze literary texts. Firstly, Stylistics emphasizes connections between literary language and everyday language (Barry, 1995, p. 207). The plainer the language use in literary works, the easier it is to understand. Poetic language of a literary work sometimes becomes barrier for people to appreciate and analyze it. People tend to choose non-literary works to analyze. However, the complexity language use in literary works should become a challenge for stylisticians. We can pay attention to its complexity as the data to interpret what happen in a particular literary work, and why the writer chooses such a style.

Secondly, stylistics uses specialized technical terms and concepts which derive from the science of linguistics (Barry, 1995, p. 208). It makes how stylistics is different from other approaches. The linguistics terms used in stylistics are not used in daily life. To call a terminology, we need to find its examples and proofs in the work. How certain terms, such as allegory and transitivity are found must be equipped with their existence in the work. Consequently, we can figure out the meanings and contexts of the work.

Lastly, stylistics makes greater claims to scientific objectivity than does close reading, meaning that its methods and procedures can be learned and applied by all (Barry, 1995, p. 208). It does not mean that stylistics is the best approach among others. Nevertheless, this approach does not depend on the intuition of the readers only but also the empirical data found in the work. The massive studies on stylistics can be easily learned by the readers. What to prepare is the readers' linguistic competence on particular linguistic features. For example, one can focus only on personification to gain more understanding literary work.

To sum up what has been discussed in previous paragraphs, I would like to emphasis that stylistics is applicable for various text analyses. The massive use of language becomes delicate sources for stylisticians. The use of literary works in all levels of studies proves that the existence and power of literature are believed to be able to improve people's sensitivity. That goal can be reached whenever people have good understanding of the

work. One of the so many ways to reach it is by conducting stylistic analysis.

D. Conclusion

Linguistic features in literary work can serve as strong evidences to interpret the work. The existence of certain construction, punctuation and paragraphing for example, can represent the human character in the work or the writer's style. The choice of sounds found in the words has its own purpose. The writer may show his or her intelligence to make sounds in beautiful constraints. It can also be used to attract the readers. The choice of certain lexical features also reveals the reason why the writer uses personification, for instance. The verbs used in literary work become other tools to observe what happen with the agent in a clause. Those previous examples show that the study of text, either with literary criticism or stylistics, is a delicate research to do. Stylistics is an effective approach to study the style of language in literary works. The readers or researchers can gain more understanding of the works by means of the features found in them.

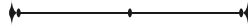
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2



TRANSITIVITY ANALYSES IN LITERARY AND NON-LITERARY TEXTS: FOR TRUTH AND MEANING

A. Introduction

There are various types of meanings in language use: lexical, grammatical, discourse, and pragmatic meanings (Poedjosoedarmo, 2000, p. 15). Furthermore, Poedjosoedarmo proposes that, “as long as an item is capable of a contrast, it has meaning. A certain word order that has a contrast has a meaning” (p. 15). Language users are free to choose words in order to convey meanings. Meanings are not only related to what are heard, but also what are interpreted by the receivers. In order to have appropriate interpretation and truth, comprehending word choice is necessary to do.

In language use, meanings are closely related to grammatical and discourse meanings. Grammatical meaning deals with the meaning of word order (or phrase order, or clause order) in a sentence, the use or absence of an item in a sentence, the use of an elaboration or abbreviation of a certain component in a sentence, and the use of different types of prosody (Poedjosoedarmo, p. 16). Discourse meanings can be expressed in various ways: single utterance, repetition, statement, request, command, question, exclamation, positive or negative forms, active or passive forms, normal plot, flashback, straightforward, round, or code switching (Poedjosoedarmo, pp. 16-17).

To gain truth and meaning, the in-depth observation of language use in various texts which uses contrast word order is needed. Fairclough (1995) points out that the words used in a spoken or written form can be said as texts. Therefore, we can say a monolog, conversation, speech, or

notice regardless it is written or spoken as a text (Isti'annah, 2012, p. 11). Analyzing texts not only focuses on the text itself, but also to its context. Butt *et al.* (2000) define that a text is a harmonious collection of meaning appropriate to its context. Consequently, the analysis of context cannot be separated from text analysis.

Butt *et al.* (2000) propose two perspectives in context, named context of culture and context of situation. Droga and Humprey (2002) assert that the context of culture refers to the broad socio-cultural environment that includes ideology, social conventions, and institutions. What happens in the place where the text is produced influences the text. The writer's styles and stories, in literary texts for example, cannot be separated from the context of culture. Research on postcolonial texts cannot be separated from the analysis of the country where the text is produced or the writers who come from the country.

The context of situation refers to the metafunctions of language: *field*, *tenor*, and *mode* (Butt *et al.*, 2000). Halliday proposes the metafunctions of language in his theory of Systemic Functional Linguistics (SFL). In SFL, the language elements are the resource to create the meanings (Isti'annah, 2012, p. 15). Thus, words become the main data to observe the context of situation in text analysis. The metafunctions of language are also described in other words: ideational (field), interpersonal (tenor), and textual (mode) functions.

Halliday (2004) describes that the ideational function is the function that the speaker or writer embodies language in his experience of the phenomena of the real world, which also includes the language user's experience of the internal world of his consciousness through his reactions, cognitions, and perceptions, and also his linguistic acts of speaking and understanding (p. 170). Zhuanglin (1988) adds that the ideational function not only specifies the available options in meanings but also determines the nature of their structural realizations (cited in Wang, 2010).

The interpersonal function deals with how the language user builds his/her relationship to others. Halliday (2004) asserts that an interpersonal function refers to the interaction between the speaker and addressee(s) that becomes the grammatical resources for enacting social roles in general and

speech roles in particular. The modality analysis is commonly used in the observation of text focusing on this function. How language users show their optimism, for instance, can be observed through the choice of certain modals.

The textual function is related to how language users wrap their messages. Downing and Locke (2006) point out that mode is about how the message is arranged or packaged in different ways and the different forms highlight different aspects of the message. In this function, the analysis of theme-rheme is employed. How language users choose the first constituents in clauses reveal how they pick the most important message to convey to the receivers.

In the ideational function, language is observed through transitivity analysis. Morley (2000, p. 9) defines that transitivity aims at identifying the participants or things which are involved, the actions and event taking place, and any relevant surrounding circumstances. The verbs in clauses become the means to categorize the process, thus participants in clauses. The previous statement is a proof of Halliday's theory that meanings are created from wordings. Meanings here do not refer to what people perceive from language, but why the language users choose the words in language: the users' ideology.

Transitivity has been employed by language scholars who are interested in text analysis. The existence of CDA to facilitate them analyze texts is welcomed as papers employing CDA are easily found. Woods (2006) says "critical discourse analysis aims to unpack the 'common-sense' social and cultural assumptions (or ideologies) which, below the level of conscious awareness, are embedded in all the forms of language that we use" (p. 50). The previous tempting purpose clearly attracts linguists to observe various kinds of texts with CDA as an approach, as stated in the beginning of this paper that context cannot be separated from text analysis. The context of situation becomes the attention of linguists, as wording is the main source of the observation. The investigation of each employment of either ideational, interpersonal, or textual function has been exercised in both literary and non-literary texts. However, this paper only focuses on how transitivity is used to observe literary and non-literary texts.

B. The Overview of Transitivity

In transitivity, clause is the grammatical unit that can show what happens in a text. Dijk (2008) adds that analyzing the action-process of a discourse is one of the ways in doing CDA. In transitivity system, the meaningful grammatical unit is the clause since it expresses what is happening, what is being done, what is felt and what the state is and so on (Wang, 2010). There are six processes in the ideational function, namely material, mental, verbal, relational, behavioral, and existential processes.

1. *Material Processes*

A material process is understood as the process of doing or happening in the transitive or intransitive clause. Matthiessen and Halliday (1997) propose that looked *from above*, a material clause construes of doings and happenings which include actions, activities, and events. In other words, the material process is an arrangement of a process and participants involved that require some input of energy to occur and when the participant is likely to undertake a change. Thus, the energy flow marks the material process. Halliday (2004) points out that the material clauses construe the procedure as a sequence of concrete changes in the trees brought about by the person being instructed-the implicit *you*. The participant that becomes the source of energy bringing about the change is called an Actor. Other participants may be found in material processes: Goal, Affected, and Agent.

2. *Mental Processes*

A mental process is the process of *sensing* or *feeling*. Downing and Locke (2006) state that mental processes are those through that we organize our mental contact with the world. Furthermore, Halliday (2004) explains that mental clauses are concerned with our experience of the world of our own consciousness. There are clauses of sensing: a 'mental' clause construes a quantum of change in the flow of events taking place in our own consciousness. The process may be construed either as flowing from a person's consciousness or as impinging on it; but it is not construed as a material act (p. 197). There are two participants in mental processes,

namely a *Senser* and a *Phenomenon*. Halliday (2004) defines a *Senser* as the one that senses, feels, thinks, and wants to perceive, while a *Phenomenon* is the participant which is felt, thought, wanted, or perceived, the position is in a sense reversed. It may not only be a *thing* but also an *act* or a *fact*.

3. *Verbal Processes*

A verbal process is understood as the process of *saying*. Halliday (2004) elaborates that a verbal process is an important resource in various kinds of discourse. Halliday (2004) adds that “the verbal clauses contribute to the creation of narrative by making it possible to set up dialogic passages” (p. 252). The use of a verbal process, thus, is seen as an appropriate way to convey the speaker’s ideas to the addressee(s). There is always one participant representing the speaker called a *Sayer*. A *Sayer* is the participant that *says*. The additional participants in verbal clauses are *Receiver*, *Verbiage*, and *Target*.

4. *Relational Processes*

A relational process is known as the process of *being*. Halliday (2004) describes that a relational process is the process to say that experience is modeled as *being*. There are three types of relational processes, namely *attributive*, *identifying*, and *possessive* processes. The meaning of an *attributive* is that “X is a member of the class A” (Eggins, 2004). There are two participants named a *Carrier* and an *Attribute*. An *identifying* process has a *Token* and a *Value* as the participants. A *Token* is the participant being defined, while a *Value* is the participant which defines. The last type of relational processes, *possessive*, is defined as the process of ownership and possession between clausal participants (Eggins, 2004). Lock (1996) argues that the *possessive* process includes relationships of part to whole and of ownership. Furthermore, Lock (1996) characterizes that the *possessive* process clauses normally select simple present for now references, and continuous tenses in general are seldom used.

5. Behavioral Processes

A behavioral process is the process of *behaving*. Eggins (2004) says that behavioral processes are mid-way between materials on the one hand and mental on the other. They are parts about action, but it is action that has to be experienced by a conscious being. Furthermore, behavioral are typically processes of physical and psychological behavior. Some behavioral in fact contrast with mental process synonyms, e.g. *look at* is behavioral but *see* is mental (Eggins, 2004). A behavioral process has one participant only, Behaver. A Behaver is typically a conscious being (like the Senser in a mental process). A behavioral process functions more like one of *doing* than one of *thinking/feeling*. If there is another participant which is not restatement of the process, it is called a Phenomenon (Eggins, 2004). Eggins (2004) adds that Behavioral are half-semantically and grammatically between mental and material process.

6. Existential Processes

An existential process is understood as the process of *existing*. Eggins (2004) defines that an existential process represents experience by positing that *there was/is something*. Existential is easy to identify since the structure involves *there*. *It* as a dummy can also marks an existential process such as, "It is a book on the table". *It* is present in the clause as the Subject. Existential processes typically employ the verb *be* or its synonymous such as *exist*, *arise*, and *occur*. An Existent is the only obligatory participant. Eggins (2004) explains that an Existent usually follows the *there is/there are* sequence, may be a Phenomenon and is often in a Fact or an Act (nominalized action).

7. Circumstances

The occurrence of a circumstance in a clause can be realized in various forms. Eggins (2004) states that circumstances can occur with all processes types and usually marked by adverbial groups or prepositional phrases (p. 22). Downing and Locke (2006) summarize that circumstances are related to place and time, manner, instrument, contingency, accompaniment, modality, degree, role, matter, and evidence. A Circumstance of contingency covers the meanings of cause, purpose,

reason, concession, and behalf (Downing and Locke, 2006, p. 156). The question *what cause?* is used to indicate the cause. *What...for?* is used to know the purpose. *Why?* is to analyze the reason. To know the concession, *despite what condition?* can be asked. Behalf is asked by *who/what for?* To know the condition, the question *under what condition?* can be tested.

C. Transitivity in Literary Texts

Literary texts are understood as fictional texts since they contain literature: creative or imaginative writing of a specifically aesthetic kind (Pope, 2002, p. 60). Literary texts become the magnet not only for people who love literature, but also linguistics. Literary work has been appreciated in numerous ways. The Literary appreciation is likely to focus on authors, works, genres, social movements and even whole national literatures (Pope, p. 59). The development of literary appreciation to literary criticism has invited people to apply post-structuralism, postmodernism, feminist, lesbian/gay, new historicism, Marxist, and post-colonialism (Isti' anah, 2013). Those approaches observe literary text and its context with different point of view. They are also able to give deeper understanding of literary texts.

As text analysis also attracts scholars from different field of study, stylistics lightens them to conduct literary text analysis. Transitivity is included as the ideational function of language to observe what happens in the text, meaning to see the relation among words in a clause. The choice of verbs determines the type of process in a clause. As a result, different process appears. The choice itself is not without purpose. In literary text, the writer has its purpose why a character is described in material process.

Brooks applies transitivity to observe Van Wyk's poem entitled 'In Detention' (2010). Here is the poem.

He fell from the ninth floor
 He hanged himself
 He slipped on a piece of soap while washing
 He hanged himself
 He slipped on a piece of soap while washing

He fell from the ninth floor
He hanged himself while washing
He slipped from the ninth floor
He hung from the ninth floor
He slipped on the ninth floor while washing
He fell from a piece of soap while slipping
He hung from the ninth floor
He washed from the ninth floor while slipping
He hung from a piece of soap while washing.
(Van Wyk, 1979, cited in Brooks, 2010)

In the above poem, Brooks mentions that the only transitive clause in the poem is “He hanged himself” (lines 2, 4, and 7), repeated three times. “He” in lines 2, 4, and 7 performs as an Agent who conducts an action *hang*. However, the Goal in the transitive clauses found in the poem is *himself*, which refers to the Agent itself. In short, the involvement of Agent and Goal in the poem reveals that the Agent commits suicide. Brooks (2009) concludes that, “The agency is completely deflated because of the self-affecting process within the transitive clause” (p. 28). The existence of Goal is actually not really significant in the poem as it refers to the Agent.

In the intransitive clause, Brooks mentions that the occurrence of Goal is omitted as in “He hung from...” (lines 8, 12, and 14). Brooks finds that the material process being ‘hung’ and the medium being the ‘He’ implies that the agency is completely omitted. Consequently, Brooks questions if there is the implicit agency of another participant. The behavioral processes found in the poem reveal that the Behavior is distanced from the reasons behind the processes (p. 29). In the lines ‘He fell...’, Brooks assumes that it can be accidental or partially intentional. Brooks says that “if it is intentional, on one level, the behavioral process could imply the ‘He’ was pushed, causing him to fall” (p. 29).

Another application of transitivity in literary text is done by Cunanan (2011) to observe how Woolf, the writer, uses language in *Old Mrs. Grey*. In literary criticism, biographical approach is applied to know why the writer of a literary text chose certain theme or language style in his/her writing. In linguists’ point of view, observing language use by the writer is

equipped by stylistics, in this matter using transitivity analysis. Cunanan (2011) mentions that “...those who can use a working knowledge of the language system enjoy a greater capacity for insightful awareness of the effects of language produced by literary texts (p. 70).” Consequently, the way scholars appreciate literary texts is enriched by the offer of stylistics.

In his research, Cunanan finds out that the work of transitivity is able to reveal how Woolf portrays the main character in her work, *Old Mrs. Grey*. Woolf uses existential process the most (35.49%) since the text deals with the very agonizing existence of Mrs. Grey, marked by the verbs: *come, went, sat, was running, go, don't go, pass, came, was gone, went out, is lit up, flying, shall cling, lives, were, crumble, dissolve, seems, is, was, continue, is folded, stopped, jerked, stood, was, trying to escape, wriggling, wriggled, and settled* (Cunanan, p. 76). Cunanan concludes that Woolf provokes and shocks the readers of this poignant essay by deviating from the norms and conventions of writing (p. 75). Furthermore, Cunanan finds that Woolf uses wide range of narrative devices like interior monologue, soliloquy, ambiguity, loosely arranged plot, moments of illumination, and private images.

Transitivity can also be applied to observe a children's song. Gusrayani investigates clauses in a children's song to reveal why the song is written in certain language structures. In her research, Gusrayani (2008) finds out that the song is presented in the material process, found in 80%. The dominating material process in the song is actually in an attempt to accommodate concrete operation in children's mind (Piaget in Gusrayani, p. 68). Children will catch the message easier since what they hear in the song is something can be practiced and seen. The teacher usually imitates or uses gestures while singing. As a result, children will receive the message in the song more clearly.

D. Transitivity in non-Literary Texts

Non-literary texts can be found easily in printed or online media: news, opinions, advertisements, editorial, and many others. News becomes fruitful data to observe by linguists since this text provides the latest issue

or information which happens to a certain society. News is not merely about reporting events, but it can be utilized to show power by particular group of people. To prove that, transitivity is chosen by scholars to figure out what behind the text is.

When Jakarta was about to hold its election in 2012, people commented the issue as the candidates came from different background and cities. Isti'anah (2014) conducts transitivity analysis to observe people's opinions about the elections. She mentions that various backgrounds of the candidates give them new hopes since the previous governors failed to solve Jakarta problems (p. 173). In the media, the election was exposed widely. As a result, people give their opinions in various media: Facebook, blogs, twitter, television, radio, newspapers, and the others. In her research, Isti'anah focuses on observing language use in people's opinions published by The Jakarta Post.

Based on the research, Isti'anah finds that material process dominates the opinions, realized in 57.5% (p. 166). The participant is the material clause is various. The existence of Jakarta people as the Actor signals the importance of the election for them. Jakarta people are chosen as the Actors to reveal that they are the Doers who have authority and energy to conduct certain actions. It is also realized when the candidates appear as the Affected, Goal, or Recipient (Isti'anah, 2014, p. 173). In sum, the voters are put as the powerful figure to determine the future of Jakarta, whether they elect the correct choice or not. It is also supported by the findings that the candidates are put in the passive clause as the Affected or Goal. In the other words, people demand the next governor to make a change.

Another research of transitivity in non-literary text is conducted by Manan (2001). He applies transitivity in news media to reveal how Anwar and *reformasi* movement is depicted in the media. The language choice in the media influence the way the readers perceive the message brought by the media (Isti'anah, 2014, p. 162). In his research, Cunanan argues that "...language in news coverage plays a pertinent role in the construction of social reality. Indeed, news is a practice, a discourse which does not reflect reality in a neutral manner but helps to 'interpret', 'organize' and 'classify' this reality" (p. 35). Furthermore, Cunanan mentions that transitivity is the

very “foundation of representation” as it enables the analysis and interpretation of a particular event or situation in different ways (p. 38).

For instance, the choice of Actor in the material process reveals that Anwar is portrayed as the powerful participant in different types of clause: Agent in material clause, Senser in relational clause, and Sayer in verbal clause. Cunanan asserts,

By putting him in such a focal position, we are able to see him clearly as an entity who is powerful and whose actions can directly affect others. Anwar certainly is powerful as he is Malaysia's Deputy Prime Minister. Placing him in such a focal position, however, brings forth a serious implication: that Anwar had misused his powers as Deputy Prime Minister (p. 43).

In the media, Anwar is not only portrayed as the more powerful entity but also a “perpetrator” of crimes (Cunanan, p. 46). The verbs in the media prove the previous finding, for examples: *sodomised, plotting, committed, used, directed, dictated, took, gave, and pressured*. Cunanan says that such language justifies the swift removal of a person who is seen to be inimical to national development, the national interest, and political stability. The language choice in the media reinforces the dominant discourses of the government (p. 46).

Mineshima (2009) utilizes transitivity of news texts. News writers are expected to choose language use carefully as news becomes a fruitful source to be interpreted variously. The writers can choose certain vocabulary to be neutral or provoke the readers. In her research, Mineshima gives examples, “...Protesters” in one newspaper might find themselves described as “rioters” in another, the dividing line between “the fact” and “the opinion” obviously becoming blurred depending on the subjective judgment of the newspaper (p. 101). Mineshima observes two British newspapers which discuss Japanese government's whaling policy.

The first text Mineshima observes uses material process most (40.9%), while text B uses relational process the most (39.3%). Mineshima describes that “this may indicate that Text A construes the world more in terms of actions and happenings with Ocalan at its center (see Table 4) whereas Text B does so more in terms of static beings and relations, where emphasis is more on abstract attributes and identifications in line with the hypothetical approach of the writer to Text B (p. 105).”

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Experientially, the transitivity analysis established that Text A is predominantly material-oriented with Ocalan prominently represented as Actor whereas Text B is relational-oriented with Castro portrayed only as Sayer. In other words, Text A foregrounds Ocalan as a dynamic and dangerous figure whereas Text B depicts Castro as a loud but harmless character. Text B's frequent use of agentless passives also contributes to Castro's inconspicuousness (p. 114).

The quotation above reveals that the choice of words in media is able to construct certain figures. Consequently, media become important part in constructing people's opinion to famous figures in a country.

E. Conclusion

Transitivity is offered by SFL as an attempt to see how wordings work in context, i.e. context of situation. Transitivity analysis supports the claim that contextual meaning is the "real meaning" of a symbol when it is used in its concrete context (Poedjosoedarmo, p. 18). Transitivity is applicable to observe both literary and non-literary texts and invites scholars to draw how characters in a literary text are portrayed whether they are narrated as powerful or weak ones, shown by wordings in the text. Similarly, in non-literary texts, transitivity is able to figure out how language users are able to portray certain figures, put certain groups as the most important or powerful ones in a society.

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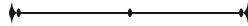
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3



HYMES' SPEAKING ANALYSIS OF HOSNI MUBARAK'S AND MUAMMAR QADDAFI'S SPEECHES

A. Introduction

At the beginning of 2011, Egypt and Libya face political turmoil. The citizens in both countries demand the political change. Egypt has been led by Hosni Mubarak for more than 30 years. The citizens think that Mubarak's leadership is full of corruption and unfair policy. The big demonstrations happen and cause many people who live in Egypt determine to go outside from the country. The similar situation happens in Libya. Libya has Muammar Qaddafi as the president for more than 40 years. Big demonstrations also happen in Tripoli and some places in Libya. Those chaotic situations force Mubarak and Qaddafi responds the situations. On February 10, 2011, Mubarak gave his speech and the speech was broadcasted by Egyptian state TV live. Since the language is Arabic, therefore it is interpreted by an interpreter of the TV. The script of interpreting was published by Jakarta Post, NY Times, BBC News, Now Public and other English newspaper. Qaddafi gave his speech on February 22, 2011 in Libya State TV. The speech is also in Arabic and interpreted by Libya State TV. Therefore, this paper analyzes the translation of Mubarak and Qaddafi's speeches. The translation is expected as the best one so that the analysis of it will be fruitful.

Cress (2001) says, "Language is a means to instantiate, to realize and to give shape to (aspects of) the social" (p. 35). People speak differently due to the fact that speech is used in different ways among different groups of people (Wardhaugh, 2006, p. 242). The way Mubarak speaks is different

from Qaddafi because of some social aspects. Even though Mubarak and Qaddafi gave the speeches in the similar situations, the speeches are distinctive one another. The use of Hymes' ethnography SPEAKING model is chosen as an approach on the language use which focuses on the styles of speech. Malinowski (1966) argues that in the investigation of linguistic structures from an ethnographic perspective, the involvement of context is of central importance (p. 22). Context does not only refer to linguistic and situational context, but also facial expression, gesture, bodily activities, the whole group of people present during an exchange of utterances and the part of the environment in which these people are engaged.

Hymes' SPEAKING analysis is the main tool to observe the speeches. As a review, below is the table of speaking model proposed by Titscher *et al.* (2000).

Table 1. Speaking Grid (p. 95)

S	Setting, scene	Physical circumstances, subjective definition of an occasion
P	Participants	Speakers, sender, addressor, hearer, receiver, audience, addressee
E	Ends	Purposes and goals, outcomes
A	Act Sequence	Message form and content
K	Key	Tone, manner
I	Instrumentalities	Channel (verbal, non-verbal, physical), forms of speech drawn from community repertoire
N	Norms	Norms of interaction and interpretation, specific properties attached to speaking, interpretation of norms within cultural belief system
G	Genre	Textual categories

Wardhaugh (2006) points out that the SPEAKING formula is a very necessary reminder that talk is a complex activity, and that any particular bit of talk is actually a piece of *skilled work*. It is skilled in the sense that, if it is to be successful, the speaker must reveal a sensitivity to and awareness

of each of the eight factors of SPEAKING. Therefore, the speakers' strategy in choosing the aspect in SPEAKING will influence the ideologies which are interpreted by the addressee(s). Wardhaugh (2006) adds that speakers and listeners must also work to see that nothing goes wrong. When speaking does go wrong, as it sometimes does, that going-wrong is often clearly describable in terms of some neglect of one or more of the factors. It can be said that when the speaker chooses an aspect in SPEAKING, we can find the intended meaning of the chosen aspect. The reasons and purposes why selected each aspect are the means used by the speakers to convey the ideas. However, people may also have various interpretations toward the aspects employed. Since we acknowledge that there are 'better' speakers and 'poorer' speakers, we may also assume that individuals vary in their ability to manage and exploit the total array of factors (Wardhaugh, 2006). The discussion below discusses further on the language use by Mubarak and Qaddafi which occurs in certain context based on SPEAKING model.

B. Discussion

To begin with, the starting point of ethnography SPEAKING is the question of the relationship between culture and language. Furthermore, Geertz (1973) argues three characteristics of ethnographic description. First is that ethnography speaking is interpretive. The analysis can explain the meanings of the text. Second, what it is interpretive of is the flow of social discourse. The relation between social and language use cannot be separated. Third, the interpreting involved consists in trying to rescue the 'said' of such discourse from its perishing occasion and fix it in pursuable terms. It is now understandable that Hymes' SPEAKING model is the good approach in sociolinguistic analysis.

Titscher (2000) argues that the ethnography of SPEAKING investigates speech acts within culturally specified speech events, and the core of method consists of systematic analysis of context as general framework within which a particular form fulfills particular functions. For the categorization of speech events, Hymes (1962) suggests the following questions:

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- What are instances of speech events?
- What classes of speech events are recognized or can be inferred?
- What are the dimensions of contrast, the distinctive features, which differentiate them?
- What is the pattern of occurrence, their distribution vis-à-vis each other and externally (in terms of some total behavior or selected aspect)?

The above questions are summed up using SPEAKING method. However, speech events and speech acts should also be analyzed with regard to their function. Furthermore, Hymes (1962) offers extended possible communicative functions. Communicative functions (Hymes, 1962, p. 31):

- Expressive, emotive
- Directive (cognitive, pragmatic, persuasive, opinion-influencing)
- Poetic
- Contact function (concerns transmission contact)
- Metalinguistic
- Representational or reference function (concerns topic content)
- Contextual function

Since there are some components in SPEAKING analysis, the analysis of each component is shown in every number as follow:

1. *Setting and Scene*

Wardhaugh (2006) argues that setting of speech refers to the time and place that is the concrete physical circumstances in which speech takes place (p. 248). Mubarak and Qaddafi have different setting in their speeches. Mubarak gave the speech on February 10, 2011 in Tahrir Square. Tahrir means *liberation* in English. This place is chosen by Mubarak since it witnesses the big demonstrations by thousands of Egyptian who demand the ouster of Mubarak. According to some sources, Tahrir Square has been historically significant to Cairo since 19th century. The Square was re-designed by Ali Pasha Mubarak, Egypt's public works minister in the 1860s. Egypt's then ruler, Ismail Pasha, handed over the task of modeling Cairo after Paris to that Mubarak, and thus the square was born (<http://english.aljazeera.net>).

Qaddafi chooses Tripoli Green Square or formally Independence Square to direct his speech on February 22, 2011. Green Square is the place where pro-Qaddafi supporters gather. Anti-Qaddafi supporters are killed there. This place is chosen because it is the center of Qaddafi and his supporters. By giving the speech in this place, Qaddafi tends to show his authority.

Scene refers to the abstract psychological setting, or the cultural definition of the occasion (Wardhaugh, 2006, p. 247). Scene implies an analysis of cultural definitions. Egypt is a country in North Africa which has abundant historical inheritance. Giza Pyramid complex and Great Sphinx explain that Egypt has been known since in the ancient time. Egypt becomes a republic since June 18, 1953. Between 1981 and 2011, Egypt was ruled by Hosni Mubarak who came to power after the assassination of President Anwar El Sadat. Even though the executive power is theoretically divided between the president and the prime minister, in practice it rests solely with the president who traditionally has been elected in single-candidate election for more than fifty years. As the result, people in Egypt want to have a revolution. They demand Mubarak's ouster. Those definitions influence Mubarak's speech. The situation occurs in his speech is urgent since the situation in Egypt is worse. Therefore, he has to make a speech which determines the future of Egypt.

On the other hand, Libya is a country in North Africa which gained independence of Italian colonial era in 1951. On September 1, 1969, Muammar Qaddafi led a revolution against King Idris. He thinks that the political by King Idris is sick. Therefore, Qaddafi is glossed as brother of revolution in Egypt. After the revolution, Qaddafi becomes the president of Libya. Even though Libya is a country which is rich of oil and natural gas, human rights are not appeared there. According to the US Department of State's annual human rights report for 2007, Libya's authoritarian regime continued to have a poor record in the area of human rights. Due to that reason, Libyan people make big demonstrations in Benghazi Square. They also demand the ouster of Qaddafi. Even though thousands of people against Qaddafi, thousands others support Qaddafi. The supporters gather in Tripoli Green square with Qaddafi. Some cultural definitions above explain that Qaddafi has certain reasons to direct his speech in Tripoli

Green Square. First, the place is located in the capital city and assumed as an essential place in Libya. Second, pro-Qaddafi supporters are gathered there so that Qaddafi wants to show that he still has many people behind him. Third, Qaddafi positions himself as a revolutionary due to the fact that he brings the country into new political regime after King Idris.

Based on the description of setting and scene above, it can be said that Mubarak and Qaddafi choose different style. Mubarak chooses Tahrir Square, the place where people make demonstrations, in order to show his respect to the citizens. Mubarak tries to show that he concerns to the current situations. He does not want to show his power, but he shows that he cares about the citizens' demand. On the other hand, when Qaddafi chooses Tripoli Green Square, the place where his supporters gather, he shows his power. Qaddafi shows his power a lot because he is in the place where people support him. Another reason is that Qaddafi does not want to fulfill what the demonstrators want. By staying in his place, Qaddafi shows that he still has an important place in Libya. There are thousands people who stay with him in the Square. It is clear now that the language users' style is distinctive even though they derive from the similar situation.

2. *Participants*

Wardhaugh (2006) says that participants include various combinations of speaker-listener, addressor-addressees, or sender-receiver. Since the texts analyzed are political speeches, therefore the participants are an addressor and addressees. Mubarak and Qaddafi are the addressors. They are the participants who direct the messages. While addressees mean the participants who are directed the message. Both Mubarak and Qaddafi are the level of participants who have more power since they are the presidents. On the other hand, Egyptian and Libyan are the participants who have less power since they are the citizens. Since political speeches are given by the presidents, therefore Mubarak and Qaddafi's speeches have the same participants in name, addressor and addressees. Further, the addressor and addressees are different because they come from the different setting. The addressees in Mubarak's speech are the Egyptian people who gather in Tahrir Square. Therefore, Mubarak tends to show his

respond to the whole Egyptians. On the other hand, Qaddafi seems to direct his speech to people who are anti-Qaddafi who gather in Benghazi Square. The Libyans are divided into two groups, pro and anti Qaddafi. Since Qaddafi already has his supporters, he directs his speech to those who do not support him. Therefore, the participants included by Mubarak and Qaddafi are also different.

3. *Ends*

Ends refer to the conventionally recognized and expected outcomes of an exchange as well as to the personal goals that participants seek to accomplish on particular occasion (Wardhaugh, 2006, p. 247). The objectives of Mubarak and Qaddafi's speeches can be derived from the sentences found in the speeches. Hymes states that with respect both to outcomes and goals, the conventionally expected or ascribed must be distinguished from the purely situational or personal, and from the latent and unintended. Furthermore, Hymes adds that communication must be differentiated from interaction as a whole and in terms of purposiveness.

As the outcome or as a whole, Mubarak's and Qaddafi's speeches aim at responding the current situations in Egypt and Libya. Due to the big demonstrations in Egypt which results to the chaos in every field in Egypt, Mubarak aims at giving his response. As the president who has political authority, Mubarak positions himself as the figure who needs to respond the situation. Similarly, Qaddafi also aims at responding the current situation in Libya. Some people who are killed because of the attack between people pro and anti Qaddafi become the reasons of Qaddafi to give the speech.

Even though Mubarak and Qaddafi have the same purpose as a whole, they have different objectives in terms of purposiveness. In the speech, Mubarak says,

I express my commitment to this and I express a similar pledge and commitment to carry on—do my responsibility to protect the constitution, the interests of the people, until a transfer of power and responsibility is handed to whoever is elected by the electorate next September in fair and free elections that will be guaranteed with transparency and freedom.

The sentence above obviously shows that Mubarak will not keep his position as the president of Egypt. The word *commitment* means the serious concern by Mubarak. He also supports the citizens' voice to have a fair and free election new President next September. By choosing the sentence above, Mubarak aims at showing his willingness not to stand as the president. He understands the citizens' aspirations.

Mubarak also aims at building better relationship with the citizens. He says, "We should continue our national dialogue that has already started in the spirit of groups but not enemies." Through dialogue, Mubarak tends to share the ideas and feelings with the citizens. The lexical items *in the spirit of groups but not enemies* indicate that Mubarak aims at showing solidarity that he belongs to citizens, not their enemy. Furthermore, Mubarak says, "My aim was never to seek a force and take power." It obviously explains that Mubarak aims at following the citizens' demand.

Different purposiveness is shown by Qaddafi. In his speech, he says, "I will not leave the country." He explicitly shows that Qaddafi is an important figure who cannot be separated from Libya. He is the figure who takes role in the history of Libya. Qaddafi adds, "Muammar Qaddafi is history, resistance, freedom, victory, revolution." Qaddafi aims at recalling the citizens' memory that he led the revolution in 1969. Therefore, he thinks that Libyans owe revolution to him. Therefore, in his speech, Qaddafi aims at showing his power a lot.

Besides showing power, Qaddafi also shows his intention in the future. In the speech, Qaddafi says, "I will fight until the last drop of my blood." Qaddafi will keep his position as the president until he dies. It is seen from his speech when he says, "This is a victory that should not be relinquished by anybody." He thinks that the right person to lead Libya is himself. Qaddafi will not give the position to others because he thinks that westerns are behind the anti-Qaddafi side.

Qaddafi also blames others when he says, "Some Arab media are betraying you and depicting you as a bad people." Qaddafi tries to influence Libyan that what media write in the news is provocative. He tries to persuade people not to believe the news since it is not true. Here,

Qaddafi also aims at building the trust between Libyans. Since Qaddafi portrays himself as a leader, he expects that people will believe him. He says, "I am the Bedouin from oasis that brought victory to enjoy it from generation to generation." In the political turmoil, Qaddafi thinks that when people trust him, they will come into the better condition.

The analysis of *ends* above shows that Mubarak and Qaddafi have the same purpose as a whole, but different in purposiveness. The whole purpose is to respond the chaos. The speech from the presidents in the political turmoil is a must. In the angle of purposiveness, Mubarak tends to show his respect and solidarity a lot. He also expresses his intention in the future to give his authority to whoever elected in a fair and free election. On the other hand, Qaddafi's purposiveness is to show power. He is the figure who needs to respect and trust. Qaddafi also shows his intention that he will not give his position as the president until he dies. The illustration above shows that language can be used to show various purposes. It is because the actual motives of participants may be varied (Hymes, 1962).

4. *Act Sequence*

Act sequence refers to the actual form and content of what is said. It includes the precise words used, how they are used, and the relationship of what is said to the actual topic at hand. Poedjosoedarmo (2011) suggests speech acts as means to analyze the act sequence. Speech acts include constative and performative (personal communication). Constative utterance means utterances which are connected in some way which events or happenings in a possible world, i.e. one that can be experienced or imagined, a world in which such propositions can be said to be either true or false (Wardhaugh, 2006, p. 285). Constative speech act includes declarative, interrogative, imperative and exclamatory. Performative utterance means utterances by people when they are not just saying something but are actually doing something (Wardhaugh, 2006, p. 285). Performative speech acts involves veridicative, exercitive, commissive, behabitive, and expositive.

Since the texts analyzed are political speech, declarative speech acts dominate the speeches. Therefore, the discussion of act sequence focuses

on the performative speech acts. Austin in Wardhaugh (2006) summarizes performative speech acts as follow

- Verdictives, typified by the giving of a verdict, estimate, grade, or appraisal
- Exercitives, the exercising of powers, rights, or influences as in appointing, ordering, warning, or advising
- Commissives, typified by promising or undertaking, and committing one to do something
- Behabitives, having to do with such matters as apologizing, congratulating, blessing, cursing, or challenging
- Expositives, a term used to refer to how one makes utterances fit into an argument or exposition, e.g. I argue, I reply, I assume.

Further discussion is suggested by Searle (1999) in relation with types of speech acts as above described. The table below shows Searle's explanation.

