



A STYLISTIC ANALYSIS ON HENRY LAWSON'S POEMS

THESIS

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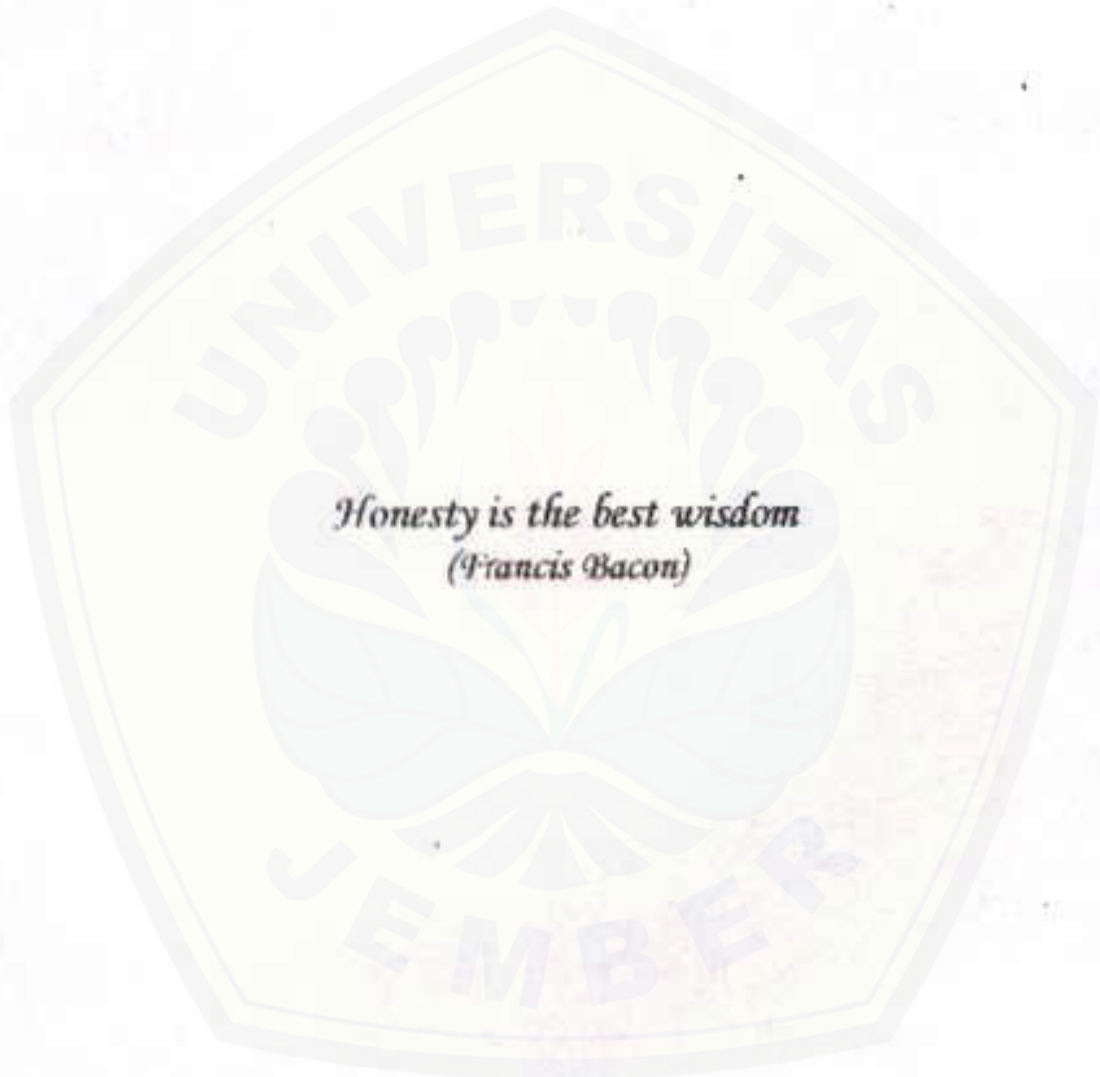
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2006

DEDICATION PAGE

In the sincerity of my heart, my thesis is dedicated to:

- ❖ My beloved parents, Ngatemi and Sarip, who always supported me all the way to my success. I will give all my effort to give you the pride you never have.
- ❖ My beloved sister, Titik Widayati also my big family who always support me to finish my thesis.
- ❖ Hj. Suparno and Hj. Suhardi, you are my second mother.
- ❖ All my friends. J-BROTHER girls (Chizzy, Venty, Nisa, Irma), G-thoel, MbPoi, Anas, Rizq, Hudy, Iffa, Okky, Alphia, Chaty, Rahmat, Mas Penky, etc whom I cannot write all of them.

MOTTO



DECLARATION

I hereby stated that the thesis entitled "A Stylistic Analysis on Henry Lawson's Poems", is an original piece of writing. I certify that the analysis and the research described in this thesis have not already been submitted for any other degree or any publications.

I certify to the best of my knowledge that all sources used and any help received in the preparation of this thesis have been acknowledged.

Jember, July 2006

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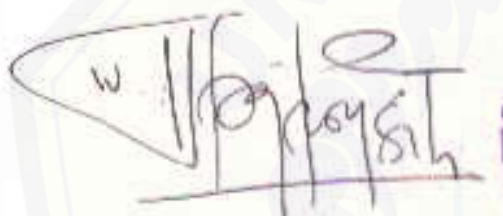
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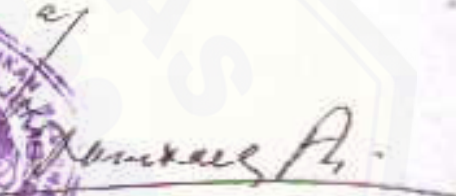
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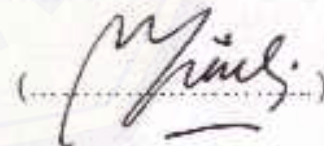
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ABSTRACT

"A Stylistic Analysis on Henry Lawson's Poems", Dwi Pirnianti, 020110101018.

