

THE FAMOUS POET IN HARPUR'S POEM

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Abstract

This research aims to discuss literary work through stylistic analysis based on systemic functional linguistics and literature semiotic system. The research methods used are the librarian study, descriptive method and objective intrinsic approach. The research result shows that the semantic analysis has produced the automatized linguistic meaning and foregrounded linguistic meaning. Next, the first meaning produces the subject matter and the second meaning produces the literary meaning. Later, the literary meaning produces theme. Finally, it is proved that the subject matter tells about harmony; the literary meaning is about Shelley's fame; and, the theme is about a famous poet.

Keywords: automatized linguistic meaning, foregrounded linguistic meaning, literary meaning, theme

Abstrak

PENYAIR TERKENAL DALAM PUISI HARPUR

Penelitian ini bertujuan mengkaji karya sastra melalui analisis stilistika berdasarkan ilmu bahasa fungsional sistemik dan sistem semiotik karya sastra. Metode penelitian menggunakan studi pustaka, metode deskriptif, dan pendekatan intrinsik objektif. Hasil penelitian menunjukkan bahwa analisis semantik menghasilkan makna bahasa latar belakang (*the automatized linguistic meaning*) dan makna bahasa latar depan (*the foregrounded linguistic meaning*). Makna pertama menghasilkan masalah utama (*subject matter*) dan makna kedua menghasilkan makna sastra (*literary meaning*). Makna sastra menghasilkan tema. Masalah utama berkisah tentang harmoni, makna sastra tentang ketenaran Shelley, dan tema tentang seorang penyair terkenal.

Kata kunci: makna bahasa latar belakang, makna bahasa latar depan, makna sastra, tema.

1. Introduction

Generally, there are several theories of stylistics namely formal, functional, feminine, pragmatic, affective, cognitive, pedagogical and critical (Webber, 1996). Particularly the functional stylistics includes Functionalism, Systemic Functionalism, Tagmemics, Prague School Functionalism and West Coast Functionalism (Matthiessen, 1995). Based on Systemic Functional Linguistics, language can be ordered in contexts with cline of instantiation (actualization over time): context of culture and language, situation types and regis-

ters, situations and texts, and situation and text (Halliday & Matthiessen, 1999). According to Halliday and Matthiessen (1999), moreover, context of culture (cultural context) concerns with meaning potential (overall meaning), and context of situation (situational context) deals with the actualization of meaning potential (actualized meaning potential). Meanwhile, Kluckhohn (1953) claims that culture (cultural context) refers to notions, values and norms, whereas the domain of sociocultural context corresponds to universal categories such as language, art, science, technol-

ogy, economy, social organization and religion. The language order is outlined in the Figure 1.

In fact, a text is a semantic unit and a clause is a grammatical unit (Halliday, 1994). Then, semantics is an interface between context of situation and lexicogrammar; in this sense the semantic systems are related “upward” to contextual systems and they are related “downward” to lexicogrammatical systems (Halliday, 1993). The contextual systems are Field, Tenor and Mode. The semantic systems are Ideational, Interpersonal and Textual Meanings. The lexicogrammatical systems are Complexing, Transitivity, Mood and Theme. In addition, the semantic systems are related “sideways” to discoursal systems (Eggs, 1994). The discoursal systems are structural conjunction, lexical cohesion, conversational structure and grammatical cohesion. The interrelationship of situation, discourse, semantics and lexicogrammar is diagrammed in Table 1.

Moreover, literariness is defined as the difference between automatization or background and defamiliarization or foreground (Jefferson, 1995:37). Background is also called ground, automatization, familiarization, and the normal, habitual, canonical, common, automatized or familiarizing pattern, whereas foreground(ing) is also called figure, deautomatization, defamiliarization, and the foregrounded, motivated, prominent, dominant, deautomatized or defamiliarizing pattern (Jefferson 1995, Hasan 1985, Halliday 1971). Then, the concept of background and foreground is used by Hasan (1985: 99) to propose the

semiotic system of verbal art. The verbal art semiotics deals with verbalization, symbolic articulation and theme. Verbalization itself is the semiotic system of language concerned with phonology, lexicogrammar and semantics; especially, verbalization—the lowest stratum—is where the point of primary contact with work reveals the meaning of language (the deep level of meaning). Symbolic articulation—the middle stratum—is where the deep level of meaning functions as a sign, symbol or metaphor for the deeper level of meaning. Finally, Theme—the highest stratum—is where the deeper level of meaning creates the deepest level of meaning.

This article is concerned with a stylistic analysis on a poem of Charles Harpur as follows.