Table 2. Searle's (1999) Speech Acts

Austin's	Searle's	Definition
Exercitives	Directives	Get the hearer to believe in such a way as to make his or her behavior match the propositional content of the directives
Verdictives	Declaratives	Bring about a change in the world by representing it as having been changed
Commissives	Commissives	Commit the speaker to undertake a course of action represented in the propositional content
Behabitives	Expressives	Express the sincerity conditions of speech acts
Expositives	Assertives	Commit the hearer to the truth of proposition

Some types of performative speech acts can be found in Mubarak's speech. The table below shows Mubarak's performative speech acts which are shown in some sentences.

Table 3. Mubarak's Performative Speech Acts

Verdictives	<ul style="list-style-type: none"> • The reality is now about Egypt, its present, the future of its sons • Egypt will come through this crisis
Exercitives	<ul style="list-style-type: none"> • <i>We should continue</i> our national dialogue that have already started in the spirit of groups but not enemies
Commissives	<ul style="list-style-type: none"> • I pledged loyalty to the nation and sacrificed to the nation • I put forward this vision, committed to my responsibility to get the country out of this very difficult situation
Behabitives	<ul style="list-style-type: none"> • I am proud of you as a symbol of a new generation of Egyptians that is calling for a better change
Expositives	<ul style="list-style-type: none"> • I would like to tell you as the president of the republic • I would like to say that I live for the sake of this nation

The table above shows that Mubarak shows his judgment of Egypt. Based on what he observes about the situations in Egypt, he makes the decision and optimism that Egypt will come through the crisis. In giving the advice, Mubarak tends to suggest the citizens that the dialogue should be continued in order to reach the better condition of Egypt. Mubarak also shows his promise to be loyal to Egypt until he dies. He also promises to find the solutions of the political turmoil. The feeling of appreciation is also shown by Mubarak when he puts the citizens as a symbol of new generation of Egypt. When Mubarak employs expositives a lot, he tries to explicitly show his intentions that what he says are important.

Table 4. Qaddafi's Performative Speech Acts

Verdictives	<ul style="list-style-type: none"> • They are a generation of anger and challenge • You are a solid rock that was bitten by the American aggression
Exercitives	<ul style="list-style-type: none"> • Some Arab media are betraying you and depicting you as a bad people • We must destroy, bombard it from the air.
Commissives	<ul style="list-style-type: none"> • Those who spy with other countries shall be punished with death sentence. • I myself led peaceful demonstrations lately.
Behabitives	<ul style="list-style-type: none"> • We challenged America with its mighty power • I will fight until the last drop of my blood
Expositives	-

The table above shows Qaddafi's judgments to Libyans. He assumes them as generation of anger and challenge. It means that Libyan people are potentially become revolutionary like him. He also judged America as the side which influence the anti-Qaddafi people. By employing the lexical items *solid rock*, Qaddafi shows his decision that Libyans are strong and not easily influenced by Americans. Table above also shows that Qaddafi blames Arab Media who portrays Libyans as bad people. He thinks that Arab Media betrays Libyans. They belong to the same group, Muslim, but Arab Media does not show their respect and support to Libya. Therefore, Qaddafi blames them. In the exercitives speech act, Qaddafi also tries to influence Libyans that they must bombard and destroy place which becomes the basis of westerns in Libya. He persuades and influences Libyan. Qaddafi also includes commissives when he says that he will punish the spy. Here, he shows his authority as a president who has power to punish the spy. Besides, he also shows his respect to Libyans. Qaddafi does not want westerns or other spies enter the country since he thinks that outside Libyans will influence bad things. He also shows his commitment to lead the country in the peaceful situations. He already proved for more than 40 years. There are no protests or demonstrations. In behabitives

speech acts, Qaddafi challenges America. He shows his eager and power challenging America. Moreover, he will fight until the last drop of his blood. The sentence shows that Qaddafi will not give up defending his authority in Libya.

5. Key

Key refers to the tone, manner, or spirit in which a particular message is conveyed such as light-hearted, serious, precise, pedantic, mocking, sarcastic, pompous, and so on. They may also be marked nonverbally by certain kinds of behavior, gesture, posture, or even deportment.

Table 5. Summary of Mubarak's and Qaddafi's Key

	Key	Example
Mubarak	<ul style="list-style-type: none"> • Serious • Precise • Humble 	<ul style="list-style-type: none"> • I would like to tell you as the president of the republic • I thought to transfer powers of the president to the vice-president according to the constitution • People and women of Egypt, I am addressing you today. I am addressing the youth of Egypt in TahrirSquare. And throughout Egypt, I am addressing you today with a speech from my heart.
Qaddafi	<ul style="list-style-type: none"> • Mocking • Pompous • Spirited 	<ul style="list-style-type: none"> • But there is a sick group that is giving money and pills and they are encouraging you and your children • Muammar Qaddafi is history, resistance, freedom, victory, revolution • I am the Bedouin from oasis that brought victory to enjoy it from generation to generation • I will fight until the last drop of my blood

The table above indicates that Mubarak and Qaddafi choose different key in directing their speeches. Mubarak tends to choose the serious, precise and humble manner of speaking. By doing so, Mubarak tries to position himself as the figure who needs to be respected. Another possible

reason is that Mubarak wants to show his serious respond to the occurring situation in Egypt. When he chooses the precise manner, Mubarak aims at directing the speech as clear as possible so that what he employs in his speech can be accepted and comprehended well by the citizens. Humble manner is chosen by Mubarak in order to show that he is the president who shares the same positions as Egyptians. The ideology he wants to bring is that he shows solidarity. Even though Mubarak is recognized as the president who has the authority, he still wants to be in the same trench with the citizens.

Very different keys are shown by Qaddafi. His was of speaking in mocking, pompous, and spirited ways explain that he is the leader who, some people say, is dictator. When Qaddafi mocks and blames some Arab media, he shows his being brave to challenge the media. It is done by Qaddafi because he wants to protect the citizens. Qaddafi thinks that what the media broadcasted are bad since the world will say that Libya is not a safe country. Therefore, the news can affect the economic situations in Libya. The pompous way is chosen by Qaddafi in order to show his power. Qaddafi wants to emphasis that Libyan owe revolution to him. Since Qaddafi brings Libya to the “new” country, therefore people have to respect him. The spirited way shown by Qaddafi indicates that he deserves to be the leader. He is able to persuade and influence people.

The different keys by Mubarak and Qaddafi define that message can be conveyed in various ways by the speakers. However, the different keys also indicate that the speakers have certain purposes as above mentioned. Based on the speeches, Mubarak and Qaddafi reflect different manner in speaking which also influence the success of their speeches.

6. Instrumentalities

Instrumentalities refer to the choice of channel, e.g. oral, written, or telegraphic, and to the actual forms of speech employed, such as language, dialect, code or register that is chosen. Hymes in Paultson and Tucker (2003) clarifies that with regard to channels, one must further distinguish modes of use. The oral channel e.g. may be used to sing, hum, whistle, or chant features of speech as well as to speak with them. Two important goals of description are accounts of the interdependence of channels in

interaction and the relative hierarchy among them. Formal, written legal language is one instrumentality. We may employ different instrumentalities in the course of a single verbal exchange of some length: first read something, then tell a joke, then quote Shakespeare, then use expression from another language, and so on.

Mubarak chose modern standard Arabic in directing his speech (<http://erickoch.ca/2011/02/01/mubarak%E2%80%99s-choice-of-language/>). Mubarak chooses the formal language since he is giving a political speech. In Egypt, Modern standard Arabic is assumed as the formal language. By choosing the formal language and avoiding dialect language, Mubarak aims at showing his position as the figure who is important in the politics. As the president, Mubarak chooses the formal way in directing his speech. The formal instrument is selected due to the fact that his speech determines Egyptian future. His speech contains of his decision whether he will stand as the president or not. Mubarak does not employ certain body language. Since the language he chooses is the formal one, Mubarak does not show his gesture a lot. When directing speech, Mubarak avoids single or two-hand gestures. Eye contact is chosen by Mubarak. It can be seen when he focuses on looking at the camera when he gives the speech.

Qaddafi also chooses the same language with Mubarak. However, Mubarak shows his gesture a lot. Muammar Qaddafi is the Arab world's longest-serving leader (<http://news.bbc.co.uk>). Tariq Alhomayed says that in Qaddafi's speech, he does not express to understand of his people, but rather expected them to understand him. Qaddafi in effect said that he is the state and the state is him (<http://arabnews.com>). Mark Bowden, a Toronto-based communications coach and body-language specialist, who has trained with world leaders, says that Qaddafi's body language suggested he feels stressed, angry, and rattled by events (<http://news.nationalpost.com>). Qaddafi's taut, stiff upper lip seen during his speech is associated with anger. His hand motions, such as his repeated drumming of his fist up and down at chest level, suggests passion – not an ecstatic passion or a truthful passion, but an angry passion. Bowden says, "He is showing the signs of stress and anxiety. He is seen rearranging his

clothes and coming up off his toes, slightly unbalanced, suggesting he is very unsettled (<http://news.nationalpost.com>).”

7. *Norms*

Hymes (1962) also proposes the norms of interaction and norms of interpretation. Norms of interaction refer to the specific behavior and properties that attach to speaking and also how these may be viewed by someone who does not share them, e.g. loudness, silence, gaze return, and so on. Norms of interaction obviously implicate analysis of social structure, and social relationships generally, a community. Both Mubarak and Qaddafi share the same norms of interaction. It is said so because their speeches are only one-way communication. Both presidents have the authority to give the speeches without any distractions from the addressee(s). In general, there are no specific norms of interaction found in Mubarak’s and Qaddafi’s speeches. Mubarak and Qaddafi are the ones who are responsible to direct the speeches. Therefore, they are free to control the norms in their speeches.

Norms of interpretation refers to the interpretation when the members of different communities are in communication. Hymes (1962) points out that Arabs confront each other more directly when conversing, sit closer to each other, are more likely to touch each other, look each other more squarely in the eye, and converse more loudly. Relation between groups within a country is often affected by misunderstandings on this score. Norms of interpretation implicate the belief system of a community. In Egypt, people’s norms of interpretation are not really bound by the government. It happens because most of Egyptians are not in Mubarak’s side. Therefore, millions of people respond Mubarak’s speech by gathering in Tahrir Square and celebrating their winning.

The different norms of interpretations happen in Libya. People who support Qaddafi show their support by gathering in Tripoli Green Square. They keep supporting Qaddafi. Whereas, people who against Qaddafi gather in Benghazi Square. After listening to Qaddafi’s speech, thousand demonstrators protest Qaddafi’s speech. Qaddafi’s decision to stay as the president of Libya increases their anger. However, they can only

demonstrate Qaddafi without attack Qaddafi's supporters since they are in the different place.

8. *Genre*

Genre refers to clearly demarcated types of utterance, such things as poems, proverbs, riddles, sermons, prayers, lectures, and editorials. The genre of the speeches is political speech. Speech could be assumed as a performative language. It means that language is an object of use, which one can do something with words (Titscher *et al.*, 2000). Hillier (2004) assumes that a speech can form the part of a conversation, involve interchange with another speaker, or it can constitute a monologue (p. 3). Hillier (2004) assumes that political speech is a part of language that is derived from written or spoken which intends to be heard (p. 120). Furthermore, she says that in political speech, the communication is assumed as one-way since the audience has no share in text creation and being limited mainly to non-verbal signals such as applause (p. 120). The speeches given by Mubarak and Qaddafi can be said as one-way. They give the speech in televisions and the speech is broadcasted live. Therefore, the citizens do not give respond directly to the speech.

C. Conclusion

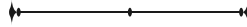
SPEAKING analysis of Mubarak's and Qaddafi's speeches proves that language may be a source in analyzing the community which brings the ideologies. They way language users choose certain SPEAKING component is ideological. By conducting SPEAKING analysis, the explanations of human behavior in giving the speech are relative, not general or universal. In Mubarak's and Qaddafi's speeches, each speech constitutes the speaker's behavior or respond toward the current situation happens in Egypt and Libya. In summary, Mubarak chooses careful way in speaking, including the setting. By doing so, Mubarak wants to be in the safe position so that the stability and peace as what he expects can be reached. On the other hand, Qaddafi seems to challenge the citizens. The way he directs his speech also shows his personalities. Qaddafi explicitly

says that he will not leave his authority in Libya since he is a revolutionary who takes important role in Libya's history.

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4



THE LANGUAGE AND IDEOLOGY OF CAPITAL PUNISHMENT FOR DRUG CONVICTS FOUND IN SELECTED OPINIONS IN *THE JAKARTA POST*

A. Introduction

Drug abuse and addiction are serious problems as they destroy human beings. It does not only create injuries but also health and behavioral problems. Drug addiction is also risky for pregnant women and their babies. Some drugs can cause a baby to be born too small or too soon, or to have withdrawal symptoms, birth defects on learning and behavioral problems (recovergateway.org/substance-abuse-resources/drug-addiction-effects/).

Indonesia is recorded as a country which has a high percentage of drug abuse and addiction. The National Narcotics Agency (BNN) mentions that there are 4.5 million drug users in Indonesia, 22% of those are students and 70% are workers (www.bbc.com). Students, housewives, artists, office or independent workers, politicians, even athletes cannot be separated from drug abuse. Consequently, the Indonesian government has decided to solve this case by giving capital punishment to the convicts, particularly dealers.

Recently, capital punishment was executed to six drug dealers: each of them came from Brazil, Nigeria, Netherlands, Malawi, Vietnam, and Indonesia. People started to comment the issue in various media, such as Facebook, Twitter, blogs, and newspapers. Online media are seen as the suitable place to convey their ideas in different perspectives. *The Jakarta Post* is an online and printed English newspaper in Indonesia. To convey

their opinions, people can write their ideas in the opinion columns. The columns can be accessed easily by the readers.

The popularity of the newspaper and its easy access motivate this research. Language use in opinion can greatly influence the readers. People can convey their ideologies through the choice of words. To comprehend the ideology, language study is necessary to conduct as ideology is constructed and conveyed by symbolic forms of various kinds (Thompson in Wodak and Meyer, 2001). People cannot perceive or interpret a social group's ideology by giving free judgment. Proofs on language choice must be discussed thoroughly to avoid misleading interpretations.

In order to achieve critical interpretations on a text, Critical Discourse Analysis (CDA) provides tools to criticize texts. CDA believes that text and talk play a key role in maintaining and legitimizing inequality, injustice, and oppression on society (Leeuwen in Renkema, 2009, p. 277). To prove the previous statement, Halliday's Systemic Functional Linguistics (SFL) is believed to provide the fundamental insight that made it possible to move linguistic analysis beyond formal description and use it as a basis for social critique (Leeuwen in Renkema, 2009, p. 279).

SFL proposes that meanings are represented through ideational (field), interpersonal (tenor), and textual (mode) functions: language is to represent the speaker's experience of the real world, to enact social relations with the addressee, and to relate text to context (Yang in Renkema, 2009, p. 158). Ideational function is found by conducting transitivity analysis. By doing so, people's support or disapproval of capital punishment for drug convicts can be seen clearly through the representation of the participants in the clause.

Motivated by the above background, this research intends to achieve two purposes. The first purpose is to figure out the language use in the opinions. The language use in the opinion is described in terms of the participants in the clauses of the text. Manan asserts, "Transitivity is the very foundation of representation as it enables the analysis and interpretation of a particular event or situation in different ways (2001, p. 38)." Transitivity is able to describe the role of its participant in each clause

from the process occurring there. Each process in transitivity analysis shows how language users relate themselves to the real world.

The second purpose is to find out the ideologies brought by the opinions of capital punishment for drug convicts. The findings of language use in the opinions become the tools to interpret the ideology in the opinions. Ideology can never be very far away from analysis of the words (Carter and Simpson, 2005, p. 14). The choice of words in the data is able to derive how people convey their ideologies of certain cases through the choice of process, participants, and circumstances in the clauses.

This article is expected to give some benefits for the readers, particularly language researchers. This research proves that CDA enables the language researchers to criticize certain issues in a society. CDA is applicable to observe language use in politics, economics, educations, or literature. This research enriches the application of CDA in a social issue, which is capital punishment for drug convicts. This research is believed to also give insight for linguists who have passion in investigating language use in various social phenomena.

Another benefit is, by describing language use in certain issues, critical interpretation of it can be reached. The power of media to wrap certain issues in their language greatly influences people's mind. As a result, distorted opinions may happen. This research depicts how the critical observation on language use can avoid the previous assumption. Those interested in CDA can use the findings of this research as a comparison on similar topics or methods. Consequently, deeper understanding on CDA can occur since academicians have more topics to compare.

B. Literature Review

1. Language and Ideology

Ideology is the message or meanings which are found in language. Ideology could be argued as how social relationships are shown in analysis (Fairclough, 1995). Furthermore, Fairclough (1995) clarifies that in the

analysis of a language, ideology exists in various ways at various levels. Ideology should be located both in the structure and discursive events. In the structure level, it constitutes the outcome of past events and the conditions for current events. On the other hand, in discursive events, ideology reproduces and transforms its conditioning structure.

Ideology reveals the implicit and explicit meanings of the language use. Meanwhile, Wodak (2007) clarifies that ideology is equated with intended or non-intended meanings, with illocutionary and perlocutionary forces. Ideology enables the readers of the analysis react differently. However, ideology makes itself felt in a language even though there may not be contradictions.

Thompson (1990) in Wodak and Meyer (2001) points out that ideology is the study of the ways in which meaning is constructed and conveyed by symbolic forms of various kinds. In conclusion, Wodak and Meyer (2001) say that ideology is the basic social representations of social groups. It has a schematic structure that represents the self-image of each group, featuring membership devices, aims, activities, norms, and resources of each group. In sum, ideology can be defined as both intended and extended meanings interpreted from language choice in a text.

2. Systemic Functional Linguistics (SFL) and Critical Discourse Analysis (CDA)

SFL and CDA are closely related to one another. Young and Harrison (2004) identify that both SFL and CDA share some unities: they share a view of language as a social construct, language influence the contexts and vice versa, and they emphasize the cultural and historical aspects of meaning (1). The meaning of language cannot be separated from its contexts. SFL propose the two contexts in which language is influenced.

SFL treats language as a means to convey people's ideas in various ways and purposes by means of wordings (Mathiessen and Halliday, 1997). To create meanings grammar can be represented within metafunctions: ideational (field), interpersonal (tenor), and textual function (mode). The first metafunction, ideational, includes the language users' experience of the internal world of their consciousness through their

reactions, cognitions, and perceptions, and also their linguistic acts of speaking and understanding (Halliday, 2004).

To figure out how language users relate their experience to the real world, transitivity analysis is offered. Morley (2000) asserts that transitivity aims at identifying the participants or things which are involved, the actions and event taking place, and any relevant surrounding circumstances. There are six processes in the ideational function, namely material, mental, verbal, relational, behavioral and existential processes.

Research on language and ideology has been conducted by many scholars. Isti' anah observed language use by people to comment the issue on the Jakarta governor election (2014). The research concludes that most opinions utilized material processes to show what Jakarta people expect from the governor, reflected by Actor-Goal, Affected, and Goal-Recipient participants. Manan conducts similar research to find out how newspaper brings its ideology of Anwar and the reformation (2001). The research finds out that Anwar is portrayed as a powerful figure in Malaysia. It also concludes that language in the media has an important role in the construction of social reality. The previous studies prove that CDA can be applied to criticize social issues.

C. Methodology

This research observed the language and ideology of capital punishment for drug convicts in selected opinions in *The Jakarta Post*. There were four selected opinions talking about capital punishment for drug convicts, two of which were published before January 18th, 2015 and the two others after the execution. *The Jakarta Post* was chosen as the source of the data since that newspaper can be accessed easily on the internet. As a consequence, the newspaper has a great power to influence the readers' mind on a certain issue as it can be accessed easily from people's gadget.

The approach to observe the data above was Critical Discourse Analysis. Baxter mentions that in language study, CDA enables language scholars to observe how features of grammar work ideologically within

individual texts to undermine oppressed groups (cited in Litosseliti, 2010, p. 127). The observation of word choice enables the researcher to determine what process happens in the text. Fairclough (2006) clarifies that the critical approach in CDA is able to show how discourse is shaped by relations of power and ideologies, and the constructive effects discourse has upon social identities, social relations and systems of knowledge and belief, neither of which is normally apparent to discourse participants (p. 12).

This research is in an attempt to find out how the choice of lexical and grammatical features in the opinion reveals people's ideologies towards the issue of capital punishment of drug convicts. As an example, one of the clauses in the data is "Indonesia (Actor) is among the few countries with the harshest drug laws, executing drug traffickers (Goal) to create a deterrent effect." The lexical choice "execute" marks the existence of a material process. The process is done by the powerful figure, or an Actor, in this case, "Indonesia". The action "execute" is done towards another participant, which is called a Goal, "drug traffickers". Such analysis is able to reveal power as the ideology brought by the clause. Power, in the clause, is revealed through the material verb done by the Actor. This choice is also able to influence the readers' mind that Indonesia is a country which is eager to punish the traffickers for the sake of its integrity.

For the procedures, each opinion was broken down into its clauses, thus analyzed using transitivity analysis. The findings of processes, participants, and circumstances in each opinion were, then, put in a table and presented in percentage. This article also discusses how certain choice of processes in the data can bring different ideologies and how different ideologies can be revealed by the same process.

D. Findings

Based on the analysis of the data, there were 108 clauses found in the four articles containing opinions related to capital punishment. Before January 18th, 2005, there were 50 clauses talking about capital punishment, while after January 18, 2015, there were 58 clauses talking about it. The two periods have the similarity of the choice of processes: dominated by

material processes, followed by relational processes. The table below displays the findings.

**Table 1. Summary of Processes in the Opinions
before and after January 18th, 2015**

No	Processes	Before January 18 th , 2015		After January 18 th , 2015	
		No	%	No	%
1	Material	29	58	29	50
2	Relational	18	36	27	46
3	Mental	2	4	1	2
4	Verbal	1	2	1	2
Total		50	100	58	100

The table above shows that there are no significant percentage differences on the use of language choice in the opinions before and after January 18th, 2015. Before January 18th, material processes are used in 58%, while after January 18th, the same processes are used in 50%. For relational processes, they are used in 36% before January 18th and 46% after January 18th. The last two processes, mental and verbal processes, are used 4% and 2% in the opinions before January 18th, and are exercised in 2% for verbal processes in both before and after January 18th.

The material processes utilize different appearance of participants in the clause. Material processes refer to the process of doing or happening. The clauses below display the use of Actor-Goal participants.

- (1) In 2008, Indonesia (Actor) **executed** two drug traffickers (Goal) and in 2013, it (Actor) **executed** one more drug trafficker (Goal). (www.thejakartapost.com)
- (2) For the convicts, all Indonesian nationals, Jokowi's compassion (Actor) **would have saved** their lives (Goal) since they were sentenced to death for premeditated murder and drug trafficking. (www.thejakartapost.com)
- (3) Jokowi (Actor) **has proven** himself (Goal) to be an assertive leader true to his words and intentions. (www.thejakartapost.com)

The material verbs in clauses 1 to 3 require two participants, Actor and Goal. The verbs “execute”, “save”, and “prove” are included as transitive verbs that require an object. The object in clauses 1-3 are categorized as a Goal. A Goal receives an action done by an Actor.

Another variation use of participants in material processes are Actor, Goal, and Affected.

- (4) ...that those most deserving of the death sentence under our laws (Actor) **can escape**, as long as they diligently grease the palms of the law enforcers. (www.thejakartapost.com)
- (5) They (Goal) will less likely **be caught** shooting up, or perspiring near customs officers like the drug mules. (www.thejakartapost.com)
- (6) ...and the drugs (Affected) **are confiscated**. (www.thejakartapost.com)

A material process enables a single participant. An Actor can stand as the only participant as in clause 4. It is possible as the material verb “escape” refers to “happening” rather than “doing”. The different participant can be found in clause 5 which has a Goal as the participant. A Goal can stand alone in passive. A similar analysis also occurs in clause 6. There is an Affected in 6, which is also in passive.

In the relational processes, there are three variation uses of participants. Below are the findings:

- (7) Hence, the argument that death penalty carries a deterrence effect (Carrier) **is** implausible (Attribute). (www.thejakartapost.com)
- (8) However, he (Carrier) **is** a pragmatic politician and bureaucrat, not the idealist with visionary grand concepts that some have made him out to be (Attribute). (www.thejakartapost.com)

A relational process entails intransitive verbs and verbs indicating possessive or circumstantial relations (Manan, 2001, p. 39). The relational process in clauses 7 and 8 has Carrier and Attribute participants. In clause 7, the Carrier is attached to its Attribute, and the clause cannot be passivized. The Carrier is in the form of a noun phrase (NP) and the

Attribute is an adjective. Similar to clause 7, clause 8 also has an NP as the Carrier and another NP as its Attribute. The head of Attribute in 8 is “politician” and “bureaucrat”. This type of relational process is called an Attributive relational process marked by “to be” and “linking verbs” as its verb (Isti' anah, 2012, p. 28).

A different type of a relational process is found in clause 9.

- (9) In current conditions, we (Possessor) **have** little clout in speaking up for over 200 citizens on death row abroad (Possessed). (www.thejakartapost.com)

The participants there are not Carrier-Attribute, but Possessor-Possessed. This type of relational process is called possessive relational process, marked by verbs “have” and its synonyms. A Possessor is the NP which owns a Possessed, which is also an NP. The head of the Possessed in clause 9 is “clout”.

The use of mental processes is found in the following clauses:

- (10) Jokowi (Sensor) **wants** to project an image of firmness in upholding the law (Phenomenon). (www.thejakartapost.com)
- (11) Experts and policymakers, Jokowi (Sensor) included, **believe** capital punishment serves as an effective deterrence against crime (Phenomenon). (www.thejakartapost.com)
- (12) Millions of citizens (Sensor) **are satisfied** with the announcement of the executions (Phenomenon). (www.thejakartapost.com)

In clauses above, the mental process is marked by the verbs “want”, “believe”, and “satisfied”. In clause 10, the mental verb is categorized as a volition verb. In clause 11, the mental verb is said as a cognition verb, while in clause 12 the mental verb is called an affection verb. The mental verbs in clauses 10 to 12 are different, but the clauses have the same participants, Senser-Phenomenon. A Sensor is the participant who senses or feels, while a Phenomenon is the participant which is felt. The Sensors in clauses 10 to 12 are realized in a form of an NP and so is the Phenomenon of clause 11. The Phenomenon in clauses 10 and 12 are in the form of a prepositional phrase (PP).

The other process in the opinions is verbal processes. The processes can be seen below.

- (13) Jokowi (Sayer) **says** he will not pardon almost 60 other drug convicts on death row either (Verbiage). (www.thejakartapost.com)
- (14) Many of his policies and actions in these past three months (Sayer), excluding the “big-mother” drama alluding to the influence of his patron **speak** of a leader who is not easily pressured by either domestic public opinion or international pressure. (www.thejakartapost.com)

A verbal process is a process of saying. This process has Sayer and Verbiage participants. A Sayer is the participant who says, marked by an NP. In clauses 13 and 14, the Sayer is realized by an NP. In clause 13, the Verbiage is the form of a Noun Clause (NC). An NC can be put in the Verbiage position as it has the same function as an NP. In clause 14, the Verbiage is in the form of a PP modified by a NC. However, the verbiage here also refers to the Sayer itself.

The paragraphs above demonstrate that language users have freedom to convey their meanings by the choice of wordings. The same process can be realized through various ways. Different verbs determine processes, thus participants in the texts. The analysis illustrated above also proves that language scholars are able to find the ideologies of people towards certain issues. The analysis is needed so that objective interpretation can be made.

From the analysis, there are three ideologies found: power, pessimism, and criticism. Each of which is discussed below.

**Table 2. Summary of Ideology in the Opinions
before and after January 18th, 2015**

No	Ideology	Before January 18th, 2015		After January 18th, 2015	
		No	%	No	%
1	Power	17	34	6	10
2	Pessimism	24	48	12	20
3	Criticism	9	18	40	70
Total		50	100	58	100

Table 2 above depicts different ideologies which appear before and after the execution to the six drug convicts. Before January 18th, 2005, the opinions are dominated by “pessimism”, while after January 18th, the opinions are dominated by “criticism”. Before the execution, “pessimism” appears in almost a half of the total data, 48%. On the other hand, “criticism” dominates the opinions published after the execution, realized in 70%.

1. *Power*

Power is the first ideology found in the data. Power is shown in the data by the existence of different processes: material, mental, and verbal processes. Material processes are marked by the use of material verbs. As the dominating process in the data, this process is also realized in different ways. Below are the examples:

- (15) Indonesia **is** among the few countries with the harshest drug laws, **executing** drug traffickers to create a deterrent effect. (www.thejakartapost.com)
- (16) The death penalty **is retained** because it is believed to have deterrence effect. (www.thejakartapost.com)
- (17) Now Jokowi, just over two months into his term, **has refused** to grant clemency to five convicts and will also withhold it from nearly 60 others. (www.thejakartapost.com)

In the above clauses, the material process is marked by the verb “execute”, meaning to kill someone as a legal punishment (Cambridge Advanced

Leaner's Dictionary). The material process contains of Actor and Goal as its participant. In clause 15, the Actor is "Indonesia" and the Goal is "drugtraffickers". Another participant is Circumstance, "to create a deterrent effect". The choice of Actor in clause 15—which is a country facing a big problem of drug abuse—reveals that Indonesia has a power to punish the traffickers. The punishment is expected to give a 'lesson' to the citizens.

The material process in clause 16 above is marked by the verb "retained". However, the participants in clause 16 are different from the ones in clause 15. In clause 16, the participants are Affected and Circumstance. "The death penalty" is the Affected, as the verb "retain" is realized in passive clause. "Retain" is regarded as happening process as it does not always involve the Actor's role. In other words, Affected can be the only participant in the clause, excluding Circumstance, in passive clause. The Circumstance in clause 16 shows reason. The existence of the circumstance in clause 16 gives further understanding why the Affected is chosen. The Actor in clause 16 is unnecessary to mention as it is already clear that the one having power to punish the traffickers is Indonesia.

"Power" is also revealed in clause 17. In clause 17, the Actor is an NP, Jokowi. The choice of an Actor reveals that people regards Jokowi as a powerful figure who has the authority to "refuse" the Goal. The material process in clause 17 is included as a process of *doing* in the form of a transitive verb, which needs another participant. The Goal in 17 is realized in a PP. The existence of the Goal in clause 17 also indicates the president's power to reject the drug convicts' clemency.

"Power" is also shown in the mental and verbal processes. Below are the clauses:

- (18) Experts and policymakers, Jokowi included, **believe** capital punishment serves as an effective deterrence against crime. (www.thejakartapost.com)
- (19) Many of his policies and actions in these past three months, excluding the "big-mother" drama alluding to the influence of his patron, **speak** of a leader who is not easily pressured by

either domestic public opinion or international pressure.
(www.thejakartapost.com)

“Power” is revealed in clause 18 by the choice of its participant. In clause 18, Jokowi acts as a Sayer who tries to influence people about his intention to eradicate drug abuse in Indonesia. Here, he is portrayed as a powerful figure who chooses capital punishment as the best way to solve the massive effect of drug abuse. Similar to clause 18, clause 19 also shows Jokowi’s power as the president. However, “power” is realized by the different process. The verbal process here has a Verbiage which refers to the Sayer itself. Such phenomenon occurs as the language user intends to stress the power of Jokowi’s policies and actions, shown by the Sayer.

2. *Pessimism*

The second ideology found in the data is “pessimism”. “Pessimism” is first revealed by the material processes. Below are the examples.

- (20) Jokowi, however, has apparently **failed** to learn from the past.
(www.thejakartapost.com)
- (21) Similar to reports of new recruits to extremist movements, the death penalty **has not deterred** extreme jihadists.
(www.thejakartapost.com)
- (22) ...that those most deserving of the death sentence under our laws **can escape**, as long as they diligently grease the palms of the law enforcers. (www.thejakartapost.com)

In clause 20, the material process is marked by the verb “fail”. The Actor of clause 20 is Jokowi and the Goal is “to learn from the past”. The president’s failure to learn from the past is seen as people’s pessimism towards the president to solve the massive effect of drug abuse in Indonesia.

Similar to clause 20, clause 21 also shows pessimism using material process, marked by the verb “deter”. The verb is modified by a negation “not”, whose Actor is “the death penalty”. The Goal in clause 21 is an NP, extreme jihadists. People think that terrorism, done by extreme jihadists, is not comparable to drug abuse. The death penalty for extreme jihadists is tolerable, while drug abuse is seen as a different case. Extreme jihadists do not have any access to enable corruption. On the other hand, drug abuse is

closely related to another criminal case. What people expect to eradicate is not drug abuse itself, but also its surrounding affects.

“Pessimism” is also shown by material process which has an Actor participant. The Actor in clause 22 is an NP, “those most deserving of the death sentence under our laws”. The material verb “escape” is categorized as a verb of happening rather than doing. Therefore, the clause does not need a Goal. “Pessimism” is revealed by the verb “escape”. The Actor is able to do the action as negation is empty there. The circumstance of condition can be found in clause 22, “as long as they diligently grease the palms of the law enforcements”. People are not only pessimistic about President’s ability to solve the problem, but also the law enforcements.

Besides material processes, “pessimism” is also revealed in relational processes. Below are the examples.

- (23) Labeling drug trafficking as an extraordinary crime is groundless from the perspective of international law.
(www.thejakartapost.com)
- (24) The intention that the death penalty will get rid of drug traffickers is therefore not achievable....
(www.thejakartapost.com)
- (25) As the above arguments demonstrate, the death penalty is ineffective for combating drug trafficking...
(www.thejakartapost.com)

In clause 23, the relational process is categorized as an Attributive relational process. The Carrier is the NP, “labeling drug trafficking as an extraordinary crime”, which is attached to its Attribute, “groundless from the perspective of international law”. The government actually expects that Indonesian citizens support its sentencing death to the drug convicts. However, the participants in clause 23 reveal that people are pessimistic about what the government has done. Drug abuse is as ordinary as other cases, so it does not need to involve the death penalty.

“Pessimism” also appears in clause 24. The Carrier is an NP, “the intention”, which is modified by an NC, “that the death penalty will get rid of drug traffickers”. The Attribute is an adjective, “achievable”. The verb

“to be” in clause 24 is modified by a negation, not, which also stresses “pessimism”. In a relational process, Carrier is always attached to its Attribute. Therefore, by choosing this process, people are pessimistic about the government’s decision to retain death penalty as the best punishment to its traffickers.

In clause 25, “pessimism” is also shown by Carrier-Attribute relations. The Carrier in clause 25 is “the death penalty” and the Attribute is “ineffective”. This process reveals people’s pessimism about the death penalty as an effective way to eradicate drug abuse in Indonesia. The occurrence of a Circumstance of purpose, “for combating drug trafficking”, functions to modify the Attribute. This construction stresses “pessimism” that the death penalty will stop drug abuse. In the analysis, “pessimism” is mostly revealed by relational processes. It proves that the death penalty is not supported in Indonesia as the best policy to solve drug abuse.

3. *Criticism*

The last ideology found in the data is *criticism*. *Criticism* is revealed by material processes as seen in the examples below.

- (26) The government’s policy **has been widely criticized** internationally but has the near-unanimous support of the Indonesian public and politicians. (www.thejakartapost.com)
- (27) The death penalty, and particularly the executions of drug traffickers by the government of President Joko “Jokowi” Widodo, **has recently generated** two vastly differing reactions. (www.thejakartapost.com)
- (28) President Jokowi **is indeed untainted** by human rights violations. (www.thejakartapost.com)

The material process in clause 26 is passive. The participant is a Goal, “the government policy”. This participant receives a material verb “criticize”, described further by a circumstance of manner, “internationally”. This choice of process reveals criticism as the actions of the government are not only paid attention to by its citizens, but also people throughout the world. While other countries eliminate the death penalty, Indonesia keeps it as an

attempt to stop drug abuse. Criticism goes to the government led by Joko Widodo.

Criticism also appears in clause 27. The Actor in clause 27, “the death penalty”, is modified by another NP, “and particularly the executions of drug traffickers by the government of President Joko “Jokowi” Widodo”, which actually functions to strengthen the role of the Actor. An Actor is the participant which leads the action of doing, “generate”. This construction reveals “criticism” as the president is also mentioned in the clause to modify the Actor. The Goal in clause 27 is also an NP, “two vastly differing reactions”. The Goal also shows criticism as it becomes the effect of the president’s policy about capital punishment to drug convicts.

Another way which reveals criticism is shown in clause 28. There, “President Jokowi” is realized as the Goal as the clause is passive. The Actor in clause 28 is an NP, “human right violations”. The material verb “untainted” reveals criticism as it reflects that the president is not influenced by the issue of human right. What Jokowi is concerned about is the future of Indonesian citizens. Jokowi is not influenced by the opinions and demonstration related to his decision. He attempts at showing people around the world that Indonesia has its own law which must be respected, too. What he decides is criticized widely by people in the name of human rights.

The same ideology can be shown by different use of process. Through relational processes, *criticism* can be identified as seen below.

- (29) In current conditions, we **have** little clout in speaking up for over 200 citizens on death row abroad. (www.thejakartapost.com)
- (30) However, he **is** a pragmatic politician and bureaucrat, not the idealist with visionary grand concepts that some have made him out to be. (www.thejakartapost.com)
- (31) ...his rejection of clemency for death-row inmates and today’s line-up of executions **is not** uncharacteristic of his leadership. (www.thejakartapost.com)

In clause 29, the relational process is shown by Possessor-Possessed participants. "Criticism" is revealed through the lexical items "little clout", as the Possessed. Indirectly, the opinion criticizes the government which seems to close its "ears". What the government has decided of capital punishment is unchanged. The circumstance of time, "in current conditions", refers to Jokowi's presidential era. His era is different from previous, on which capital punishment can be "bargained". Another circumstance, in speaking up for over 200 citizens on death row abroad, actually criticizes the upcoming effect faced by Indonesian citizens who were also sentenced death. The current government seems not to protect its own citizens. The relation to countries whose citizens are punished by death is also out of Jokowi's concern.