Stylistic is the study of the language of literature which employs a descriptive framework derived from models of linguistic theory. It is a method of textual interpretation in which primacy of place is assigned to language. The purpose of stylistic study is to show how the language of literature is related to the internal organization of literary texts. All texts whether literary or non literary are instances of verbal structure. Poetry is one of the form of literary texts deriving its particular effects from unusually precise language patterns. It constitutes a literary text that can be analyzed from linguistic point of view.

This thesis will analyze about the written text of Henry Lawson's two poems "A Song of the Republic" and "Australian Bards and Bush Reviewers". The problems that will be discussed in this thesis deal with two main dimensions. On the one hand, the automatized patterns (processes) of experiential meaning and lexical cohesion realize subject matter. On the other hand, the foregrounded p-atterns (logical relation, conjunction, process, tense) of ideational meaning produce meanings in terms of the semiotic system of verbal art. To avoid the complex discussion, this thesis will be limited on the patterns of ideational meaning.

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CHAPTER 1. INTRODUCTION

1.1 The Background of the Study

Poetic language is a part of linguistic system. It constitutes a literary text that can be analyzed from linguistic point of view. It deals with the structure of the text, the grammar, the diction and also reveal the theme or the topic of the literary text. The study of the language of literature is called stylistics. Stylistics is a method of textual interpretation in which primacy of place is assigned to language (Simpson, 2004: 2).

The language of literature is patterned in highly interesting ways and so they are in primary sense fascinating sources for the study of language (Carter, 1982). The main purpose of analyzing literary text by using linguistic approach is to gain what is kept in literary text that could reveal a better comprehension of it and also could enhance the appreciation of aspects of different system of language organization.

Poetry is a form of literature deriving its particular effects from unusually precise language patterns. The study of poetry in general and poetic language in particular has undergone a profound change. Faizah (1996) quotes Mukarovsky's statement (1977) that this circumstance is quite possible because in the last few years modern linguistics has become aware of the differentiation of language according to the goals toward which discourse is directed and according to the functions for which both particular linguistic devices and entire set of them are designated and adapted. Thus, poetic language appears as a part of a linguistic system. In one side, poetic language as an enduring structure has its own regular development, and in another side, poetic language is an important factor in the development of human expression through language in general. As a part of linguistic system, then, poetic language

which constitutes a literary text can be analyzed from linguistic point of view through many ways.

In discussing the relation of poetry to art Saporta (1960) in Faizah (1996) says that there are three possibilities. First possibility, poetry is considered to be the language only. The linguistic theory may be applied to the study of poetry without considering its function as art. The second possibility, poetry is not language, but art; the linguist may abandon himself as a linguist. Thirdly, poetry is an overlap between language and art. This makes some kind of sense to classify poetry as verbal art because it seems to have a sort of intuitive appeal. The discussion of the analysis in this thesis, a stylistic analysis, is the application of the first possibility that is poetry is considered as a text.

The definition of text in the simplest way according to Halliday and Hasan (1985) is a language that is doing some job in some contexts. The word text according to Halliday and Hasan (1985) is used in linguistics to refer to any passage, spoken or written, of whatever length, that does form a unified whole. Not all of the group of sentences can be regarded as a text. The passage that is defined not as being a text is just a collection of unrelated sentences, while the passage of the language that forms a unified defined whole is defined as a text. As a general rule, we can identify whether any specimen of our language constitutes as a text or not. There are objective factors involved or there must be a certain features, which are characteristic of texts and not found otherwise; and so there are. Considering of text this way, one thing that one could say about its most outstanding characteristics, the attribute that comes to mind most readily is that of unity (Halliday and Hasan, 1985).

The discussion in this thesis is an attempt to apply linguistic analysis on literary text. Henry Lawson's two poems are chosen to help the readers to comprehend the meanings in the poems. Henry Lawson is an Australian poet and his works become an inspiration to many Australians. He was born in 1867 on the Grenfell Goldfield in rural New South Wales. Much of his inspirations come from the Australian bush and its people.

1.2 The Scope of the Study

Stylistics is the general area of this study. It is concerned with the language of literature, that is the language that in function brings artness in a text. The chosen literary text is the written text of Henry Lawson's two poems: "A Song of the Republic" and "Australian Bards and Bush Reviewers". The analysis of literary text in this study is at the role of the patterns of ideational meaning in making meanings of the poem.

To have a study that will give a discussion of the problem thoroughly it is important to give a limitation of the discussion. This limitation will lead into a greater range of validity of the results. It is also aimed to avoid widening of the discussion. In accordance to those reasons, this study will be limited on the patterns (logical relation, conjunction, process, tense) of ideational meaning.

1.3 The Problem to Discuss

The problems that will be discussed in this thesis deal with two main dimensions. On the one hand, the automatized patterns (processes) of experiential meaning and lexical cohesion realize subject matter. On the other hand, the foregrounded patterns (logical relation, conjunction, process, tense) of ideational meaning produce meanings in terms of the semiotic system of verbal art. The semiotic system of verbal art is concerned with verbalization (expression), symbolic articulation (content 2) and semantics (content 1), whereas verbalization is a semiotic system of language concerned with phonology (expression), lexico-grammar (content 2) and semantics (content 1). At the stratum of verbalization, the foregrounded patterns produce the first order meanings through consistency of foregrounding. At the stratum of symbolic articulation, the first order meanings function as signs, symbols or metaphors for the second order meanings. At the stratum of theme, the second order meanings create the deepest level of meaning.

1.4 The Significance of the Study

This study will be significant for the readers or learners to enhance their appreciation to the literary work. It gives contribution to achieving a better comprehension of a text. This study is of course also significant for linguistics students who are interested in stylistic study.

1.5 The Goals of the Study

The writing of "A Stylistic Analysis on Henry Lawson's Poems" is intended to know, on the one hand, how the automatized patterns of experiential meaning and lexical cohesion realize subject matter and on the other hand how firstly the foregrounded patterns of ideational meaning produce the first order meanings, and then the first order meanings produce the second order meanings and finally the second order meanings produce the deepest level of meaning. In short, the writing is intended to know ideational meaning, lexical cohesion, subject matter, the first order meaning, the second order meanings and the deepest level of meaning.

