CHAPTER II

LITERATURE REVIEW

This chapter deals with the definition of some terms and theories that will be used in chapter IV, in order to find out the register in five poems of Robert Frost.

2.1 Register

Register is a language variation based on the use in a particular context of situation. The scope of register is not only in the choice of words, but also in the choice of other linguistic aspects. It is derived from Halliday's Systemic Functional Linguistic as the study of language as communication, seeing meaning in the writer's linguistic choice and systematically relating these choices to a wider sociocultural framework (Munday, 2001: 90).

In order to find out the meaning in a text, we cannot get them by just seeing the word, phrase and clause as themselves. We need to break down the sentence or to represent the ideology behind them to set the meaning. In this study, the writer uses Halliday's theory as the approach known as the context of situation in order to break down and identify the small functional unit. Analyzing a text based on Systemic Functional Linguistics needs an understanding of the

framework of SFL tradition. SFL believes that language is a set of semions or symbols, which, within the context of situation and the context of culture, realizes a particular meaning or a particular social goal. Halliday (1985:11) said that the context of situations obtains through a systemic relationship between the social environment on the one hand, and the functional organization of language on the other. In the approach of SFL, there are systemic and functional sides. In this study, the writer uses functional where the metafunctional theory does exist. In the metafunctional theory, there are three broad metafunction which are concerned with a different mode of meaning of clauses, they are ideational, interpersonal and textual.

According to Halliday in *Introduction to Functional Grammar*, ideational function unfolds experiential and logical meanings. It is about the natural world in the broadset sense, including our own consciousness and it is concerned with clauses as representations. The clause is analyzed into transitivity system or process structure. The process structure consists of many elements, they are process, participants and circumtances. Interpersonal function uncovers the social meanings. It is about the social world, especially the relationship between speaker and hearer. It is concerned with clauses as exchange. The clause is analyzed into mood structure that consists of mood and residue, then the mood element is analyzed into subject and finite. Textual function realizes the ideational and interpersonal meta-functions, while expressing its own system. It is about the verbal world, especially the flow of information in a text, vocabulary use and

register, and it is concerned with clauses as exchange. The clause is analyzed into thematic structure, which are theme and rheme analysis.

The three metafunctions have different way in analyzing a clause as mentioned above. Those constructions of a text depend on the purpose and reflect the meanings of the situation when it is used. In Halliday's theory of register variation, he provides the text makers to find out how people use language to achieve culturally appropriate goals. The register variation itself, is under the concept of metafunctional theory that can be understood in terms of three features, they are field, tenor, and mode.

Based on Halliday definition, Field refers to what is happening in the text, the nature of the social action that takes place. According to Gregory and Caroll (1978:7), Field of discourse is the consequence of the user's purposive role, what his language is about, what experience he is verbalizing, and what is going on through language. Tenor refers to the participants' involvement in the text, including their social status and their role relationship. Gregory and Caroll (1978:8) define tenor as relationship the user has with his audience. According to Martin (1992, as cited in Santosa, 2006: 99), tenor can be categorized further into three aspects, they are affect, status, and contact. Affect is about assessment, evaluation, or judgement among participants. Mode, according to Halliday (1964: 91), is the medium or mode of the language activity. Later, Halliday (1985: 12) clarifies mode as the symbolic organization of the text.

Poem is a creative way in language to express the feeling of the poets. Moreover, in delivering the message, it is not as usual conversation or text. It is delivered with creative and unique form. As asserted by Halliday (1978 as cited in Eggins and Martin, 1997: 241) register is recognizable as particular selection of words and structures, it must be defined in terms of meanings because it is the selection of meanings that constitutes the variety to which a text belongs. So, there is a relationship between the language components (the ideational, interpersonal and textual metafunctions) and the context variables (field, tenor and mode). In another word, the idea of register variation can be analyzed by describing the three theory of Halliday: ideational, interpesonal, and textual meaning analysis. Field can be associated with the realization of ideational meaning. The meaning are realized through the transitivity system analysis. Tenor, can be associated with the realization of interpersonal meaning, and realized through mood structure and modality. While mode can be associated with the realization of textual meaning, and the meaning is realized through the thematic patterns or theme choices. Below is the illustration table of relationship between context of situation and language systems in the Hallidayan model adopted from Eggins and Martin (1997: 242).