Similar to previous analysis, clauses 30 and 31 also criticize Jokowi. In clause 30, Jokowi is attached to an Attribute, "a pragmatic politician and bureaucrat", which is modified by another NP, "not the idealist with visionary grand concepts that some have made him out to be". Clause 31 also criticizes Jokowi's decision as an Attribute, "not uncharacteristic of his leadership". Both clauses reveal that Jokowi is actually open to criticisms, but what he promoted in his campaign about mental revolution "forces" him to retain the capital punishment execution. What is said in clause 31 clearly criticizes Jokowi's leadership as the president.

E. Conclusion

It is inevitable that capital punishment attracts people's eyes on it. The way people comment on the issues reflects the society. The massive effect of drug abuse in Indonesia cannot be ignored and has to be overcome seriously. This research finds that the capital punishment done in Jokowi's presidential era does not get sufficient support from the citizens. Pessimism which appears before the execution is the proof, presented in 48%. After the execution, criticism follows, shown in 70%. The findings reveal that Indonesian people are still concerned with human rights issues. Besides, they also put attention to Indonesian relations with other countries. Drug abuse is also seen as a crime which is closely related to corruption. People criticize that the eradication of drug abuse should touch

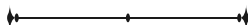
the law administers. People are still pessimistic that the “mental revolution” campaigned by Jokowi is only for partial matters, as power only appears in 10% after the execution.

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5



TRANSITIVITY ANALYSIS IN FOUR SELECTED OPINIONS ABOUT JAKARTA GOVERNOR ELECTION

A. Introduction

Transitivity analysis has become one of the tools to conduct Critical Discourse Analysis (CDA). This type of analysis is offered by the theory of Systemic Functional Linguistics (SFL), initiated by Halliday, to analyze a text so the ideology of it can be seen. Mathiessen and Halliday (1997) state that grammar in SFL refers to the resource for creating meanings by means of wordings. The occurrence of language elements creates various interpretations. In creating the meanings, grammar can be represented within metafunctions: ideational (field), interpersonal (tenor), and textual (mode).

The ideational function deals with what happens in the text. Halliday (2004) defines the ideational function as the function that the speaker or writer embodies language in his experience of the phenomena of the real world. Dijk (1998) adds that analyzing the action-process of a discourse is one of the ways in doing CDA. In transitivity, clause is the grammatical unit that can show what happens in a text. Inspired by those ideas, this paper attempts to apply CDA by means of transitivity analysis in four selected opinions about Jakarta governor election.

In transitivity analysis, six processes can be categorized: material, verbal, mental, relational, behavioral, and existential. To recognize each process, a verb is the tool to determine the type of each process. Material

verbs mark the material process, verbal verbs mark the verbal process, mental verbs mark the mental process, linking verbs mark the relational process, behavioral verbs mark the behavioral process, and *there* and non-referent *it* mark the existential process.

Each process is also composed by its participants. The material process has Actor, Goal, and Affected participants. The verbal process has Sayer, Receiver, and Verbiage participants. The mental process has Senser and Phenomenon participants. The relational process has Carrier-Attribute, Identifier-Identified, and Possessor-Possessed participants. The behavioral process has Behavior participant. The existential process has Existent participant.

Based on Halliday (2004), Downing and Locke (2006), and Eggins (2004), the meaning, participants and sample verbs in transitivity analysis can be summarized in the table below.

Table 1. Summary of Six Processes

No	Processes	Category Meaning	Participants	Sample Verbs
1	Material			
		doing	Actor, Goal	<i>elect, give, choose</i>
		happening	Actor, Affected	<i>get, exposed</i>
2	Mental			
		perception	Senser-Phenonemon	<i>see, hear, notice, feel, taste, smell</i>
		affection	Senser-Phenonemon	<i>like, love, admire, miss, fear, hate</i>
		cognition	Senser-Phenonemon	<i>think, believe, know, doubt, remember, forget</i>
		volition	Senser-Phenonemon	<i>want, need, intend, desire, hope, wish</i>
3	Verbal	saying	Sayer, Receiver, Verbiage	<i>say, tell, pledge, express, address</i>

4	Relational			
		attributive	Carrier-Attribute	<i>to be, linking verbs: become, look, last</i>
		identifying	Token-Value	<i>to be, equal, signify, define</i>
		possessive	Possessor-Possessed	<i>have, has, possess, own</i>
5	Behavioral	behaving	Behaver	<i>smile, look, sniff</i>
6	Existential	existing	Existent	<i>to be</i>

Previous studies applying transitivity analysis have been conducted by many scholars. However, those observing newspaper articles are rarely found. Some have been conducted to analyze reports, media, speeches, and also literary work. One of them is Iwamoto's *The Analysis of War-time Reporting: Transitivity* (1995). Iwamoto (1995) finds that transitivity analysis proves how language structures are exercised by language users to depict Japan as a Patient in order to respond to social demand.

Manan (2001) also conducts transitivity analysis in *Re-reading the Media: A Stylistic Analysis of Malaysian Media Coverage of Anwar and the Reformasi Movement* (2001). She proves how language use in media constructs social reality. The language choice in the media influence the way the readers perceive the message brought by the media. For instance, the choice of Actor in the material process reveals that Anwar is portrayed as not only the more powerful entity but also a "perpetrator" of crimes.

Opara utilizes transitivity in order to observe narrative discourse made by Emecheta in *Transitivity Systems in Selected Narrative Discourse* (2012). She finds that by applying transitivity analysis, we can see how the discourse maker depicts a character through language choice. Moreover, the research also concludes that the issue of feminism can be found in the discourse. Transitivity analysis also becomes the bridge to find Themes which the discourse maker chose. From the research, it is concluded that the Themes chosen by Emecheta are dominated by positive character.

Naz, Alvi, and Baseer's *Political Language of Benazir Bhutto: A Transitivity Analysis of Her Speech "Democratization in Pakistan"* (2012) also supports Halliday's SFL that language can be exercised to show power. The findings on the domination of material processes in Bhutto's speeches reveal her strong determination to reestablish democracy in the country.

The different data in the previous studies above represent similar findings: transitivity is applicable to uncover various texts. Transitivity analysis can explain why certain linguistic features in the texts are chosen. Compared to the previous studies above, this research attempts to observe dissimilar data, i.e. people's opinions about Jakarta governor election. The analysis is important to conduct since the writer would like to prove that transitivity can also be used to analyze what people thought through newspaper opinion columns. By doing so, we can see the role of each process and participant in the data and how people construct their point of view about the election in wordings. The findings of the research can prove and support how SFL becomes a delicate theory to conduct CDA.

B. Methodology

This research applies Critical Discourse Analysis. There are some theories underlying CDA, but Halliday's Systemic Functional Linguistics is believed to be the theory underlying it. Kellner (2011) asserts that Systemic Functional Linguistics by Halliday offers a critical analytic method to analyze the linguistic features of a text. Language as a text concerns the context of situation, meaning the ideational, interpersonal, and textual function. CDA also believes that as a social practice, a text is inseparable to the context of situation. Hence, the relation of CDA and SFL is clear. Wodak and Meyer (2006) add that Systemic Functional Linguistics proves to be important for the text analysis undertaken by CDA.

SFL is believed as the root of CDA that relies on the linguistic study. Young and Harrison (2004) propose some commonalities between SFL and CDA. First, they share a view of language as a social construct, looking at the role of language in society and at the ways in which society has fashioned language. Second, they share dialectical view of language in

which particular discursive events influence the contexts in which they occur and the contexts are influenced by these discursive events. Third, both SFL and CDA emphasize the cultural and historical aspects of meaning.

Fairclough (1995) summarizes that CDA has a three-dimensional framework where the aim is to map three separate forms of analysis onto one another: analysis of spoken or written language texts, analysis of discourse practice (including process of text production, distribution, and consumption), and analysis of discursive events as instances of socio-cultural practice. This research will only focus on the analysis of the written language text.

The data which become the texts to analyze in this research were the four opinions about Jakarta governor election. Jakarta, the capital city of Indonesia, holds governor election every five years. The previous election was won by Fauzi Bowo and Prijanto. However, Prijanto decided to resign from his position as the deputy governor in December, 2011. The governor election was held on July 11, 2012. There were six pairs in the election: Fauzi Bowo and Nachrowi Ramli; Hidayat Nur Wahid and Didik J. Rachbini; Joko Widodo and Basuki Tjahaja Purnama; Alex Noerdin and Nono Sampono; Faisal Basri and Biem Benjamin; and Hendarji Soepandji and Ahmad Riza Patria.

The 2012 election becomes people's attention because some candidates are considered as the "outsiders". Joko Widodo is the mayor in Surakarta, Alex Noerdin is the governor in South Sumatera, Hidayat Nur Wahid and Hendarji Soepandji were not born in Jakarta. Besides, the popularity of Fauzi Bowo, Hidayat Nur Wahid, and Joko Widodo becomes another magnet to pay attention to the election. Therefore, people who are interested in the election give their opinions in social media such as TV, newspapers, and social networking. This paper observes people's opinions about the election, published by *The Jakarta Post*.

This research utilized transitivity analysis, adopting Halliday's Systemic Functional Linguistics (2004). The data in this research were four selected articles written by people who have background in politics, published by *The Jakarta Post* from March to April 2012. The articles were

labeled A to D. The strategy to select the clauses in the data was purposive random sampling. It is purposive since the selected clauses are included to find out the domination of the processes, thus the participants of the texts. It is random because the clauses to analyze are randomly selected from the overall data since they have the same general topic: Jakarta governor election. The analysis examines forty clauses: ten clauses from each article, labeled one to ten. As the example, clause A1 means clause number one from article A. The steps of the analysis are: analyzing the clauses by transitivity, counting the processes in the data into percentage, presenting the findings, discussing the findings, and drawing conclusion.

In order to ease the analysis, the transitivity identification test is needed to conduct. Below is the table of the transitivity identification test designed by the researcher.

Table 2. Transitivity Process Identification Test

Verb Category	Verb be/linking verb			Action verb		Non action verb	
				Trans.	In trans.	Verbal	Mental
Circum stance	NP + be + NP/PP/AdvP	there/it + be	NP + be + adj.	NP + trans. V + O/C	NP + intrans. V + (adjunct)	NP + verbal	NP + mental V + NP
Process	relat. (ident, possess)	exist.	relat. (attrib.)	mat.	mat.	verbal	mental, behav.
Sample Verbs	<i>is, become, own</i>	<i>is, am, are</i>	<i>is, am, are</i>	<i>try, give</i>	<i>choose, expose</i>	<i>talk, say, tell</i>	<i>look, think, believe</i>

C. Findings

The analysis of the data finds that people's opinions about Jakarta governor election are dominated by material processes. Besides material processes, the data also employ relational, verbal, and mental processes. Behavioral and existential processes are not found in the data. Table 3 below summarizes the number of processes and also verbs presenting each process.

Table 3. Percentage of Transitivity Analysis

No	Processes	Number	Percentage	Verbs (taken as they appear in the data)
1	Material	23	57.5	made, waited, changed, ask, decided, adopted, defied, replicates, elect, conducted, vote, exposed, given, challenged, haunted, work, deserve, contested, to be used, serving, face, secure, exercise
2	Relational	12	30	have, is, are, include, be able, remain
3	Verbal	3	7.5	remind, promise, claimed
4	Mental	2	5	consider, resist
Total		40	100%	

The table above clearly depicts that material processes dominate the data, proven in the use of those processes in 57.5%. The material processes are marked by the existence of action verbs as seen in the above table. The next dominating processes are relational processes, found in the data in 30% and shown by the verbs to be and linking verbs. Verbal process occurs in 7.5%. It is marked by the verbal verbs, while mental processes occur in 5% shown by the mental verbs.

1. Material Processes

A material process is the process of doing or happening in the transitive or intransitive clause. Matthiessen and Halliday (1997) propose that looked from above, a material clause construes of doings and happenings which include actions, activities, and events. In other words, the material process is an arrangement of a process and participants involved that require some input of energy to occur and when the participant is likely to undertake a change. Thus, the energy flow marks the material process.

There are three possible participants in the material process. The first is an Actor. An Actor is doing the action and realized by nominal groups. This participant can be questioned, *What did X do?* (Eggins, 2004). As the example, “Diana (Actor) went to Geneva (Goal) (Eggins, 2004).” To test the Actor, the question *What did Diana do?* can be applied. The second is a Goal. It is the participant which the process is extended to. A Goal can be identified by asking the question, *What did X do to Y? What happened to Y?* as in “The lion caught the tourist (Halliday, 2004).” The third is an Affected. An Affected is someone or something affected by the action of the verb in an active clause, as a result of energy flow (Downing and Locke, 2006). For instance, “Pele (Agent) kicked the ball (Affected) (Downing and Locke, 2006).”

In the data, the Actor is represented by some different NPs, meaning to say that the data do not only involve the candidates but also the voters. The same result is also found in Goal, Affected, and Recipient. The table below shows the summary of participants in the material clauses.

Table 4. Summary of the Participants in Material Processes

Participants	Realization in the Data
Actor	the city administration, the people of Jakarta, Jakarta's citizens, all the parties, the political intensity, Jakarta, they (Jakarta voters), constituents within the party, the above candidates, the incumbent, Fauzi, the winner, Jakarta voters
Goal	Jakarta, the immediate and possibly long-term fate of Jakarta
Affected	the nomination of each candidate, each candidate, the incumbent Fauzi Bowo, governorship in Jakarta, the election results
Recipient	the constituents, those candidates

Material process occurs in the data with Jakarta people or voters as the participants as seen below,

- (1) *They* (Actor) elect *the right candidate* (Goal) for the position of governor (Circ. purpose).

- (2) *The people of Jakarta* (Actor) have waited *long enough* (Cir. Of time) *to see if these are going to be put into action* (Cir purpose).

In (1), the Actor is an NP, *they*, referring to Jakarta people. The Actor is doing an action *elect*, meaning to decide or to choose by voting (CALD3). The action is extended to the Goal, *the right candidate*. In (2), the Actor is also realized in an NP, *the people of Jakarta*. The process is marked by the verb *wait* which is explained by the Circumstance of time and purpose. The Circumstance of purpose indicates the intention of the action done by the Actor: witnessing the promises by the candidates.

The candidate also performs as an Actor as seen below,

- (3) *The winner* (Actor) must secure *a simple majority of the vote* (Goal), *making a run off quite inevitable* (Circ. matter).

The Actor in (3) is an NP, *the winner*. It refers to the candidates elected by the voters as the governor and vice governor in Jakarta. The Goal in (3) is also an NP, *a simple majority of the vote*. The material process in (3) is shown by the action *secure*, which is extended to the Goal. Therefore, (3) can be interpreted that gaining majority of the votes is a must to be the governor and vice governor in Jakarta.

In (3), there is the other participant named Circumstance of purpose: *for the position of governor*. This circumstance clarifies the purpose of the action done by the Actor. The analysis in (3) explains that Jakarta people vote the right person to be the governor. The lexical items *right candidate* refers to the person who is suitable among the other candidates.

The Affected participant as the only participant in the data can be seen as follows,

- (4) *Each candidate* (Affected) should have been exposed *in a fair debate on their ideas and platform for Jakarta* (Cir. time).

In (4), the Affected is shown by an NP *each candidate*. This participant is the one being affected by the action *expose*. The Actor does not exist in (4) because the Actor is already understood by the readers. However, in order to clarify the clause, the existence of the circumstance of time is needed. It is seen in *in a fair debate on their ideas and platform for Jakarta*. The

circumstance fulfills and completes the clause so that the action *expose* is clear. When the circumstance of time is missing, the clause might be unclear.

In the material process that has a di-transitive verb, a Recipient is found. A Recipient is the participant that receives the Goal (Lock, 1996). In the data, this participant can be seen as follows,

- (5) *The constituents* (Recipient) *should have been given an opportunity* (Goal) *to hold a dialogue with candidates* (Cir. of contingency) *before the definite nominee was selected* (Cir. of time).

The material verb *give* is a di-transitive verb because it requires two participants: Goal and Recipient. A Goal refers to what is given and a Recipient refers to the constituent that receives the Goal. In (5), the Recipient, *the constituents*, receives the Goal, *an opportunity*. The Actor is absent since (5) is a passive construction. Another participant in (5) is Circumstance of contingency, particularly purpose. It is realized in the form of a PP: *to hold a dialogue with candidates*. This circumstance can be checked by asking *What...for?* (Downing and Locke, 2006). The other circumstance, time, is also found in (5). It is in the form of an AdvP, *before the definite nominee was selected*. To check this type of circumstance, we can ask, *When should the constituents have been given an opportunity to hold dialogue with candidates?*

2. Relational Processes

A relational process is known as the process of *being*. It can be differentiated into three types: attributive, identifying, and possessive processes. The summary of participants in relational processes is presented in table 5.

Table 5. Summary of Participants in Relational Processes

Type of Relational Processes	Participants	Realization in the data
Attributive	Carrier	the nomination process, Jakarta, they, Fauzi, Jakarta
	Attribute	an important signal of growing democracy in Indonesia, symbol of a progressive democracy in Indonesia, well-known public figures, the microcosm of Indonesia, a giant in local electoral politics
Identifying	Token	it, the advantage of incumbency, Fauzi; traffic congestion, floods, a lack of public security and poor service
	Value	now, unavoidable, mobilize many local Betawi people, the top most concerns as expressed in public debates and daily chats
Possessive	Possessor	Jakartans, Fauzi's heavyweight opponents, the incumbent
	Possessed	a greater chance, popular and respected figures, little chance to make it to the second round

The overlooking participants in the relational processes, Carrier-Attribute, can be seen in the following clause,

- (6) *Jakarta (Carrier) is a symbol of a progressive democracy inIndonesia (Attribute).*

In (6), the participants are Carrier and Attribute. The meaning of an attributive is that "X is a member of the class A" (Eggins, 2004). A Carrier is the participant in the Attributive structure, while an Attribute is the entity to which is ascribed (Downing and Locke, 2006). Thus, (6) can be understood that Jakarta is attributed as the symbol of a progressive democracy in Indonesia. An attributive process is not reversible. Therefore, the test whether the clause cannot be passivized or not can be applied to this process. The construction *A symbol of a progressive democracy in*

Indonesia is assigned by Jakarta is not acceptable. Therefore, (6) is classified as an attributive relational process.

Another clause containing attributive relational process is below.

- (7) *The advantage of incumbency* (Carrier) is *unavoidable*(Attribute) in any election (Cir. of place).

The Attribute *unavoidable* is attached to the Carrier, *The advantage of incumbency*. Those two participants are inseparable, which signify that the incumbency brings advantage in any election including Jakarta governor election. By giving that opinion, people assume that Fauzi Bowo-Nachrowi Ramli have a bigger chance than the other candidates to win the election.

Another type of relational process is identifying process. In an identifying process, there are two participants that have equal position, meaning to say that the participants are reversible. A Token is the participant being defined, while a Value is the participant which defines. Eggins (2004) assumes that a Token and a Value are realized by nominal groups. All identifying clauses are reversible. In reversing the clause, the synonymous words of the linking verbs must be found.

The example of identifying relational process is below.

- (8) *The nomination process* (Token) is *an important signal of growing democracy in Indonesia* (Value).

In (8), the Token is in the form of a NP, *The nomination process*. The other participant, Value, is also an NP, *an important signal of growing democracy in Indonesia*. In order to test the sentence, Token and Value can be reversed as *an important signal of growing democracy in Indonesia* (Value) *is referred to the nomination process* (Token). In the previous sentence, Value occupies the Subject and Token occupies the Object. Therefore, even though the clauses are reversed, the Token and Value in (8) do not change. What changes is the position in the sentence, not the function. This pattern implies that the participants in identifying relational process have an equal role.

The employment of a possessive relational process can be seen as follows,

- (9) With the upcoming election of their governor, *Jakartans* (Possessor) now have *a greater chance* (Possessed) *to demand more and push the incumbent and other candidates further to not only promise a better Jakarta but also to come up with ambitious and clear action plans to improve the city* (Circ. of Purpose).

Lock (1996) argues that the possessive process includes relationships of part to whole and of ownership. In (9), the Possessor refers to *Jakartans*, realized in the NP. Another participant is the Possessed, realized in *a greater chance*. Clause (9) clearly demonstrates that Jakarta people own a larger opportunity in the election. What is meant by larger opportunity is shown by the Circumstance of Purpose. In sum, they have more opportunity to demand and push the incumbent and other candidates to make the city better. This pattern is chosen in the opinion in order to show that Jakarta people will determine the future of the city. However, they will not only choose the governor but also demand actions by the elected governor.

3. Verbal Processes

In the data there are three clauses containing verbal process. One of the clauses is below.

- (10) *Every year* (Cir. of time), *the city government* (Sayer) *promises to make various efforts to prevent major floods from inundating the capital city* (Verbiage).

A Verbal process is the process of saying. The participant who says is called a Sayer. In (10), the Sayer is *the city government*. Another participant in (10) is Verbiage, meaning the content of what is said or name of the saying (Halliday, 2004). The Verbiage in (10) is shown by *to make various efforts to prevent major floods from inundating the capital city*. In the verbal process, a Verbiage becomes the most important participant in the process since it corresponds to what is said, representing it as a class of thing rather than as a report or quote (Halliday, 2004).

The Circumstance of time in (10) adds more information about the clause that the city government always repeats the Verbiage every year. This pattern exists in the opinion in order to show us that the people in Jakarta are already bored with the promises made by the government. The promise is made annually, but there is no change. Therefore, this clause shows people's dissatisfaction with the government.

Another clause containing a verbal process is as follows,

- (11) For this, *some* (Sayer) claimed *to have a formula to solve Jakarta's notorious traffic jams and seasonal floods* (Verbiage).

The verbal verb *claimed* in the above sentence marks the verbal process. The first participant in the process, the Sayer, is represented by an NP *some* (the candidates). The other participant is the Verbiage that becomes the content of what the Sayer utters. In other words, the Verbiage is the message the Sayer would like to convey. The Receiver is absent in (11) because the readers already understand that the message is directed by some candidates to the voters.

4. *Mental Processes*

One of the mental clauses in the data is seen below.

- (12) *Jakarta*, for *some* (Senser), is considered as *a source of economic opportunities, a stepping stone to living the "Indonesian dream"* (Phenomenon).

In the above clause, a Senser is the one that senses, feels, thinks, and wants to perceive. The significant feature of a Senser is that of being 'endowed with consciousnesses', or human-like (Halliday, 2004). In (12), the Senser is realized in *for some* referring *for some people*. In (12), the participant that is sensed is called a Phenomenon. A Phenomenon is the participant which is felt, thought, wanted, or perceived, the position is in a sense reversed (Halliday, 2004).

In the clause, the Phenomenon is categorized as a Fact Phenomenon. It can be identified as a Fact-Embedding because a Fact-Noun can be inserted before (explicit or implicit) *that* which introduces it. Thus, (12) can be paraphrased as *Some considered that Jakarta is a source of economic*

opportunities, a stepping stone to living the “Indonesian dream.” The employment of a mental process in the data imply that people are conscious to state that Jakarta is attached as the source of economic opportunities, a stepping stone to living the Indonesian dream. Jakarta is regarded as the city which becomes the model for other cities in Indonesia since the center of governance is there.

5. *Circumstances*

The occurrence of a circumstance in a clause can be realized in various forms. Eggins (2004) states that circumstances can occur with all processes types and usually marked by adverbial groups or prepositional phrases. Table 6 below summarizes the circumstances found in the data.

Table 6. Summary of Circumstances in the Data

Typeof Circumstance	Number	Percentage	Realization in the Data
Contingency	14	77	to address these issues, to see if these are going to be put into action, to learn from the success of cities in other developing countries, to administer the country’s microcosmic region, to be given the benefit of the doubt, to evaluate party’s preparedness in the upcoming 2014 general election, to hold a dialogue with candidates before the definite nominee was selected,

			<p>to demand more and push the incumbent and other candidates,</p> <p>to not only promise a better Jakarta,</p> <p>to come up with ambitious and clear action plans to improve the city,</p> <p>to voice their concerns louder,</p> <p>to administer the country's microcosmic region,</p> <p>to solve Jakarta's notorious traffic jams and seasonal floods,</p> <p>to make it to the second round,</p> <p>as there are good candidates to choose from.</p>
Place and time	3	16	in a fair debate on their ideas and platform for Jakarta, for decades, in this upcoming election,
Manner	1	7	in a clear and transparent manner
Total	18	100	

Table 6 above exposes the domination of Circumstance of contingency. A Circumstance of contingency covers the meanings of cause, purpose, reason, concession, and behalf (Downing and Locke, 2006). The question *what cause?* is used to indicate the cause. *What...for?* is used to know the purpose. *Why?* is to analyze the reason. To know the concession,

despite what condition? can be asked. *Behalf* is asked by *who/what for?* To know the condition, the question *under what condition?* can be tested.

In the data, the examples of Circumstances contingency appear below,

- (13) Promises after promises have been made by the city administration *to address these issues*.
- (14) The constituents should have been given an opportunity *to hold a dialogue with candidates before the definite nominee was selected*.
- (15) Jakarta voters, especially traditionally apolitical and lessenthusiastic voters, will likely exercise their voting rights, *as there are good candidates to choose from*.

In (13), contingency refers to purpose, *to address these issues*, in the form of a PP. This circumstance can be tested by asking, *what have promises been made for?* The same type of circumstance also occurs in (14), *to hold a dialogue...* This circumstance can be asked, *what should the opportunity have been given for?* Thus, this kind of circumstance performs to extend the goal of the action in the clause. In (15), contingency refers to reason. This can be checked by asking, *why will Jakarta voters likely exercise their voting rights?* The answer is definitely seen in the Circumstance of contingency, particularly reason.

Circumstance of place and time can be seen in the following clauses,

- (16) Each candidate should have been exposed *in a fair debate on their ideas and platform for Jakarta*.
- (17) The incumbent, Fauzi Bowo, has been serving the capital's government *for decades, ever since he started working as a low ranking official*.

Circumstances of place and time in (16) and (17) are also realized in the form of PPs. The circumstance of place seen in (16) gives additional information of the place where each candidate should have been exposed. The Circumstance displayed in (17) explains the time when Fauzi Bowo has worked for Jakarta. This type of circumstance occurs there since it is assumed as important information about Fauzi Bowo.

Circumstance of manner occurs in the only clause below.

- (18) The nomination of each candidate was not conducted *in a clear and transparent manner*.

In the clause above, Circumstance of manner is realized in a PP, *in a clear and transparent manner*. This kind of Circumstance can be tested by asking, *how was the nomination of each candidate not conducted?* This existence reveals that people question if they will face a fair election. By involving this circumstance, people are indirectly disappointed with the unfair election regarding Jakarta people's spirit to welcome the election.

D. Discussion

To observe the metafunctions of language, conducting transitivity analysis is prominent to see how people represent the real world. The findings of the present study clearly support Halliday's claim that people reflect their consciousness through their reactions, cognitions, and perceptions, and also his linguistic acts of speaking and understanding (2004). People are enthusiastic to welcome the election. The various backgrounds of the candidates give them new hopes since the previous governors failed to solve Jakarta problems.

Transitivity aims at identifying the participants or things which are involved, the actions and event taking place, and any relevant surrounding circumstances (Morley, 2000). The existence of Jakarta people as the Actor in the data signals the importance of the election for them. Jakarta people are chosen as the Actors to reveal that they are the Doers who have authority and energy to conduct certain actions. It is also realized when the candidates appear as the Affected, Goal, or Recipient. People demand the concrete action by the candidates when the candidates perform as the Actor in the data. The unsolved problems in Jakarta result in people's boredom about the election. The various backgrounds of the candidates in the upcoming election give the people new hopes so they assign their expectations to the candidates, realized by Affected and Recipient participants.

On the other hand, the candidates also appear in the material processes as the Affected or Goal. It means that their existence occurs in passive clauses. This construction is found in the data since people demand the candidates to do something. In this case, the candidates received actions by the Actor.

The findings of the analysis, particularly in the material processes, prove that language users have freedom to convey their ideas in different styles of wordings. It means that, different participants in the clauses signify different intention meant by opinion givers. The reason why the Actor is absent, for instance, reflects that the opinion givers attempt to show the same understanding about the topic to the opinion readers. Another example in the data is the occurrence of single participant in the clause, Affected. That type of participant is possible to occur in the initial position as the only participant since the clause would like to focus on what happened to this NP.

The analysis of the relational process finds that Jakarta is the domination of the Carrier. This finding shows that people attach Jakarta to particular attributes since they consider the city as the participant that cannot be separated from its attributes. By doing so, people expect that the next governor will give their best action to solve the complicated problems in the city. The existence of Attributes cannot be ignored since they are always attached in the Carrier.

The positive labels attached to Jakarta reveal that people still respect the city. Despite its unsolved problems, Jakarta remains its positive marks: an important signal of growing democracy in Indonesia, symbol of a progressive democracy in Indonesia, the microcosm of Indonesia, a giant in local electoral politics. Those positive attributes are the ones related to politics and democracy. It becomes a proof that as the capital city of Indonesia, Jakarta is assumed as the role model of what the politics looks like in the country.

The small numbers of verbal and mental processes in the data signify that people do not focus on what the candidates utter or what Jakarta people feel, but they mainly focused on the material or concrete actions related to the election. The Verbiage or what is said by the candidates does

not often occur in the data since it is about what the candidates promise when they win. The Jakarta people are already bored with the same promises by the candidates in every election.

The finding of this research is in line with the findings in Iwamoto's *The Analysis of Wartime Reporting: Transitivity* (1995). The occurrence of a Patient in passive construction is exercised in the report to demand Japan to respond social demand. In the present study, an Affected also appears in the opinion columns to demand the Jakarta governor candidates to conduct concrete actions to solve Jakarta problems. The similar findings on the two studies clearly reveal that the choice of wordings, particularly in passives with an Affected or a Patient, is to demand the participant to do actions.

In comparison with the findings in Manan's writes *Re-reading the Media: A Stylistic Analysis of Malaysian Media Coverage of Anwar and the Reformasi Movement* (2001), the present study also proves that language use in the opinion columns also influences the way the readers perceive the message. When the readers are involved as the Actors, they are represented by what is written in the columns. For instance, the role of the Actor represents the voters' authority. Another example is how Jakarta is depicted as the city which has some positive labels. People who read the opinion columns will be influenced by the positive marks of Jakarta, regardless its unsolved problems.

The finding of this research also points out that relational processes are exercised by language users to describe Jakarta. This finding supports Opara's *Transitivity Systems in Selected Narrative Discourse* (2012). Though the type of the text is different, both characters of Jakarta and the main character in the discourse can be uncovered by means of transitivity. While Opara offers Theme analysis, the present study offers relational processes to observe how Jakarta is described.

The similar findings are also found in Naz, Alvi, and Baseer's *Political Language of Benazir Bhutto: A Transitivity Analysis of Her Speech "Democratization in Pakistan"* (2012). Both studies prove that material processes can be exercised to show power. In the previous study, the domination of material processes in Bhutto's speeches reveals her strong

determination to reestablish democracy in the country. The present study also proves that material processes with Actor as participant can also be used to show power. Jakarta people or the voters are involved as the participants who determine the winner of the election.

The discussion on the existence of Circumstances in the texts enriches the previous studies on transitivity. The present study assumes that Circumstances are also important constituents in the text. The Circumstances of contingency in the data are about what people demand for the election. They are necessary in the data because the election is special for Jakarta people. The euphoria of the election does not only occur in the political campaign but also in the form various opinions, as what researched.

E. Conclusion and Suggestions

Opinions about Jakarta governor election employ material, relational, verbal, and processes. In the material process, Actor-Goal, Actor-Affected, and Goal-Recipient appear in the data. The variation of participant in the data is influenced by type of verbs. In active clause, Actor-Goal and Goal-Recipient exist in the data. In passive clause, an Affected appears since it is the constituent that experienced the action given by the Actor. Goal-Recipient occurs in the data with a di-transitive verb. The participant in the material clause is dominated by Jakarta people as the Actor. It reveals how Jakarta people welcome the election. Relational processes are employed to entail Jakarta with its attributes. Verbal process exercises the candidate as its Sayer, while the mental process uses Jakarta as the Senser.

The choice of verbs determines the process in the clause, thus its participants. In the newspaper articles, as being the data, participants in the clause play an important role to influence the readers. The readers will pay attention to the Doer since some of them, Jakarta people, are involved as the participant in the clause.

Since this study limits the analysis on transitivity only, the future researchers can observe modality in opinion columns on other political elections. By conducting modality, they can observe the interpersonal

function to see how the speaker shows the relationship with the addressee(s). Another area to analyze is the textual function analysis: Theme-Rheme analysis. A Theme is understood as the initial constituent of a clause. Halliday (2004) clarifies that a Theme is the element that serves as the starting-point for the message: it is what the clause is going to be about. Thus, we can uncover the most important part of language use to be paid attention to.

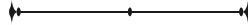
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6



ROHINGYA IN MEDIA: CRITICAL DISCOURSE ANALYSIS OF MYANMAR AND BANGLADESH NEWSPAPER HEADLINES

A. Introduction

Rohingya ethnic, located in south-western Rakhine state of Myanmar, has experienced a long sorrow regarding their identity and freedom of living. The government denial of their national state has taken place over than 150 years ago (Steinberg, 2010). Until now, Rohingyas are stateless. The conflict was triggered by the location where Rohingyas have stayed. Living in the border of Bangladesh, Rohingyas who are west Arakan, have been claimed as Bengalis by Myanmar government (James, 2006, p. 22). Blamed as 'outsiders', Rohingyas experienced ethnic cleansing by Buddhist groups in the early of 1900s and late 2003 (James, 2006).

Rohingya is located in Rakhine state and considered as Arakanese, occupying 4.5% of the population (James, 2006, p. xxiv). Being Muslim, the Arakanese called themselves as Rohingya. The Buddhist group forced the Rohingyans to pursue sanctuary across border in Bangladesh (James, 2006, p. 65). The report mentions that in January 2009, Myanmar government denied Rohingya's attempting to flee Myanmar to Malaysia by sea as a 'national race', and referred them to Bengalis (James, 2006, p. 22). Rohingyans never have any type of citizens and ethnic groups (Steinberg, 2010, p. 73).

The history notes that

in 1978, Myanmar police and troops made a sweep through that region and prompted more than 200.000 to flee into Bangladesh. A similar flight occurred in 1991-1992 and again there was UN

repatriation. The fusion of India and Burma in the colonial period, and the exodus during World War II and in the current period, made matters even murkier (Steinberg, 2010, p. 108).

The clearing has continued up to early 2005, when “some 20.000 Muslim refugees from Myanmar still remained refugee camps in Bangladesh. Malaysia has offered political asylum to about 10.000 such persons” (Ganesan and Hlaing, 2007, p. 191).

Rohingya case has attracted media to blow the issue. The effect is, one of which, countries throughout the world have put attention to Rohingyans. Supports in various forms, such as camps and solidarity in ASEAN countries, are the results of what media expose. One form of how media blows the issue is through headlines. Headlines are forms of words packaged in distinctive ways to communicate to the audience. Metila (2013) asserts that headlines present what newspaper agencies regard as the most crucial information readers ought to know. Moreover, headlines have the abilities to “reproduce hegemonic knowledge and ideologies, creating public consensus, and sometimes challenging dominant discourses by maintaining their independence and autonomous agency” (Metila, 2013).

To unveil the ideologies behind media, Critical Discourse Analysis performs as an approach to figure out the meanings of meaning made by the choice of words bundled in the headlines. Wodak (2007) clarifies that ideology is equated with intended or non-intended meanings, with illocutionary and perlocutionary forces. In headlines, what is obvious is what begins the headlines. In Halliday’s term, to analyze the Theme of headlines is by means of mode analysis. Downing and Locke (2006) point out that mode is about how the message is arranged or packaged in different ways and the different forms highlight different aspects of the message.

This research focuses on analyzing newspaper headlines published in two countries, Myanmar and Bangladesh. Newspapers are chosen as the data since they serve social and national issues in terms of their ideological perspectives (Sajjad, 2013). The newspapers involved are *Mmtimes* from Myanmar and *The Nation* from Bangladesh. Rohingyans live in Rakhine

state which is located in the border of Myanmar and Bangladesh. It was, then, assumed as the initial problem experienced by Rohingyans. Therefore, it becomes the main reason why this research takes newspaper headlines from the two countries.

This research is also in an attempt to compare how each newspaper presents Rohingya issue from the departing message presented in the headlines. Mahmood and Javed (2011) assert that “news headlines are the most important part of newspapers as they provide a quick mode of information to the ones who cannot spare time for reading the details of news item (Sajjad, 2013). The wordings of the headlines are indeed made intentionally by newspapers. Despite the textual structure in media, the ideologies between the two media are also compared with the respect of each media ideological perspective.

Studies utilizing CDA in news headlines have been popularly researched by scholars. Ulum (2016) observed newspaper headlines on Syrian refugees written in 10 English newspapers, 6 German newspapers, and 16 Turkish newspapers. The research aimed at knowing the ideologies by considering the newspaper ideological perspectives. The analysis of the surface structures of the headlines and linguistic structures employed become the results of the research. Plain headlines are mostly used by those newspapers. The linguistic features used are topicalization, passivization, and information. The research found that western newspapers focus on the issue from risk perspectives that Syria may carry to Europe, while Turkish newspapers focused on the tragedy in Syria as the key point of the conflict (Ulum, 2016).