1.6 The Organization of the Thesis

This thesis is divided into four chapters. Chapter one is the introduction. It consists of the background of the study, the scope of the study, the problem to discuss, the significant of the study, the goals of the study, the organization of the thesis and research methodology. Chapter two is literary review and theoretical framework. It describes the theories that support the study. Chapter three describes the discussion of ideational meanings, lexical cohesion, subject matter, the first order meanings, the second order meanings and the deepest level of meaning in Henry Lawson's two poems: "A Song of the Republic" and "Australian Bards and Eush Reviewers". Chapter four is the conclusion of the discussion.

1.7 Research Methodology

Research is "investigation undertaken in order to get additional information" (Hornby, 1987: 720). In doing research, the researcher may use some methods that are appropriate to his topic. These methods of research, then, will lead the researcher in doing investigations. Thus it is important to determine the methods that will be used in analyzing and writing this thesis. The following section will describe the methods that are applied in analyzing and writing about stylistic analysis on Henry Lawson's poems.

1.7.1 The Hypothesis

Formulating hypothesis is an important step in doing research because hypothesis is a temporal answer of problem that has been identified. Hypothesis is a formal affirmative statement predicting a single research outcome and a tentative explanation of the relationship between two or more variables (Best, 1987: 7). The hypothesis may be formulated based on some sources such as past experience, informal observation or information gained from others (Best, 1987: 6).

In relation to the problems to discuss, this study is concerned with the hypothesis in analyzing Henry Lawson's two poems from linguistic point of view. The linguistic viewpoint can be characterized in two ways. In general, linguistic systems can be applied to interpret a poem as a literary text. In particular, lexico-grammatical systems (complexing and transitivity) are structured to realize semantic systems (logical and experiential meanings). In turn the semantic systems are organized to produce meanings (the first order meanings, the second order meanings and the deepest level of meaning) of the poem. At the same time, a semantic system (experiential meaning) and a cohesive system (lexical cohesion) realize the field (subject matter) of the poem. By analyzing and learning the linguistic systems, the language of the poems will be better understood and the message of the poems or what the literary texts is about will be found out. Furthermore this will give

contribution to the interpretation of the poems and will lead learners or readers to a better appreciation of the literary texts.

The hypothesis above is testified in chapter four by referring to the Hasan's concept (1985) of literary text in terms of semiotic system of verbal art, Halliday's concept (1994) of functional grammar, Higgins' concept (1994) of systemic functional linguistics, Halliday and Hasan's concept (1985) of language, context and text, Halliday's concept (1993) of language as a social semiotic and any other sources of text analysis that are related to the discussion.

1.7.2 The Type of Data

The data that will be analyzed in this thesis are qualitative data. They are composed in the form of sentences or texts. According to Djajasadarma (1993: 13) qualitative data are the data which are not in the form of numbers but in the form of words or descriptions of something. The qualitative data in this thesis is in the form of texts which derived from Henry Lawson's two poems: "A Song of the Republic" and "Australian Bards and Bush Reviewers".

1.7.3 The Data Collection

Data collection is a process of supplying primary data for research necessity (Nazir, 1988: 211). Generally, data can be collected by using two types of research: library research and field research. Library research is used as the method of collecting data in this thesis. The data are collected by applying documentary technique. According to Blaxter et al (1997: 141) documentary technique is the technique used for collecting data by using documents or written materials as a basis of research.

1.7.4 The Method of Data Analysis

The analysis of this thesis is done by using descriptive interpretative method. Descriptive method suggests that the available data are collected, classified, verified

and analyzed. Winarno Surakhmad says that descriptive method is a method of survey that includes various techniques of description (1990: 139).

The descriptive analysis is used to conduct the linguistic analysis by using Halliday's systemic functional theory in general and Hasan's semiotic system of verbal art in particular on the chosen literary text. This analysis uses the systemic functional theory and the semiotic system of verbal art in order to find out ideational meaning, lexical cohesion, subject matter, the first order meanings, the second order meanings and the deepest level of meaning in Henry Lawson's two poems "A Song of the Republic" and "Australian Bards and Bush Reviewers".





CHAPTER 2. LITERARY REVIEW AND THEORETICAL FRAMEWORK

2.1 Literary Review

Halliday (1973: 30) views the importance of semantics in the study of style. The study of style in turn will lead to a consideration of functional theory of language and their relevance from the study of literature. The term function itself is used in two related senses. First, it is used in the sense of grammatical or syntactic function which refers to elements of linguistic structure, while the second sense refers to the function of language as a whole

Mason (1982) demonstrates how a recognition of one group of related linguistic features can provide the point of entry for literary interpretation. In this case the main focus is on deixis: formal devices in language for indicating how the speaker is related to what he refers to. In analyzing Dickens "Little Dorrit", she found that deixis became central to the effects achieved by Dickens at the opening of the novel.

Sinclair (1982) focuses on Wordsworth's "Tintern Abbey", and made acute observation and a convincing analysis of that poem. He describes the term of concepts like 'arrest' (the ways in which our expectations are held up rather than utilized) and 'extension' (the way in which structures are unexpectedly expanded).

Hasan (1971) analyzes Yeat's "The Old Man Admiring Themselves in the Water". In the analysis, she shows how the details of linguistic selection fit in with the theme of the poem. Along her analysis, she finds out that the central theme of the poem was changed. The contrast between the past and present primary tenses in the text is viewed from two different points of vantage. The selection of contrasting past and present tenses together with the non-finite verb in the poem is a manifestation at the linguistic level of the contrast between the past and the present which is the concern of the highest level of this poem.

Kennedy (1982) summarizes aspects of Halliday's work and follows with an extended discussion about the passage dealing with the murder of Verloc in Conrad's *Secret Agent*. He shows that one important point he made is that stylistic analysis need not be directed towards foregrounded example of linguistic 'deviance', but can be used successfully in elucidating features and meaning any text, however much the use of the language there may seem to be unremarkable prior to linguistic analysis.