Context Register variable	Type of meaning "at risk"	Language Discourse-semantic patterns (cohesion)	Lexicogrammatical patterns
Field	Ideational	Lexical cohesion Conjuctive relations	Transitivity (case) Logical-semantic relation (taxis
Tenor	Interpersonal	Speech function Exchange structure	Mood, modality, vocation, attitude
Mode	Textual	Reference (participant tracking)	Theme, Information structure Nominalisation

Table 2.1 Relationship between context, strata, and systems in the systemic functional model

2.1.1 Ideational Meaning

According to Riyadi Santosa (2003: 21) ideational meaning constructs mental picture in the readers' mind about the reality what is going on. It reveals experiences and conveys a picture of reality to the readers. In ideational, there is transitivity system that has function to represent the encoding of experiential meanings: meaning about the world, about the experience, about how we perceive and experience what is going on. Halliday and Matthiessen (2004: 169) explain the transitivity is related to the clause which construes the world of experience into a managable set of Process Types involving participant and attendant circumstances. In order to understand an experience, we firstly should undertsand the status of the figure that sets up in the grammar of the clause. That figure consists of three main components: the process, the praticipant involved in the process, and circumstances associated with the process (Halliday and Matthiessen, 2004: 175).

2.1.1.1. Process Types and Participants

The most powerful impression of experience is that it consists of a flow of events, or 'goings-on'. That flow of events is chunked into quanta of change by the grammar of the clause: each quantum of change is modelled as a figure — a figure of happening, doing, sensing, saying, being or having (Halliday and Matthiessen, 2004: 170). All figures consists of a process unfolding through time and of participants being directly involved in this process in some way and in addition there may be circumstances of time, space, cause, manner or one of a few other types. Those figures are sorted out in the grammar of the clause. So, besides being a mode of action, of giving and demanding goods-&-services and information, the clause is also a mode of reflection, of imposing order on the endless variation and flow of events. And that grammatical systme by which it is achieved is transitivity. The transitivity systme construes the world of experience into a manageable set of process types. Transitivity is a system of the clause, affecting not only the verb serving as Process but also participants and circumstances.

2.1.1.1.1 Material Process

Material clauses are clauses of doing-&-happening. A material clause construes a quantum of change in the flow of events as taking place through some input of energy. It can be said that 'material' clause as the outer experience of what we experience as going on 'out there' in the world around us or the processes of the external world. The form of 'outer' experience is that of actions

and events: things happen, and people or other actors do things, or make them happen.

Material process is a process of doing that involves several participants. There are two participant roles in material clauses, the Actor and the Goal. The Actor is doer of the process or the one that does the deed and brings about the change. While the Goal or Range is the thing affected by the process. In addition to those two roles, there are several other participant roles that may be involved in the process of a 'material' clause; they are: Scope, Recipient, Client and (more marginally) Attribute. There is also extra element called Circumstance. It provides additional information on the "when, where, how and why" of the process. Circumstance expresses supplementary information, such as place, time, extent, matter, manner, location, cause, role, etc. Material process is classified into two varieties: creative and dispositive. In the creative type, the Goal is brought by the Process, meanwhile the dispositive type, there are doings and happenings.

Example:

Actor	Material Process	Recipient	Goal	Circumstance
He	gave	her	a ring	yesterday

2.1.1.1.2 Mental Process

Mental process is the process of feeling, wanting, thinking and seeing. 'Mental' clauses are concerned with our experience of the world of our own consciousness. They are clauses of sensing and construe a quantum of change in the flow of events taking place in our own consciousness and may be construed

either as flowing from person's consciousness or as impinging on it, but not construed as a material act.

In a clause of 'mental' process, there is always one participant who is human, Senser, the one that 'senses' (feels, thinks, wants or perceives) or human-like. Senser is being 'endowed with consciousness'. If in grammatical terms, the participant in the mental process is one that is referred to pronominally as *he* or *she*, not as *it*. Another element in a clause of mental process is Phenomenon, that which is felt, thought, wanted or perceived. It may be not only a thing but also an act or a fact. There are four different sub-types of sensing: 'perceptive', 'cognitive', 'desiderative' and 'emotive'. Thus, mental process can be sub-categorized into four types:

1. Perception Mental Process. It is a process of perceiveng which concerns with seeing, hearing. For instance, perceive, sense; see, notice, glimpse; hear, overhear; feel; taste; smell.

    Example: *He saw the movie*

    In the clause of perception, what is construed as the phenomenon being perceived not only can be a thing, but also it can be an act.