Disappointment

There is a regret that from my bosom eye
 Wrings forth a dirgy sweetness, like a rain
 Of deathward love; that ever in my brain
 Is uttered in tones as some foregone way;
 Is gathered from the harmonies that start
 Into the dayspring, when some rarest view
 Is unveiled by its Tempean grace anew
 To meet the sun—the great world’s fervent heart.
 Even though living in his tuneful day,
 My boyhood might not see the gentle smile,
 Nor hear the voice of Shelley; as faraway
 His soul had journeyed; I might beguile
 In my warm youth; by some fraternal lay,
 One thought of his journey to my native isle.

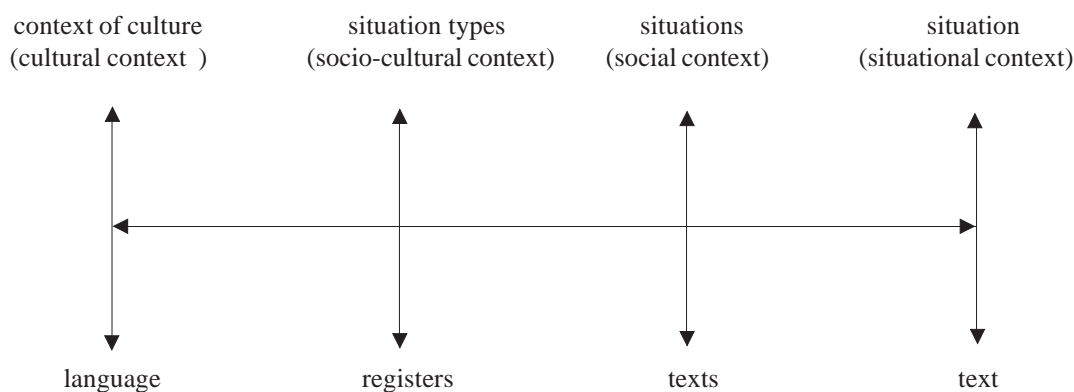


Fig. 1 The Interrelatedness of Context, Language, Situation, and Text

2. The Semiotic System of Language

2.1 Logical Meaning, Logical Meta-function or Logical Semantics

Logical meaning is a resource for constructing logical relation (Halliday, 1994:36) and the logical meaning describes a clause type (clause complex). In fact, the poem is realized by two clauses complexes consisting of two main clauses and eleven expanding clauses. Out of eleven expanding clauses, there are four hypotactic elaborating clauses, four hy-potactic enhancing clauses and three para-tactic extending clauses. Thus, elaboration and enhancement are the automatized pat-terns, because the poem is frequently realized by the two patterns. Then, logical meaning is realized by complexing, and the complexing analysis is presented in Table 2.

2.2 Experiential Meaning, Experiential Metafunction or Experiential Se-mantics

Experiential meaning is a resource for constructing experience (Halliday, 1994: 36) and the experiential meaning discusses a process type (processes). Actually, the poem is encoded by seven clauses of material process, four clauses of mental process, one clause of relational process and one clause of verbal process. Moreover, the poem is encoded by eight clauses of present tense and five clauses of past tense. In other words, material process and present tense are the automatized patterns because they are frequently used in the poem. Then, experiential meaning is en-coded by transitivity, and the transitivity analysis is displayed in Table 3.

Table 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
Semantics		# Logical Meaning	# Experiential Meaning	Interpersonal Meaning	Textual Meaning
Clause	Lexicogrammar	Complexing	Transitivity	*** Mood	Theme

Note: # Logical Meaning and Experiential Meaning = Ideational Meaning
 * Including Reference, Substitution, Ellipsis, and Cohesive Conjunction
 ** Including Reiteration and Collocation
 *** Including Polarity and Modality

2.3 Logogenetic Process

According to Halliday and Matthiessen (1998:184—5), logogenesis is a process of making meaning through an instantial system (a changing system) when text unfolds (in the unfolding text). The speaker/writer uses the instantial system (the changing system) as a resource to create a text, whereas the listener/reader uses

the ins-tantial system (the changing system) as a resource to interpret the text. Moreover, Matthiessen (1995:40) adds that logo-genetic process reveals that lexico-grammatical shift (Cf. Butt, 1988:83 on “latent patterning”) coincides with episodic shift (Hasan, 1988:60 on “textual structure”). Textual structure is also called narrative structure (O’Toole, 1983), schematic struc-

ture (Martin, 1985), staging structure (Plum, 1988) and generic structure (Eggins, 1994). In this poem, shifts (changes) are described as follows: Shift from material process (clause 8) to mental process (clause 9) coincides with shift

from The Disappearance of Harmonies to The Disappearance of Percy Bysshe Shelley.