Carter (1982) shows the ways in which a close analysis of features of language can show how some key literary meanings in the story are made. Carter in his analysis on Hemingway's "Cat in the Rain" claimed that there are subtle shifts in the emotional attitudes of the characters, and these shifts can be associated with changes in the structure of the nominal group used to describe them and the setting in which the events of the story take place. The grammatical structure, together with changes in the kinds of verb used and a device known as free indirect speech, embody crucial features of the viewpoint from which the story is read and contribute to its ambiguity. An examination of changes in linguistic patterning across the text led Carter to propose that the basic interpretation of the story is that it deals with the frustration of expectations.

Widdowson (1982) argues that in the case of Larkin's poem "Mr. Bleaney", an analysis of some features of its grammatical organization is basic to what it has to say. He notes that a blurring of focus occurs across the text as a result of compounding of both first - and third - person pronoun and of present and past tenses. This blurring mirrors as a sense of confusion and uncertainty in the mind of the poem's persona about how the stand of relation of Mr. Bleaney. Widdowson reinforces these points by concentrating on a syntactical ambiguity in the final sentence of the poem. By analyzing points of difference in how conditional clauses can be sequenced and structured in English, he shows that syntax enables us to the meaning of that final sentence two different ways. He goes on to demonstrate that this reflects on ambivalence in the extent to which the speaker identifies with the events he refers to. An interesting and direct equation is made between categories of SYNTAX

and important element of meaning in the text. This analysis is not a total interpretation of the poem; nor does it set out to give one. It is a cogent illustration of how understanding and being articulate about the rules and patterns of language can provide an explicit description of perceived literary effects. The argument of Widdowson is that an appreciation of the poem depends in some degree at least, on an understanding of the peculiarities of certain grammatical features. These have to do with person, tense and conditional clause.

2.2 Theoretical Framework

Theoretical framework describes the definition of the terms given below to give an understanding the theories related to the discussion.

2.2.1 Stylistics

According to Leckerle, nobody has ever really known what the term 'stylistics' means, and in any case, hardly anyone seems to care (Leckerle, 1993: 14 in Simpson, 2004: 2). In the early twenty-first century stylistics is very much alive and well (Simpson, 2004: 2).

Stylistics is the study of the language of literature which employs a descriptive framework derived from some models of linguistic theory (Hasan, 1971). The purpose of stylistic study is to show how the language of literature is related to the internal organization of literature texts, how the text is made to cohere into one unity and how the elements of this unity are brought into one's notice. The concerns of stylistics are limited in the way that not only language but also only linguistic element of literature concerns stylistics. Further, all texts whether literary or non literary, are instances of verbal structure. Stylistics is concerned not only with any element of literature but solely and specifically with the linguistic one.

Van Dijk (1977) in Faizah (1996) says that the discipline of stylistics should be mentioned as the one which has been most concerned with the study of certain properties of discourse. He argues that the specific structure described by this

discipline should be viewed as additional to the basic linguistic structure of the discourse. These structures differentiate discourse type and determine specific effect of discourse communication, e.g. aesthetic, emotional, epistemic effect.

Widdowson (1984) states that what distinguishes stylistics – the study of literary discourse from a linguistic orientation – from literary criticism on the one hand and linguistics on the other hand is that it is essentially a means of linking the two and has (at yet and least) no autonomous domain of its own. One can conduct enquires of a linguistic kind without any reference to literary criticism, and one can conduct enquires in literary criticism without any reference to linguistics. However, some linguists have suggested that the latter is impossible since the literary critic must be involved in a discussion about language. But there are all kinds of ways in talking about language and the linguist's way is only one. The linguist would be first to complain if everyone who talked about language claimed to be talking linguistics.

Stylistics viewed from the relation among some studies, can be regarded as an area of mediation between literary criticism and linguistics. The reason for this is stylistics can provide a way of mediating between two subjects, English language and literature. Stylistic analysis, therefore, can provide the means whereby the learner can relate a piece of literary writing with his own experience of language and so extent that experience. The above relation is described in Figure 2.1.

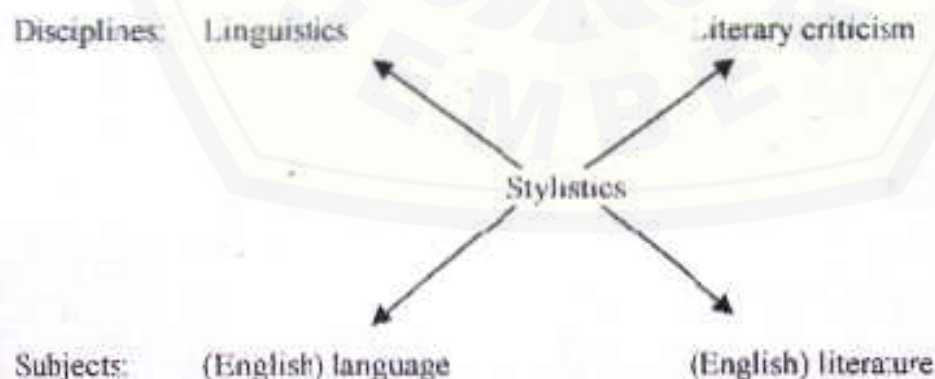


Figure 2.1 The relation between disciplines and subjects mediated by stylistics
(Widdowson, 1975: 4).

This simple diagram seeks to capture the fact that stylistics is neither a discipline nor a subject. This relationship is not only between discipline and discipline, subject and subject but also between subject and discipline and the reverse. In other words, stylistics can serve as a means whereby literature and language as subject can by a process of gradual approximation toward both; linguistics and literary criticism, and also a means whereby these disciplines can be pedagogically created to yield different subjects. Thus, Widdowson suggests that stylistics can provide for progression of a student from either language or literature towards either literary criticism or linguistics.

2.2.2 The Language of Poetry

Poetry does exist in and live through the language. Any response to poetry must begin with a close examination of it. Then the perception and intelligence are needed in viewing poetry as art. The comprehension of the language of poetry will be achieved by such a guide and specifically learn how to read a poem.

The approach to learn a poem is through the language. The language that is used in poetry is poetic one. There are some difficulties in understanding poetic language. Firstly, the language that is used in literary work is not the ordinary language, it is full of symbols. It means that the reader has to know what a certain word symbolizes a specific meaning or otherwise the reader learns nothing from that literary work. Secondly poetic language is full of connotative meanings. It needs a sensitive thinking to come to the right message of the literary work since connotation is an idea which a word makes one think of in addition to the main meaning. Thirdly one word can reveal many different meanings or more than two meanings. This forces the reader to guess which meaning matches with the word and often one word that is being thought, matches with a meaning is not an appropriate one. Finally, the last and the most difficult problem is in interpreting the poem.