Afzal researched the elements of pathos and media framing in newspaper perspective on Rohingya crisis (2016). The research focused on the framing strategy made by media which brought the issue in the international stage. There were three kinds of newspapers involved: Pakistani, British, and American editorial opinions. There was a similarity found in three different newspapers: all of them represent the crisis, which is Rohingya Muslim minority, anti-Buddhist majority, and anti-Myanmar rung elite (Afzal, 2016). The newspapers framed Rohingya crisis to appeal readers' emotion.

Those studies observed both the surface structures and linguistic features employed in the headlines by applying Van Dijk's theory of news and discourse. This research enriches the study of news headlines discourse from different perspective. This research focuses on the textual structures of the headlines by applying Halliday's Systemic Functional Grammar, supported by Eggins. The similarity found between the previous studies and current study is all of them compare newspapers, though the choice of newspaper is different.

This paper has two main objectives: (1) to figure out how Myanmar and Bangladesh media select the Theme in their headlines regarding Rohingya case and (2) to conclude the differences and similarities in the way different media present the same news item with respect to their ideological perspectives.

B. Methodology

The approach of this research is Critical Discourse Analysis as CDA regards language as social construct (Young and Harrison, 2004). The analysis does not regard the analyzed texts as separated language forms, but as the representation of particular view, referring to media in different countries. This research observes headlines of online newspapers in Myanmar and Bangladesh, *Mmtimes* and *The Nation*.

To collect the data, this research applied a purposive sampling technique by taking twenty headlines from each newspaper, taken during 2017. In total, there were forty headlines to observe. The headlines were selected purposively in which the researcher only took those which were directly related to Rohingya in the search engine. Since this research was started in the beginning of 2018, the data taken were those published during 2017. All data were browsed in the newspaper official pages.

The headlines were coded as follows. The first code signifies the country. Myanmar headlines are coded as MYAN, while Bangladesh newspaper headlines are coded as BANG. The next code is H, which refers to headline. The last code is the number of headlines analyzed in each newspaper. For example, MYAN.H.1 means Myanmar newspaper headline

datum number 1, BANG.H.5 refers to Bangladesh newspaper headline datum number 5, and so on. The same description is applied for the rest data.

C. Discussion

The analysis finds that both Myanmar and Bangladesh newspaper headlines use Topical Themes. Topical Theme refers to the Theme in which it performs as the participants in transitivity analysis. However, the participants involved in the headlines are different. The table below shows the Theme used in both newspapers.

Table 1. Participants of Theme Used in Both Newspapers

	Myanmar Headlines	Bangladesh Headlines
Actor	7	15
Goal	9	1
Carrier	-	2
Token	-	1
Sayer	3	1
Verbiage	1	-

The table above shows different types of participants chosen by both newspapers. Myanmar headlines involved Goal as the dominating participant, while Bangladesh headlines involved Actor as the participant which appears the most in the headlines. Bangladesh newspaper headlines are also richer in terms of its Theme structure. The existence of Carrier and Token is absent in Myanmar newspaper headlines.

The headlines below are taken from Myanmar headlines which employ different participants.

- MYAN.H.1 **Government** removes welcome mat for UN Special Rapporteur.
- MYAN.H.11 **Government team** to visit Bangladesh to discuss refugee repatriation.

Theme, as the departing message in the headlines, is represented in the form of noun phrases in the data above. Since the noun phrases are elements of the clause to which a transitivity function can be assigned occurs in the first position in a clause, they are categorized as Topical Theme (Eggins, 2004). The transitivity elements above are Actor, meaning the constituents which perform the actions. In the above headlines, the Actors are represented by the words “government” and “government team”. Myanmar newspaper intends to show the government’s attempts at solving Rohingya case. The employment of government as the Actor is to attract the readers that they also concern Rohingyans.

The dominating participant in Myanmar headlines is Goal. The data below employ Goal as the Theme in Myanmar headlines.

MYAN.H.4 **Refugee deal** inked, repatriation to begin.

Goal refers to the participant in which an action is directed to. The action meant in above datum is “inked” realized in a passive form. The Theme in the headline above is “refugee deal” as the result of an action “inked”. Looking at the context, the headline puts an agreement to refugee as the departing message. Myanmar newspaper intends to show the government’s effort to solve the Rohingya issue. However, the term “refugee” instead of “Rohingyans” is chosen to hide the issue acknowledged by the world. The newspaper does not explicitly mention Rohingyans in order to avoid sympathy from the readers. Moreover, Myanmar media shows neglect of Rohingya by not mentioning the term. The employment of “refugee” is to attain respect and image that Myanmar government’s action to solve the problem.

Myanmar headlines use similar Goal as the Themes as displayed in the following data.

MYAN.H.8 **Peace, stability** restored in northern Rakhine, some troops withdrawn.

MYAN.H.9 **Plans to repatriate refugees** agreed.

MYAN.H.12 **A strong commitment** to restore peace.

The good image of Myanmar government is retained in the headlines. The Goals in the data above refer to the result of the government’s effort to

stabilize the humanity issue experienced by Rohingyans. The Goals in the data above are intentionally chosen by the newspaper to return the readers' eyes into the upshots made by Myanmar government. The domination of such Theme proves that Myanmar media is in the side of the government. They also obey the rule not to mention "Rohingya" in public space. It also verifies that the media is still under the control of Myanmar government.

Another kind of Theme showing government's role is shown as Sayer. It is the participants who "says". The headlines with Sayer as their Themes are shown below.

- | | |
|-----------|---|
| MYAN.H.7 | Ministry vows speedier info release on Rakhine crisis. |
| MYAN.H.16 | Rakhine Advisory Commission report being fine-tuned. |

The Themes in above data refer to Myanmar government represented by the ministry and advisory commission. The Themes are represented as Sayers marked by the verbs "vow" and "report". The Sayer "ministry" appeals the readers to focus on the official representative in charge of the crisis. The information on the crisis is highly required so that the world knows what happens to Rohingyans at the moment. The Sayer in datum MYAN.H.16 refers to the government representative realized as "Rakhine advisory commission". As the initial message in the headline, Myanmar newspaper, again, hides the term "Rohingya" in the headlines. The term "Rakhine" is more preferred.

The last type of Theme in Myanmar headlines is Verbiage as shown below.

- | | |
|----------|--|
| MYAN.H.5 | Illegal immigration, terrorism new global threats:
State Counsellor. |
|----------|--|

Verbiage is found in the departing message above. The message said by the state counsellor is about "illegal immigration, terrorism new global threats". The choice of Verbiage which refers to Rohingyans results in the negative image of Rohingyans portrayed as illegal race. Moreover, the headline also assumes that the world attention given to Rohingyans is

inappropriate. The headline regards illegal immigration as a terrorism which becomes the global threats. Indirectly, the media signals that other countries should not support Rohingyans.

The elaboration of the findings above shows that Myanmar media intentionally hides the humanity issue experienced by Rohingyans by hiding them as the Theme in the headlines. The media prefers to show the government's role and their deeds to the refugees. The existence of government as the Theme in Myanmar headlines proves the previous assumption. Instead of showing how Rohingyans suffer from the ethnic eradication, the media is on the government side which does not regard Rohingyans as a part of Myanmar ethnic.

Different from Myanmar headlines, Bangladesh headlines employ Actor more than Goal. Below are the examples of Themes whose participants are Actors.

- | | |
|-----------|--|
| BANG.H.1 | Nearly 90,000 Rohingyas escape Myanmar violence as humanitarian crisis looms. |
| BANG.H.2 | Rohingya refugee crisis: Thousands take shelter in no-man's land. |
| BANG.H.7 | 10,000 more Rohingyas enter Bangladesh. |
| BANG.H.14 | Several thousand Rohingyas enter Bangladesh from Myanmar in fresh influx. |

The data above have the same referents of the departing messages in the headlines, Rohingyans by mentioning the numbers. In datum BANG.H.1, the Theme is "nearly 90,000 Rohingyans", realized as a noun phrase. The involvement of number and "Rohingyans" as an Actor is an acknowledgment of the ethnic by Bangladesh media. The great number modifying the head, Rohingyans, emphasizes a serious humanity issue which affects massive number of people. The same interpretation is strengthened in data BANG.H.2, 7 and 14 displayed above.

The Actors in the above data reveal that Rohingyans perform dynamic actions to save their lives. The long suffer and neglect Rohingyans experience force them to make an action to look for a safe place. Thus, they "enter" places they are accepted and "escape" from clearing by Myanmar

government. Different from Myanmar media which never mentions number and “Rohingyans” as the Theme, Bangladesh media indeed intends to appeal the readers so that they are aware of the massive population of Rohingyans who suffer from genocide which make them escape to find protection. This way is also to gain the readers’ sympathy.

Bangladesh media employs different Themes from Myanmar’s. The headlines below show Bangladesh government’s support by means of Actor performing as the Theme.

- BANG.H.6 **Bangladesh** draws global attention to Myanmar Rohingya crisis issue.
- BANG.H.11 **Rohingya crisis: Home minister** to visit Myanmar this month.
- BANG.H.16 **Bangladesh** to vaccinate Rohingya children.

The Actor in the first datum above is “Bangladesh” which refers to the government. The representation of Actor as the doer signifies the government’s support by bringing Rohingya issue in the global’s attention. As the nearest country to Myanmar, Bangladesh shows serious support to Rohingyans. Datum BANG.H.16 above also employs “Bangladesh” as the Actor which conducts a dynamic action “vaccinate”. Bangladesh government also shows their responsibility and care to the children though they think that Rohingyans belong to Myanmar. Support is also shown in datum BANG.H.11 above by placing “Home minister” as the Theme. What occurs before the Actor in the second datum above is the topic blown in the newspaper. The Theme in the datum also refers to the government.

The role of Bangladesh government as the Theme, realized with Actor, in Bangladesh media reveals that Bangladesh supports Rohingyans. The actions done by the Actor are to open the world’s eyes to the humanity issue which happens in Rohingya. By mentioning “Rohingya” in the headlines, Bangladesh media acknowledges the existence of the ethnic. Different from Myanmar media which hides the term, Bangladesh media intentionally blows up the term in the headlines as one of the ways to attract global’s attention. As a result, the news on Rohingya is also blown in other countries. The two referents of Actor, Rohingyans and Bangladesh government, as the dominating Themes in Bangladesh media signify that

Bangladesh government supports Rohingyans through their concrete action such as bringing the issue global and vaccinating the Rohingya children.

What is distinctive between Myanmar and Bangladesh media is the employment of Carrier as the Theme, Myanmar media does not involve this participant. The employment of Carrier as the Theme in Bangladesh media is displayed below.

BANG.H.4	Rohingya influx in Bangladesh now 409,000: IOM.
BANG.H.20	200,000 Rohingya children at risk in Bangladesh camps: UNICEF.

Carrier is the participant which is attached to its Attribute. In datum BANG.H.4, the Carrier “Rohingya influx in Bangladesh” is attached to the number “409,000”. The existence of Carrier cannot be separated from its Attribute. Thus, the readers are directly attracted to the massive number presented in the Attribute. Similar analysis is shown in datum BANG.H.20. However, the Carrier is represented in “200,000 Rohingya children” which directly puts the number in the Theme. The Attribute to the Carrier is “as risk”. In other words, the number of Rohingya children is classified in a risk situation.

The use of Carrier as the Theme in Bangladesh headlines emphasizes the number of Rohingyans who suffer from the clearing done by Myanmar government. This kind of Theme is absent in Myanmar media due to the fact that it does not concern the “refugee”, as Myanmar media calls, as the participants classified to particular attributes. On the other hand, Myanmar media prefers to present the role of government and the result of the government’s deeds. It proves that Myanmar and Bangladesh have different ideological perspectives by means of wordings chosen in the Themes.

D. Conclusion

Critical Discourse Analysis focusing on Thematic analysis in headlines can be utilized to figure out media ideological perspectives in

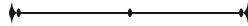
presenting news, Rohingya. The employment of Goal – as the dominating participant as the Theme in Myanmar headlines – proves that the media's ideological perspective is to show the results of Myanmar government's deeds to Rohingya. However, the absence of the term "Rohingya" in the headlines proves that the media is still under the government's control. Thus, it also covers the Rohingya conflict by mentioning the things done by the government. Bangladesh media, on the other hand, uses Actor as the dominating participant as the Theme. The Actor refers to Rohingyans who conduct action to save themselves. The use of Carrier also supports the previous analysis that Rohingyans are attached to particular numbers which are in risky condition. Bangladesh media intentionally uses that Theme in order to uncover that a lot of Rohingyans have to fight for freedom themselves.

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HUMANISTIC VALUES IN ENGLISH ELECTRONIC SCHOOL TEXTBOOK (BSE) FOR SENIOR HIGH SCHOOL

A. Introduction

As a foreign language in Indonesia, English is started to be taught in primary school as a local content subject so that children can recognize this international language in early times. In high schools, both junior and senior ones, English is a compulsory subject to master. This subject is also one of the subjects examined in the final examination. Due to its importance, Indonesian government has attempted to help students and teachers by launching electronic textbooks which can be downloaded by academicians freely.

Launched by Indonesian government and used by students and teachers throughout the country, the English electronic school textbook, or *Buku Sekolah Elektronik (BSE)*, is expected to be able to ease the teaching learning process in schools. The affordable price of this book becomes motivation for both teachers and students to select this book as the main resource they use in classrooms. For those who are familiar with internet, this kind of book is downloadable. Teachers and students just need to register in national education network and download the book freely.

Used in schools throughout Indonesia, the textbook is expected to promote humanistic values to students. The observed textbook is entitled *Developing English Competencies for Senior High School (SMA/MA) Grade X* and written by Achmad Doddy, Ahmad Sugeng, and Effendi. The book was published by *Pusat Perbukuan Departemen Pendidikan Nasional* in 2008 and can be accessed in www.kemendikbud.go.id. The writers of the book

have the opportunity to promote them since schools are the best place to learn academic and humanistic values. As the example, Indonesia is very rich of its customs, so promoting local wisdom is potentially to make. The students can learn humanistic values from the appearance of folklore, for instance. The questions and instruction given by the textbook can lead the students' point of view to respond certain stories.

Other sources to promote humanistic values in the textbook can be found in dialogs, short paragraphs, written exercises, or even instructions. For instance, the textbook involves a topic about showing sympathy. The given situation which requires expressing sympathy can be observed in terms of how the students can express their feeling when they face certain situations. The provided expressions in the textbook will influence the students' characters when they face the similar situation in their real life. Whether the provided feeling is positive or not also affects the students' character development.

Humanistic values in the present study refer to the values of appreciating others, nature, and social issues. Halliday says that language is able to influence people by means of wordings (2004). The choice of words to form meaningful written utterances in the textbook clearly reflects the writers' attention to certain issues, which issues are paid attention most and which are not. Language can influence people, so the chosen wordings in the textbook can influence the readers, particularly students, on how to give attitudes towards the issues presented in the textbook.

To understand language use, systemic functional linguistics believes that meanings can be realized within ideational, interpersonal, and textual functions. Halliday (2004) states that ideational function deals with the function that the speaker or writer embodies language in his experience of the phenomena of the real world. Interpersonal function deals with how the speaker or writer interacts with the audience, including showing feelings and building relationship between them. Textual function is about how the language use is constructed by the speaker or writer.

Interpersonal function will be the concern of this study. This function is to observe how the writers of the textbook interact with the readers,

particularly on how they express feelings towards certain situations. Language evaluation is seen as the most appropriate approach to answer the previous curiosity. Martin and White (2005) offer an approach to evaluate language use by the speaker or writer, namely appraisal analysis. This is about the representation through language of favorable and unfavorable attitudes towards specific subjects (Dong, 2006). The attitudinal analysis will be conducted in this study. Martin and White (2005) state that this system involves three semantic regions covering: emotion or affect, ethics or judgment and aesthetics or appreciation. To identify the three semantic regions, Halliday's systemic functional linguistics (SFL) is the main tool to conduct.

As designed for senior high school, the textbook provides various topics which are realized in reading texts, dialogs, and also exercises. As a result, the textbook actually takes a big role to shape Indonesian students' attitudes towards various issues in their life. This paper attempts to find out what humanistic values are promoted in the textbook and how the writers' attitudes are represented to reveal humanistic values in the textbook.

Some similar studies have been conducted by scholars. Caldwell (2009) conducts appraisal analysis in the Australian Football League (AFL) post-match interview. From the analysis, it is found that there is a neutral stance of the journalist and footballer from the existence of high probability of equal frequency of positive and negative attitude, high probability of invoked attitude, and median probability of inscribed appreciation.

Pascual and Unger (2010) observe grant proposals by Argentinean researchers using appraisal analysis. The focus of the research is engagement, which is about the resources by which the textual or authorial voice is positioned intersubjectively (cited in Pascual and Unger, 2010, p. 263). The application of interpersonal analysis shows that the writers of grant proposals use certain language markers to position themselves and put their audiences. They use strategies to show a preference of inviting audiences than challenging their colleagues.

Another research on appraisal analysis is by Wu (2013) who conducts attitudinal analysis of public service advertising discourse. The study

attempts to find out the frequency of attitudinal types in the discourse. It is found that judgment appears the most followed by affect and appreciation. This means that the advertising discourse concerns human behavior and the objective world than emotional field (Wu, 2013).

The related studies summarized above show that appraisal analysis can be conducted in various data. The goal of conducting such analysis is the same: to find out how the writers or speakers build their relationship to their audience, particularly how they express their feelings. The present study is in an attempt to apply appraisal analysis in the different data. The textbook involved in this study is also observed in terms of how the writers show their feelings towards certain issues, particularly those containing humanistic values. Consequently, this research will prove that appraisal analysis is applicable to conduct in various kinds of texts.

B. Methodology

Appraisal analysis which is employed in this study is included as a part of discourse analysis. Discourse Analysis treats language as a medium for interaction and the analysis of it becomes the analysis of what people do (Wood and Kroger, 2000). Jorgensen and Philips (2002) propose that CDA is about how entities such as 'language' and 'the subject' are to be understood. The focus of CDA in the present study is the linguistic features of the text. The focus of analysis in the present study is the linguistic features of the text. As this research attempts to uncover the feelings by the writers of the textbook, what Martin and White (2005) develop from Halliday's SFL becomes the template of the analysis. The chosen clauses containing humanistic values are analyzed in terms of attitudes: affect, judgment, and appreciation.

C. Discussion

1. Humanistic Values found in the Textbook

There are three domains of humanistic values which were found in the textbook. The values are about respecting others, nature, and social

issues. To summarize the appearance of the three values, clauses in the textbook covering them are counted and grouped so that it can be concluded whether or not the textbook presents equal domains and promotes humanistic values proportionately. In the textbook, the appearance of those three domains can be summarized in the following table.

Table 1. Summary of Humanistic Values in the Textbook

No	Domains of Humanistic Values	Number	Percentage
1	other people	126	72%
2	nature	34	19%
3	social issues	15	9%
Total		175	100%

From the observation, there are 175 clauses which contain humanistic values. Those clauses are found in various forms, including the instructions, reading texts, or exercises. The three domains of humanistic values in the textbook appear in different portion. Table 1 above shows that the value related to other people appears the most, which equals 72%. The following dominating values are those related to nature, 19%, and to social issues, 9%.

The textbook was designed for the tenth graders who do not focus on certain branch study. As a result, the textbook present the values about people, nature, and society. From the findings above, the first humanistic value the writers attempt to involve is the one related to people. The topics in the textbook are dominated by the relationship between human beings. The domination of this issue reveals that building relationship to other people cannot be separated in every day's life.

The topics which are related to respecting others are: greeting introducing, parting; expressing sympathy, affection; making, accepting, declining invitation; making and cancelling appointment; expressions of congratulating and complimenting; expressions of gratitude, and expressions of surprise and amazement. The topics mentioned earlier are closely related to the students' life. The positive expressions in the textbook indirectly influence the students' point of view when they face similar

situation as in the textbook. In short, the textbook is in an attempt to build positive characters to the students.

The topics about nature and social issues are not put separately in some chapters. Rather, they are integrated with the topics related to people. Nature and social issues are presented in reading texts. This is because the tenth graders are not designed to focus on certain branch. The students are introduced by the two topics only to broaden their critical thinking towards the issues. It is said so since learning reflection is found right after the reading texts.

2. *The Writers' Attitudes to Reveal the Humanistic Values in the Textbook*

Table 2. Summary of Types of Attitudes in the Textbook

Domains of Humanistic Values	Types of attitudes					
	Affect		Judgment		Appreciation	
	no	%	no	%	no	%
Attitude to Other People	110	87	16	13	0	0
Attitude to Nature	1	3	9	26	24	71
Attitude to Social Issues	11	73	4	27	0	0
Total	122	70	29	16	24	14

The table above shows the appearance of each domain of humanistic value in the textbook. The first domain, attitude to other people, employs affect as the type of attitude which appears the most, 87%. The value is also depicted using judgment, 13%, while appreciation is not employed by the writers in the textbook to show attitude to other people. The second domain, attitude to nature, uses appreciation as the dominating attitude chosen by the writers, which is presented in 71%. Judgment is employed in 26%, while affect is used in 3% to show attitude to nature. The last domain, attitude to social issues, is presented in 73%, which uses affect. Judgment appears in 27%, while appreciation does not appear to show attitude related to social issues. In general, affect is used the most by the writers to show humanistic values, which appear in 70%. Judgment and appreciation

are the following tools to show humanistic values, which appear in 16% and 14%.

3. *Affect*

Martin and White (2005) assert that the realization of affect can be seen from participants and processes: affective mental and behavioral processes and modal adjunct. There are three forms of affect: affect as quality, process, and comment. As a quality, affect is observed in terms of describing participants (epithet), attributed to participants (attribute), and manner of process (circumstance). As a process, affect refers to either mental or behavioral process. As a comment, affect refers to desiderative seen from the modal adjunct. There are six factors of affect: positive or negative, behavioral or mental, reaction or undirected mood, modality (low, median, or high), realis or irrealis, and un/happiness, in/security, or dis/satisfaction (Martin and White, 2005).

In the data, *affect* to reveal the first humanistic value, respecting others, can be seen in the examples below.

- (1) Well, it's *nice* to hear your story.
- (2) I've got a new *interesting* novel and VCD of a drama performance.
- (3) Well done, Don. I'm very *proud* of you.

In (1), the relational process to entail the subject occurs. Clause (1) can be paraphrased as *to hear your story* (Carrier) *is nice* (Attribute). The positive feeling is built up in the clause. It can be seen from the employment of the word *nice* which has a positive meaning. The textbook writers give an example of how to respond someone's story. The students can give positive feeling to someone else by showing their affection. It is also proven by the analysis of mental process as shown above.

In (2), the object *novel and VCD of drama performance* is modified by an adjective *interesting*. The function of the modifier is to give information about the noun. Another positive word to describe nouns is also seen in clause (2). The nouns *novel and VCD of drama performance* are described to be interesting. Here, affect is chosen by the textbook writers to describe nouns by means of describing the quality of the nouns.

In (3), a mental process occurs. *I* (Senser) *am very proud* (Phenomenon) *of you*. Affect is also employed here, but it does not show the quality of something. Besides, this clause shows a process of giving affection. The employment of mental process in (3) proves that the Senser experiences a Phenomenon, a process of being proud.

Affect to show the second humanistic value, respecting nature, is only represented in the only following example.

(4) Yesterday, on the TV news, *I saw* a bad thunderstorm in East Java

A Mental process occurs there. *I* (Senser) *saw* (Phenomenon) *a bad thunderstorm in East Java*. The choice of such clause shows that the textbook writers attempt to build the students' character by giving examples on how to show affection on an event related to nature. The students are attracted to give opinion about a thunderstorm. Indirectly, the students also develop their sensitivity and affection towards what happen in the country.

Affect to reveal respecting social issue can be seen below.

(5) Everyone *knows* who Kartini is.

In (5) a mental process referring to cognition occurs. *Everyone* (Senser) *knows who Kartini is* (Phenomenon). The issue about woman emancipation cannot be separated from Indonesian history. The heroine, R.A. Kartini is the most important figure to arise the issue. The existence of this figure is chosen by the textbook writers to awaken the students' awareness about the issue. The use of *everyone* as the Senser in (5) becomes the proof. The students, as important part of the future of Indonesia, are also involved.

The presence of clause (6) strengthens the previous discussion.

(6) She is our national heroine and a *great* lady with the *bright* idea.

R.A. Kartini is attributed as an important lady in Indonesia. *She* (Carrier) *is our national heroine and a great lady* (Attribute) *with the bright idea* (Circ. of manner). The clause is presented to show the quality of the participant. R.A. Kartini is described as a figure who has a good quality in Indonesia, shown by the relational process above. The presence of circumstance of manner also strengthens R.A. Kartini's quality. By selecting the clause and its type, the textbook writers would like to develop

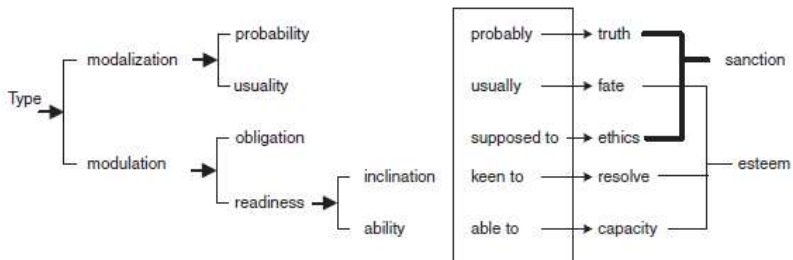
the students' character by showing positive affection to an Indonesian heroine whose characters are positive.

4. Judgment

Judgment deals with attitudes to people and the way they behave their character (Martin and White, 2005). There are two categories on how judgment is made: social esteem and social sanction. Martin and White (2005) describe that, "Social esteem tends to be policed in the oral culture." On the other hand, "Social sanction is often codified in writing (Martin and White, 2005, p. 52)."

The realizations of social esteem are normality, capacity, and tenacity. Normality is about how unusual someone is (how special), capacity is how capable they are (how capable), and tenacity is about how resolute they are (how dependable). The realizations of social sanction are veracity and propriety. Veracity deals with how truthful someone is (how honest), while propriety deals with how ethical someone is (how far beyond reproach). The figure below shows how judgment is realized by means of modality.

Figure 1. Modality and Types of Judgment
(Cited in Martin and White, 2005, p. 54)



Judgment to show respecting others can be seen below.

- (7) He was *very* friendly, and his face *looked* so familiar.
- (8) It's *always* hard to lose someone you love.
- (9) I think it *will be* great if we have many city parks in Jakarta.

In (7), the adverb *very* and verb *looked* show judgment. Clause (7) is categorized as *normality* since it talks about how special someone is. The quality of *friendly* in (7) is modified by the adverb *very* to show that the subject *he* has special quality. Thus, it is included as *social esteem* found in the oral culture. The involvement of modals in (8) and (9) is another way to show the writers' judgment. The modals *always* in (8) is to show usuality, while the modal *will* in (9) is to show probability. Both usuality and probability are also included as social esteem in the oral culture.

The textbook presents many expressions in the form of dialogs as the means to show how people build their relation to other people. Consequently, it is not surprising that judgment which involves social esteem is dominating the textbook. Judgment itself is sometimes understood as giving negative opinion about something. However, the textbook does not reveal the previous assumption. Rather, the writers involve judgment in order to picture that in building relationship to other people, the students need to consider the results of their utterances, whether what they say is in line with the oral culture or not. The textbook is good at providing examples which are closely related to the students' real life.

Judgment to reveal respecting nature is depicted below.

- (10) It (Bali) was a *really* great place.
- (11) The people are *friendly*, the food's *great*, and the weather's *a lot better (as/than)* at home.
- (12) The Louvre, one of *the world's largest* art museums, draws many visitors.

The adverb *really* in (10) shows the usuality. Bali is shown as a place which is special. The choice of Bali as the subject is a good way to introduce Indonesian tourism place. The adjectives *friendly* and *great* in (11) also reveals usuality. The quality of people and food in Bali is describe as unsual or special. *Home* in (11) refers to a place in Indonesia whose quality is also positive. Here, the writers' choice to involve places in Indonesia with judgment reveals that Indonesia the country to love as it has good quality.

However, the textbook also involves some places outside Indonesia. For instance, *The Louvre* is involved in the textbook and described as *the world's largest* art museum. The superlative adjective *the world's largest* is involved in the clause to show that the museum is also unusual. In short, usuality is chosen by the writers to give positive opinions to certain places, either in Indonesia or outside the country. By doing so, the writers are in an attempt to build social esteem of Indonesia.

Judgment to reveal respecting social issues is presented below.

- (13) Now Kartini has gone. But her spirit and dream *will* always be in our heart.

The modal *will* in (13) is categorized as probability whose level is high. In judgment, probability is used to reveal social sanction. In this matter, social sanction is realized in a form of veracity. It is about how truthful the fact is. The truth of the fact “...her spirit and dream *will* always be in our heart” is shown in the textbook. In real life, the spirit of Kartini is still alive. It can be seen from the commemoration of Kartini's birthday every year. Schools are commemorating the day by holding ceremony and wearing traditional clothes. It is not about clothes actually, but the teachers' and students' awareness of how important Kartini is. Moreover, the textbook also arises the truth about Kartini's spirit.

5. *Appreciation*

Martin and White (2005) propose that appreciation deals with evaluation of 'things' we make and performances we give, but include natural phenomena. Appreciation can be realized in three sub-types: reaction, composition, and valuation. Reaction refers to whether the 'thing' grabs us and quality, which refers to whether we like it. Composition covers balance, whether the 'thing' hangs together, and complexity, whether the 'thing' is hard to follow. Valuation deals with whether the 'thing' is worthwhile. Appreciation is summarized in the figure below.

Figure 2. Table Sub-types of appreciation
(cited in Martin and White, 2005, p. 57)

appreciation	mental process type	metafunction
reaction	affection	interpersonal
composition	perception	textual
valuation	cognition	ideational

(14) Just a note to let you *know* that we (have) a wonderful holiday in Bali.

(15) How's the trip? Well, It's *nice* and *exciting*.

Clauses (14) and (15) above are classified into appreciation. How to categorize them is by employing interpersonal analysis. Based on Martin and White (2005), the clauses above show reaction. The mental process in (14) is marked by the verb *know*, which is categorized as cognition. The Senser *you* in (14) performs as the conscious being (Halliday, 2004). The Phenomenon in (14) is realized in the form of fact expressed in a noun clause *that we have a wonderful holiday in Bali*.

In (15) appreciation can be found by conducting ideational analysis. The appreciation in (15) is categorized as valuation, which deals with whether the thing is worthwhile (Martin and White, 2005). The quality of the subject, *trip*, in (15) can be seen clearly through relational process. Clause (15) can be paraphrased as *I think that the trip is nice and interesting*. The cognition process is marked by the existence of the verb *think*. The Subject *I* performs as a Senser who feels the Phenomenon, a fact, *that the trip is nice and interesting*. The previous analysis clearly shows appreciation to a worthwhile experience related to nature.

In the textbook, appreciation is not always realized directly in clauses containing mental clauses. However, based on the context, the clauses can be paraphrased in mental clauses. The responses, given by the characters in dialogs, clearly shows the speakers' cognition. Appreciation is revealed in a form valuation, to reveal that their experiences related to nature are worthwhile to appreciate.

D. Conclusion

The textbook is dominated by humanistic value about respecting others. This finding reveals that the textbook writers attempt to focus on developing the issue of building relationship to other people. Judgment is employed in the textbook to give information about how unusual or special something is, either about other people, nature, or social issue. Appreciation exists to reveal how worthwhile a thing is. From the analysis, the textbook writers have positive attitudes about issues related to people, nature, and society. The domination of issues about people can be inferred that students in Indonesia need to learn how to build good relationship to other people. The presented topics in the textbook are closely related to students' real life, which, as its effects, are beneficial for their life. The writers attitudes involve *affect* the most. This finding is in line with the dominating issue in the textbook. Affect, which deals with expressing feelings, appears in a positive way to show how special something or someone is.