2. Cognition Mental process. It is a process of thinking, which concerns with thinking, knowing, understanding. For instance, think, believe, suppose, expect, consider, know; understand, realize, appreciate; imagine, dream, pretend; guess, reckon, conjecture, hypothesize; wonder, doubt; remember, recall, forget; fear (think fearfully).

Example: *He knows the movie*

3. Desiderative Mental Process. It is a process of hoping which concerns with desire. For instance: want, wish, would like, desire; hope (for), long for, yearn for; intend, plan; decide, resolve, determine; agree, comply, refuse.

Example: *He wants the house*

4. Affection Mental Process. It is a process of feeling or emotive which concerns with feeling. For instance: like, fancy, love, adore, dislike, hate; mourn, regret; fear; enjoy, etc.

Example: *She likes the flower*

2.1.1.1.3 Relational Process

'Relational' clause serves to characterize and to identify. It is concerned with the process of being and having. The fundamental properties of 'relational' clauses derive from the nature of a configuration of 'being'. As the term 'relational' suggests, this is not 'being' in the sense of existence. There are three main types of relation, 'intensive', 'possessive', and 'circumstantial'; and each of these comes in two distinct modes of being, 'attributive' and 'identifying'. The 'intensive' establishes a relationship of sameness between two entities. 'Possessive' indicates that one entity owns something. 'Circumstantial' defines the entity in terms of time, location, manner, etc.

In the 'attributive' mode, an entity has some class ascribed or attributed to it. The participants involve in 'attributive' clause are Carrier (thing described) and

Attribute (the description). While, in the 'identifying' mode, some thing has an identity assigned to it. It means that one entity is being used to identify another. In 'identifying' clause, there are Identified (one being identified) and Identifier (the new identify).

Example:

1. Attributive Relational Clause

Types	Carrier	Process	Attribute
Intensive	Robert	is	genius
Possesive	Robert	has	a piano
Circumstantial	Robert	is	in the park

2. Identifying Relational Clause

Types	Identified	Process	Identifier
Intensive	Robert	is	the poet
Possesive	the piano	is	Robert's
Circumstantial	the time of meeting	is	Monday

2.1.1.1.4 Behavioural Process

Behavioural process is a process of (typically human) phsyiological and psychological behaviour, like breathing, coughing, smiling, dreaming and staring. This process has no clearly defined characteristics of its own. In spite, this process is partly like the material and partly like the mental. The participant who is 'behaving', labelled as Behaver, is a conscious being. And behaviour (that extends the process).

Example: *I'm watching you*

From the example above, the behaver is *I*, the behavioural process is the verb *'m watching* and the *you* appears as a participant just like the Phenomenon in a 'mental' clause. So, the participant *you* can be labelled as Phenomenon.

Although the boundaries of behavioural processes are indeterminate, the behavioural process can be recognized by the kinds. Take a look at the table below, these are examples of verbs serving as Process in behavioural clauses.

1.	near mental	look, watch,
2.	near material	sing, dance, lie (down), sit (up, down)
3.	near verbal	grumble, talk, gossip
4.	physiological processes manifesting states of consciousness	cry, laugh, smile
5.	other physiological processes	breathe, sneeze, cough, yawn, sleep

2.1.1.1.5 Verbal Process

Verbal process is the clause of saying. Verbal clause contains of four paticipants. They are, Sayer, Receiver, Target and Verbiage. The Receiver is the one to whom the saying is directed. While the Verbiage is the function that corresponds to what is said, representing it as a class of thing rather than as a report or quote, statement, etc. The Target construes the entity that is targeted by the process of saying.

So, Verbal process involves the participants: sayer (doer of the process), receiver (addressee of the speech), target (object of the talk), and verbiage (what is said).

Example:

He	said	"I'm ready"
Sayer	Process	
Quoting		Quoted

He	said	he was ready
Sayer	Process	
Reporting		Reported

2.1.1.1.6 Existential Process

Existential process is a process of existing. It represents that something exists or happens. Textually, the Theme of this clause is just the feature of existence (*there*). The word *there* is neither the participant nor a circumstance. It has no representational function in the transitivity structure of the clause, but it serves to indicate the feature of existence, and is needed interpersonally as a Subject. Existential clauses have been interpreted as 'presentative' constructions. Existential clauses typically have the verb *be*. Existential process only has one participant. The entity or event which is being said to exist is labelled as Existent. It can be any kind of phenomenon, a 'thing': person, object, institution, abstraction; but also any action or event. Frequently, an 'existential' clause contains a distinct circumstantial element of time or place.