Mukarovsky (1977: 2) in Faizah (1996) said "nor is poetic language identical with language designated for the expression of emotive language". Emotive language tends to arise the reader's emotion and feelings, while poetic language is aimed to create suprapersonal and lasting values. Literature can, of course, uses emotive language for its purpose, but emotive expression is only one of the devices adapted from the stock of language.

The analysis of poetry as language will, in some way, correlate with, or be complement to the same phenomena as art (Faizah 1996-quotes Saporta 1960). There is of course a different approach between literary critic and linguist. Terms like value aesthetic, purpose which are important part in literary criticism are not available to linguistics. On the other hand, literary criticism will not include the discussion of phonemes, stresses, syntactical patterns that the linguist deals with. In a certain extent, poetry uses devices borrowed from linguistics strata.

Widdowson (1992) argues that, unlike other types of discourse, poetry is cut off from normal social practice. Its interpretation does not depend on being referred to some external situational context. So the poet must of necessity compensate for this lack of normal contextual connection by creating unique pattern of language within the context of the poem itself, thereby representing an elusive alternative to familiar social reality.

The structure of poetry and whatever it communicates are under the direct control of the poets' manipulation of language. It seems natural and desirable to submit the language of fiction to any of the process and terms of linguistic analysis which appear appropriate to the task of criticism.

Discovering the precise elements which perform poetic functions in a poem is complex and difficult operation. It must be discovered in the deep structure of the expression which is realized through language, because language serves for the expression of content.

2.2.3 Context, Text and Clause

Firstly Halliday (1993: 109) states that the situation (the context of situation) is the environment in which text comes to life, and Eggins (1994: 26) adds that a situational context (a context of situation) is a context in which a text is produced.

In the context of situation there are three aspects (situational variables) that is field, mode and tenor (Eggins, 1994: 52). Field is also called as subject matter: topic of activity; tenor is role relation: power and solidarity of interactants; mode is rhetoric: role of language (Eggins, 1994: 9 and Halliday, 1993: 222). Thus, subject matter is one of situational variables at the stratum of situation (context of situation).

Secondly a text is any passage of language, spoken or written, of whatever length, that does form a unified whole, a text has texture that holds clauses together to give them unity (Eggins, 1994: 85). A text is created through systems of semantics and discourse (cohesion). Thus a text is a semantic unit and a unit of discourse. It means a discourse or semantic unit is a written or spoken text (Eggins, 1994: 112).

Thirdly there is a sideways relation between cohesive devices and semantic components. Lexical cohesion encodes experiential meaning, conversational structure (speech function) encodes interpersonal meaning, cohesive conjunction (conjunctive adjunct) including reference, substitution and ellipsis encode textual meaning and structural conjunction encodes logical meaning (Eggins, 1994: 112, 113; Halliday, 1993: 144; Martin et al., 1997: 27).

Lexical cohesion refers to how the speaker or writer uses lexical items (nouns, verbs, adjectives, adverbs) and event sequences (chains of clauses and sentences) to relate the text consistently to its area of focus; analysis of lexical cohesion is a way of systematically describing how words in a text relate to each other, how they cluster to build up lexical chains or lexical strings (Eggins, 1994: 101). Conversational structure describes how the interactants negotiate the exchange of meanings in dialogue (Eggins, 1994: 109). Conjunction or conjunctive relations refers to how the writer creates and explores logical relationships between a parts of a text (Eggins, 1994: 105). Reference refers to how the writer/ speaker introduces participants and then

keeps track of them once they are in the text (Eggins, 1994: 95). Substitution occurs when part of the preceding text has been replaced by *one*, *do*, and *so* respectively (Nunan, 1993: 25). Ellipsis occurs when some essential structural element is omitted from a sentence or clause and can only be recovered by referring to an element in the preceding text (Nunan, 1993: 25).

Then language is structured to make three main kinds of meaning simultaneously: ideational meaning, interpersonal meaning and textual meaning. Ideational meaning consists of two kinds of meaning: logical meaning and experiential meaning (Eggins, 1994: 3 and Halliday, 1993: 128). Logical meaning is a resource for constructing logical relations; experiential meaning is a resource for construing a model of experience; interpersonal meaning is a resource for enacting social relationships; textual meaning is a resource for creating relevance to context (Halliday, 1994: 36). Finally, ideational meaning is called as ideation, ideational semantics and ideational metafunction. Interpersonal meaning is also interpersonalization, interpersonal semantics and interpersonal metafunction. Textual meaning is also textualization, textual semantics and textual metafunction.

Later a clause is a grammatical unit (Halliday, 1994: 16). There are four grammatical components: complexing, transitivity, mood and theme (Matthiessen, 1995: 100). Complexing (clause complex) provides the resources for representing the degree of interdependency between clauses being combined (Matthiessen, 1995: 100). Transitivity refers to grammatical patterns of processes (verbs), participants (noun) and circumstances (prepositional phrases of time, place, manner, etc) (Eggins, 1994: 77). Mood explores mood choices (declarative, interrogative and imperative) and modality (probability, usuality, obligation and inclination) (Eggins, 1994: 77). Theme examines a theme (point of departure for the message) and a rheme (new information about the point of departure) (Eggins, 1994: 271).

At last, semantic components are not only related upwards to situational variables but also are related downwards to lexico-grammatical components (Eggins, 1994: 73). Thus field is expressed through patterns of ideational meaning, tenor

through patterns of interpersonal meaning and mode through patterns of textual meaning (Halliday, 1993: 123). Moreover logical meaning is expressed through patterns of complexing (clause complex), experiential meaning through patterns of transitivity, interpersonal meaning through patterns of mood and textual meaning through patterns of theme (Mathiessen, 1995: 100). Finally, the relation of context, text and clause is mapped in Table 2.1. The relation is adapted from Halliday (1993: 63, 128, 144), Egins (1994: 112, 113, 311), Mathiessen (1995 : 100) and Martin et al (1997: 27).