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F. Appendix

Classification of Humanistic Values

1. Attitude to Others

No	Clause	Types of Attitude
1	Well, it's <i>nice</i> to hear your story.	Affect
2	Fachri actually (<i>speak</i>) it <i>quite</i> well, but he was afraid to open his mouth, so I was the one who talked to people.	Judgment
3	Will you tell me how to cook <i>special</i> foods from your province?	Affect
4	He was <i>very</i> friendly, and his face <i>looked</i> so familiar	Judgment
5	I thought it was the <i>perfect</i> time to ask her to be my wife.	Judgment
6	Unfortunately I couldn't afford to buy a surfing board because it was <i>too</i> expensive.	Judgment
7	Great, then. You <i>must</i> be tired.	Judgment
8	I stay in the Uptown Apartment on fifth Avenue. Budi: That's <i>great</i> .	Affect
9	Did you have a good weekend? Your friend: Yes. It was <i>great</i> . I had a <i>lovely</i> time. I went to theatre and I watched a <i>great</i> movie.	Affect
10	Do you have any <i>interesting</i> experience to tell?	Affect
11	I had a <i>terrible</i> day yesterday.	Affect
12	At one o'clock, I had my lunch but I wasn't <i>enjoying</i> it either.	Affect
13	At seven, we had a <i>romantic</i> dinner.	Affect
14	It is <i>important</i> to use correct prepositions to show time relationship.	Affect
15	When I came to the door and saw the <i>ridiculous</i> outfit he was wearing, I almost died of embarrassment.	Affect
16	He took me to a cafe, and insisted on ordering a whole meal for me. It was <i>awful</i> . I wasn't even hungry	Affect
17	What do you feel when you hear a <i>good</i> news?	Affect
18	What do you feel when you hear a <i>bad</i> news?	Affect
19	How do you respond to someone telling you a <i>good</i> and a <i>bad</i> news?	Affect

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20	What <i>will</i> you do or say to show your happiness?	Affect
21	What <i>will</i> you do or say to show your sympathy?	Affect
22	Will you be surprised especially when hearing the <i>bad</i> news?	Affect
23	It's really <i>great</i> . I'm so happy.	Affect
24	I'm <i>delighted</i> to hear that.	Affect
25	It gives me <i>satisfaction</i> .	Affect
26	I'm very <i>sorry</i> to hear that!	Affect
27	That is a <i>pity/shame</i> !	Affect
28	Are you <i>OK</i> ?	Affect
29	What a <i>terrible</i> situation!	Affect
30	<i>Please</i> accept my condolences!	Affect
31	Oh really? It is <i>nice</i> to hear that.	Affect
32	Oh really? I'm <i>sorry</i> to hear that.	Affect
33	Oh, that's <i>good</i> news	Affect
34	Oh, that's <i>bad</i> news	Affect
35	Is that right? That's too <i>bad</i> .	Affect
36	Is that right? How <i>nice</i> ! I'm <i>happy</i> with that.	Affect
37	How <i>poor</i> she is	Affect
38	Oh really? That's <i>too</i> bad	Affect
39	Oh really? That's <i>great</i> .	Affect
40	<i>Thanks</i> for your praise, Mom.	Affect
41	You are a <i>wonderful</i> daughter for us.	Affect
42	You are <i>excellent</i> and <i>brilliant</i> . You got a <i>great</i> mark for the final test.	Affect
43	Did you hear that Mr. Rendy got a <i>serious</i> cancer disease?	Affect
44	What do you <i>usually</i> say when you are pleased or happy?	Judgment
45	What do you <i>usually</i> say when you want to attract someone's attention?	Judgment
46	Do you <i>have</i> different expressions when showing your happiness in front of your friends and elderly people? If yes, what are the expressions?	Affect
47	One of your friends had an accident. What do you say to show your <i>sympathy</i>	Affect
48	Your brother has a problem. He looks sad. What will you say to show your <i>affection</i>	Affect
49	It's <i>really</i> great. I'm so happy.	Affect
50	I'm <i>delighted</i> to hear that	Affect

51	It gives me a <i>great</i> pleasure.	Affect
52	What a <i>nice</i> news. It makes me happy.	Affect
53	I'm <i>really</i> sorry to hear that!	Affect
54	Oh that's <i>awful</i> . What a shame.	Affect
55	Are you <i>fine</i> ?	Affect
56	Oh dear. I know how it <i>feels</i> .	Affect
57	Please accept my condolences!	Affect
58	What a <i>terrible</i> situation for you.	Affect
59	I am going to work. It's <i>lovely</i> .	Affect
60	Yes, that's <i>wonderful</i> .	Affect
61	It's <i>always</i> hard to lose someone you love.	Judgment
62	However, I'm <i>pretty</i> sure next week will be better for you.	Judgment
63	What should I do to <i>cheer</i> you up?	Affect
64	I <i>really</i> care about you.	Affect
65	Don't you <i>worry</i> . I'm with you.	Affect
66	What's <i>wrong</i> with you?	Affect
67	Hope you will be <i>fine</i> .	Affect
68	You have my <i>deepest</i> sympathy.	Affect
69	What a <i>terrible</i> situation for you.	Affect
70	I do <i>sympathise</i> (I assure you).	Affect
71	I'm <i>extremely</i> sorry to hear that.	Affect
72	I know how it <i>feels</i>	Affect
73	Oh what a <i>shame</i>	Affect
74	Oh that's <i>awful</i> .	Affect
75	Oh dear, <i>sorry</i> to hear that.	Affect
76	Oh really, that's <i>excellent</i> .	Affect
77	Take all the time you need. Don't <i>worry</i> about this project.	Affect
78	Your English teacher told you that you score in the last test is <i>excellent</i> .	Affect
79	Your friend's father has passed away. Express your <i>sympathy</i> in the dialogue.	Affect
80	What will you say when you are <i>happy</i> ?	Affect
81	What will you say to show <i>affection</i> to someone?	Affect
82	What will you say to show <i>sympathy</i> to someone?	Affect
83	<i>Thank</i> you for asking me, but I can't come.	Affect
84	I'm very <i>sorry</i> . I don't think I can come to your party.	Affect
85	I'd <i>like</i> to, but I've got an exam tomorrow.	Affect

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86	The tone of an invitation is <i>always</i> positive, in anticipation of a pleasurable occasion.	Judgment
87	I've got a new <i>interesting</i> novel and VCD of a drama performance.	Affect
88	Wow, <i>great</i> . What are they about? Are they interesting?	Affect
89	Thank you. (<i>Lina takes the sandwich.</i>) It's very <i>delicious</i> .	Affect
90	Now <i>look at</i> the sentences below and decide if the person is making an invitation or just being friendly.	Affect
91	Sure, I'd <i>love</i> to!	Affect
92	Hi, Sandra. There <i>will be</i> a great film tonight. It's about Nasreddin. Would you like to go to the movie with me?	Judgment
93	Of course. I'd <i>love</i> to.	Affect
94	The Clinic <i>will</i> gladly inform you about the programme.	Judgment
95	Study the following expressions of inviting, accepting, declining an <i>invitation</i> and an <i>appointment</i> .	Affect
96	Giving gifts is a <i>well-known</i> way to show our attention toward somebody else.	Affect
97	Moreover, giving gifts <i>may be</i> important for certain special moments.	Judgment
98	Unusual or even weird gifts <i>would</i> leave a sweet memory for us and the recipient.	Judgment
99	<i>Listen</i> carefully to your teacher pronouncing the following words and expressions. Repeat after him/her.	Affect
100	I <i>love</i> your new hair style.	Affect
101	Wow, that's <i>amazing</i> . I know you are very smart, Andi	Affect
102	Your house is <i>ugly</i> .	Affect
103	My house <i>looks</i> ugly and the paint is faded	Judgment
104	Please accept my <i>warmest</i> congratulations.	Affect
105	Your best friend has passed his exam and he gets a <i>good</i> mark.	Affect
106	Your teacher is <i>honoured</i> with the "Teacher of the month" title.	Affect
107	Your partner becomes the <i>best</i> student in the class.	Affect

108	Donny has passed his exams with <i>flying colour</i> and get the <i>best</i> ranking at his school.	Affect
109	I heard that you got the <i>best</i> grades in this year exams, didn't you?	Affect
110	Well done, Don. I'm very <i>proud</i> of you.	Affect
111	Your friend gets the <i>highest</i> grades at school.	Affect
112	Your friend gets selected as the <i>best</i> youth novelist.	Affect
113	She writes the <i>beautiful</i> story of prince and princesses.	Affect
114	What is your reaction when you hear <i>bad</i> news?	Affect
115	What is your reaction when you hear <i>good</i> news?	Affect
116	What will you <i>say</i> if you hear a news that surprise you?	Affect
117	What news that make you <i>surprise</i> lately?	Affect
118	I think it <i>will be</i> great if we have many city parks in Jakarta.	Judgment
119	Did you hear that Mr Setiadi got a <i>serious</i> cancer disease?	Affect
120	I <i>heard</i> that Rian was in jail. He was arrested for traffic violence.	Affect
121	Romi was <i>knocked down</i> by a car. He was in hospital for five weeks.	Affect
122	Many people <i>died</i> and seriously <i>injured</i> .	Affect
123	Your friend's father has passed away. Express your <i>sympathy</i> .	Affect
124	You <i>heard</i> that one of your friends is invited to <i>Istana Merdeka</i> to meet with the President. Give respond to the news.	Affect
125	You <i>heard</i> that a dinosaur-like fish is found in Indonesian sea. Respond to the news appropriately.	Affect
126	Your brother who is an athletic athlete has broken the world record and claimed as the <i>fastest</i> man in the world. Express your amazement.	Affect

2. Attitude to Nature

No	Clause	Types of Attitude
1	It (Bali)'s a <i>wonderful</i> place with beautiful beaches and sceneries	Appreciation
2	It <i>sounds</i> great.	Appreciation
3	I had a <i>great</i> vacation there.	Appreciation
4	It was a <i>great</i> experience to see many <i>beautiful</i> places and have a talk with tourists there.	Appreciation
5	Just a note to let you know that we (<i>have</i>) a <i>wonderful</i> holiday in Bali.	Appreciation
6	It was a <i>really</i> great place.	Judgment
7	The people are friendly, the food's great, and the weather's <i>a lot better (as/than)</i> at home.	Judgment
8	Most days were <i>pretty</i> .	Appreciation
9	Last Saturday I (<i>get</i>) on the bus and (<i>go</i>) to the north and of the island, It was much (<i>quiet</i>) there than here—very <i>beautiful</i> , but no tourists.	Appreciation
10	How's the trip? Well, It's <i>nice</i> and <i>exciting</i>	Appreciation
11	Lawang Sewu is one of the <i>famous...</i> in Indonesia.	Appreciation
12	It's <i>very</i> beautiful.	Judgment
13	The temple is <i>extravagant</i> .	Appreciation
14	Beautiful stone carvings surrounded the temple and the statues are <i>amazing</i> too.	Appreciation
15	Can you mention some <i>historical places</i> in Indonesia that have become tourist resorts?	Appreciation
16	Niagara Falls is a <i>famous</i> area of waterfalls.	Appreciation
17	It is one of <i>the most beautiful</i> natural wonders of North America.	Judgment
18	What makes this <i>unique</i> is that they mix gamelan with the sounds of nature.	Appreciation
19	The route is <i>easy</i> .	Judgment
20	Along the road there is <i>beautiful</i> tropical scenery to enjoy rice fields, coconut palms and birds.	Appreciation
21	In your opinion, which one is the most <i>amazing</i> , scenery of mountain or beach?	Appreciation
22	Can you mention some mountains in the world which have <i>interesting</i> scenery?	Appreciation

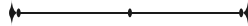
23	Can you mention some of the beaches that have become <i>popular</i> tourist resorts?	Appreciation
24	The <i>amazing</i> choice of different activities available in Bali means that there is indeed something for everyone.	Appreciation
25	Bali's waves are world <i>famous</i> and range from safe beach breaks for beginners like Kuta to the awesome swells at Padang Padang, Uluwatu and Nusa Lembongan, which regularly attract the pros.	Appreciation
26	Apart from Kuta and Legian beaches, Medewi is also <i>good</i> for beginners.	Appreciation
27	For the more experienced, Nusa Dua has a number of breaks as does Sanur; Canggu, Ketewel and the area around the airport are also <i>popular</i> with experienced surfers.	Appreciation
28	Mount Kosciusko is actually <i>the highest</i> mountain (2,228 metres) on the world's flattest and smallest continent, Australia.	Judgment
29	Paris is the capital city of France. It is one of <i>the most beautiful cities</i> in the world.	Judgment
30	<i>Lovely</i> gardens and parks are found throughout Paris.	Appreciation
31	<i>The most popular</i> place to visit is the Eiffel Tower.	Judgment
32	The Louvre, one of <i>the world's largest</i> art museums, draws many visitors.	Judgment
33	The Cathedral of Notre Dame, a <i>famous</i> church, is another favourite place to visit.	Appreciation
34	Yesterday, on the TV news, I <i>saw</i> a bad thunderstorm in East Java	Affect

3. Attitude to Social Issues

No	Clause	Types of Attitude
1	It is <i>beautiful</i> day for the woman because we celebrate the birth of great lady R.A. Kartini	Affect
2	Everyone <i>knows</i> who Kartini is.	Affect
3	She is our national heroine and a <i>great</i> lady with the <i>bright</i> idea.	Affect

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4	Now Kartini has gone. But her spirit and dream <i>will</i> always be in our heart	Judgment
5	Nowadays Indonesian women progress <i>is influenced</i> by Kartini's spirit stated on collection of letter <i>habis gelap terbitlah terang</i> from the dusk to the dawn.	Judgment
6	It was an <i>interesting</i> film about a plane which crashed on a small empty island in the Pacific Ocean.	Affect
7	Yesterday, on the TV news, I <i>saw</i> a bad thunder storm in California. Many people died and got serious injured.	Affect
8	A <i>stupid</i> man was sent by his father to sell salt.	Affect
9	The <i>foolish</i> man poured a bucketful of water on them, again to be chased away.	Affect
10	Identify the setting, characters, events and <i>outcome</i> of the story.	Affect
11	Make the storytelling as <i>interesting</i> as possible.	Affect
12	Everyone said that the three sons were <i>very</i> foolish. They had spent all their money uselessly.	Judgment
13	They had no children. Because of this, they were <i>very</i> unhappy.	Judgment
14	What is the <i>moral</i> of the story?	Affect
15	You <i>read</i> the news about tsunami in Aceh and North Sumatra. Tell your classmates about it.	Affect



LEARNING JOURNAL AND THE STUDENTS' ACHIEVEMENT IN GRAMMAR CLASS: TRANSITIVITY ANALYSIS

A. Introduction

Grammar is an inseparable part from language learning. In learning English as a second language, students sometimes find barriers in comprehending the language pattern, particularly when it is different from their mother tongue. For example, the concept of different verb form in different tense is absent in Indonesia, but present in English. The previous example becomes one of the greatest problems faced by Indonesian students. They are, then, exposed on grammar activities in learning the language. Some strategies have also been offered to motivate them learn grammar because teaching grammar involves not only teaching how to use language correctly, but also appropriately and accurately.

Some students think that grammar is about rule. They memorize the patterns, but only some apply them in their daily communication. As an integral part of language learning, students should exercise their literacy, including correct grammar, in their real life. They should have experience on using grammar in different situations and purposes. Students, as language users, start to be aware of specific instances of constructions that are conventionalized and the multiple ways in which frequency of use has impact on structure (Schoenemann et al., 2009, p. 5). It is proven by the familiarity of students' use of English in social media.

Teaching grammar opens challenges for teachers. Various approaches have been offered to help teachers minimize the problems and students comprehend grammar easier. However, what happens in class matters

more. The context of students involving their cognitive and cultural background influences the success of teaching grammar. To assist students from various backgrounds, teachers should provide materials and activities which motivate them to use what they learn in classroom in their life.

One of the ways to motivate students use English outside classroom is by means of learning journal. Learning journal, or what so-called as reflective journal, is related much to experience as it helps students to learn from their experiences, so it is important to explore the process of learning from the experience (Moon, 2006, p. 21). The students are motivated to apply the knowledge they gain in classroom in their life. From their experience, the students should reflect on what they have done outside classroom related to what they have learned in classroom. The reflection is not restricted on their competence, but also compassion and conscience.

Reflection and reflective activity are linked to teaching actions, thinking, development, awareness, beliefs, assessment, and educational reform (Roskos, Vukelich, and Risko, 2001, p. 596). Therefore, what should be written in the learning journal is not only on their experience in using language, but also what they expect from classroom activities. This is another challenge to face since some students still come to class with their instrumental motivation, to get a good grade. By writing learning journal, students are expected to re-ask themselves on why they attend the class and what they wish to achieve. Students, then, will be motivated more to recall their motivation and belief.

Hutton and Smith (1995) propose the nature and content of reflections: descriptive, dialogic, and critical reflection. Descriptive reflection refers to the well thought related to the desired purpose develop reasons for actions taken based on personal judgment. Dialogic reflection concerns conscious use of multiple perspectives and exploration of alternative ways to solve problems, while critical reflection considers the social, political, and or cultural forces in which teaching enterprise is situated and their impact on classroom, community, and society (Kaplan, Rupley, Sparks, and Holcomb, 2007, p. 363).

Pollard (2002) argues that “in order for reflection to be effective, it has to be intentional and systematic” (LaPrade, Gilpatrick, and Perkins, 2014, p. 626). Thus, the students involved in this research were guided by some questions to help them reflect their thought and experience. The students’ learning journal involved in this research is categorized as personal reflection. This kind of reflection encourages the students to “examine motives related to their worldview, ethical behavior, and basic beliefs about who they are and what they want to become” (Phipps, 2005, p. 62). By doing so, the students are expected to find out higher motivation in learning as they recognize themselves as those who have certain goals in the class.

In English Letters Department, Sanata Dharma University, grammar is taught through Structure courses. The courses are ranged from Structure I until V, given from semesters I until V. Structure I and II courses are designed for the students to comprehend simple sentence patterns. Structure III contains the materials on sentence patterns appropriate to contexts, while Structure IV is about complex sentences. In Structure IV course, the students are expected to be able to analyze and produce complex sentences in various forms and purposes. Structure IV is a course for the fourth semester students whose prerequisite is Structure III. This course is seen as a difficult subject by students, measured from the number of students who repeat the course. Structure IV requires a C to pass. Otherwise, students have to repeat it in the following year.

In general, grammar classes in the Department are given traditionally. The lecturer presents the materials, gives exercises, and discusses the exercises with the students. To improve the students’ literacy in grammar class, the use of learning journal was applied. This method is selected as learning journal enables the students to reflect on what they have learned and applied. From the background presented in the previous paragraphs, this article attempts at presenting how the use of learning journal is related to the students’ literacy in grammar class. To figure out the previous purpose, there are two main problems to answer: (1) how do the students reflect their experience through online learning journal? and (2) how is the students’ literacy related to their learning journal?

B. Literature Review

Learning journal provides a space for students to express what they have learned in class. It also enables students to expand their ideas and link them to the original learning. Students are also given chance to relate their external experience to internal experience (Moon, 2006, p. 24). By assigning students to write their learning journal, it is expected that students have awareness that grammar learned in class must be applied in daily usage.

Learning journal is believed to engage students' thinking through different cognitive processes such as prediction, brainstorming, reflection, and questioning (Al-rawahi and Al-balushi, 2015, p. 368). Reflection is also proposed as an important prerequisite for deep and meaningful learning and deep thinking learning (Ali and Byard, 2013). Learning journal is comprehended as an intentional reflective design strategy used to augment traditional face-to-face learning environment though its application can be done online. Henderson and Monteiro (2004) mention that online learning journal adds another dimension to it by promoting communication, creation of meaning, and multiple dialogues, enhancing the development of insight, and promoting cognitive awareness and critical thinking (Le and Le, 2007, p. 1). Therefore, this article involved online social media, as a place for the students to write their learning journal.

Learning journal has some purposes: to record experience, to facilitate learning from experience, to support understanding and the representation of understanding, and to develop critical thinking (Moon, 2006, p. 44). The previous purposes are covered in reflection. Students can share not only what they comprehend in class, but also what they do not get during the teaching learning process. Students can also exercise their literacy as they practice writing their thought in the form of sentences though they may not be aware that they actually practice their literacy.

Dealing with students' learning journal is not only reading their sentences, but it also figuring the students' way of thinking. What they write in the learning journal displays their reflection which is

also likely to involve a conscious and stated purpose for the reflection, with an outcome specified in terms of learning, action or clarification. It may be preceded by a description of the purpose

and/or the subject matter of the reflection. All of these factors can influence its nature and quality (Moon, 2006, pp. 37–38).

The quotation above emphasizes that students' consciousness in learning can be measured from their language use in the reflection. However, this article does not only present the students' consciousness, but other ways of doing, saying, behaving, or being. The previous kinds of actions and states are further discussed by means of Halliday's functional grammar.

Functional grammar sees language in the form of metafunctions: ideational, interpersonal, and textual. It talks about "language being seen as a massive network of interlocking systems of choice: that is, being Systemic, and Functional as being meaning centered" (Briones, 2016, p. 110). Language use is realized through the three metafunctions: experiential or ideational, interpersonal, and textual metafunctions. However, this article focuses on seeing language use in the students' learning journal from the ideational function. It is the function "that the speaker or writer embodies language in his experience of the phenomena of the real world, which also includes the language user's experience of the internal world of his consciousness through his reactions, cognitions, and perceptions, and also his linguistic acts of speaking and understanding (Halliday and Matthiessen, 2004, p. 170). The verb used in a clause will bring into its different processes: material, mental, relational, verbal, behavioral, and existential.

To analyze the process found in the clause, the term used in systemic functional grammar (SFG) is transitivity analysis. It observes the verb in the clause which brings to its types and participants. The table below displays the summary of the six processes along with their participants and meanings (Halliday and Matthiessen, 2004, p. 291).

Table 1. Summary of Transitivity

Process	Participants	Meanings
Material	Actor, Goal	Doing, happening
Behavioral	Behaver	Behaving
Mental	Senser, Phenomenon	Feeling, thinking
Verbal	Sayer, Receiver	Saying

Relational	Carrier, Attribute Token, Value	Being
Existential	Existent	Exist

The material process is marked by the verbs related to dynamic activities, such as *study*, *improve* and *enrich*. Those verbs are done by the Actor, while the objects done are called the Goal. The behavioral process is the process of behaving, such as *look at* and *smile*. The participant doing the action is called Behavior. The mental process is related to perceptive, emotive, desiderative, and cognitive. The verbs like *think*, *want*, and *know* mark the process. Senser is the participant who feels, while Phenomenon is what is felt. The verbal process is related to the action *saying*, thus the verbs like *assert* and *mention* mark the process. Sayer is the one who says, while Receiver is the participant who listens to the *saying*. The relational process brings the meaning of *being*. Carrier and Attribute are the participants of attributive relational process. The second type of participants in the relational process are Token and Value. They are categorized as identifying relational process. Token is what is identified, while Value is what defines. The existential process is marked by *there* and *it* as they mark the existence of the participant.

Previous studies on learning journal have been exercised by previous scholars. The use of online learning journal, among other types of learning journal, is able to improve the students' communicative interaction as the online sites have a multicultural dimension which is often absent in face-to-face communication (Le and Le, 2007). As learning journal is a form of reflection, teacher's reflective teaching also interests scholars. Minott (2011) finds out that reflective teaching had positive effects on most students' general knowledge of reflective teaching. The students also develop their self-knowledge and awareness. The students were also motivated to apply what they learned in classroom to outside classroom activities (Minott, 2011).

The use of online media in learning journal was also applied by Pedro, Abodeeb-Gentile, and Courtney (2012). The students' writing reflects different range of literacy: from practical to critical reflection. The

students mostly used clarifying and providing evidence strategies in their writing (Pedro, Abodeeb-Gentile, and Courtney, 2012). Learning journal is also exercised to improve the students' self-regulated learning strategies. The use of learning journal supports the students self-regulated strategies if it is structured around self-reflections in terms of learning goals, learning strategies, observations, understanding, feeling, and dialogues with oneself and others (Al-rawahi and Al-balushi, 2015).

Analyzing texts related to education context is commonly found in recent research. Briones suggests employing functional linguistics in text analysis. The research observed two different texts by observing both interpersonal and experimental metafunctions. Briones concludes that language can be employed to create a relationship between the text writers and the readers. Different language choice in the texts reveals that the writers show either approval or disapproval, acceptance or rejection, certainty or uncertainty etc (Briones, 2016, p. 140). It is also suggested that systemic functional linguistics be used to find deeper appreciation of "how written language is framed".

Discourse analysis in teaching and learning context is done by CHEW (2016). The observed phenomena deal with religious mentoring and socialization by means of ethnography of speaking, conversation analysis, and discourse analysis. The research figures out that particular language choice like code-switching, humor, and mock demonstration are used by the senior peers to the mentees (CHEW, 2016). The analysis reveals that particular discourse strategies are used to build identity and solidarity in a religious community (CHEW, 2016, p. 241). The language use in the religious camp and traditional Muslim group does not have significant differences in linguistic and discoursal strategies (CHEW, 2016, p. 242).

The review of theories above gives the researcher background to comprehend the nature of learning journal and how language use by the students can show their reflection. The researcher also relates the kinds of language choice in learning journal and the students' final grade. It is necessary to link since language is the resource of meaning. Thus, the students' learning journal can be comprehended more thoroughly and assumption is avoided.

C. Research Methodology

There are three sub-parts of research methodology used in this article defined below.

1. *Participants / Subject / Population and Sample*

The participants were the fourth semester students of English Letters Department, Sanata Dharma University. There were 37 students in Structure IV course, which became the class to observe. The students were assigned to write their learning journal online, given in the end of the topic. Edmodo, a social media for learning, was chosen as the medium for the students to post their learning journal. There were five topics during the semester. The students' reflection was then described to figure out how they reflect their experience of learning and using grammar. Therefore, it can be obviously seen whether their literacy in grammar class improved or not. This article used simple random sampling method to collect the data. There were students from a class chosen as the participants as there was no bias in the choice (Balnaves and Caputi, 2001, p. 91).

2. *Instruments*

There were two kinds of instruments used to reach the objectives of this article. The first instrument was in the form of students' learning journal. To help the students write their learning journal, some reflective questions were posted in the end of each topic during the semester. There were five topics discussed: reduced clause, passive, cleft, inversion, and noun clause. The students were assigned to write their learning journal in Edmodo. The questions given were: a) what is the benefit of learning this material for you? (b) what values can you find from learning this material? (c) what will you do with your knowledge gained in this lesson? And (d) what benefit can you find from learning this material? The second instrument was the students' final grade. The final grade is taken from four kinds of assessments: weekly assignment, progress test 1, progress test 2, and final test. Each gave 25% of the students' final mark.

3. *Data Analysis*

The students' learning journal was analyzed by means of transitivity analysis. It analyzes the clauses written in the journal by paying attention to the lexical choice. Transitivity takes the verb to categorize the clause into its type as the presence of certain verb affect the other participants or constituents in the clause. Transitivity is defined as the "resource for interpreting and expressing events, happenings, goings-on, mental states, sayings, behaviors, and relations of different kinds" (Emilia, Moecharam, and Syifa, 2017, p. 209). Halliday's Functional Grammar was applied to categorize the clause into its type. From the category, the pattern of students' deeper understanding of their learning journal could be figured out. Therefore, the relation between the students' learning journal and their achievement in class could be concluded.

D. Findings

The first problem to answer in this article is to know how the students reflect their experience through online learning journal. From the research, the students use similar lexical choice in the five journals assigned during the semester. The table below displays the lexical choice along with its process.

Table 2. Lexical Choice in the Students' Learning Journal

Process	Examples
Material	distinguish, use, learn, make, communicate, improve, differentiate, recognize, modify, improve, define, compose, give, learn, change, vary, write, deliver, compare, practice, restate, describe, paraphrase, emphasize
Mental	understand, know
Relational	being creative, aware, careful

Students' reflection above depicted that the most of the students used material verbs when writing their learning journal. The existence of mental

and relational processes also appears in the learning journal though not many.

To measure the students' achievement, the chart below summarizes the students' grade given in the end of the semester.

Table 3. Students' Achievement in the end of the Semester

Students' Grade	Number	Percentage
A	12	33.33%
B	11	30.56%
C	9	25%
D	3	8.33%
E	1	2.78%

The table above shows that most of the students got an A in the end of the semester, presented in 33.3%. The second dominating grade is a B, achieved by 30.56% of the students. A quarter of all students got a C, while a D was achieved by 8.33% of the students. An E was achieved by one student, presented in 2.78%. Those who got a D and an E must repeat the same course in the following year as they failed to pass the course.

E. Discussion

From the findings of the students' lexical choice in their learning journal, it can be inferred that most of the students have intention to practice their knowledge. The use of material verb marks the action done by the Actor referring to the students. Below are the examples of students' learning journal.

- (1) I can **identify** and know how to make sentences effectively by reducing it.
- (2) I will **use** it in practicing my writing ability.
- (3) I can **apply** and **analyze** the types of sentence in many sources/media such as newspaper, magazines, etc.

The verbs above, *identify, use, apply, analyze*, are categorized as dynamic verbs which signals the doing. The students, represented by *I* perform as the Actor in the clause. It is the participant who does the action. The Goal in clause (1) is presented in the form of a noun clause (NC) which refer to the manner they apply grammar knowledge. In clause (2), the Goal is *it*, which also refers to the grammar knowledge gained in class. The similar Goal also appears in clause (3) which is in the form of a noun phrase (NP), referring to rich sources they find outside classroom.

The students' learning journal written in material verbs above signify that the students are aware of the importance of their literacy. The literacy they should master is applied in their life as social practice. In their life, students also find sources which are easy to find. The students, in this stage, start to develop their critical literacy as they see media as sources to criticize, no longer sources to read only. This fact is in line with the students' achievement in the end of the class. When the students perform what they expect, they sharpen their understanding of the materials. Indirectly, their grammar knowledge is understood better.

Other examples of students' learning journal written in material process are below.

- (4) By learning noun clause, I can **make** good sentences with different language style.
- (5) I can **use** English sentences more various when I write my paper, thesis or another writing.
- (6) We can **modify** one sentence into some different sentences but still have the same meaning by learning noun clause so that my writing won't be boring.

The material process above is marked by the verbs *make, use, and modify*. The Actors in those clauses refer to the students. The similar referents of the Goal appear there. In journal (4), the Goal is in the form of an NP, *good sentences*, while the prepositional phrase (PP), *with different language style* is the circumstance of manner. The Goal in journal 5 is in the form of an NP, *English sentences*, followed by circumstance of time in the form of an adverbial clause. In journal (6), the student also put similar Goal referring

to the sentence they make. A circumstance of purpose appears in journal 6 shown in the form of adverbial clause.

From students' learning journal 4 to 6, the students used material process portraying their achievement after learning the materials in classroom. What is interesting here is students also show their purpose why they apply their grammar knowledge. Students are not only aware of the importance of grammar in their literacy, but also conduct certain actions to reach the goals they set. This fact brings good point to the students as they also, indirectly, recall the materials taught in class into practice. The main issue is the connection between conscious understanding of a rule and the ability to use it (Cook, 2008, p. 40). Thus, the students have proven that their literacy is integrated to their life.

Another process found in the students' learning journal is mental, process of feeling and thinking. Below are the examples.

- (7) I can more **understand** the use of many kinds of sentences that might be found in the real life.
- (8) After I learn noun clause, I **know** about another English's type of sentence
- (9) From learning noun clause, I **know** more about English structure and how to apply it in my study.

In the clauses above, the mental verbs are presented by *understand* and *know*. Those two verbs are categorized into cognitive verbs, referring to the speaker's thought. The Sengers in the clauses above refer to the students, presented by *I*. The Phenomenon is the participant which is thought. In clause (7), the Phenomenon is presented in the form of an NP referring to the material learned in class. In clause (8) and (9), the Phenomenon refers to the patterns of English sentences the students learn in class.

The above clauses show that students recall the materials given in the class. The employment of mental process signals that students proceed their cognitive aspect when learning grammar. They are aware of the importance of the materials given in the class. The existence of Phenomenon referring to the materials emphasizes that the students know the necessity of accuracy in grammar. The issue of accuracy is important in

grammar class as it can bring different meanings when the students, for example, forgot to use the correct tense or punctuation. The students should “know” language in an unconscious sense so that they can put it to good use (Cook, 2008, p. 37).

The other process appears in the students’ learning journal is relational, the process of being. Below are the examples.

- (10) I **become** more aware and thorough in finding which part contains noun clause and what by learning noun clause.
- (11) I **am** aware that actually there are types or varieties of sentence.
- (12) I **become** more aware of the difference between noun clause and the other clause.

The relational process in the above clauses is marked by Verb to-be and Linking Verb, *become*. Those verbs mark the process of being. The relational process above is categorized as identifying. The students, presented by *I* are categorized as Token. Token is the participant which is identified. The other participant is Value, referring to the participant which identifies. The Value in the above clauses is in the form of adjective, *aware*.

Relating the students’ achievement in the end of the semester to their learning journal, it can be inferred that students are aware of grammar. Students have related their internal and external experience so that they exercise their cognitive awareness ((Le and Le, 2007) and develop their understanding and critical thinking (Moon, 2006). Students often think texts “generate meaning in a single, albeit complex, way (Wilson, 2014, p. 71). However, when they put it in practice, they will be accustomed to use different styles of sentences in appropriate use.

The students’ learning journal analyzed in this article proves that students can record experience and support their understanding of the materials (Moon, 2006, p. 44). In the journal, students use mental and relational processes to refer to their understanding of the materials. On the other hand, the material process is used when the students express their experience, practice, and purpose of learning grammar. When students are aware of the importance of grammar practice, their understanding of the

materials can improve, shown by the students' achievement in the end of the semester.

The finding also supports the claim that learning journal involves a conscious and stated purpose for the reflection, with an outcome specified in terms of learning, action or clarification (Moon, 2006, pp. 37-38). Learning journal helps the students produce their language performance, referring to the interaction when speaking and listening in which the learner engage is viewed as an integral and mutually influential whole such as in everyday communication (Arnold, 2004, p. 22). The finding adds the previous notion that students also regard writing and reading as the skills integrated to their life.

Analyzing language use in the students' learning journal proves that language analysis is a delicate data in teaching-learning practice. Burke mentions that "It is through language that we identify our assumptions, state our intentions, and come to our world" (Webb, 2000, p. 231). From the students' reflection, there are two main issues proposed by the students: their experience shared in classroom and their goal set after attending the class. In sum, reflection is found as the method for "describing and reconstructing events" (Webb, 2000, p. 233).

F. Conclusion

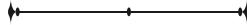
The use of learning journal is proven to motivate the students reflect on what they have gained in class. The students find out that grammar taught in class can give them awareness of the importance of grammar in their language performance. By reflecting their experience, the students also found out that the topics given in the class help them improve their language literacy. In using language, they have to be careful and creative so that their utterance will vary. The students also have intention to practice their literacy in other classes such as Speaking and Writing. When students regularly write their learning journal in the provided social media, Edmodo, they show their literacy improvement. It proves that learning journal is able to motivate the students practice their knowledge from classroom to outside classroom.

Further research observing students' learning journal is suggested by evaluating students' language use adopting the theory of Appraisal Analysis. The future research can figure out how the students put themselves in relation to the teaching learning process. They can show their affect, judgment, or appreciation. The studies will, therefore, enrich the analysis of linguistics as well as second language teaching. Future research can also compare the students' achievement in different classes by means of control group and experiment group. By doing so, the relation between the use of learning journal in one group can be observed more thoroughly compared to the other group. The employment of quantitative research is also possible to involve.

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SPEECH AND THOUGHT PRESENTATION IN JHUMPA LAHIRI'S “INTERPRETER OF MALADIES”

A. Introduction

Literature is tightly related to human beings' life. Literature is positioned as a medium of appreciation, expression, and also entertainment. In literary studies, criticisms have been offered to comment, criticize, or appreciate the works. Readers have choices to use which criticisms suit their interest or need, depending on what genre or certain issues the work brings. In linguistic studies, stylistics offers techniques and concepts of modern linguistics to the study of literature (Leech and Short, 2007). Spritzer proposes the idea that “by making ourselves explain *how* a particular effect or meaning is achieved we not only understand better how it is achieved (which in itself is essential to the critical task of explanation) but also gain a greater appreciation of what the writer has created” (Leech and Short, 2007, p. 2).

In linguistic studies, ‘style’ refers to “selection from a total linguistic repertoire that constitutes a style” (Leech and Short, 2007, p. 9). Stylistics, is, therefore understood as the study of style. In literary stylistics, the main goal is to explain the relation between language and artistic function (Leech and Short, 2007). Literary works are written by those who are excellent at describing or presenting the events, characters, or conflicts. Every writer has its own choice and style in delivering the ideas in the form of literary work. “The distinction between what a writer has to say, and how it is presented to the reader, underlies one of the earliest and most persistent concepts of style: that of style as the ‘dress of thought’” (Leech

and Short, 2007, p. 13). Consequently, studies on style are necessary to conduct.

Stylistics has a firm place within linguistics as it provides theories of language and interpretation which complement context-free theories generated within other areas of language studies (Jeffries and McIntyre, 2010, p. 3). This theory is applied not only to non-literary texts, but also literary texts. The notion of literariness also attracts scholars' attention. Russian Formalists concentrated on the features that make "LITERATURE 'literary' and poems 'poetic'. They also systematically studied the device of narrative fiction" (Pope, 2002, p. 88). On the other hand, Prague School Functionalism argued the relation between literature and life, or art and reality is always shifting. Therefore, literature or art is subject to constant renegotiation and revision (Pope, 2002).

Stylistics is seen as an alternative criticism as it concerns too much with language and not enough with literary concerns, which characterize the censure of stylistics from a literary direction (Jeffries and McIntyre, 2010, p. 3). In the twentieth century, stylistics developed and its purpose is "to show how the technical linguistic features of a literary work, such as the grammatical structure of its sentences, contribute to its overall meanings and effects" (Bary, 2002, p. 202). The grammatical structure meant previously can be observed further in the way the author picks the directness of the narration.

Stylistics does not only deal with presenting the hard data of literary work or criticizing the work. It relates the critic's concern of aesthetic appreciation with the linguist's concern of linguistic description, in which the term "appreciation" here refers to comprehension of both critical evaluation and interpretation (Leech and Short, 2007). Conducting stylistic analysis becomes important since interpreting literary work is closely related to the readers' personal assumption. To do so, detailed linguistic features used in literary work is necessary to present.

There are some major levels of language in conducting a stylistic study. The table below summarizes the levels (Simpson, 2004, p. 5).

Table 1. Levels of Language Analysis

Level of Language	Branch of Study
The <i>sound</i> of spoken language; the way words are pronounced.	Phonology, Phonetics
The patterns of <i>written</i> language; the shape of language on the page.	Graphology
The ways words are constructed; words and their constituent structures.	Morphology
The way words combine with other words to form phrases and sentences.	Syntax, Grammar
The words we use; the vocabulary of a language.	Lexical Analysis, Lexicology
The <i>meaning</i> of words and sentences.	Semantics
The way words and sentences are used in everyday situations; the meaning of language in context.	Pragmatics, Discourse Analysis

Approaches of stylistics these days see the text, literary and other types of text, as “the center of a communicative event which may take place in a range of places and timescales, and which includes the producer and the recipient” (Jeffries and McIntyre, 2010, p. 71). Therefore, literary and other texts are considered as discourse. To analyze a text as discourse, the form and function should be arranged in a particular way. The discourse presentation of a text, or textual analysis, is considered beyond the microstructural concerns of the level model of language (Jeffries and McIntyre, 2010, p. 87). Leech and Short propose a model of narratives which attracts stylisticians as it deals with “the presentation by a narrator of others’ words (written or spoken) or of their thoughts that are sometimes presented by narrators as though they were witnessed directly” (Jeffries and McIntyre, 2010, p. 87).

Speech and thought presentations are distinctive markers in literary works. A narrator can use various techniques in writing the works. The use of direct speech, for example, is usually an attempt to engage the readers to

the work. It can also be supported by the use of first person pronoun *I* to show the narrator's subjectivity. However, the use of second and third person pronouns is also deliberate. The author's purpose in writing literary text is one of kinds which attracts scholars to analyze literary works. In linguistic study, stylistics is exercised to figure out that "meaning in language comes about through the linguistic choices that a writer makes" (Jeffries and McIntyre, 2010).

One of the linguistic features available in literary works is in the forms of the narrator's style. The term style in language is defined as distinctive linguistic expression, covering what makes an expression distinctive, why it has been devised, and what effect it has (Verdonk, 2002). In literary representation, a narrator's style signifies the perspectives or points of view. A narrator chooses the subjective or objective point of view, marked by the language choice. A narrator can also have multiple perspectives on events and draw the reader into sharing (Verdonk, 2002).

An author uses speech and thought presentations in narrating the story. Speech presentation can be identified from the semantic difference between direct and indirect speech. One uses direct speech to report what someone has said, whereas in indirect report one expresses what was said in one's own words (Leech and Short, 2007). The "internal speech" or thought presentation is the other way a narrator uses in literary work. It presents the flow of thought through a character's mind, or "stream of consciousness writing" (Leech and Short, 2007).

In speech presentation, there are five techniques as proposed by Leech and Short: Direct Speech (DS), Indirect Speech (IS), Free Direct Speech (FDS), Free Indirect Speech (FIS), The Narrative Report of Speech Act (NRSA). Below are the examples of speech presentation taken from Leech and Short (2007, pp. 255-256).

- 1) He said, 'I'll come back here to see you again tomorrow.' (DS)
- 2) 'I'll come back here to see you again tomorrow.' (FDS)
- 3) He said that he would return there to see her the following day.
(IS)
- 4) He would return there to see her again the following day. (FIS)
- 5) He promised his return. (NRS)

In DS, the narrator presents the character's words within inverted commas. It means that the narrator reports directly what is said by the character. In IS, the words of the character is shifted in the forms of the third person pronoun with a reporting verb and the speech is presented in the view point of the narrator. The next technique, FDS is a speech that is unmediated by a narrator (Jeffries and McIntyre, 2010, p. 89). In the FIS, the use of past tense marks the technique. The readers are invited to conclude the 'voice' of this sentence (Jeffries and McIntyre, 2010). FIS is "normally thought of as a freer version of ostensibly indirect forms" (Leech and Short, 2007, p. 260). The reported speech is omitted. FIS usually occurs in "the context of sentences of narrative report, and, given the preponderance of the third person narrator telling his tale in past tense" (Leech and Short, 2007, p. 261). In NRSA, the narrator "does not have to commit himself entirely to giving the sense of what was said, let alone the form of words in which they were uttered" (Leech and Short, 2007, p. 259).