Thus, the changing system of process and tense is used to make meanings, and the logogenetic process is outlined in Table 4.

Table 2
Complexing Analysis

No.	Notation	Logical Relation	Clause
1.	$\alpha\alpha$	Main clause	There is a regret
2.	$\alpha =\beta 1$	Elaboration	That wrigs forth a dirgy sweetness like a rain of deathward love from my bosom eye
3.	$\alpha =\beta 2$	Elaboration	That is ever uttered in tones as some foregone way in my brain
4.	$\alpha =\beta 3 \alpha$	Elaboration	That is gathered from the harmonies
5.	$\alpha \beta 3 =\beta$	Elaboration	That start into the dayspring
6.	$^x\beta 1 \alpha$	Enhancement	When some rarest view is unveiled by its new Tempean grace
7.	$\beta 1 ^x\beta$	Enhancement	To meet the sun – the world's fervent heart
8.	$^x\beta 2$	Enhancement	Even though it lives in his tuneful day.
9.	1	Main Clause	My boyhood might not see the gentle smile
10.	$+2$	Extension	Nor hear the voice of Shelley;
11.	$\wedge 3 ^x\beta$	Enhancement	As his soul journeyed faraway,
12.	$+3 \alpha$	Extension	I might beguile in my warm youth;
13.	$+4$	Extension	One thought of his journey to my isle by some fraternal lay.

2.4 Lexical Cohesion

A poem is realized by several lexical chains and each chain consists of a number of lexical items. As a matter of fact, the poem is realized by eight lexical chains consisting of 42 lexical items. The lexical chains include *regret* (3), material process (7), mental process (4), verbal process (1), existential process (1), synonym (20), meronym (2), and comonym (4). In other words, the poem is frequently realized by the main lexical chains of *regret*, material process and synonym and the lexical cohesion is shown in Table 5.

1.2 Subject Matter

Halliday (1993:110) states that Field includes subject matter as one special manifestation and Halliday (1993:143) claims that Field is realized by Experiential Meaning. Then, Eggins (1994:113) explains that Field is encoded by Experiential

Meaning and lexical cohesion. In addition, Butt (1988:177) describes that subject matter is expressed by lexical chains and specifically subject matter is indicated by the main lexical chains (Butt, 1988:182). Thus, subject matter is realized by Experiential Meaning and lexical cohesion (lexical chains).

In section 2.2, experiential meaning is frequently realized by material process. In section 2.4, lexical cohesion is frequently realized by material process. In other words, subject matter is frequently realized by material process. In fact, the analysis of material processes indicates that the functional elements are Actor (*regret*), Process (*damages*), Goal (*harmonies*) and Circumstance (*in the tuneful day*). In short, the subject matter reveals that regret damages harmonies in the fine day. The analysis of relational process is illustrated in Table 6.

Table 3
Transitivity Analysis

No.	Process	Tense	Clause
1.	Existential	Present	There is a regret
2.	Material	Present	That wrigs forth a dirgy sweetness like a rain of deathward love from my bosom eye
3.	Verbal	Present	That is ever uttered in tones as some foregone way in my brain
4.	Material	Present	That is gathered from the harmonies
5.	Material	Present	That start into the dayspring
6.	Material	Present	When some rarest view is unveiled by its new Tempean grace
7.	Material	Present	To meet the sun – the world's fervent heart
8.	Material	Present	Even though it lives in his tuneful day.
9.	Mental	Past	My boyhood might not see the gentle smile
10.	Mental	Past	Nor hear the voice of Shelley;
11.	Material	Past	As his soul journeyed faraway,
12.	Mental	Past	I might beguile in my warm youth;
13.	Mental	Past	One thought of his journey to my isle by some fraternal lay.

3. The Semiotic System of Verbal Art

3.1 Verbalization: The Deep Level of Meaning

In section 2.1, both elaboration and en-hancement are automatized, so a combination of extension and enhancement is foregrounded. Thus, the foregrounding of logical relation takes place in clauses 9, 10, 11, 12 and 13. In section 2.2, material process is automatized, so other processes (mental, verbal and existensial) are foregrounded. Therefore, the foregrounding of process occurs in clauses 1, 3, 9, 10, 12 and 13. In section 2.2, present tense is automatized, so past tense is foregrounded. Accordingly, the foregrounding of tense exists in clauses 9, 10, 11, 12 and 13. Finally, patterns of foregrounding are mapped out in Table 7.