Table 2.1 The Relation of Context, Text and Clause

Context	Situation	Field Subject Matter		Tenor Role Relation	Mode Rhetoric
Text	Discourse	Structural Conjunction	Lexical Cohesion	Conversational Structure	*Cohesive Conjunctior
	Semantics	- Logical Meaning	Experiential Meaning	Interpersonal Meaning	Textual Meaning
Clause	Lexico- grammar	Complexing	Transitivity	** Mood	Theme

Note: † Logical Meaning † Experiential Meaning – Ideational Meaning

* Including Reference, Substitution and Ellipsis

** Including Modality and Polarity

In addition, both discourse and lexico-grammar realize semantics and then semantics realizes situation. It means that both structural conjunction and complexing realize logical meaning, whereas both lexical cohesion and transitivity realize experiential meanings, and then both logical and experiential meanings (ideational

meanings) realize field. Next, both conversational structure and mood (including modality) realize interpersonal meanings and then interpersonal meanings realize tenor. At last, both theme and cohesive conjunction (including reference, substitution and ellipsis) realize textual meanings and then textual meanings realize mode (Eggins, 1994: 112, 113, 311).

Finally, conjunction has two kinds: structural and cohesive. The structural conjunction refers to interdependency between clauses in a clause complex and the cohesive conjunction refers to cohesion between clause complexes. The concept of textual and cohesive conjunction is shown in Figure 2.2 and Figure 2.3 (Halliday, 1994: 324-329 and Martin et al, 1997: 27).