It is mentioned that thought presentation or stream of consciousness writing is a technique which attempts to set forth the character's thought in the haphazard fashion of every day thinking, imagination (dreams), memories, wishes, and feelings (Khalil, 2007). Thought presentation is able to manipulate the narrative point of view (Kvantaliani, 2014). For example, direct thought is seen from the first person point of view, while indirect thought is seen from the third person point of view. There are five techniques of thought presentation: Direct Thought (DT), Indirect Thought (IT), Free Direct Thought (FDT), Free Indirect Thought (FIT), The Narrative Report of Thought Act (NRTA). Below are the examples of thought presentation taken from Leech and Short (2007, pp. 270-271).

- 1) He wondered, 'Does he still love me?' (DT)
- 2) Does he still love me? (FDT)
- 3) He wondered if he still loved him. (IT)
- 4) Did he still love him? (FIT)
- 5) He wondered about her love for him. (NRTA)

In the examples above, there are differences on the linguistic features used. Examples (1) and (2) have a difference on the introductory reporting clause. In the FDT, there is not any introductory clause as found in DT. In

the FIT, there is the back-shift of the tense and the conversion of the first person pronoun to the third person pronoun (indirect features) and by the absence of the reporting clause. However, there is a retention of using question mark as the marker of direct features. The linguistic markers of IT are the existence of introductory reporting clause, explicit subordination, and a declarative form for the reported clause. The linguistic marker in NRTA is the nominalization of the reported clause (Leech and Short, 2007).

The study of speech and thought presentation becomes interesting as it can present the author's purpose on using such technique. Through thought presentation, the style which the author creates the illusion, that without his or her interference, readers have direct access to the mental processes of the characters, *i.e.* to the inner points of view (Verdonk, 2002). Furthermore, Verdonk mentions that "stream of consciousness is now widely used in modern fiction as a narrative method to reveal the character's unspoken thoughts and feelings without having resource to dialogue or description" (2002, p. 51). The use of mental verbs in the narration is the linguistic marker to suggest the stream of consciousness. The readers are involved in the story by involving the characters' minds.

Jhumpa Lahiri's "Interpreter of Maladies" is a short story rich of speech and thought presentation techniques. There are three main characters in the story: Mr. Kapasi, Mrs. Das and Mr. Das. In narrating the story, Lahiri employs different speech and thought presentation techniques. The study on it becomes interesting as it presents the model of analyzing literary work by means of linguistics. From the analysis, the purpose why Lahiri chooses certain techniques can be achieved. Furthermore, the interpretation of the text, particularly characterization, could be made more objective as it avoids assumptions.

This research does not only categorize the narrator's writing technique, but also find out how those techniques are able to reveal the characterization in the story. Previous studies on speech and thought presentation have been done by many scholars. Free Indirect Discourse (FID) is analyzed in Hemingway's short stories. Blinova took 37 samples of FID which revealed a correlation between the formal features and stylistic functions. The article mentioned that the use of FID in Hemingway's short

stories is to distance the narrator from the character or virtually merge the two together (Blinova, 2015).

Previous studies on similar approach have been done before. One of them was conducted in Leo Tolstoy's "God Sees the Truth, but Waits". Jayal (2013) presented five different techniques used in the short story: narrative report of speech act/ narrative report of thought acts (NRSA/ NRTA), indirect speech/ indirect thought (IS/ IT), free indirect speech/ free indirect thought (FIS/ FIT), direct speech/ direct thought (DS/ DT), and free direct speech/ free direct thought (FDS/ FDT). Jayal revealed that speech presentation was used more than thought presentation, about 60%. He argues that the author has given more importance to the character's words so that the theme of the story is successfully addressed and able to gain sympathy and concern for the character Akisonov (Jayal, 2013).

Thought presentation or stream of consciousness techniques in *To the Lighthouse* by Virginia Woolf was done by Sang (2010). Sang (2010) presented the interior monologue and free association as the ways Woolf shows the character's inner world in coherence and surface unity. The use of interior monologue allows the narrator to reveal the character's flow of thoughts and takes the reader into the consciousness of the character in the novel. It also revealed that the use of free association make the readers step into the inner worlds of her character by their feelings, thoughts, and memories, (Sang, 2010).

The previous studies mentioned above motivates the present researcher to analyze both speech and thought presentation techniques. The research will investigate how the narrator chooses certain techniques in characterizing the characters. Leech and Short's theory of speech and thought presentation techniques will be applied in this present research.

B. Methodology

This research applies stylistic approach. Stylistics, known as the study of style, is believed to be the most appropriate way to study literary work in linguistic studies. Studies on stylistics present the linguistic features as evidence in interpreting the meanings, purpose, or effects of literary work.

It aims at providing objective interpretation by constantly checking against the linguistic evidence produced by the analysis (Verdonk, 2001, p. 8). The linguistic level which is observed in this research is the discourse level as it studies the textual structure of the story.

The main data was taken from a collection of short story entitled “Interpreter of Maladies” (1999) written by Jhumpa Lahiri. The short story taken as the data has the same title as the book, published in 1999 by Houghton Mifflin Harcourt Publishing Company. Descriptive qualitative study is utilized in this research. The whole speech and thought presentation are observed and categorized in terms of technique. The researcher analyzes every sentence in the short story and highlights both speech and thought presentation techniques. The data, then, were categorized into two major techniques: speech and thought. Each category is broken down into its techniques as suggested by Leech and Short (2007).

C. Discussion

This part discusses the findings of the research. In line with the research problems, there are two main questions to answer. The first is to figure out the speech and thought presentation of the main characters in Lahiri’s “Interpreter of Maladies”. From the analysis, the table below shows the summary of speech and thought presentation in the story.

Table 2. Summary of Speech and Thought Presentation in the Data

Speech Presentation			Thought Presentation		
Types	Number	Percentage	Types	Number	Percentage
DS	60	41%	DT	0	0%
IS	5	3%	IT	15	100%
FDS	81	56%	FDT	0	0%
FIS	0	0%	FIT	0	0%
NRSA	0	0%	NRTA	0	0%
Total	146	100%	Total	15	100%

The table above shows that Lahiri uses speech presentation the most in the story. There are 146 clauses represented in speech presentation, while there are only 15 clauses represented in thought presentation. In speech presentation, 56% clauses are in the form of Free Direct Speech (FDS), followed by Direct Speech (DS) in 41%. The occurrence of Indirect Speech (IS) and Free Indirect Speech (FIS) is minor in the story. On the other hand, in thought presentation, Lahiri only uses Indirect Thought (IT) to narrate the character.

To elaborate the analysis, the sub-parts below show each presentation in different sub-number. The analysis includes how each type of presentation is used by Lahiri to describe the main characters in the story. By doing so, the second research problem, the characterization of the story, can be figured out.

1. *Speech Presentation*

As mentioned in the previous part, this discussion is broken into each category of speech presentation. The discussion starts from FDS as it occurs the most in the story. The next discussion is DS, IS, and FIS.

a. *Free Direct Speech (FDS)*

Free Direct Speech is the speech presentation which occurs the most in Lahiri's "Interpreter of Maladies". Observed more detail, this technique is used by Lahiri to represent different characters. The table below shows the summary of FDS found in the data.

**Table 3. Summary of
Free Direct Speech Presentation Techniques in the Data**

Characters	Number	Percentage
Mrs. Das	34	42%
Mr. Das	19	23%
Mr. Kapasi	28	35%
Total	81	100%

The table above demonstrates that Mrs. Das is presented as the character who is mentioned the most in the story. Lahiri employs FDS in 34 utterances or 42%. Mr. Kapasi is the following character presented in FDS,

realized in 28 utterances or 35%. Mr. Das is the character mentioned using FDS technique, represented in 19 utterances only, or in 23%.

Free Direct Speech is one type of speech presentation techniques which is unmediated by a narrator (Jeffries and McIntyre, *Stylistics*, 2010, p. 89). In this technique, the readers are let to be involved in the dialogues. The characters are not mentioned again since the context of the discourse is already clear. Below is the example.

"Where in America do you live?"

"New Brunswick, New Jersey."

"Next to New York?"

"Exactly. I teach middle school there."

"What subject?"

"Science. In fact, every year I take my students on a trip to the Museum of Natural History in New York City. In a way we have a lot in common, you could say, you and I. How long have you been a tour guide, Mr. Kapasi?"

"Five years." (Lahiri, 1999, p. 46)

The dialogue above occurs between Mr. Das and Mr. Kapasi. However, Lahiri does not mention those two characters. The use of quotation marks in the dialogue above reveals that the speech presentation is employed. The absence of the characters' names signifies that it is a free direct speech.

In the first line of the dialogue above, Mr. Das questions where Mr. Kapasi lived when he was in America. Mr. Kapasi tells the family before that he once lived in America. That information attracts Mr. Das to know more about the man who will lead his family's tour in India. The absence of the characters' name in the dialogue above also reveals that the setting and characters of the story are clear. Before the dialogue, Lahiri provides a sentence telling information about who will talk in the dialogue, "Mr. Kapasi turned to Mr. Das" (p. 46).

Lahiri also uses FDS when she describes Mr. Kapasi and Mr. Das. Below is the dialogue.

"I work in a doctor's office."

"You're a doctor?"

"I am not a doctor. I work with one. As an interpreter."

"What does a doctor need an interpreter for?"

"He has a number of Gujarati patients. My father was Gujarati, but many people do not speak Gujarati in this area, including the doctor. And so the doctor asked me to work in his office, interpreting what the patients say." (Lahiri, 1999, p. 50)

It seems that Mrs. Das is interested in Mr. Kapasi's activity when he was in America. The first line of the dialogue above represents Mr. Kapasi's utterance. He talks about the place where he worked when he was in America. The topic about Mr. Kapasi's job attracts Mrs. Das' attention. She follows up the question by clarifying whether Mr. Kapasi is a doctor or not. The following dialogue explains what Mr. Kapasi did in the doctor's office. It reveals that Mr. Kapasi works as an interpreter which attracts Mrs. Das' attention. The dialogue above is not accompanied by the names of the characters. It means that it is represented in free direct discourse presentation. Lahiri assumes that the readers comprehend who are talking about the topic.

In the data, most FDS is employed by Lahiri when she shows the dialogue between Mr. Kapasi and Mrs. Das. That is why the number of utterances representing both characters dominates the data. Below is another example representing Mr. Kapasi and Mrs. Das.

"A brave little boy," Mr. Kapasi commented.

"It's not surprising," Mrs. Das said.

"No?"

"He is not his."

"I beg your pardon?"

"Raj's. He's not Raj's son." (Lahiri, 1999, p. 62)

In the dialogue above, the free direct speech occurs when Mrs. Das tells Mr. Kapasi that Bobby is not Mr. Das' son. The presentation is firstly introduced by the direct speech between Mrs. Das and Mr. Kapasi. The utterance "No" clearly indicates that it is spoken by Mrs. Das. Starting from this information, Lahiri lets the readers involved in the dialogue between Mrs. Das and Mr. Kapasi. It is also related to the topic being said, which is quite surprising.

The topic of saying mentioned above is followed up by Lahiri's description of further dialogue seen below.

"Are you surprised?" The way she put it made him choose his words with care. "It's not the type of thing one assumes," Mr. Kapasi replied slowly. He put the tin of lotus-oil balm back in his pocket.

"No, of course not. And no one knows, of course. No one at all. I've kept it a secret for eight whole years." She looked at Mr. Kapasi, tilting her chin as if to gain a fresh perspective. "But now I've told you." (Lahiri, 1999, p. 62)

In the above dialogue, Lahiri begins the dialogue using free direct speech technique revealing Mrs. Das' utterance. It is marked by the following statement "The way she put it...." The pronoun "she" refers to Mrs. Das. Different from Mrs. Das' presentation, Lahiri mentions Mr. Kapasi when showing the response of Mrs. Das' utterance before. This technique is categorized as direct speech. This way is chosen by Lahiri to help the readers comprehend that Mr. Kapasi is regarded as the one whom Mrs. Das trusts to tell her secret. The last sentence in the dialogue above emphasizes that Lahiri invites the readers to get closer in the dialogue as if they hear the utterance themselves. The absence of Mrs. Das' name in the last part above also concludes that Mrs. Das believes in Mr. Kapasi to keep her secret.

The use of FDS by Lahiri to represent the three main characters reveals that Lahiri invites the readers in the dialogue. The absence of the narrator to introduce who is speaking shows that the context of the dialogue is already clear. Lahiri does not want to disturb the readers' being involved in the situation. In the analysis, the appearance of Mrs. Das and Mr. Kapasi in the FDS presentation signifies that the two characters are represented more in the story. Lahiri regards that the dialogue between them is without the narrator's intermediacy. Thus, their sayings matter more compared to the narrator's explanation of the context.

The domination of FDS in the story reveals that Lahiri attempts at manifesting the effects of dramatization and immediacy (Semino and Short, 2004). In other words, Lahiri is dramatizing the characters' voices (Leech and Short, 2007). More than half of speech presentation—56%—is presented in the FDS technique. Lahiri does not mention the characters after the utterance directly, but the context already gives clear information about who are talking. What is mentioned in the dialogue, which is

dominated by Mrs. Das and Mr. Kapasi, signifies that those characters are dramatized.

The relationship of Mr. Kapasi and Mrs. Das is presented not only as the relation between a tour guide and a tourist. Nonetheless, Lahiri dramatizes Mrs. Das' biggest secret. The FDS is found a lot when Mrs. Das talks about Bobby, who is not biologically Mr. Das' son. Introducing this matter, Lahiri puts Mr. Kapasi and Mrs. Das in some dialogues not introduced by the narrator. It points out that the story is not about the interpreter that Mr. Kapasi became, but the interpreter of Mrs. Das' life. It also reveals why Mrs. Das believes Mr. Kapasi to talk about her secret that Bobby is not Mr. Das' biological son.

b. Direct Speech (DS)

In the analysis, Lahiri uses direct speech in 41% of the total amount of speech presentation. In this technique, Lahiri mentions the characters' names after the dialogues. The table below shows the frequency each character is represented in direct speech.

**Table 4. Summary of
Direct Speech Presentation Techniques in the Data**

Characters	Number	Percentage
Mrs. Das	22	37%
Mr. Das	21	35%
Mr. Kapasi	17	28%
Total	60	100%

The table above displays that Mrs. Das is represented in direct speech the most among the other characters. Lahiri mentions Mrs. Das after the dialogue in 22 utterances, or 37%. Close to Mrs. Das, Mr. Das is represented in 21 utterances in direct speech technique, or in 35%. On the other hand, Mr. Kapasi is represented the least from the direct speech presentation, which is in 17 utterances or 28%.

The dialogue below is the example which Mr. Kapasi and Mr. Das are represented in direct speech presentation.

"You left India as a child?" Mr. Kapasi asked when Mr. Das had settled once again into the passenger seat.

“Oh, Mina and I were both born in America,” Mr. Das announced with an air of sudden confidence. (Lahiri, 1999, p. 45)

In the above dialogue, direct speech is found from the verb “asked” and “announced”. The use of quotation marks followed by the characters’ saying indicates the direct speech technique. The dialogue above happens when Mr. Kapasi meets Mr. Das and start to guide the family to travel in India.

Direct speech is also used by Lahiri to show the dialogue between Mr. Kapasi and Mrs. Das. Below is the example.

Mrs. Das reached the car. “How long’s the trip?” she asked, shutting the door. “About two and a half hours,” Mr. Kapasi replied. (Lahiri, 1999, pp. 46-47)

In the above dialogue, direct speech is marked by the presence of the characters’ names, Mrs. Das and Mr. Kapasi, and the employment of quotation marks indicating the utterance. The verbs “asked” and “replied” display the speech presentation.

By employing DS, Lahiri as the author “reports what the character uttered in a particular context” (Jayal, 2013). DS is marked by the use of quotation marks to indicate the original statement uttered by the characters. Thompson (1996) mentions that quotation marks used to indicate “higher degree of faithfulness to an original (or possible) language event and to present the reported language event more vividly to the hearer by stimulating the original event” (Semino and Short, 2004, p. 89). The high degree of DS technique in the story reveals that the original utterance by the main characters are important to present the important event. The three characters are presented in similar presentation techniques. Thus, Lahiri presents them the same important each other. The use of DS as the next dominating technique in the story signifies that Lahiri also gives clear description of the context and setting. Lahiri mentions clearly who are speaking by quoting directly what the characters say. This technique is employed to narrate the three characters in equal number. It reveals that the contexts mentioned in among the three participants have the same importance in building the story.

c. *Indirect Speech (IS)*

The analysis finds that indirect speech is used by Lahiri five times. Mrs. Das is represented twice, while Mr. Kapasi is presented three times. Below are the utterances presented in indirect speech technique.

As they approached, Mr. Kapasi explained that the temple had been built between A.D. 1243 and 1255, with the efforts of twelve hundred artisans, by the great ruler of the Ganga dynasty, King Narasimhadeva the First, to commemorate his victory against the Muslim army. (Lahiri, 1999, p. 56)

The verb marking the speech presentation is “explained”. The reporting speech above shows Mr. Kapasi’s job as a tour guide. He performs his responsibility by explaining the history of the temple. The indirect speech in the above extract is marked by simple past tense in the verb “explained” and passive past perfect tense in the verb “had been built”. Those past tenses are the indicators of reporting speech. Thus, the above extract is categorized as indirect speech presentation.

Another narration showing indirect speech is presented as follows.

The children ran ahead, pointing to figures of naked people, intrigued in particular by the Nagamithunas, the half-human, Mr. Kapasi told them, to live in the deepest waters of the sea. (Lahiri, 1999, p. 57)

In the above excerpt, the indirect speech is shown by the verb “told”. The simple past tense above also signifies the reported speech. The verb “told” is directed to the children shown by the pronoun “them”. The information told by Mr. Kapasi is about the figures of naked people found in the temple. Indirectly, Mr. Kapasi tells a story about the history of the figures that were intrigued by the Nagamithunas to live in the deepest waters of the sea.

The other indirect speech technique is shown in the extract below.

He would explain things to her, things about India, and she would explain things to him about America. (Lahiri, 1999, p. 59)

In the above extract, Lahiri uses free indirect speech at the same time when describing both Mr. Kapasi and Mrs. Das. The absence of quotation marks in the above extract shows that Lahiri employs indirect speech when

revealing Mr. Kapasi's job as a tour guide. It is strengthened by the number of this technique. Lahiri mentions Mr. Kapasi twice by means of indirect speech. Both narrations are to reveal Mr. Kapasi's responsibility as a tour guide.

The employment of IS technique shows that it "provides the propositional content of utterances, and therefore does not easily serve the purpose of dramatization" (Semino and Short, 2004, p. 78). Lahiri focuses on what is said rather than presents the context of saying. The small number of this technique in the story reveals that what Mr. Kapasi said related to his job does not get much attention in the story. From the analysis, the five utterances in IS technique are about Mr. Kapasi's job as an interpreter. The context of the background is already clear, so Lahiri does not need to repeat the context. Rather, Lahiri focuses on mentioning what Mr. Kapasi said indirectly.

2. *Thought Presentation*

Different from the speech presentation, Lahiri uses thought presentation to describe one character only, Mr. Kapasi. The interesting point is the technique used is also the same, which is indirect thought. In the data, it is found 15 utterances representing Mr. Kapasi. Below are the examples.

The first thing Mr. Kapasi had noticed when he saw Mr. and Mrs. Das, standing with their children under the portico of the hotel, was that they were very young, perhaps not even thirty. (Lahiri, 1999, p. 43)

In the above description, Lahiri shows thought presentation by means of the verb "had noticed". The verb "noticed" shows thought presentation as it is related to the character's consciousness to pay attention to the fact shown in the above description. The fact is shown by means of adverbial clause "when he saw...". It shows that Mr. Kapasi puts much attention to the family. He starts to recognize what type of family he is going to guide. The absence of quotation marks also clearly an identification of indirectness.

Lahiri uses another verb to represent thought presentation to describe Mr. Kapasi. Below is the excerpt.

Mr. Kapasi had never thought of his job in such complimentary terms.
(Lahiri, 1999, p. 51)

In the above description, Lahiri uses the verb “thought” to reveal what Mr. Kapasi thinks about. The indirectness presentation is shown by the absence of quotation marks. What Mr. Kapasi thinks is about the job as an interpreter. During his career as an interpreter, he never accepts compliment by other people, including his wife. That is, why Lahiri employs thought presentation to display Mr. Kapasi’s cognition.

Lahiri strengthens the importance of Mr. Kapasi’s job as an interpreter in the following excerpt,

Mr. Kapasi knew it was not a remarkable talent. Sometimes he feared that his children knew better English than he did, just from watching television. (Lahiri, 1999, p. 52)

Lahiri shows Mr. Kapasi’s cognition by means of the verb “knew”. It is presented indirectly as quotation marks are absent. The mental verb is followed by a noun clause revealing what Mr. Kapasi thinks about, which is related to his talent as an interpreter. This excerpt is much related to the previous cognition when Mr. Kapasi accepts compliment regarding his job. It bothers his mind since he never thinks his job is an extraordinary one. However, the praise given by Das’ family triggers his confidence. He also feels respected.

In the extract below, Lahiri also uses the mental verb “knew” in describing Mr. Kapasi’s cognition.

Mr. Kapasi knew that his wife had little regard for his career as an interpreter. He knew it reminded her of the son she’d lost, and that she resented the other lives he helped, in his own small way, to save.
(Lahiri, 1999, p. 53)

The absence of quotation marks shows indirectness. After being complimented by Das’ family, Mr. Kapasi starts being aware of what his wife did to him. The lack of support and appreciation by his wife now bothers him. Previously, Mr. Kapasi does not take his wife’s treatment as something bothering. Now, Mr. Kapasi is aware that being an interpreter is

a precious job as he can speak English fluently to the patients. He is proud of speaking English with Das' family.

Since all of thought presentation refers to Mr. Kapasi, Lahiri takes this character as the prominent one. The use of thought presentation technique among the other techniques depicts that Lahiri is in a purpose to show that the Indian working in America and being able to speak English needs cognitive verbs to employ. It shows Lahiri's consciousness that she is also an Indian immigrant living in America. What Indians do in America should be acknowledged.

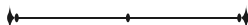
In the IT, "the thought of the character is reported in the third person with a reporting verb. He is just a reporter of the inner world of his characters. He seems to be a detached onlooker" (Jayal, 2013). Lahiri does not present what Mr. Kapasi thinks directly. On the other hand, Lahiri uses her own words to report what the character thinks. It aims at integrating the thought into the narrative text (Leech and Short, 2007).

D. Conclusion

This research concludes that Leech and Short's narrative presentation is able to interpret the author's intention of using particular presentation techniques. To strengthen the findings of this research, it is suggested that future research explores deeply on what is said and what is thought by means of discourse analysis. It is necessary to figure out further the verbiage, what is being said, in the FDS, DS and IS techniques. The last narrative presentation found in the short story is IT. What is interesting from this technique is Lahiri only involves Mr. Kapasi. The distinctive technique used by Lahiri unveils that Mr. Kapasi's thought is reported by Lahiri to show that Mr. Kapasi as the central character needs to be acknowledged in terms of his cognition. The job as an interpreter in India is precious. It is also strengthened by other narrative techniques when Das' family compliments his talent as an interpreter.

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PHONOLOGICAL FEATURES IN RUDYARD KIPLING'S "IF"

A. Introduction

Language cannot be separated from human beings' life as it distinguishes them from other creatures. It is used in both written and spoken. The written language is represented in the forms of non-literary and literary works. Non-literary texts are often found in daily life, such as news articles and textbooks used in schools and colleges. Literary texts are also easily found to appreciate, represented in the forms of short stories, novels, plays, and poetry. Simpson (2004) mentions that "literature offers the chance to explore language that is out of the ordinary, language which is often the preeminent embodiment of the creative spirit" (p. 98). In sum, it can be concluded that literary texts are the rich sources to analyze through language study.

Scholars interested in literature can spot literary works through various literary criticisms, developed from time to time. The distinctive approaches observing the same literary work as its data can reveal different meanings and interpretations. In language studies, stylistics is used as the method to support the figuring out of the meanings of certain literary texts. Simpson (2004) states that "Stylistics is interested in what writers do with and through language, and in the raw materials out of which literary discourse is crafted" (p. 98). People interested in linguistics can observe different language levels: phonological, graphological, lexical, and grammatical levels. Each observed language level helps us interpret the meaning of certain literary works as it provides concrete data on language choice instead of assumptions, as mentioned by Abulbari (2015,

p. 492), "Stylistic analysis provides a commentary which is objective and scientific based on a concrete quantifiable data and applied in a systematic way".

Stylistics focuses on analyzing the style of text. Verdonk (2002) mentions that stylistics does not only study the expression in language, but also the description of its purpose and effect. It is further stressed by Al Shawwa (2015, p. 125), who defines that "Stylistics takes a close look at the text and analyzes its significant language forms for the sake of interpretation." In stylistics, different language devices are proposed to observe: graphological, phonological, lexical, and grammatical. To be specific, this article employs the phonological level which covers meter, rhyme, assonance, consonance, and alliteration. Bilal *et al.* (2012) define that phonological analysis of a text means to analyze sound pattern in it, formation of words and utterances by systematic use of sound in a language. Aboh (2008), as quoted in Ogunsiji *et al* (2012), states that sound patterning functions linguistically in poetry to project a poet's purpose or concern in a work.

Literary works are believed to be representations of human life. Many kinds of literary work are produced as a result of the writers' personal life experience. For example, Maya Angelou's poems are related to her life as an Afro-American single mother who experienced rape and racism. Literary works are also reflections of what happens in certain societies or events. Take an example is a poem by Maya Angelou, entitled "Caged Birds". In that poem, Angelou describes the life of Afro American people who do not have freedom to think and perform. Their life is compared to the life of birds which are caged. Their life is restricted, so they could not reach happiness. The poem reflects racism and inequality experienced by the Afro American people at the time when the poem was written.

The illustration on comprehending a poem above is not only based on assumptions. The choice of certain language use in the poem can be employed to infer the meanings. It is proven by some recent researches in stylistics. Ufot (2013) observes phonological features of Gray's "Elegy Written in a Country Churchyard". He looks at the syllabification, meter, rhyme, elision, onomatopoeia, alliteration, assonance, consonance to

support the meaning of the poem. He concludes that the poem shows melodic contemplation about the possibilities for virtuous living and greatness among simple, rural people (Ufot, 2013, p. 125). Mahmood *et al* (2015) conducts stylistic analysis of Zulfiqar Ghose's "Decomposition" with phonological analysis on it, focusing on the sound devices: alliteration, assonance, and consonance. Abulbari *et al* (2015) also analyze a poem entitled "Daffodil" by William Wordsworth, particularly the structure of its rhyme and meter. From the findings, it is concluded that Wordsworth focuses on the experience at the lake on the first three stanzas and the memory of that experience on the last stanza. Al Shawa (2015) observes the employment of alliteration, consonance, assonance, repetition, and rhyme scheme in John Keat's "La Belle Dame Sans Merci". He mentions that the use of certain phonological devices in the poem is able to create auditory imagery of the poem.

The poem observed in this paper was written by Rudyard Kipling entitled "If". Rudyard Kipling, whose family is English, was born in India on 1865. He spent his childhood there. Rudyard Kipling received Nobel Prize in 1907 for literature and mentioned as the youngest writer ever to receive it. The poem was written in 1909. It talks about the characteristics which should be possessed by a man: self-belief, patience, truthfulness, kindness and modesty (<http://www.ool.co.uk/>). Dillingham (2005, p. 187) mentions that "'If' is actually an instructional in nature. It is about an older man who is teaching a younger person, possibly his son, some of the essential aspects of the heroic life. The poem is the heroic attributes of "Wisdom, Strength, and Courtesy."

B. Discussion

1. Rhyme and Meter

Rhyme is one of the distinctive features in poetry. The use of repetition in rhymes can attract the listeners' or readers' attention. Ufot (2013) describes rhyme as "the repetition of the arrangement of the nucleus (vowel) and coda (final consonant) at the ends of two or more lines of a verse". In Rudyard Kipling's "If", an interesting use of rhymes is obvious.

The poem consists of 4 stanzas, each of which contains 8 lines. The eight-line stanza is called *ottava rima*. In the first stanza, the rhyme sound /u:/ is repeated in lines 1 until 4, which is represented by the word *you* and *too*. The previous lines have a masculine or strong rhyme because both are monosyllabic words, which are stressed. The rhyme is only in a form of Nucleus. Another rhyming sound is /ɪ ŋ/, which is repeated in lines 5 and 7 by the words *waiting* and *hating*. Both words have feminine or weak rhyme because the second syllable which becomes the rhyme is unstressed. The repeated rhyme consists of a Nucleus and Coda, which is similar in lines 6 and 8, shown by the words *lies* and *wise*, which are monosyllabic. Therefore, they are also categorized as masculine rhyme. The sound repeated is /aɪ z/. Thus, the end rhyme of the first stanza is AAAABCBC.

In the second stanza, Kipling employs four rhyming sounds: /ər/, /eɪ m/, /ən/, and /ʊlz/. The first three rhymes are in the form of Nucleus and a Coda, different from the last rhyme, which is a Nucleus and two consonants in the Coda. The sound /ər/ is repeated in lines 1, and 3, shown by the words *master* and *disaster*. Since the last sound is unstressed, the rhyme is feminine. The next sound, /eɪ m/ is repeated in lines 2 and 4, by the words *aim* and *same*. Both are monosyllabic, thus they are categorized as masculine rhyme. Lines 5 and 7 are represented by the rhyme /ən/ shown in the words *spoken* and *broken*. The end rhymes of those words are unstressed, so they are called feminine rhyme. The last rhyme, /ʊlz/ is repeated in lines 6 and 8 by the words *fools* and *tools*, which are monosyllabic. Those two lines also have masculine rhyme. The end rhyme of the second stanza is ABABCD CD.

The third stanza has the same end rhyme pattern as the second stanza, ABABCD CD. The rhymes are represented by the sounds /ɪ ŋz/, /ɒ s/, /u:/, and /ɒ n/. Lines 1 and 3 have a Nucleus and two consonants in the Coda position, shown in the words *winnings* and *beginnings*, whose end rhyme is unstressed. Therefore, lines 1 and 3 have feminine rhyme. Lines 2 and 4 are rhyming, shown by the words *toss* and *loss*, whose rhyme contains of a Nucleus and a Coda in monosyllabic words. Consequently, they are involved as masculine rhyme. In the next lines, lines 5 and 7, the rhyme is presented by the words *sinew* and *you*, whose rhyme is a Nucleus

only. In line 5, /ju/ is in the unstressed syllable, thus it is feminine. It is different from line 7 whose word is monosyllabic, so it is categorized into masculine rhyme. Lines 6 and 8 also have a Nucleus and Coda in the rhyme, shown by the words *gone* and *on*. Line 6 has stressed end rhyme, so categorized into masculine, while line 8 has unstressed end rhyme. Therefore, line 8 has feminine rhyme.

In the last stanza, Kipling also employs the ABABCD CD end rhyme pattern. Lines 1 and 3 are ended by the sounds /u:/, shown by the words *virtue* and *you*. The rhyme is a Nucleus. In lines 2 and 4, the repeated rhyme is represented by the sound /ʌ tʃ / as in the words *touch* and *much*. The rhyme as a Nucleus and two consonant cluster in the Coda position. Lines 5 and 7 are represented by the same rhyme through the sound /ɪ t/, shown in the words *minute* and *it*. The last repeated rhyme in stanza 4 is /ʌ n/ shown in the words *run* and *son*. The rhyme has a Nucleus and Coda. Lines 2, 3, 4, 6, 7 and 8 have monosyllabic end rhymes, so they are categorized into masculine rhymes. Lines 1 and 8 have unstressed end rhyme, therefore, they are included as feminine rhymes.

The elaboration of rhyme in the poem above shows that Kipling uses a different rhyme pattern in the first stanza and employs the same pattern in the following three stanzas. The same end rhyme in the first four lines in the first stanza reveals that Kipling is in an attempt to attract the audiences to enjoy the rhyme of his poem. The following lines are also rhyming, even though realized in different sounds. The use of the same rhymes in the following three stanzas also reveals that Kipling is a careful poet. He pays attention to the detailed choice of sounds in the rest stanzas.

Instead of rhyme, meter is another supra-segmental feature which can be observed through a poetry. Haynes in Carter and Simpson (2005, p. 233) defines that "There is a temptation to see meter wholly in terms of phonological schemes, i.e. as a matter of how many stresses and syllables are permitted in a line of verse". Haynes in Carter and Simpson (2005, p. 236) further explains that meter focuses on the foot, a pulse or stress falling on one syllable in words which are important from the view point of content (p. 236).

In observing meter, the existence of foot in a line becomes prominent to decide the type of meter. Leech (1969, p. 112) mentions that the 'foot' is actually the unit or span of stressed and unstressed syllables which is repeated to form a metrical pattern. Simpson (2004, p. 15) defines that the "foot is the basic unit of analysis and it refers to the span of stressed and unstressed syllables that forms a rhythmical pattern" (p. 15). The metrical feet is determined according to the number of their constituent stressed and unstressed syllable.

There are some types of foot in poem analyses. An iambic foot has two syllables, of which the first is less heavily stressed than the second, represented in "X /" to show the stressed and unstressed syllable. Other types of foot, as suggested by Leech, are trochee (/ X), anapaest (X X /) and dactyl (/ X X). Ufot (2013) summarizes the types of meter in English are monometer (one foot), dimeter (two feet), trimeter (three feet), tetrameter (four feet), pentameter (five feet), hexameter (six feet), heptameter/septenarius (seven feet), and octameter (eight feet). The example is as shown below.

The plough | man home | ward plods | his wea | ry way
 X / X / X / X / X /

The example above has the structure of iambic pentameter as the line begins with the less stressed syllable followed by the stressed one and consists of five feet.

From the analysis, the poem employs the same type of meter, iambic meter. In stanza 1, there are iambic pentameter in lines 2, 4, 6 and 8 and iambic hexameter in line 6. Here are the examples of the lines.

Are lo | sing theirs | and bla | ming it | on you; (line 2)
 X / X / X / X / X /

If you | can wait | and not | be ti | red by | wai ting, (line 6)
 X / X / X / X / X / X /

Line 2 has five feet, thus the line is called pentameter line. It begins with an unstressed syllable *are* and followed by the stressed one, *losing*. Therefore, it is called iambic. Line 6 has eight feet, called hexameter. It begins with an unstressed syllable in the form of conjunction *if* and followed by the

stressed one in the form of monosyllabic word *you*. Thus, line 6 is categorized as iambic hexameter. In the poem, the iambic pentameter lines are all in masculine end rhyme, while the iambic hexameter is in feminine end rhyme.

In the second stanza, lines 2, 4, and 6 are in the forms of iambic pentameter, whose end rhymes are masculine. Below are the examples.

And treat | those two | impo | stors just | the same: (line 4)
 X / X / X / X / X /

And stoop | and build | 'em up | with worn | out tools (line 8)
 X / X / X / X / X /

Both lines above consist of five feet and end in masculine rhymes, realized by the monosyllabic words *same* and *tools*. The lines begin with unstressed syllables in the form of conjunction *and*. They are followed by the stressed ones in the form of monosyllabic words *treat* and *stoop*. Therefore, both are called iambic pentameter.

Similar to the previous two stanzas, stanzas 3 and 4 also consist of iambic pentameter, whose end rhymes are masculine. The following lines are taken from stanza 3.

And risk | it on | one turn | of pitch- | and-toss, (line 2)
 X / X / X / X / X /

To serve | your turn | long af | ter they | are gone (line 6)
 X / X / X / X / X /

Line 2 above begins with a conjunction *and* which is unstressed. It is followed the monosyllabic word *risk* which is stress. The line has five feet, thus it is pentameter. Therefore, the line is iambic pentameter. Line 6 is also an iambic pentameter line. It begins with a preposition *to* which is unstressed and followed by a monosyllabic word *serve*. The line also has five feet. Therefore, the line is iambic pentameter. Both lines also end in masculine rhymes, represented by the monosyllabic words *toss* and *gone*.

In the last stanza, iambic pentameter lines are also found in lines 2, 4, 6 and 8. Below are the examples.

If all | men count | with you, | but none | too much: (line 2)
 X / X / X / X / X /

With six | ty sec | onds' worth | of di | stance run, (line 6)
 X / X / X / X / X /

Line 2 above begins with a conjunction *if*, which is unstressed, and is followed by a determiner *all*, but stressed. The use of stressed determiner above is to emphasize on the number rather than the noun it modifies. The line has five feet, so it is called pentameter. Line 6 begins with a preposition *with* and is followed by a stressed syllable in the word *sixty*. The line also consists of five feet. It is also iambic pentameter. Both lines also end in masculine rhymes, recognized in the monosyllabic words *much* and *run*.

From the observation, all iambic pentameter lines have masculine end rhymes, while the iambic hexameter has feminine end rhyme. This finding reveals that Kipling strengthens the message to the listeners or readers through consistent metrical pattern in the poem. The use of careful words to create rhythm in every stanza makes the poem easy to listen and read. It is also a proof that Kipling is a poet who cares about the number of meter in his poem and pays attention to the detailed choice of foot number he employs in the poem.

2. Segmental Sound Features

Segmental sound features refer to the employment of assonance, consonance, and alliteration. Simpson mentions that assonance is the vowel harmony which consolidates points of equivalence across the poetic lines (2004, p. 52). Bradford (2005) elaborates that assonance is the repetition of clusters of similar vowel within individual lines and across sequences of lines (15). It is a half rhyme realized by repeated the same (stressed) vowel but with different final consonant in a sequence of nearby words (Agemo, 2011, p. 21).