Table 7 above shows that patterning of the various foregrounded patterns points toward clauses 9, 10, 11, 12, and 13. Thus, consistency of foregrounding converges toward the last clause complex because of logical relation, process and tense. Then, the consistency of foregrounding makes the foregrounded patterns of the last clause complex produce consistently foreground-ed meaning which is also called the deep level of meaning and the first order meaning. In brief, the

consistently foregrounded meaning is called the deep level of meaning: My boyhood might not see the gentle smile, nor hear the voice of Shelley; as faraway his soul had journeyed; I might beguile in my warm youth; by some fraternal lay, one thought of his journey to my native isle.

3.2 Symbolic Articulation: The Deeper Level of Meaning

The deep level of meaning functions as the sign, symbol or metaphor of the deep level of meaning which is also called the second order meaning and literary meaning. In section 3.1, the deep level of meaning is produced by the foregrounded patterns of logical relation, process and tense. Then, the deep level of meaning suggests that I did not see and hear the fame of Percy Bysshe Shelley when I was a small boy even though people thought that he had come to my home land. In summary, the deeper level of meaning concerns with the fame of Shelley.

3.3 Theme: The Deepest Level of Meaning

The deeper level of meaning creates the deepest level of meaning which is also called Theme and the third order meaning. Hasan (1985:97) states

that Theme is the deepest level of meaning in verbal art; it is what a text is about when dissociated from the particularities of that text. In its nature, the Theme of verbal art is very close to generalizations which can be viewed as a hypothesis about some aspects of the social life of man. Moreover,

Hasan (1985:54) adds that the deepest level of meaning is a meaning that arises from saying one thing and meaning another. In this poem, saying one thing (*the fame of Shelley*) means another meaning (*the famous poet*). In conclusion, the deepest level of meaning deals with the famous poet.

Table 4
Logogenetic Process

Clause Number	Lexicogrammatical Shift Cf. Latent Patterning	Episodic Shift Cf. Textual Structure
1	Existential Process	The Disappearance of
8	Material Process	Harmonies
9	Mental Process	The Disappearance of
13	Mental Process	Percy Bysshe Shelley

4. Conclusion

The lexicogrammatical analysis produces semantic components and there are two kinds of semantic patterns such as automatized and foregrounded. On the one hand, the automatized pattern produces the automatized meaning, and in turn the automatized meaning produces subject matter. At the stratum of Verbalization, on the other hand, consistency of foregrounding makes some foregrounded patterns produce consistently foregrounded meaning which is also called the

deep level of meaning and the first order meaning. At the stratum of symbolic articulation, the deep level of meaning functions as symbol, sign or metaphor of the deeper level of meaning which is also called the second order meaning and literary meaning. At the stratum of Theme, the deeper level of meaning creates the deepest level of meaning which is also called Theme and the third order meaning. In summary, there is a symbolic relation between lexico-grammar and Theme in verbal art. Then the meanings in the poem are outlined in Table 8.

Table 5
Lexical Cohesion

No.	Lexical Chain	Lexical Item	Total
1.	Regret	regret (3x)	3
2.	Material Process	wrighs, is gathered, start, is unveiled, meet, lives, had journeyed	7
3.	Mental Process	see, hear, beguile, thought	4
4.	Verbal Process	is uttered	1
5.	Existential Process	there is	1
6.	Synonym	boyhood = youth, way = journey, sweetness = harmonies, eye = view, dayspring = day, tuneful = tones, tempean = warm, love = grace, fraternal = native, dirgy = great	20
7.	Meronym	world – isle	2
8.	Comeronym	brain – heart, voice – smile	4
Overall total			42

Table 6
The Analysis of Relational Process

No.	Actor	Process	Goal	Circumstance
1.	A regret	wrings forth	a dirgy sweetness	-
2.	A regret	is gathered from	the harmonies	into the dayspring
3.	Some view	is unveiled by	a new grace	-
4.	A new grace	meets	the sun	-
5.	The sun	lives	-	in the tuneful day

Table 7
Patterns of Foregrounding

No.	Logical Relation	Process	Tense
1.	-	x	-
2.	-	-	-
3.	-	x	-
4.	-	-	-
5.	-	-	-
6.	-	-	-
7.	-	-	-
8.	-	-	-
9.	x	x	x
10.	x	x	x
11.	x	-	x
12.	x	x	x
13.	x	x	x

Table 8
Meanings of Verbal Art Semiotics

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

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