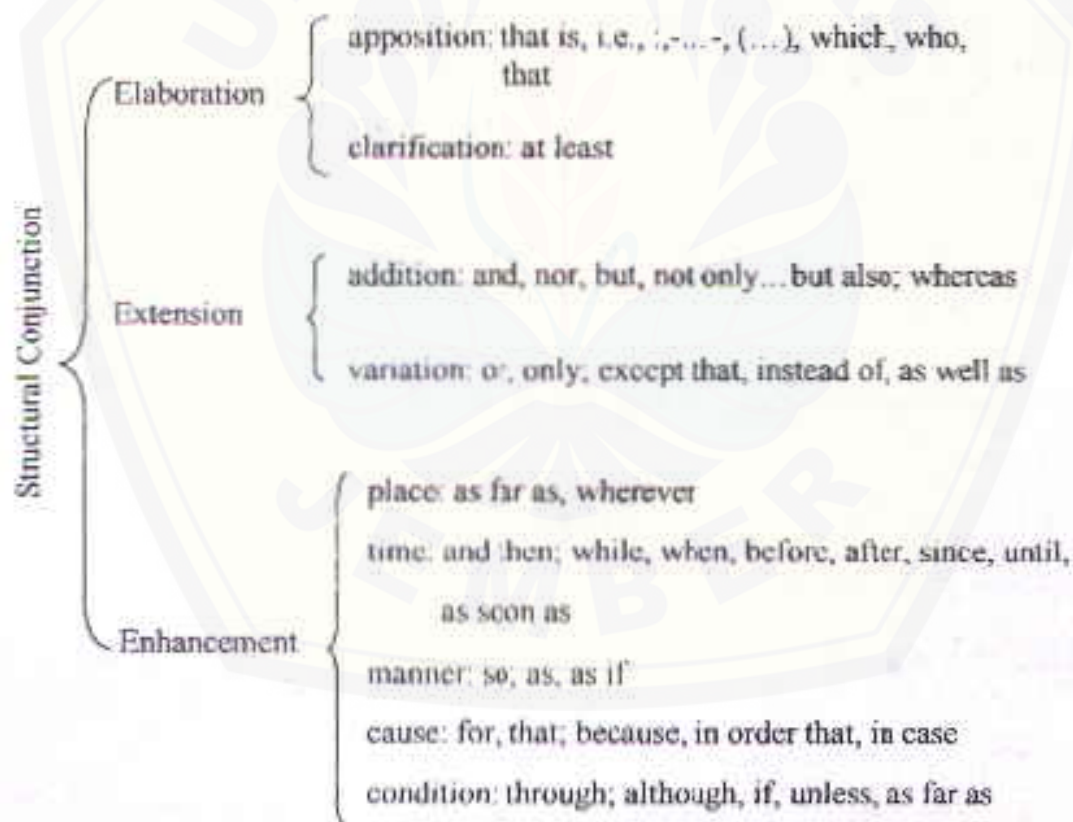


Figure 2.2 Structural Conjunction

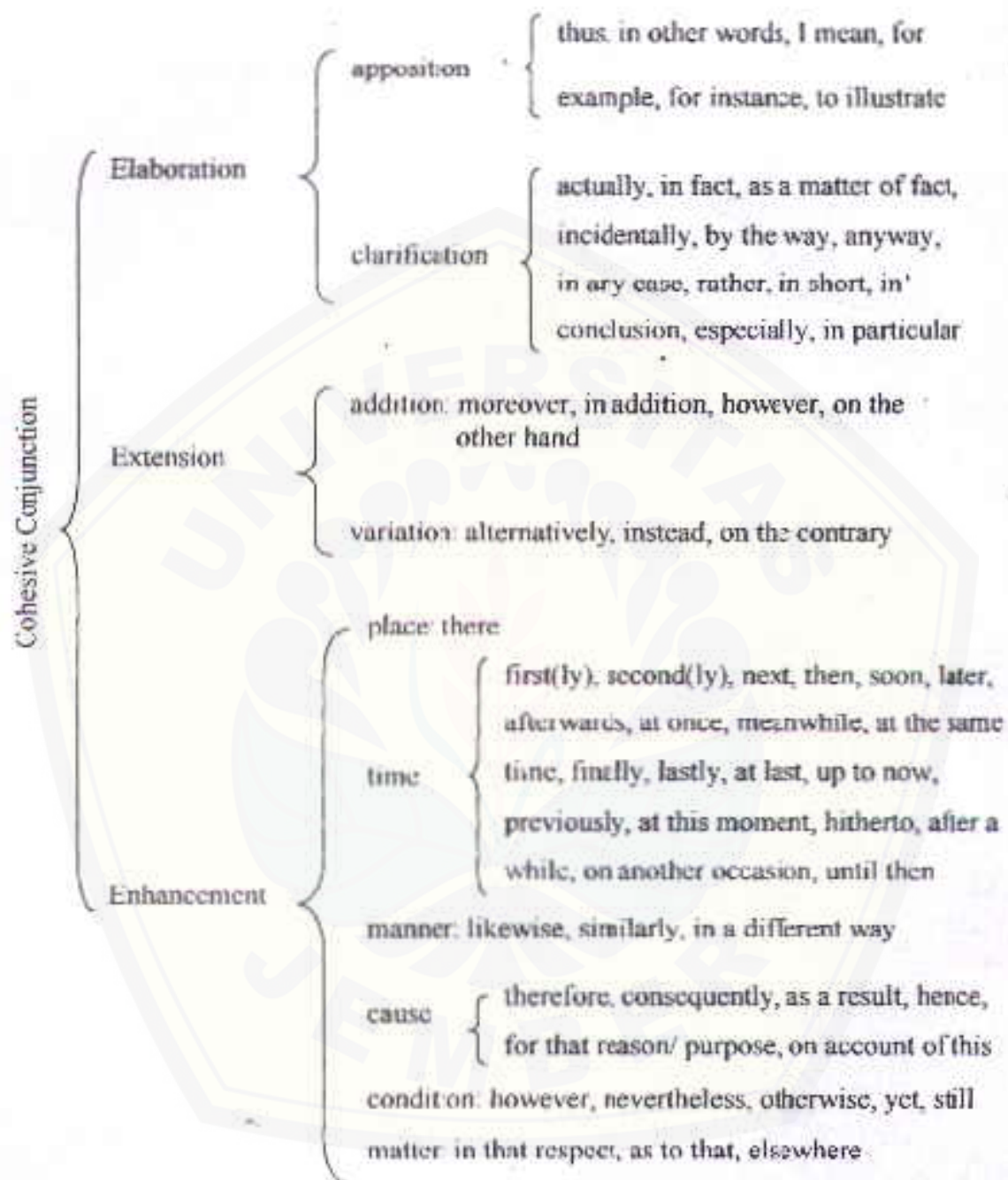


Figure 2.3 Cohesive Conjunction

2.2.4 The Semiotic System of Verbal Art and of Language

In general literariness is defined as the difference between automatization or background and defamiliarization or foreground (Jefferson, 1995: 37). Background is also called as ground, familiarization, automatization and the automatized pattern; foreground(ing) is also figure, defamiliarization, deautomatization and the foregrounded pattern (Hasan, 1985: 95 and Jefferson, 1995: 37). In particular the concept of foreground(ing) is used by Hasan (1985: 95-99) to propose the two semiotic systems of verbal art and of human language. The semiotic system of verbal art is concerned with verbalization (expression), symbolic articulation (content 2) and theme (content 1), whereas the verbalization is the semiotic system of human language concerned with phonology (expression), lexico-grammar (content 2) and semantics (content 1). The two semiotic systems are shown in Figure 2.4.

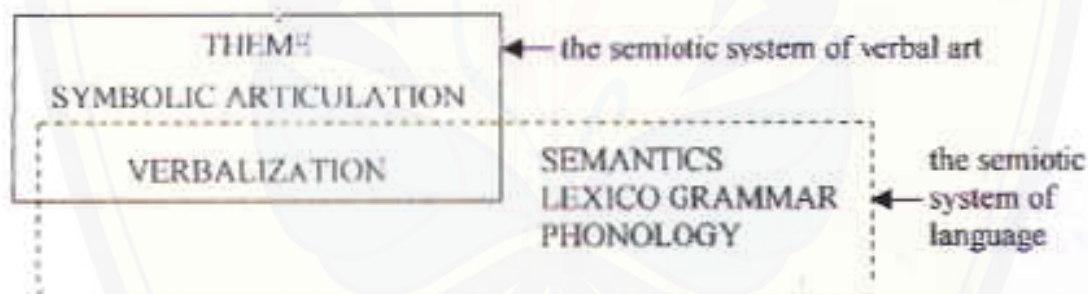


Figure 2.4 Two semiotic systems of verbal art and of language (Hasan, 1985: 99).

Moreover, consistency of foregrounding has two aspects. By stability of semantic direction, consistency of foregrounding means that the various foregrounded patterns point toward the same general kind of meaning. By stability of textual location, consistency of foregrounding means that the significant patterns of foregrounding have a tendency to occur at a textually important point (Hasan, 1985: 95).

Referring to semiotic system, at the stratum of verbalization, through the consistency of foregrounding the foregrounded patterns firstly produce the first order meanings. The first order meanings are also called as the deep level of meaning and consistently foregrounded meanings. At the stratum of symbolic articulation, then, the first order meanings function as signs, symbols or metaphors for the second order meanings. The second order meanings are also called as the deeper level of meaning and literary meaning. At the stratum of theme, next, the second order meanings create theme. Theme is also called as the deepest level of meaning and the third order meanings. Thus the first order meanings are the products of linguistic semiosis but both the second order meanings and the deepest level of meaning are the products of artistic semiosis. Finally meanings of the semiotic system of verbal art are described in Table 2.2.

Table 2.2 Meanings of the Semiotic System of Verbal Art

Verbalization	Symbolic Articulation	Theme
Consistently Foregrounded Meanings	Literary Meaning	Theme
The Deep Level of Meaning	The Deeper Level of Meaning	The Deepest Level of Meaning
The First Order Meanings	The Second Order Meanings	The Third Order Meanings



CHAPTER 4. CONCLUSION

The discussion in this thesis has demonstrated the analysis of Henry Lawson's two poems as literary texts through linguistic point of view. It has been testified how the automatized patterns of experiential meaning and lexical cohesion realize subject matter. The analysis is based on the model of Functional Grammar Analysis. This thesis also demonstrates how the foregrounded patterns of ideational meaning produce the first order meanings, and then the first order meanings produce the second order meanings and finally the second order meanings produce the deepest level of meaning. The analysis deals with the qualitative data from the chosen literary texts.