The vowel /ɪ/ always appears in every stanza. This vowel is repeated through the words *losing, blaming, it, hated, hating, if, with, disaster, risk, pitch, Will, which, fill, unforgiving, minute, with, sixty, distance, everything, and in*. This lax front vowel is repeated in every stanza which is in line with the vowel of the title of the poem *if*. Here, Kipling tries to be

consistent to emphasize his title of the poem which has the same vowel as the dominating vowel in every stanza. It is to remind the listeners about the vowel used in the title. It stresses the previous finding that Kipling is a poet who pays attention to the sound choice.

Consonance is the repetition of consonants found within a line. It is a half rhyme in which final consonants are repeated but with different preceding vowels (Agemo, 2011, p. 21). In the poem, voiceless oral stop /t/ is repeated in every stanza. The repetition of the consonant appears in either monosyllabic or polysyllabic words. In the poem, /t/ is repeated in monosyllabic words *trust-doubt*, whose repeated consonant is in the Onset and Coda positions. In the words *meet-disaster-Triumph*, the consonant is repeated in different positions: Coda in the word *meet*, Onset of the third syllable in the word *disaster*, and Onset in the word *Triumph*. It is also similar in the words *it-toss* and *turn-after* in the third stanza. In the fourth stanza, the consonant /t/ is repeated through the words *that's* and *it*. In the first word, /t/ is in the first consonant in the Coda position, followed by the consonant /s/.

The other segmental sound feature found in the poem is alliteration. Simpson defines that alliteration is a type of scheme which is based on similarities between consonants (2004, p. 16). Alliteration is the repetition of clusters of similar consonant sounds within individual lines and across sequences of lines (Bradford, 2005, p. 15). It is generally taken to be the repetition of the initial consonant in two or more adjacent words (Agemo, 2011, p. 21). The consonant /j/ is the dominating alliteration in the poem. It is represented in the words *you*, *yourself*, and *your*. The word is addressed to *my son*, which is put in the last word in the poem. It shows the way Kipling gives suggestion to his son on how to be a man.

C. Conclusion

The poem has regular pattern in terms of its phonological features. The poem is an *ottava rima* as each stanza contains eight lines. The first stanza has AAAABCBC end rhyme, while the second until fourth stanzas have the same end rhyme pattern, ABABCD CD. The poem also contains

iambic pentameter, five feet in line which begins with unstressed followed by stressed syllable. In iambic pentameter lines, the end rhymes are masculine, meaning that they are in the forms of monosyllabic words. There is only one line containing iambic hexameter, meaning the line has six feet and begins with unstressed followed by the stressed syllable in every foot. In terms of assonance, the poem is dominated by the vowel /ɪ /, which is the same as the vowel found in the title, "If". The consonant /t/ is mostly repeated in every stanza, while the consonant /j/ is also mostly repeated in the beginning of the words.

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E. Appendices

1. Summary of Meters in the Poem

Stanza	No. of Line	The Line	Type of Meter
1	2	Are losing theirs and blaming it on you;	Iambic pentameter
	4	But make allowance for their doubting too:	Iambic pentameter
	5	If you can wait and not be tired by waiting,	Iambic hexameter
	6	Or, being lied about, don't deal in lies,	Iambic pentameter
	8	And yet don't look too good, nor talk too wise;	Iambic pentameter
2	2	If you can think---and not make thoughts your aim,	Iambic pentameter
	4	And treat those two impostors just the same:	Iambic pentameter
	8	And stoop and build'em up with worn-out tools;	Iambic pentameter
3	2	And risk it on one turn of pitch-and-toss,	Iambic pentameter

	4	And never breathe a word about your loss:	Iambic pentameter
	6	To serve your turn long after they are gone,	Iambic pentameter
4	2	Or walk with Kings---nor lose the common touch,	Iambic pentameter
	4	If all men count with you, but none too much:	Iambic pentameter
	6	With sixty seconds' worth of distance run,	Iambic pentameter
	8	And---which is more---you'll be a Man, my son!	Iambic pentameter

2. Summary of Segmental Sound Features in the Poem *m*

a. Summary of Assonance in the Poem

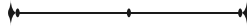
Stanza	Words	Vowels
1	you-you, losing-blaming-it, you-you, wait-waiting, lied-lies, hated-hating, look-good, too-too	/u:/, /ɪ /, /aɪ /, /eɪ /, and /ʊ /.
2	dream-dreams, make-aim, if-with-disaster, you-you, stoop-tools	/i:/, /eɪ /, /ɪ /, and /u:/.
3	risk-it-pitch, on-toss, and-and-at, a-about, can-and-and, long-gone, Will-which	/ɪ /, /ə/, and /æ/.
4	if-with, foes-you, if-fill-unforgiving-minute, with-sixty-distance, everything-in-it, is-be	/ɪ /, /u:/, and /i:/

b. Summary of Consonance in the Poem

Stanza	Words	Consonants
1	Losing-blaming, trust-doubt, yourself-all, but-doubting-too, wait-not-tired-waiting, being-hating, hated-don't-hating	/ŋ/, /t/, /l/
2	Can-make, make-aim, meet-disaster-Triumph, impostors-two, bear-hear, stoop-tools	/k/, /m/, /t/, /r/
3	On-one-turn, it-toss, and-and, again-beginnings, breathe-about, and-and, serve-your-turn-after, on-when-nothing-in	/n/, /t/, /d/, /b/, /r/
4	Count-none, if-fill-unforgiving, distance-run, earth-everything, that's-it	/n/, /f/, /n/, /ə/, /t/

c. Summary of Alliteration in the Poem

Stanza	Words	Consonants
1	You-your-you, you-yourself-you, lied-lies, don't-deal, hated-hating, took-talk-too	/j/, /l/, /d/, /h/, /t/
2	You-your, dream-dreams, make-master, you-your, think-thoughts, treat-two, you-you've, twisted-to-trap, for-fools, you-your, with-word	/j/, /d/, /m/, /t/, /f/, /w/
3	You-your, you-your, Will-which	/j/, /w/
4	You-your, King-common, foes-friends, men-much, sixty-seconds, more-Man-my	/j/, /k/, /f/, /m/, /s/, /m/



THE PORTRAYAL OF AN AFGHAN WIFE IN ÅSNE SEIERSTAD'S *THE BOOKSELLER OF KABUL*: STYLISTIC ANALYSIS

A. Introduction

Men and women have different roles in a particular society, especially in a patriarchal one. One of which is Afghanistan in which father has the most powerful role in a family. In spite of the powerless figure in the society, women in Afghanistan have been stereotyped as submissive and in need of liberation (Andrews, 2016). In *The Bookseller of Kabul*, a novel written by Åsne Seierstad, the portrayal of patriarchical family is obviously found in the narration. Sultan Khan, the eldest son of Bibi Gul, is a successful bookseller in Kabul who has two wives, Sharifa and Sonya. The novel starts the narration by discussing Sultan Khan's second marriage to a sixteen-year-old girl named Sonya. The character of Sharifa, the first wife, is narrated in particular language choice, so this research focuses on the portrayal of the Afghan wife.

Therefore, education is ignored (Rahimi, 1991, p. 6). The tolerance is shown in the novel, represented by Sharifa. She has to accept the fact that her husband, Sultan Khan, has married to Sonya without her permission. Young girls are common to marry at the ages of 13 and 16. Young girls had no right to choose their future husbands, or question their engagement, arranged by their parents (Rahimi, 1991, p. 6). She has nothing to do with her husband's choice, yet silence and obedience. The representation of Sharifa to represent an Afghan wife provokes this present research.

The observation of literary works by means of linguistic study is offered by stylistics. Quirk mentions that stylistics is "something like a

revolution in the relation between linguistic and literary studies" (Ravassat and Culpeper, 2011, p. 2). The linguistic description of the language in literary works provide the reliable proof on how particular meanings are interpreted. By doing so, the personal assumption can be avoided. Ufot adds that "stylistics is the study of the language of literature which employs the various tools of linguistic analysis" (Ufot, 2013, p. 101). In this research, the grammatical choice in the literary work is observed by means of transitivity analysis proposed by Halliday.

In analyzing a novel, its components are categorized into three: chapters relating to each other and the novel as a whole, paragraphing relating to the chapter, sentences relating to the paragraph, and words and phrases relating to sentences (Beard, 2004, p. 15). This research takes two chapters which represent Sharifa. Furthermore, the grammatical choice in the chapters is explained further. By analyzing the grammar of language, this research refers to Halliday's systemic functional grammar (SFG) which looks at language as a 'social semiotic' which directs attention to the communicative and socially expressive functions of language (Leech and Short, 2007, p. 4).

Lock mentions three types of meanings within grammatical structures: experiential, interpersonal and textual meanings (1996, p.8). In the experiential meaning, grammar is used to identify how messages are packed in particular processes seen through transitivity analysis. Transitivity system "acknowledges that the verbal element is the core of the clause and that the choice of lexical verb itself is somehow crucial to the rest of the choices in the clause" (Jeffries and McIntyre, 2010, p. 72). Transitivity system is a grammatical system dealing with different processes found in the language and structures (Song, 2013). Simpson summarizes the four processes in transitivity analysis: material, verbalization, mental and relational (Jeffries and McIntyre, Stylistics, 2010, p. 73).

Transitivity is a grammatical system which deals with some types of process, consisting of participants and circumstances, found in language and its structures (Song, 2013). There are three main process types in Hallidian system: material, mental and relational. Material process reflects

the outer experience, the process of the external world, such as in “you produce so much money”. On the other hand, mental process reflects the inner experience of an emotion, such as in “I was fascinated by it”. Relational process is about identifying and classifying. The example of relational process is “Every fourth African is a Nigerian” (Halliday and Matthiessen, 2004, p. 170).

The next process is behavioral process, the borderline of material and mental processes, which refers to “the outer manifestations of inner workings, the acting out of processes of consciousness and psychological states”. The example is “People are laughing”. The following process is verbal process, which represents the symbolic relationships constructed in human consciousness and enacted in the form of language, like saying and meaning” The example is “we say”. The existential process refers to the process of “to be”, to exist or to happen (Halliday and Matthiessen, 2004, p. 171). The example is “Today there’s Christmas in the south”. The table below summarizes the processes, meanings and participants by Halliday.

Table 1. The Six Processes Proposed by Halliday.

No	Process Types	Meanings	Participants
1	Material	Doing, happening	Actor-Goal
2	Mental	Feeling, thinking	Senser-Phenomenon
3	Relational	Classifying Identifying	Carrier-Attribute Token-Value
4	Verbal	Saying	Sayer-Verbiage- Receiver
5	Behavioral	Behaving	Behaver
6	Existential	Being	Existent

The employment of SFG to analyze literary works has attracted scholars. A transitivity analysis researching the main character in Hoa Pham’s “Heroic Mother” proves that transitivity is able to find out the significance of verb choice in representing the character role. The research gives the general view of the story that elderly like talking about their past memories and victories to educate the young generations. The analysis

figured out that the main character is suffered from loneliness, boredom, and inconsideration from her family. Seen from the transitivity processes, the main character is described to live with sorrow and victories, also ignored by the youngster. The verbs are concluded to represent the main character's devoting energy, youth and life to the country's independence (Nguyen, 2012).

The representation of women in Pakistani is researched through transitivity choice made by a Pakistani woman author. The research takes a novel written in Urdu, the national language in Pakistan, in a consideration that it represents the true Pakistani society. From the observation, the employment of mental and material processes in the story reveals that the woman author is still influenced by the society. Women are represented as negative and oppressors. The narration shows that women are passive and dependent on men. The actions denoted to women are reactions of men's actions (Shah, Zahid, Shakir, and Rafique, 2014).

Similar to previous studies mentioned above, the present research takes how the narrator describes an Afghan wife represented by Sharifa. The first objective is to figure out the linguistic features used by the narrator to describe the Afghan wife. The second objective is to conclude how an Afghan wife is portrayed in the novel. By doing this research, it is expected that studies on literature by means of stylistics can be studied further by scholars. It also invites future researchers to compare the portrayal of men and women in Afghanistan seen in literary works.

B. Methodology

This research employs stylistics as its approach since it provides the linguists to observe literary texts. In stylistics, there are some language levels to observe, one of which is grammatical level. In this level, the researcher employs Halliday's transitivity analysis under Systemic Functional Grammar point of view. Stylistics provides the systematic study of language description of literary works. It is claimed that stylistics shows the process of how language is utilized to criticize literary works (Widdowson, 2013). The study will not only display the language feature

description, but also figure out the effects resulted from the choice of words. In stylistics, transitivity analysis is believed to figure out the effects of particular choice. In this research, the effects are the character of an Afghan wife portrayed in the novel.

The main data were taken from a collection of novel entitled *The Bookseller of Kabul* by Åsne Seierstad. The novel was published by Back Bay Books in New York. The novel contains of 19 chapters. Of those chapters, the researcher selected the ones presenting the role of women. In other words, the extracts of the novel were purposively selected in the way they present an Afghan wife. "The Proposal" and "Crime and Punishment" were the two chapters involving Sharifa the most in the description.

The data were analyzed in some steps. First, the researcher selected particular chapters of the novel which describe the woman characters the most. Second, the researcher sorted the narrator's utterances in describing the Afghan wife character and categorized each utterance using transitivity analysis. Third, the researcher summarized the process types of transitivity which represented the character. Fourth, the researcher interpreted the roles of the Afghan wife in the story by referring to the linguistic features used to describe the character.

C. Discussion

From the observation done by the researcher, Sharifa is represented in various processes, participants and circumstances. The most used process employed is material process with Sharifa as the Actor. The material verbs relating to households mark the process. The relational process with Sharifa as the Carrier is also found in the novel. It is to describe Sharifa's physical state and status. The next process found is mental process marked by cognition verb such as *think* and *know*. The last process is behavioral process, marked by the verb *sigh*. The paragraphs below display how Seierstad portrays Shaifa in the novel.

The extract below is taken from the first chapter of the novel, "The Proposal". In the beginning of the novel, Seierstad tells about the plan Sultan Khan has made to propose a young girl to be his second wife. This is

the power of man in Afghanistan to arrange his marriage. In Islam, men are allowed to have more than one wife. It is also represented in “The Proposal”. However, this research is more interested in describing how the first wife, Sharifa, is represented in the novel. Seierstad chooses various processes to represent Sharifa. The extract below is the example.

Sharifa [Carrier] was getting old [Attribute]. Like Sultan [Circumstance of manner], she [Carrier] was a few years over fifty [Attribute]. She [Actor] had borne him [Recipient] three sons and a daughter [Goal]. The time had come for a man of Sultan’s standing to find a new wife. (p. 4)

The first sentence above is chosen in the relational process. Relational process shows that relationship is a set up between two concepts: an object (Carrier) and a quality (Attribute) (Thompson, 2014, p. 101). The Linking Verb *get* marks the process. Sharifa is the Carrier who is attached to the Attribute *old*. Here, Seierstad introduces the physical state of Sharifa to the readers. However, the circumstance of manner found in the beginning of the second sentence emphasizes that Sultan Khan is also in the same state as Sharifa. The relational process in the second sentence is the further description of how old Sharifa is. The next process found in the extract above is material process. The material verb *borne* is chosen in the novel to tell the readers that Sharifa has given four children to the husband, Sultan Khan represented as the Recipient. That explanation is to explain the reason of Sultan’s choosing another woman to be his wife. It is not because of Sharifa’s inability to give him children, but the husband’s power and prestige to choose another woman to be his second wife. In the last sentence of the extract above, Seierstad also notices that men over fifty are common to find another woman.

What is interesting in the first chapter of the novel is that Sultan Khan did not tell his wife and family that he would propose a sixteen-year-old girl named Sonya. He managed the proposal himself. This condition makes his wife and the family shocked. Usually, the mother and sisters would arrange a marriage of the man in the family. However, that situation is not found in Sultan Khan’s choice. The extract below shows the response of Sharifa, the wife.

Sultan went home to inform his family of the news. His wife, Sharifa, his mother, and his sisters [Actor] were seated around a dish of rice and spinach [Circumstance of place]. Sharifa [Senser] thought he was joking [Phenomenon] and laughed and cracked some jokes [Goal] in return [Circumstance of manner]. (p. 7)

The fact that Sultan Khan was about to marry a young woman was never imagined by Sharifa. There are three processes found in the above extract. First is material process marked by the verb *seated* which involves physical action (Thompson, 2014). The second is mental process marked by the verb *thought*. It refers to the participant's consciousness about the news brought by her husband. That is, why Sharifa responded it by *laughing* as a Behaver. This process involves both material and mental. The following response given by Sharifa is *crack some jokes*, a material process, showing an action by Sharifa to deny the fact she just found out.

When the engagement day comes, Sultan asked Sharifa, his mother and sisters to attend the event. He intends to show Sonya's family that the wife and the whole family supports him. As a wife, Sharifa is represented in a material process as the Actor who conducts particular action for the sake of her husband.

Twenty days after the proposal of marriage the solemn engagement ritual took place. Sharifa [Actor] pulled herself [Goal] together [Circumstance of manner] and put on a brave face [Goal]. (p. 8)

The material verb in the above extract is done by Sharifa in a situation that forced her to do so. The Actor and Goal shown above refer to Sharifa. It reveals Sharifa's submission to her husband. The employment of the second Goal *a brave face* actually signals Sharifa's fear to face the reality. In the material process mentioned in the above extract, Sharifa is the doer or Actor. The noun phrases *herself* and *a brave face* in the extract above are regarded as Goals, meaning the participants that something was done to it (Fontaine, 2013, p. 74). The choice of words by the author in the extract above signifies that Sharifa intends to make some physical actions for the sake of his husband. The Goals mentioned in the extract are for the husband and family's name.

To accept the fact that her husband is about to marry a young girl upsets Sharifa. Eventually Sharifa cannot keep her disappointment to her husband when the wedding day comes. The extract below is the proof.

Sharifa [Carrier] was inconsolable [Attribute]. What really rankled was the fact that the man had picked an illiterate, someone who had not even completed nursery school. She, Sharifa [Carrier], was a qualified Persian language teacher [Attribute]. “What has she got that I haven’t got?” [Verbiage] she [Sayer] sobbed. (p. 7)

The first sentence in the above extract takes Sharifa as the Carrier and *inconsolable* as the Attribute. The process is relational, meaning that it attributes some kind of quality to a participant entity (Fontaine, 2013, p. 76). Sharifa is the noun attached to adjective *inconsolable* as the Attribute. As a wife, Seierstad portrays Sharifa as a sad wife having to accept the fact that her husband picked someone who does not belong to the same class as her. The extract above obviously portrays that Sharifa is an educated person. The third sentence takes Sharifa as a Carrier and a *qualified Persian language teacher* as Attribute. Since the Attribute is in the form of noun group, it means that Sharifa is referred to the class of entity which the Carrier belongs.

With the backup of the family, Sharifa shows her action by refusing to attend the wedding ceremony. It is shown in the following datum.

The wedding took place two months after the engagement, on the day of the Muslim New Year’s Eve. This time [Circumstance of time] Sharifa [Actor] refused to attend [Goal]. (p. 8)

The circumstance of time above refers to the wedding day of Sultan’s marriage to Sonya. The verb *refused* in the above extract takes Sharifa as the Actor. This becomes the climax of Sharifa’s rebel to her husband. After her silence and obedience shown in the engagement day, Sharifa is eager to reject her husband’s request to attend the wedding.

The first chapter of the novel taken as the sample discussed above reveals that in one hand, Sharifa is portrayed as a submissive wife. On the other hand, Sharifa is portrayed as an educated woman. The education she has influences her action not to attend her husband’s wedding. Despite her

internal conflict, Sharifa is also devoted to her family. She chooses not to divorce from Sultan, but stay for the sake of the family dignity.

In the chapter "Crime and Punishment", Seierstad tells the readers more about the relationship between Sharifa and Sonya. Sharifa then decides to make peace with the condition she faces. The following extract is taken for the second chapter of the data.

Sharifa [Actor] sweeps the floors [Goal], washes curtains [Goal], busies herself [Goal] with the perpetual dusting [Circumstance of manner], sitsdown, sighs, sheds a few tears [Goal]. (p. 24)

Sharifa [Actor] cooked, served, washed, and make the beds [Goal]. (p. 25)

The above sentences are represented in material process with Sharifa as the Actor. The underlined words above mark material verbs, representing actions the Actor does. Those verbs signify the house chores done by the wife. It is the wife's responsibility to manage things at home. The verb *shed* in the first sentence above shows Sharifa's sadness of being the first wife who still takes responsibility of doing chores.

What is dilemmatic for Sharifa is that she has to perform her responsibility as a good wife instead of getting divorce from Sultan Khan. The data below show material process representing Sharifa.

She [Actor] swallowed her pride [Goal] and appeared the model wife. (p. 25)

Sharifa tried to chirp like a fussing mother hen. She [Actor] took on the heaviest chores [Goal] and little by little [Circumstance of manner] taught Sonya [Recipient] how to make Sultan's favorite dish, showed her how he liked his clothes organized, the temperature of the water he washed in, and other details that a wife should know about her husband [Goal]. (p. 26)

The verbs *swallowed* is a material verb with *her pride* as the Goal. It is the constituent which the action is directed to. In the following sentence, the verbs *tried*, *took* and *taught* are also material verbs with Sharifa as the Actor. She is the constituent who conducts the actions, including teaching Sonya how to serve Sultan, their husband.

The actions done by Sharifa above results in some feelings experienced by Sharifa presented in mental process. Below are the examples.

She [Senser] knows that Sultan will turn up one of these days [Phenomenon], but he can never be bothered to tell her exactly when he is leaving Kabul, so Sharifa [Senser] expects him home [Phenomenon] every hour for days on end [Circumstance of time].

The first process found above is mental process, referring to something that goes on in the internal world of mind (Thompson, 2014, p. 97). The participants in the mental process above are Senser and Phenomenon. Senser is the participant which senses, while Phenomenon is the participant which is being sensed (Fontaine, 2013, p. 75). In the above extract, *she* representing Sharifa is the Senser. It takes a Phenomenon in the form of a noun clause *that Sultan will turn up one of these days*. Mental process in that sentence is marked by the verb *knows* categorized as cognitive process. Here, Sharifa involves her consciousness when she is waiting for her husband. Beside cognitive mental process, Sharifa is also represented in desiderative mental process marked by the verb *expects*. This kind of process shows Senser's wish. The extract above shows Sharifa's awareness and expectation to her husband.

Though Sharifa does not decide to divorce from Sultan, she cannot deny her feeling of betrayal. Below is the datum in mental process.

Sometimes she [Senser] hates him [Phenomenon] for having ruined her life, taken away her children, shamed her in the eyes of the world [Circumstance of reason]. (p. 24)

The verb *hates* in the above sentence is categorized as emotive mental process. It refers to the Senser's emotion to the Phenomenon. Since the verb shows the process of feeling, the mental process in the above extract is categorized as emotive or reactive mental process (Thompson, 2014, p. 99). It is clearly seen that the Senser is Sharifa and the Phenomenon is *him*, referring to Sultan Khan. Sharifa blames her husband for the material actions he has done to her: ruining her life, taking away the children and shaming her in the eyes of the world. The actions mentioned previously create emotion to Sharifa.

Another process to represent Sharifa is relational process. The sentences below are the examples.

Sharifa, the pensioned-off wife, [Actor] is waiting in Peshawar [Circumstance of place]. She [Carrier] has no peace [Attribute]. She knows that Sultan will turn up one of these days... (p. 23)

The relational process in the above extract is shown by the verb *has*. Thus, the process is categorized as possessive relational process. Sharifa, represented in pronoun *she* is the Possessor and *no peace* is Possessed. This kind of process is to attach Sharifa with *no peace*. As a wife, she does not possess that kind of abstract thing. It is explained by the first sentence above since Sharifa is the Actor who conducts the material verb *wait*.

The other relational process representing Sharifa is displayed in the following sentence.

She [Carrier] swallowed her pride and appeared the model wife [Attribute]. (p. 25)

The linking verb *appeared* functions to attach Sharifa as the Carrier to the Attribute *the model wife*. Despite peace that she does not get, Sharifa is attached as the model wife. She still takes care of households and gives examples to Sonya how to serve the husband.

The next process to characterize Sharifa is behavioral process. It refers to a "borderline area between mental processes and material processes" (Downing and Locke, 2006, p. 151).

Sharifa [Behaver] sighs. She [Senser] thinks of the punishment that befell her neighbor Jamila [Phenomenon]. (p. 34)

Shafira [Behaver] sighs. Jamilla committed a serious crime, but more from ignorance than a wicked heart. (p. 36)

The verb *sigh* marks the behavioral process. The mental process refers to Sharifa's feeling towards her neighbor, Jamilla. What makes Sharifa sigh is the punishment given to Jamila, her neighbor who just died. Jamilla is a newly-wed whose husband left for work. During that time, her husband's brother found a man visiting Jamilla by finding out things belonging to the suspect. Since the family is so shamed of the situation, Jamilla's mother

decides to ask his sons to kill Jamilla. It happens since a woman having an affair with another man is a disgrace to the family.

From the elaboration above, material verbs designated to Shafira is used by Seierstad to represent the household actions a wife does. Despite the feelings Sharifa has, which are represented in mental verbs, Seierstad portrays Sharifa as a tough woman. The one-sided decision to marry a young girl made by her husband, Sharifa does not have any courage to leave her husband. Disgrace is attached to a divorced woman in Afghanistan. Thus, to maintain the family's dignity, Sharifa chose to stay and even she accepts Sonya, the second wife, eventually.

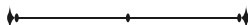
D. Conclusion

Through stylistic analysis, the description of particular character in the story can be objectively and obviously explained. This research supports the previous claim since stylistics takes "a close look at the text and analyses its significant language forms and expressions for the sake of interpretation, it comes very close to practical criticism" (Al Shawa, 2015, p. 125). This research interprets that Sharifa as an Afghan wife is portrayed as a submissive, yet devoted wife. She can solve the internal conflict she has in order to maintain the family's pride and dignity. This research suggests future scholars to compare the portrayal of the husband and conclude how the choice of wordings in the novel can create different meanings of particular literary work.

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TRANSITIVITY ANALYSIS OF AFGHAN WOMEN IN ÅSNE SEIERSTAD'S *THE BOOKSELLER OF KABUL*

A. Introduction

Language enables people not only to communicate, but also to show identity. Gee asserts that language is used so that we are recognized as taking on certain identity or roles (2005). Identity is revealed through language choice by its speaker/writer. The identity meant here is not only referred to the speaker's/writer's identity, but also how the speaker/writer embodies other's identity. Such way is presented in literary work.

Literary work, in this notion is novel, is narrated in either subjective or objective point of view. Verdonk (2002) asserts that the different pronoun used in literary work shows different perspective or point of view. Subjective pronoun *I* shows the author's subjectivity, while the third person pronoun shows the author's objectivity. The objective way of narrating the story is an effective tool to portray the characters.

Language is presented as the system as well as grammar, so-called as lexicogrammar, as proposed by Halliday's Systemic Functional Grammar (Downing and Locke, 2006). Transitivity is one of the lexicogrammar categories which enable us to analyze people's perception of the world through language choice (Gallardo, 2006). The perception can be represented purposefully or accidentally, found in the real world or imaginary events, whose information is gathered through information revealed from processes, participants and circumstances (Opara, 2012).

The Bookseller of Kabul is a novel written by a Norwegian journalist, Asne Seierstad, who published the novel after staying in an Afghan family.

Her story once created debates since the identity of the family was uncovered. The experience of living in an Afghan family reflects how Seiesrtad observes the family, including the different gender roles: men and women. What is told in the story reflects that the husband has significant roles in the family, such as deciding the future of his daughters as well as sisters.

What motivates the present research is the representation of Afghan women reflected by three different characters: Sharifa as the wife, Bibi Gul as the mother, and Leila as the daughter and sister of Sultan Khan. The author's narration becomes the primary data used as it is foregrounded. The transitivity analysis is significant since it discusses the foregrounded element of literary work (Brooks, 2009-2010).

Afghan women's inferiority appears in the novel (Andrews, 2016). As a reflection of the real world, the novel also portrays that Afghan women have less roles in the family. UNESCO records that women were slaves of their husband, father-in-law, and elder brother even until the beginning of 20th century. That situation shaped Afghan women as silent and obedient women's roles are around the home affairs involving their physical power (Rahimi, 1991). It is historically a fact that men have higher status than women.

The role of daughter is determined by the father. Daughters are raised to be good mothers and tolerant housewives. Therefore, education is ignored (Rahimi, 1991, p. 6). A wife's tolerance is enacted in the form acceptance when the husband decides to marry another woman. In the novel, Sharifa experiences such thing. She does not have any power to oppose her husband's decision. The representation of a wife, mother, and daughter to represent an Afghan woman provokes this present research.

To criticize literary works by means of linguistics, stylistics offers a critical point of view by exploring particular levels of language (Beard, 2004). Quirk mentions that stylistics is "something like a revolution in the relation between linguistic and literary studies" (Ravassat and Culpeper, 2011, p. 2). The existence of stylistics is not to oppose the findings of literary criticism, yet it provides alternative interpretation of the work.

The present research focuses on the grammatical level of analysis by employing transitivity analysis proposed by Halliday. In SFG, meanings are represented in three functions: ideational, interpersonal, and textual function. Each function has its own focus to reveal the significance of language choice to reveal the speaker's/ writer's purpose. SFG is rooted from the notion how language is used to "construe reality and enact social relationship" (Halliday and Webster, 2009, p. 1).

Ideational meaning deals with how language users present their world experience through lexico-grammatical choice they make, part of transitivity system (Ezzina, 2015). Halliday and Webster (2009) add that ideational function reveals the 'construing experience' seen from the structural configuration processes, participants and circumstances. On the other hand, interpersonal meaning concerns how language is used to enact social relationship (Halliday and Webster, 2009). Textual function focuses on how the message is signposted in terms of Theme and information structure (Halliday and Webster, 2009).

In the ideational meaning, the experience is reflected in the form of processes, participants and circumstances. It is mentioned that verbal element is the core of clause, representing what is crucial in the rest of the clause (Jeffries and McIntyre, 2010). Transitivity is also a grammatical system which deals with various processes in the structure of language (Song, 2013).

There are six processes in transitivity: material, mental, relational, verbal, behavioural, and existential processes (Halliday and Matthiessen, 2004). Table 1 summarizes the processes along with their participant.

Table 1. Summary of Transitivity Processes by Halliday

No	Processes	Meanings	Participants
1.	Material	doing, happening	Actor-Goal
2.	Mental	feeling, thinking	Senser- Phenomenon
3.	Relational	classifying identifying	Carrier-Attribute Token-Value

4.	Verbal	saying	Sayer-Verbiage-Receiver
5.	Behavioral	behaving	Behaver
6.	Existential	being	Existent

Table 1 displays that each process brings different meanings, thus the participants requires are also different.

Studies applying transitivity analysis have been exercised previously. Brooks utilized transitivity to observe the South African apartheid in Van Wyk's "In Detention" by means of corpus stylistics (2009-2010). Nguyen observed the representation of mother in "Heroic Mother" by Hoa Pham (2012). Gusrayani worked on thematic and transitivity in children's songs and stories (2008). Transitivity analysis also reveals a character's role in a society reflected in the novel entitled *The Voice* (Boukari and Koussouhon, 2018). Children story *Pinnocchio* is also observed in terms of its verb degree (Pradnyadari et al., 2018). Those aforementioned studies agree that transitivity analysis is able to reveal the representation and roles of characters by observing the author portrayal of the characters.

B. Methodology

1. Method

Stylistic approach is chosen as the most appropriate one since it provides the linguists to observe literary texts (Jayal, 2013). In stylistics, there are some language levels to observe, one of which is discourse level. In this level, the researcher employs Halliday's transitivity analysis under Systemic Functional Grammar point of view (Halliday and Webster, 2009). Stylistics provides the systematic study of language description of literary works. The study will not only display the language feature description, but also figure out the effects resulted from the choice of words. In stylistics, transitivity analysis is believed to figure out the effects of particular choice (Koussouhun and Dossoumou, 2015). In this research, the effects are the roles of women in an Afghanistan society portrayed in the novel.

2. Method

The main data are taken from a collection of novel entitled *The Bookseller of Kabul* by Åsne Seierstad. The novel was published by Back Bay Books in New York. The novel contains of 19 chapters. Of those chapters, the researcher selects the ones presenting the role of women. In other words, the extracts of the novel are purposively selected in the way they present different woman roles. "The Proposal" and "Crime and Punishment" are the two chapters involving Sharifa the most in the description. "The Matriarch", the chapter describing Bibi Gul and "A Broken Heart", was chosen since it talked about Leila. By taking sample study, the analysis of the research is expected to represent the roles of different women in the story.

3. Data Analysis

The data are analyzed in some steps. First, the researcher selected particular chapters of the novel which describe the woman characters the most. There were four chapters describing Sharifa, Bibi Gul, and Leila. Second, the researcher sorted the narrator's utterances in describing the woman characters and categorizes each utterance using transitivity analysis. Third, the researcher summarized the process types of transitivity which represented each character. By looking at the processes, participants, and circumstances in each clause, the researcher can figure out how the narrator portrays woman characters in the novel. Since there are three woman characters to focus, the researcher analyzed each character first, then find out the similarities and differences of each. Last, the researcher concludes the role of women in Afghanistan represented by the three characters by providing the hard data found in the novel.

C. Discussion

Table 2 summarizes the processes employed in the novel to describe woman characters. There are three women to observe; Sharifa (wife), Bibi Gul (mother) and Leila (daughter).

Table 2. Summary of Transitivity Analysis in the Novel

Processes	Sharifa (%)	Bibi Gul (%)	Leila (%)
Material	34	27	46
Relational	7	6	21
Mental	9	17	22
Verbal	3	0	10
Behavioral	3	2	6
Total	56	52	105

Table 2 shows the same pattern used to represent women regardless their roles. The three woman characters in the novel are represented by material process the most. The verb in material process tells about an action, while the noun groups represent the thing which does the action and the thing which is on the receiving end of the action (Lock, 1996, p. 72). The following parts represent each woman character in the novel; Sharifa, Bibi Gul and Leila.

1. The Representation of Wife

The extract below is taken from the first chapter of the novel, The Proposal. In the beginning of the novel, Seierstad tells about the plan Sultan Khan has made to propose a young girl to be his second wife. This is the power of man in Afghanistan to arrange his marriage. In Islam, men are allowed to have more than one wife. It is also represented in The Proposal. The research is more interested in describing how the first wife, Sharifa, is represented in the novel. Seierstad chooses material process the most to represent Sharifa. The extract below is the example.

Sharifa was getting old. Like Sultan, she was a few years over fifty. She [Actor] had borne him [Receiver] three sons and a daughter [Goal]. The time had come for a man of Sultan's standing to find a new wife (Seierstad, 2004, p. 4)

This is women's special ability to give birth to their children. The material verb borne is chosen in the novel to tell the readers that as the first wife, Sharifa has given four children to the husband, Sultan Khan. It is not

because of Sharifa's inability to give him children, but the husband's power and prestige to choose another woman to be his second wife. In the last sentence of the extract above, Seierstad also notices that men over fifty are common to find another woman.

What is interesting in the first chapter of the novel is that Sultan Khan did not tell his wife and family that he would propose a sixteen-year-old girl named Sonya. He managed the proposal himself. This condition makes his wife and the family shocked. Usually, the mother and sisters would arrange a marriage of the man in the family. However, that situation is not found in Sultan Khan's choice. The extract below shows the response of Sharifa, the wife.

Sultan went home to inform his family of the news. His wife, Sharifa, his mother, and his sisters were seated around a dish of rice and spinach. Sharifa [Senser] thought he was joking [Phenomenon] and laughed and cracked some jokes in return (Seierstad, 2004, p. 7).

The fact that Sultan Khan was about to marry a young woman was never imagined by Sharifa. The mental verb thought shown in the extract above reveals that Sharifa involves her cognition about the news brought by her husband. That is, why Sharifa responded it by laughing which is included as a behavioral process. This process involves both material and mental. The following response given by Sharifa's cracking some jokes, a material process, showing an action by Sharifa to deny the fact she just knew.

When the engagement day comes, Sultan asked Sharifa, his mother and sisters to attend the event. He intends to show Sonya's family that the wife and whole family supports him. As a wife, Sharifa is represented in a material process as the Actor who conducts particular action for the sake of her husband.

Twenty days after the proposal of marriage the solemn engagement ritual took place. Sharifa [Actor] pulled herself [Goal] together [Circumstance of manner] and put on a brave face [Goal]. (Seierstad, p. 8)

The material verb in the above extract is done by Sharifa in a situation that forced her to do so.

To accept the fact that her husband is about to marry a young girl upsets Sharifa. Sharifa is attached to sadness shown by relational process. The extract below is the proof.

Sharifa [Carrier] was inconsolable [Attribute]. What really rankled was the fact that the man had picked an illiterate, someone who had not even completed nursery school. She, Sharifa [Carrier], was a qualified Persian language teacher [Attribute]. "What has she got that I haven't got?" she sobbed (Seierstad, p.7).

The first sentence in the above extract takes Sharifa as the carrier and inconsolable as the attribute. Sharifa is the noun attached to adjective inconsolable as the attribute. As a wife, Seierstad portrays Sharifa as a sad wife having to accept the fact that her husband picked someone who does not belong to the same class as her. The extract above obviously portrays that Sharifa is an educated person. The third sentence takes Sharifa as a carrier and a qualified Persian language teacher as attribute. Since the attribute is in the form of noun group, it means that Sharifa is referred to the class of entity which the carrier belongs.

With the backup of the family, Sharifa shows her action by refusing to attend the wedding ceremony. It is shown in the following datum.

The wedding took place two months after the engagement, on the day of the Muslim New Year's Eve. This time Sharifa [Actor] refused to attend [Goal] (Seierstad, p.8).