The analysis of ideational meaning consists of two kinds of meaning. It deals with logical meaning and experiential meaning. Logical meaning describes a clause type and experiential meaning discusses a process type including a tense type. The first poem "A Song of the Republic" shows that logical meaning of the poem is realized by one clause simplex and 6 clauses complexes. The automatized pattern of logical meaning is extension. While, the analysis of experiential meaning shows that the poem is realized by 10 clauses of material process, 8 clauses of relational process, 1 clause of verbal process, 1 clause of behavioral process, 14 clauses of present tense, 4 clauses of future tense, 1 clause of continuous tense and 1 clause of past tense. The automatized patterns of experiential meaning are material process and present tense.

In contrary, the second poem "Australian Bards and Bush Reviewers" shows that logical meaning of the poem is realized by 4 clause complexes, 14 enhancement conjunctions (5 *if*, 4 *that*, 3 *while*, 2 *when*), 6 extension conjunctions (6 *and*) and 3 elaboration conjunctions (1 *which*, 1 *who*, 1 *that*). The automatized pattern of logical meaning is enhancement conjunction *if*. Moreover, the analysis of experiential

meaning shows that the poem is realized by 16 clauses of relational process, 7 clauses of material process, 2 clauses of behavioral process, 1 clause of verbal process, 1 clause of mental process, 1 clause of existential process, 26 clauses of present tense and 2 clauses of past tense. The automatized patterns of experiential meaning are relational process and present tense.

The analysis of lexical cohesion deals with some lexical chains and some lexical items. The analysis of the first poem shows that the poem is realized by 9 lexical chains consisting of 71 lexical items. The automatized patterns of lexical cohesion are persona (Sons of the South), material process (arise, make) and repetition (the land). On the other hand, the second poem shows that the poem is realized by 10 lexical chains consisting of 102 lexical items. The automatized patterns of lexical cohesion are persona (you), relational process (are) and synonym (sinners).

It has been mentioned that experiential meaning and lexical cohesion realize subject matter. The analysis of material processes in the first poem shows that the significant elements are Actor (Sons of the South), Process (arise and make), Range (choice) and Circumstance (the land). Thus, subject matter in the first poem is that *young people of Australia (Sons of the South) arise to make a choice between the land of Commonwealth (the Land of the Queen) and the land of Republic (the land of yours)*. On the other hand, the analysis of relational processes of the second poem indicates that significant elements of Carrier (you), Process (are), Attribute (southern writer, superior, sinners, as good) and Circumstance (Bret Harte, Kendall, Gordon, Australian Burns) are normally used in the poem. Thus, subject matter in the second poem is that *you are a smart Australian poet superior to other poets but you are a sinner the same as businessmen*.

The first order meanings are also called the deep level of meaning and the consistently foregrounded meanings. Through the consistency of foregrounding, then, the foregrounded patterns produce the consistently foregrounded meanings. The analysis of the first poem proves that consistency of foregrounding occurs in the last clause complex due to three kinds of foregrounding: logical relation, process and

tense. Thus, the first order meaning of the first poem occurs in the last clause complex. In contrary, the analysis of the second poem proves that consistency of foregrounding occurs in the first clause complex due to three kinds of foregrounding: logical relation, conjunction and process. Thus, the first order meaning of the second poem occurs in the first clause complex.

After analyzing the first order meanings, it has been mentioned that the first order meaning functions as the signs, symbols or metaphors for the second order meanings. Thus, the second order meanings of the first poem are about *the expectation of Australian freedom from United Kingdom*. The second order meanings of the second poem are about *criticism of gambling and drinking in Australian poetry*.

The deepest level of meaning is also called theme, and it is created by the second order meanings. Since the second order meanings of the first poem are about the expectation of Australian freedom from United Kingdom. Thus, the deepest level of meaning in the first poem is about *freedom of self determination*. On the other hand, the second order meanings of the second poem are about criticism of gambling and drinking in Australian poetry. Thus, the deepest level of meaning in the second poem is about *Australian bad habit*.

Finally, the question about the application of the analysis towards literary text can be answered. It is the way to say that literary text can be analyzed from linguistic point of view in terms of getting an understanding about the literary text itself. This thesis also answers the question about the organization of literary text, that is, the literary text is organized in a unified meaning relation. This study proves that the linguistic approach can be utilized in analyzing the poem or other literary works to get a better comprehension about it.

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APENDIX I

A Song of the Republic

Sons of the South, awake! arise!
Sons of the South, and do
Banish from under your bonny skies
Those old-world errors and wrongs and lies.
Making a hell in a Paradise
That belongs to your sons and you.

Sons of the South, make choice between
(Sons of the South, choose true),
The Land of Morn and the Land of E'en,
The Old Dead Tree and the Young Tree Green,
The Land that belongs to the Lord and the Queen,
And the Land that belongs to you

Sons of the South, your time will come-
Sons of the South, 'tis near-
The "Signs of the Times", in their language dumb,
Fortell it, and ominous whispers hum
Like sullen sounds of a distant drum,
In the ominous atmosphere

Sons of the South, aroused at last!
Sons of the South are few!
But your ranks grow longer and deeper fast,
And ye shall swell to an army vast,
And free from the wrongs of the North and Past
The land that belongs to you

APPENDIX 2

Australian Bards and Bush Reviewers

While you use your best endeavour to immortalise in verse
The gambling and the drink which are your country's greatest curse,
While you glorify the bully and take the spieler's part—
You're a clever southern writer, scarce inferior to Bret Harte.

If you sing a waving grasses when the plains are dry as bricks,
And discover shining rivers where there's only mud and sticks;
If you picture 'mighty forests' where the mulga spoils the view—
You're superior to Kendall, and ahead of Gordon too.

If you swear there's not a country like the land that gave you birth,
And its sons are just the noblest and most glorious chaps on earth,
If in every girl a Venus your poetic eye discerns,
You are gracefully referred to as the 'young Australian Burrs'.

But if you should find that busmen—spite of all the poets say—
Are just common brother-sinners, and you're quite as good as they—
You're a drunkard, and a liar, and a cynic, and a sneak,
Your grammar's simply awfull and your intellect is weak.

Note: bards = poets