The verb *refused* in the above extract takes Sharifa as the Actor. However, as a woman character, Seierstad portrays more about Sharifa in the next two chapter entitled Crime and Punishment.

Sharifa then lives separated from Sultan Khan and Sonya. In her life as the first wife, Sharifa is portrayed in different transitivity process. The most used process in the novel is material. Below are the examples.

Sharifa [Actor] sweeps the floors [Goal], washes curtains [Goal], busies herself [Goal] with the perpetual dusting [Circumstance of manner], sits down, sighs, sheds a few tears [Goal]. (p. 24)

Sharifa [Actor] cooked, served, washed, and make the beds [Goal] (Seierstad, p. 25).

The above sentences are represented in material process with Sharifa as the actor. The bold words above mark material verbs, representing actions the actor does. Those verbs signify the house chores done by the wife. It is the wife's responsibility to manage things at home. The verb shed in the first sentence above shows Sharifa's sadness of being the first wife who still takes responsibility of doing chores.

What is dilemmatic for Sharifa is that she has to perform her responsibility as a good wife instead of getting divorce from Sultan Khan. The data below show material process representing Sharifa.

She [Actor] swallowed her pride [Goal] and appeared the model wife.
(p. 25)

Sharifa tried to chirp like a fussing mother hen. She [Actor] took on the heaviest chores [Goal] and little by little taught Sonya how to make Sultan's favorite dish, showed her how he liked his clothes organized, the temperature of the water he washed in, and other details that a wife should know about her husband [Goal]. (Seierstad, p. 26)

The verbs swallowed are a material verb with her pride as the patient. It is the constituent which receives the action. In the following sentence, the verb tried, took and taught are also material verbs with Sharifa as the actor. She is the constituent who conducts the actions, including teaching Sonya how to serve Sultan, their husband.

The actions done by Sharifa above results in some feelings experienced by Sharifa as presented in mental process. Below are the examples.

She [Senser] knows that Sultan will turn up one of these days [Phenomenon], but he can never be bothered to tell her exactly when he is leaving Kabul, so Sharifa [Senser] expects him home [Phenomenon] every hour for days on end [Circumstance of time]. (Seierstad, p. 23)

The first sentence shown in the data above takes she, representing Sharifa, as the Senser. It takes a Phenomenon in the form of a noun clause that Sultan will turn up one of these days. Mental process in that sentence is marked by the verb knows categorized as cognitive process. Here,

Sharifa involves her consciousness when she is waiting for her husband. Beside cognitive mental process, Sharifa is also represented in desiderative mental process marked by the verb expects. This kind of process shows Senser's wish. The extract above shows Sharifa's awareness and expectation to her husband.

Though Sharifa does not decide to divorce from Sultan, she cannot deny her feeling of betrayal. Below is the datum in mental process.

Sometimes she [Senser] hates him [Phenomenon] for having ruined her life, taken away her children, shamed her in the eyes of the world [Circumstance of reason] (Seierstad, p. 24).

The verb hates in the above sentence is also categorized as emotive mental process. It refers to the Senser's emotion to the phenomenon. It is clearly seen that the Senser is Sharifa and the phenomenon is him, referring to Sultan Khan. Sharifa blames her husband for the material actions he has done to her: ruining her life, taking away the child and shaming her in the eyes of the world. The actions mentioned previously create emotion to Sharifa.

Another process to represent Sharifa is relational process. The sentences below are the examples.

Sharifa, the pensioned-off wife, is waiting in Peshawar. She [Carrier] has no peace [Attribute]. She knows that Sultan will turn up one of these days... (Seierstad, p. 23).

The relational process in the above extract is shown by the verb has. Thus, the process is categorized as possessive relational process. Sharifa, represented in pronoun she is the possessor and no peace is possessed. This kind of process is to attach Sharifa with no peace. As a wife, she does not possess that kind of abstract thing.

The other relational process representing Sharifa is displayed in the following sentence.

She [Carrier] swallowed her pride and appeared the model wife [Attribute]. (Seierstad, p. 25)

The linking verb appeared functions to attach Sharifa as the Carrier to the Attribute the model wife. Despite peace that she does not get, Sharifa is

attached as the model wife. She still takes care of households and she even teaches Sonya how to take care of their husband.

The next process to characterize Sharifa is behavioral process. It refers to a “borderline area between mental processes and material processes” (Downing and Locke, 2006, p. 151).

Sharifa [Behaver] sighs. She thinks of the punishment that befell her neighbor Jamila (Seierstad, p. 34).

Shafira [Behaver] sighs. Jamilla committed a serious crime, but more from ignorance than a wicked heart (Seierstad, p.36).

The verb sigh marks the behavioural process. The mental process refers to Sharifa’s feeling towards her neighbor, Jamilla. What makes Sharifa sigh is the punishment given to Jamila, her neighbor who just died. Jamilla is a newly-wed whose husband left for work. During that time, her husband’s brother found a man visiting Jamilla by finding out things belonging to the suspect. Since the family is so shamed of the situation, Jamilla’s mother decides to ask his sons to kill Jamilla. It happens since a woman having an affair with another man is a disgrace to the family.

From the elaboration above, material verbs designated to Shafira is used by Seierstad to represent the household actions a wife does. Despite the feelings Sharifa has, which are represented in mental verbs, Seierstad portrays Sharifa as a tough woman. The onesided decision to marry a young girl made by her husband, Sharifa does not have any courage to leave her husband. Disgrace is attached to a divorced woman in Afghanistan. Thus, to maintain the family’s dignity, Sharifa chose to stay and even she accepts Sonya, the second wife, eventually.

2. The Representation of Mother

Similar to Sharifa, Bibi Gul is also represented the most by means of material process. Bibi Gul is the mother of Sultan Khan. Bibi Gul has given birth to thirteen children. When she was fourteen she had her first daughter, Feroza. At last life was worth living. She had cried throughout the first years as a child bride; now life was better.

In this research, the sample to analyze Bibi Gul is seen from the chapter “The Matriarch”. The extract below is the example.

A wedding is like a small death. The bride's family mourns in the days following the wedding, as though it were a funeral. A daughter is lost, sold or given away. The mothers [Actor] especially grieve. They have had complete control over their daughters, where they go, who they meet, what they wear, what they eat. They [Actor] have spent most of the day [Goal] together, got up together, swept the house together, and cooked together [Circumstance of manner] (Seierstad, p. 106).

The material verbs used in the above extract are grieved, spend, get up, sweep and cook. The first material verb used has mothers in Afghanistan, including Bibi Gul. It is a common thing there that a mother will lose her daughter before the wedding. A mother will lose her responsibility since a marriage woman is under her husband's responsibility. A mother has no longer rights to control her daughter. A daughter is represented as the best partner for a mother since they do household activities together as seen in the following material verbs mentioned above.

Another example of material verb representing the mother character is displayed below.

Bibi Gul [Actor] doesn't do a lick of work [Goal] anymore [Circumstance of time]. She [Actor] sits in the corner [Circumstance of place], drinks tea [Goal], and broods. Her working life is over. When a woman has grown-up daughters, she [Actor] becomes a sort of warden who bestows advice, guards the family's morals-in practice, the morals of the daughters [Goal]. She [Actor] makes sure that they do not go out alone, that they cover up appropriately, that they do not meet men outside the family, that they are obedient and polite [Goal] (Seierstad, p. 108).

The first three material verbs bold above represent the actions of a mother when she has grown up her daughters. An old mother does not longer have responsibilities to do the chores. She is taken care of by her youngest daughter, Leila. Bibi Gul has given thirteen children. Her youngest daughter is nineteen years old. A mother is represented as the Actor to take care of her daughter in relation to some goals. The verbs "makes sure" above emphasizes on the job that a mother must accomplish. The actor above takes some goals represented in noun clauses: "that they do not go out alone, that they cover up appropriately, that they do not

meet men outside the family, that they are obedient and polite". Those goals refer to how daughters should behave and become.

The next example of material process portraying Bibi Gul is told by Seierstad in the following excerpt.

Mariam cried for three years. In the end [Circumstance of time] Bibi Gul and Karimullah's mother [Actor] decided that she must marry the deceased husband's brother, Hazim [Goal] (Seierstad, p.118).

Mariam is one of Bibi Gul's daughters who lost her husband when civil war came in Kabul. The mother has the power to choose a suit or for her daughter. In the above excerpt, Bibi Gul represents an Afghan mother who is responsible for her daughter's marriage. She chooses Mariam's deceased husband's brother to be her wife. The use of modal "must" also emphasizes the power the mother has. It is obliged for a daughter to follow her mother's order.

The mother's responsibility and power are represented in the material process whose Actor is Bibi Gul. In the chapter, it is told that Bibi Gul found Farid a wife. Below is the extract.

A few years after Sultan, Farid arrived. He was a mad cap who always got caught up in fights and came home with torn clothes and a bloody nose. He drank and smoked, of course without his parents' knowledge, but was good as gold when he was not angry. Bibi Gul [Actor] found him [Recipient] a wife [Goal] and now he is married with two daughters and a son. But he has been excommunicated from the apartment in blockno. 37 in Mikrorayon. Bibi Gul [Behaver] sighs (Seierstad, p. 117).

In the extract above, Bibi Gul is represented as the Actor. The material verb is "found" which is ditransitive. Thus, it takes two participants which are recipient and goal. Farid, the son is presented as the recipient, an entity which receives an action by the actor. The goal above is "a wife" meaning the constituent which is directed to. In the above extract, Bibi Gul is also presented as a Behaver marked by the behavioral verb "sigh".

In the novel, Bibi Gul is also portrayed as a loving mother. In the chapter, Bibi Gul recalls her children. When she memorizes her children, her tear drops. In the second sentence of the extract below, Bibi Gul is

presented as the actor who conducts the material process “shed” which take the goal “a tear”. Below is the extract.

After Farid came Shakila. Cheerful, tough, strong Shakila. Bibi Gul [Actor] sheds a tear [Goal]. She [Senser] visualises her daughter [Phenomenon], dragging heavy water buckets. Next was Nesar Ahmad. When Bibi Gul [Senser] thinks of him [Phenomenon] the tears start to flow (Seierstad, p. 119).

In the extract above, Bibi Gul is also portrayed in a mental process. The mental verb “visualize” marks the process. The phenomenon is “her daughter” referring to Shakila. When Bibi Gul remembers Shakila’s hard work when she was young, it hurts Bibi Gul’s feeling. Another mental process is shown when Bibi Gul memorizes another son, Nesar Ahmad. Bibi Gul is also presented as the Senser and “him” is the phenomenon. The extract above reveals Bibi Gul’s affection and sympathy to her children.

The novel emphasizes the role of mother as the affectionate character in many ways. Below is the extract realized in mental process, too.

Bibi Gul [Actor] sheds another tear [Goal]. She [Senser] hates being far away from her children [Phenomenon]. They are all she has in life, apart from the glazed almonds at the bottom of the chest (Seierstad, p. 119).

Similar to the previous analysis, Bibi Gul is presented in both as actor and Senser. The material process chosen by Seierstad is realized by the verb “sheds” and the goal is a noun phrase “another tear”. The next process found above is mental, marked by the emotive mental verb “hates”. The phenomenon is presented in the form of present participle “being away from her children”. Again, Bibi Gul cries when she remembers her children.

In the following extract, it is told that Bibi Gul gave one of her children to her relative. Actually, it is hard for her to give in her child, yet she makes it. The material process below shows Bibi Gul’s commitment to fulfill her promise to her relative. Below is the extract.

In the end [Circumstance of time] Bibi Gul gave in and promised her [Recipient] the child [Goal]. When her son was born she kept him for twenty days [Circumstance of time] she [Actor] nursed him [Goal],

cuddled him [Goal] and cried overhaving to give him away [Goal]. Bibi Gul [Carrier] was an important woman [Attribute] by virtue of her children [Circumstance of manner] (Seierstad, p. 120).

In the above extract, Bibi Gul is presented in mental process in order to show her cognition that her child is well cared by her relative. Besides, Bibi Gul is also narrated in relational process in order to attach her to particular quality. The attribute “an important woman” is chosen by Seierstad in order to show Bibi Gul’s responsibility as a mother. She is portrayed as a tough and caring mother. Though she gives in one of her children, it does not mean that Bibi Gul does not love the child.

The extract below shows how Bibi Gul suffers from missing her child. However, she has decided to give in her child.

She [Senser] wanted as many as possible. But she [Actor] kept her promise [Goal] and after the agreed twenty days [Circumstance of time] she gave him [Goal] to the relative [Recipient], and though the milk flowed she [Actor] could not nurse him [Goal] again [Circumstance of manner]. All ties to the mother had to be severed and from then on he was only a relative. Bibi Gul [Senser] knows that he is well cared for [Phenomenon], but still mourns the loss of her son. When she meets him [Circumstance of time] she [Senser] feigns indifference [Phenomenon], as she promised when she gave him away [Circumstance of manner] (Seierstad, p. 120).

Having many children is not regarded as a burden for Bibi Gul. Instead, she seeks as many as possible, as seen in the mental process above, taking Bibi Gul as the Senser and “want” as the mental verb. Losing a child makes her mourn. Her feeling is broken to lose a child, though actually he is looked after by her relative. In the chapter, Seierstad uses mental process a lot to emphasize the readers that as an Afghan mother, Bibi Gul is responsible and affectionate. She cares about her children and remembers their childhood activities which sometimes make her cry.

3. The Representation of Daughter

Leila is the character representing a daughter in the novel. In Afghanistan, a daughter is obedient to the mother and eldest brother as shown in the novel. Leila is told as the daughter who has internal conflict. On one hand, she obeys what her family orders in relation to the suitors the

family chooses, but on the other hand she has someone else to like. The chapter presenting Leila the most is entitled "A Broken Heart". The title here refers to the passion that Leila has to forget. She wants to have a husband whom she loves, yet she has to consider her family's name. In the novel, Seierstad uses material, mental and relational processes the most to present Leila.

In material process, Leila is also narrated as a daughter who has an internal conflict with herself. The clauses below are the examples.

....She [Actor] goes to the market [Goal]. Fifteen minutes later [Circ. of time] she returns with a bag of onions [Goal] and is received with suspicion (Seierstad, pp. 267-268).

The novel told that girls are forbidden to leave the house alone, including buying thing sin the market. However, the extract above shows that Leila violates the rule. It is are presentation of her internal conflict since she has to hide her feeling toward the man she loves. The representation of Leila as an Actor shows that she has the intention to go to the market and return home. The verb phrase "received with suspicion" is a result of Leila's act.

Actually, Bibi Gul has chosen a suitor for Leila though he is not the man whom she loves. However, Leila shows her obedience to her mother by serving the suitor, Karim. The extract below shows the proof.

The next morning he didn't see her, although she [Actor] had prepared water for him [Goal] to wash in, fried his egg [Goal], and made his tea [Goal]. (p. 271) She [Actor] had even polished his shoes [Goal] while he was sleeping [Circ. of time] (Seierstad, p. 271).

The extract above involves Leila as the actor marked by the verbs "had prepared", "fried", "made", and "had even polished". Those verbs are related to actions done to the man. It is a woman's responsibility to prepare things to men in the family. As a daughter, Leila shows her responsibility for the sake of her family' sname. The suitor is served well by Leila since she does not intend to get a bad image by the suitor if he is not served well. Furthermore, Leila also wants to please her mother as the role of the family how to behave at home.

Despite describing Leila's actions in material process, the author also portrays Leila's relational process. The process is to attach Leila to particular Attribute and state. The clauses below are the examples.

She [Carrier] is desperate [Attribute]; a new reality has been forced on her. (p. 269)

Her only thought [Carrier] was that the letter writer was in the apartment [Attribute]. (Seierstad, p. 271)

For Leila, Karim is like a brother for her. He is described as a kind and helpful man. Karim is even eager to ask Leila whether she wants to be his wife or not. Khan's family has accepted and welcomes Karim as a suitor. Seierstad portrays Leila as a Carrier who is attached to the Attribute "desperate". What makes Leila desperate is that Karim is someone who she respects, too. On the other hand, what makes her heart beat fast is Aimal instead of Karim. In the second datum above, Leila's thought is also attached to the Attribute which refers to Aimal. The use of negation "only" stresses Leila's being attached to Aimal.

Aimal is described as the character who sends letters to Leila. However, Leila never answers the letters since she assumes it as a sin. Leila remembers what happens to Jamila since a man visited her once. The family decides to kill Jamila since she is seen as a disgrace to her family. Similarly, Leila thinks that she betrays the suitor even though they have not married yet. However, when the family already chooses a suitor, the girl should not have any relation to other men.

Leila [Senser], too, wants to be young and untouched [Phenomenon] (Seierstad, p. 273).

In the novel, Seierstad describes Leila as a Senser, the participant who feels. In the first datum above, the mental verb "want to" is categorized into desiderative process. The Senser has particular desire of the Phenomenon. The extract can be interpreted that Leila has awareness not to reply Aimal's letters. She wants to be untouched for the sake of herself and family's dignity.

Another type of relational process to describe Leila is possessive relational process. It is marked by the verb “have”. The extract below is the example how Seierstad uses possessive relational process to describe Leila.

It was not that Leila [Possessor] had no suitors [Possessed]- she [Possessor] already had three [Possessed]. (Seierstad, p. 274)

But she [Possessor] has no feelings toward him [Possessed]. (Seierstad, p.279)

As a possessor, Leila is described to have particular things: suitors and feelings. Leila has not decided her marriage even though she already has three suitors. What is absent is the feeling she has toward the suitors. The use of negation “no” in the second datum above emphasizes that feeling is the most important thing for Leila in a marriage. She does not directly follow Khan’s choice of the suitors, but she chooses to nurture her love in loneliness.

The other dominating process is mental process. It refers to the cognition and feeling Leila has. In relation to marriage, what influences Leila is the future she will have after marriage. The story tells that a wife will live in the same house as the husband’s parents and siblings. The extract below shows Leila’s cognition of marriage.

But Leila [Senser] knew that she would continue to be a servant [Phenomenon]. (Seierstad, p. 274)

Leila is aware that her life after marriage will not get better. That is, why Leila is described as a Senser. The mental verb “knew” shows Leila’s cognition and awareness about her future. The Phenomenon above is presented in a noun clause portraying the life after marriage. This interpretation is emphasized in the following datum.

Leila [Carrier] would remain the servant girl [Attribute]. (Seierstad, p. 274)

The clause above is presented in a relational process marked by the verb “remain”. Leila is attached to “the servant girl” if she decides to marry one of the suitors. Her life will not get better after marriage. Leila has a dream to have a better life and career. That is the reason why Leila is not married yet.

D. Conclusion

Afghan women analyzed in this research refer to a wife, mother and daughter. Based on the analysis, those characters are narrated in material processes the most. They are presented as Actors, the characters who conduct material verbs. Women in Afghanistan are represented as submissive and devoted. As a wife, Sharifa keeps her position as a wife even though the husband has another wife. She chooses to remain silent for the sake of family's name since a divorcee is seen as someone disgrace.

Bibi Gul, the mother, is presented as an affectionate mother who cares about her children. She is portrayed as the model of mother who loves her children. She also chooses suitors for the children as it is her responsibility. As an old woman, Bibi Gul is also presented in material process, yet it does not refer to her physical activities to take care about households. The material process referring to Bibi Gul is to show her daily activities at home to enjoy her elderly.

As an unmarried daughter, Leila is also presented as a submissive and devoted character to the family. Her submission to bury her feeling is a proof that she submits her future to the family's decision. Furthermore, the material processes taking Leila as the Actor also reveals a devoted daughter since what she conducts is for the sake of family's name and dignity.

This research concludes that the author has different ways to portray different roles of character in a novel. The choice of the process, participants and circumstances results in different interpretation of the characters. This analysis also provides hard data as the proof to support the interpretation of the novel. By means of stylistic analysis, a literary work can be interpreted in an objective way.

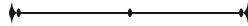
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13



STYLISTIC ANALYSIS OF MAYA ANGELOU'S "EQUALITY"

A. Introduction

Stylistics deals with language style, either of literary or non-literary texts. It is mentioned that "Style is also related to a personality of a person. A style reflects the thoughts of a person's mind. It describes the way person's speaking and writing" (Aslam, Aslam, Mukhtar, and Sarfaraz, 2014, p. 1). By observing a language user's style, at the same time, we can find out the message of ideologies brought by the language user.

In literary text, stylistics aims at proving how language style can construct meanings so that appreciation of literary works is not merely based on assumption. It needs language analysis of the texts. Stylistics is also proposed as a method of textual interpretation in which primary of place is assigned to language (Simpson, 2004). Barry also supports the previous statement that stylistics is a critical approach using the methods and findings of the science of linguistics (Barry, 1995).

Research on language style in literary texts has been widely published. One of the delicate fields is language style analysis of poems. Stylistic analysis of a poem is able to show how poetic style creates particular meanings and effects (Bradford, 2005). It is not only about the poet's style, but how the poet chooses certain patterns in stanza, for instance, can be used as linguistic evidence to draw the meaning of a poem

There is a research conducting stylistic analysis of Shelley's "To a Skylark" by employing the analysis in lexico-syntactic, phonological, graphological, and morphological levels. From the analysis, it is concluded

that, "Shelley possesses all the romantic traits-love of nature, beauty and imagination. This poem is rich in sensuous imagery" (Shawa, 2015, p. 137).

Batool et al (2014) conduct stylistic analysis of Frost's "The Road Not Taken". To draw the meanings of the poem, the lexico-syntactic patterns, diction, phonology, graphology, and morphology are observed. It is also concluded that Frost uses simple words and phrases to make it understandable and to clarify his intentions. To convey the meanings, it is also mentioned that Frost also employs different metaphors, symbols, and images to make the poem more effective to convey his message (Batool, Khan, Iqbal, Ali, and Rafiq, 2014).

Similar analysis is conducted to observe Davies' "Leisure". The linguistic devices which are exercised are from graphology, syntax, semantics, and phonology. It is found that Davies uses very simple language in his poem by the proofs of the rhyme scheme, alliteration and repetition. Davies makes his poem straightforwardly logical and raises a very good point in his simple structured poem to avoid boredom in reading (Hanif, Ahmed, and Aftab, 2015).

Another paper analyzes William's "The Red Wheelbarrow" by observing the use of phonological, graphical, lexical, syntactic, and semantic feature analysis. The research finds that William uses careful word choice, attention to language, and unusual stanza breaks to turn an ordinary poem into a great one (Shaheen, Jamil, and Jahangir, 2015).

The related studies above motivate the analysis of Maya Angelou's poem. Maya Angelou is one of the famous poets. Her work is often related to her personal life as a single mother and Afro American woman. "Equality" is a poem related to black people's experience of living in America. As an Afro American woman, Angelou experienced racism in her life. To utter her experience, in "Equality", Angelou uses wordings which are fruitful to analyze. To comprehend a poem is not only based on the readers' or listeners' assumptions. The proof of language device in the poem can help the readers or listeners comprehend the message better, thus higher appreciation to the poem can be attained.

B. Methodology

Stylistic approach is conducted in this paper. It concerns about the language style either literary or non-literary text. Stylistics does not describe the language use in the text, but also to figure out the language user's purpose and the text effects. The careful analysis of every line in the poem was done through the four levels as proposed by Simpson (2004). In the phonological level, the representation of rhyme elements, alliteration, consonance, and assonance is analyzed. The repetition of certain sounds in the lines and stanzas are concerned in the phonological level. In the graphological level, the use of certain capitalization and punctuation is figured out to draw the poet's intention why she does so. In the grammatical level, the forms of words and sentences are found. In this level, transitivity analysis is employed to figure out how the poet draws intention on each participant in the clause. In the semantic level, the use of metaphors in the poem is observed to figure out the meanings in the poem. The use of figurative language in the poem is not only for the sake of the poetic language, but also for the poet's purpose why certain ideologies are reflected by means of metaphorical expressions.

C. Discussion

This part displays the result of the analysis. As there are four language levels observed, the discussion is broken down into its language levels: phonological, graphological, grammatical, and semantic levels.

Phonology concerns with the sound pattern of language. One of phonological patterns found in a poem is rhyme repetition found in the last line in every stanza. Angelou's "Equality" contains of 9 stanzas. Most of the stanzas have 4 lines, except stanzas 3, 6 and 9. There is an interesting pattern in the number of lines, too. Stanzas 3, 6 and 9 are exactly the same. Repetition of the lines takes place in those stanzas.

The rhyme in the first stanza is ABAC. The repetition of the rhyme is below.

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You declare you see me dimly, (line 1)
though I stand before you boldly, (line 3)

The repetition in the stanza above is marked by the sound /li/ of the adverbs *dimly* and *boldly*.

In stanza 2, the rhyme is ABCB. The repetition of the rhyme takes place in lines 2 and 4 shown by the sound /eɪ nɔː/. Below is the appearance of the stanza.

as a whisper out of range, (line 2)
and the rhythms never change. (line 4)

Stanzas 3, 6, and 9 have 2 lines, in which one line is repeated in the other. Thus, this line is actually repeated six times in the poem. The rhyme is, therefore, AA. Below is the stanza.

Equality, and I will be free. (line 1)
Equality, and I will be free. (line 2)

The rhyme above is represented through the repetition of the sound /fri/.

In stanza 4, every line has different sound ending, thus its rhyme is ABCD. The same rhyme pattern is also found in stanza 8. There are not any repeated sound endings.

In stanza 5, the rhyme is ABCB. The second and fourth lines have the same sound ending, /ɑːst/. Below are the repeated lines.

we know the shameful past, (line 2)
and you keep on coming last. (line 4)

Stanza 7 also has the same rhyme, but different sound ending representation, /ɪ ɔːz/. Below are the lines.

take the padding from your ears, (line 2)
and admit you've seen my tears. (line 4)

Another phonological feature found in the poem is assonance. It is described as the repetition of a vowel sound within a line of poetry which creates a rhythm to the poem (Batool, Khan, Iqbal, Ali, and Rafiq, 2014). In the first stanza, the vowel /u:/ and /i:/ are repeated in the first line as follows.

You declare you see me dimly,

In lines 2 and 4, the vowel /ɪ / is repeated as shown in the words *which*, *will* in line 2 and *trim*, *in*, and *marking* in line 4.

In stanzas 3, 6, and 9 the vowel /i:/ is also repeated in the words *be* and *free*.

Equality, and I will befree.

The following vowel repetition is found in stanza 4, in which the vowel /æ/ is repeated in line 2 as shown below.

that I fly from man to man,

In the other stanzas, assonance is absent.

Consonance, another phonological feature found, is the repetition of the final consonants of stressed syllables or important words in the same lines. In the first stanza, the consonant /m/ is repeated in line 4 as follows.

trim in rank and marking time.

In stanza 2, 3, 5, 6, 8 and 9, consonance is absent. It is found in stanza 4 line 2, represented in consonant /m/ as shown below.

that I fly from man to man,

From the findings above, it can be concluded that consonance is not prominent feature used in the poem. It appears twice in which the words *trim-time* and *man-man* are used.

Alliteration is also found in the poem. It is the repetition of the first consonant sound in two or more words in a line (Isti'anah, (Isti'anah, Language Features for More Understanding Literary Work, 2013). In stanza 1, alliteration is found in lines 1 and 4, in which the consonants /j/ and /t/ are repeated.

<u>Y</u> ou declare <u>y</u> ou see me dimly,	(line 1)
<u>t</u> rim in rank and marking <u>t</u> ime.	(line 4)

In stanza 2, there is only one line containing alliteration, found in line 3.

while my drums beat out the message

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In the following stanzas, stanzas 3, 6, and 9, there is not any alliteration found. In stanza 4, there are two lines containing alliteration, found in lines 1 and 2, as shown below.

You announce my ways are wanton,
that I fly from man to man,

In the rest stanzas, alliteration is absent.

Observing the phonological features found in Angelou's "Equality", we can see that the repeated rhyme, vowels, and consonants bring the same message directed to the readers or listeners. The use of repeated rhyme in some stanzas attempts to attract the listeners' attention on the poet's voice. The words *dimly* and *boldly*, repeated in stanza 1, shows the poet's bravery to face people's opinion towards her class as a black woman in America. It is also shown in the second stanza from the sound endings in the words *range* and *change*. The poet attempts at voicing a change towards the effects of grouping social class she has experienced. The following proof, the line repetition in stanzas 3, 6, and 9, is the word *free* which is repeated six times in the poem. It clearly reveals freedom as the one the poet struggles to achieve. The other repeated rhyme is in stanza 7, found in the words *ears* and *tears*. Here, the poet also vocalizes her pain, but never paid attention to by others.

In the graphological level, Angelou uses capital letter in the beginning of the stanzas. In stanza 1, a comma is used in lines 2 and 3. A full stop is found in the end of the stanza. In stanza 2, a quite different way of punctuating the line is found. A comma is found in line 2 only, while a full stop is put in the end of the stanza. Stanzas 3, 6 and 9 have the same pattern as the line is repeated. The beginning of the line is capitalized, and a full stop is found in the end of every line. Stanza 4 begins with a capital letter, followed by the use of comma in lines 1, 2, and 3, and ends with a question mark as the fourth line is in a form of question. In stanzas 5, and 7, the same way of representing the stanzas is the same. Capital letter is used in the beginning of the stanza, followed by the use of comma in lines 1, 2, and 3. There is a full stop in the end of the stanzas. In stanza 8, capital letter is used in the beginning of lines 1 and 3, followed by a comma in the end of the line. There is a full stop in lines 2 and 4.

The prominent use of writing the stanzas is clearly found in stanzas 3, 6 and 9 as seen below.

Equality, and I will be free.
Equality, and I will be free.

Each line is repeated and given a full stop. Here, Angelou emphasizes that there is nothing else to fulfill, but equality between the whites and blacks. The only question mark is found in the end of stanza 4 as shown in *could you ever understand?* The employment of such punctuation means that there is nothing asked by the government, but their recognition of the existence of black people.

In the grammatical level, the choice of words in the poem is divided into common noun, pronoun, preposition, verb, adverb, and adjective. Every word which is repeated is counted as a different word. The table below displays the number of types of words in the poem.

Table 1. Lexical Category in the Poem

Word Category	Number	Percentage (%)
Common Noun	30	21
Pronoun	33	24
Verb	30	21
Adjective	12	8
Adverb	9	6
Preposition	8	5
Conjunction	22	15
Total	144	100

In the table above, pronoun dominates the word category in the poem. It appears 33 times or in 24%, followed by common noun and verb, whose existence appears in 21%. The use of adjective, adverb, preposition, and conjunction is minority in the poem. Adjective is used to modify a noun, such as in *trim in rank and marking time*. The use of preposition is to complete a verb, such as in *but I keep on marching forward*. The conjunction in the poem is to relate lines, such as in *and you keep on coming last*.

The prominent existence of word category in the poem is pronoun. In the poem, the pronouns used are *you*, *own*, *your*, *me*, *I*, *my*, and *we*. The table below summarizes the existence of each pronoun.

Table 2. The Use of Pronoun

Word Category	Number	Percentage (%)
You	10	30
Own	1	3
Your	2	6
Me	3	9
I	10	30
My	5	16
We	2	6
Total	33	100

The summary use of pronoun in the poem above is interesting. The pronoun *you* and *I* appear in the same number, 10 times, or 30% for each. In this finding, it can be concluded that Angelou stresses the equality between *you* and *I*. The poet even pays attention to the number of word choice in the poem. The use of *I* as the subject reveals that black people, represented by the poet, are able to accomplish a verb as the character of active sentence.

Common noun in the poem is used by the poet to portray the presence of black people with their conditions in the country, such as in the words *glass*, *rank*, *time*, *range*, *drums*, *rhythms*, *vision*, and *veins*. The previous notion is, for example, shown in stanza 2 line 2, as a *whisper* out of *range*. The noun *whisper* there refers to black people's voice. As their voice is not really heard by the government, it is portrayed as a whisper. The other noun *range* describes the black people's voice further. It is never reached by the white.

On the other hand, the use of verbs in the poem is used to reveal the actions by the pronoun. As the dominating pronoun is *I* and *you*, the verbs there are related to the way the black and people live in the country. For examples are in the words *know*, *lived*, *announce*, *hear*, and *beat*. To comprehend the role of verbs in the poem, transitivity analysis is suitable

to conduct. It talks about what happens in the clause and how each participant in the clause performs to bring the message. From the analysis, the use of transitivity types is summarized below.

Table 3. Transitivity Analysis in the Poem

Transitivity Category	Number	Percentage (%)
Material	11	38
Relational	7	24
Verbal	6	21
Mental	5	17
Total	29	100

The table above shows that material process dominates the poem. In the material process, the verb refers to an action or a happening, marked by an Agent as its participant. The material process can be found in stanza 1 line 3, for example, *though I stand before you boldly*. In line 3, *I* performs as an Agent, meaning the participant in the clause which does the action, represented by the verb *stand*.

The process of happening is shown in stanza 5 line 1, *We have lived a painful history*. The happening is shown by the verb *live*. In the poem, *we* performs as an Agent who experiences the happening, followed by an Affected *a painful history*. In that line, the black people are described to experience a long struggle in pain, explained by the word *history*.

Material process is also used in repetition in the poem through the words *change* and *keeps on*, as in *and the rhythms never change*. The material verb *change* in the poem is done by *the rhythms* as the Agent which refers to the black people's voice to freedom. The employment of material process in that line means that what they utter to seek freedom is followed by concrete actions.

The verbal process, or saying, is marked by a Sayer as its participant who says and Verbiage as what is said. The existence of verbal process in the poem is found in stanza 1, line 1 as shown in *You declare you see me dimly*. In the main clause, *you* performs as a Sayer, meaning the participant who says, represented by the word *declare*. Here, *you* refers to the authority

side in the country. It refers to the white government. What is said is called Verbiage. In line 1, the Verbiage is in a form of a noun clause, *you see me dimly*.

In the poem, material process is used to show the actions done by black people. As an example is found in stanza 1, line 3. The verb *stand* is categorized as a material verb with *I* as the Agent and equipped with a circumstance of place *before you* and manner *boldly*. In the line above, Angelou portrays the Agent as the one who supports the government, who stands before the white strongly. However, what she does is not respected, as shown in the preceding clause.

Another process in the poem is relational process, meaning the process of being. It is found in stanza 3, 6, and 9 as the line is repeated *Equality, and I will be free*. In the previous line, *I* performs as the Token, and *free* is the Value. Token is the participant which is defined, and Values is the participant which defines (Isti'anah, Transitivity Analyses in Literary and non-Literary Texts: for Truth and Meaning, 2015). The repetition of relational process in the poem reveals that Angelou highlights *being free* as the state that *I* have. The existence of modal *will* refers to high possibility when the circumstance, equality, is fulfilled.

The poem also employs mental process, referring to the process of sensing or feeling. It is marked by *Senser* and *Phenomenon* as its participant. In the poem, mental process is used to describe what the white people feel or sense about the black people, as shown in stanza 1 line 1 *you see me dimly*. In that clause, *you* appears as a *Senser*, meaning the participant in the clause who senses, exercised by means of the verb *see*. Another participant, *me*, performs as a *Phenomenon*, meaning the participant which is sensed. The employment of mental process is also shown by the verbs *understand*, *hear*, and *know*. The minor number of mental process in the poem reveals that the white side does not feel much the pain that the black people experience. Instead, Angelou chooses to talk about the material things that her class does to seek their freedom.

In the semantic level, metaphors are found in the poem. Metaphor is described as “a trope in which a word or phrase is applied to something which is not literally applicable in order to suggest resemblance” (Shawa,

2015, p. 134). Metaphor is used in some stanzas in the poem, referring black people as ignored class and their voice.

In stanza 1 line 2 and stanza 4 line 3, the metaphorical expressions refer to black people as ignored group in the country.

through glass which will not shine,
But If I'm just a shadow to you,

The word *glass* above refers to black people. However, the adjective clause *which will not shine* explains which glass meant by the poet. A *glass* should have the characteristic of shining as its material enables to do so. However, the shining potential owned by the black people is absent. The white people do not see the bright side of black people. Moreover, they are seen as the ones who never give advantage to the country. The word *shadow* emphasizes the previous explanation. It has the character of *dark*, which is opposite to the character of *glass*, to be clear. The presence of black people is ignored in the country. That is how Angelou portrays her class.

The other way to show black people's voice to utter their expectation in the county is through the use of repetition of the following words: *drums* and *rhythm*. In stanza 2 line 3 below shows the metaphorical expression by Angelou.

while my drums beat out the message

The word *drum* in the line above does not literally mean a musical instrument. It refers to their hearts which beat the message, freedom. As long as they are alive, the message of freedom is always beaten following their heart beat. In stanza 2 line 4 below, a clearer message is found.

and the rhythms never change

In the line above, it is not about the pattern of sound, but a strong pattern of their message when voicing freedom. The repetition of those metaphorical expressions emphasizes the previous analysis.

D. Conclusion

Stylistic analysis which pays attention to different language levels is proven to be able to help us comprehend literary work better. In the phonological level, Angelou uses some repetition in both consonants and vowels in some stanzas, particularly in stanzas 3, 6, and 9. In those stanzas, Angelou also employs marked punctuation compared to the other. Question mark is used once to stress the poet's message of the poem. In the grammatical level, pronoun is used the most, followed by common noun and verbs. In the clause level, mental process dominates the poem, followed by material and verbal processes. In the semantic level, repetition of metaphorical expression is also exercised by the poet to voice the message. In sum, the previous findings reveal that Angelou attempts at voicing freedom of thinking as a black person living in the country so that she can develop herself and get the same chance as the white people have. The poem also portrays the ignorance of the government to the existence of the black people in the country.

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This book can be used by students from English Letters Department, to be particular, and linguistics enthusiasts in general. This book portrays how to utilize linguistics in literary and non-literary texts.



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