Example:

there	was	a storm
	Process	Existent: event

After the processes, there is circumstances that follows them to complete the clause. Gerot and Wignell (1994: 52) stated that circumstances answer questions like when, where, why, who, how, how many and as what. Those process structures are related to the field of discourse of a text. By examining the process types, it can reveal how the field of the situation is constructed.

2.1.2 Interpersonal Meaning

Eggins (2004:184) defined interpersonal meaning as the language that is used to enable the expression of exchange meanings through dialogue. The process of exchange meanings is called as "speech roles". It can be seen through the mood structure of declarative, imperative or interogative, that is made up of the *subject* and the *finite* operator and the *residue* and modality choices system within a clause. Halliday and Matthiessen (2004: 107) stated that there are two kinds of basic speech roles: giving information and demanding information.

2.1.2.1 Mood Structure

Mood structure is a grammar form expressing the interpersonal meaning of a clause, that contains of two elements: mood and residue. Mood is the interpersonal meaning of the clause, while residue is the rest. Eggins (2004: 147) defined mood structure as the organization of a set of functional constituents including the constituent subject. Mood is constructed from two constituents, subject and finite (tense, modality, or polarity in the verbal group). The mood of the clause can be realized in the classification of the clause system: Indicative and

imperative. Meanwhile, indicative is further classified into two: declarative and interrogative (polarity and WH). Mood structure concerns to construct the clauses to exchange information. Mood can be divided into two: proposition (giving and demanding information) and proposal (giving and demanding goods and services).

2.1.3 Textual Meaning

Halliday (cited in Eggins, 2004: 298) defined textual metafunction as the 'relevance' or the 'enabling' metafunction. It enables the clause to be packaged in ways that makes it effectively given its purpose and its context. There is a key system enters into the expression of the textual meaning in the clause: the system of Theme, that the clause falls into two main constituents: Theme and Rheme.

Theme and Rheme structure organizes the flow of information on the level of clauses. From the writer's and speaker's point of view, theme is the grammatical unit of a clause which comes first as the point of departure of information in the clause. Halliday and Matthiessen (2004: 64) defined theme as the element which serves as the starting point for the message. It is what the clause is going to be about. Theme always comes first in the clause with typically contains familiar or 'given' information. Rheme becomes the part of the clause in which the theme is developed. Rheme, typically contains 'new' information.

2.2 Systemic Functional Linguistic

The systemic functional linguistic which is developed by Halliday in the middle of 1960s, has been adopted as the basis for number of studies in literary

stylistics. There were studies in literary works or stylistic studies based on systemic functional grammar. Halliday, in his essay "Descriptive Studies" in 1966, shows the ability to use the linguistic theory in explaining different characteristics in the language of literary texts. For the application of this theory, Halliday chooses two kinds of text: a poem and two extracts of modern prose fiction. He was mostly interested in presenting a systemic description of literary text features which might remain hidden by less linguistic description. Halliday analysis of "Leda and the Swan" by Yeats, shows different uses of the deictic "the" which functions of differently from deictic "the" in ordinary language. In addition, verb patterns are also considered in this analysis. Halliday argued that "verbal items are considerably deverbalized" that is lexical verbs do not function grammatically as verbs, but functionally shifted to become other parts of speech (Freeman, 1970:57). Anyway, Halliday did not clarify the influence of this organization on other patternings in the poem and did not propose away of relating the findings towards the interpretation of the poem as a whole (Widdowson, 1974:220). As a linguist, Halliday's main interest in the poem was the description of it as a text. He was not interested in developing the literary message of the poem and argued that:

> if it is considered that the meaning of a piece of literature lies between lines rather than within the lines, it seems likely that linguistics has no message …… Linguistics is not and never will be the whole of literary analysis, and only the literary analyst – not the linguist – can determine the place of linguistics in literary studies. But if a text to be described at all, then it should be described properly; and this means by the theories and methods developed in linguistics, the subject whose task is precisely to show how language works.

(1964: 70)

Although Halliday's analysis of nominal group structures points to the fact that this particular linguistic structure is being used in an unusual way in "Leda and Swan", it does not say how this contributes to a literary understanding of the poem. And in this sense, Halliday was establishing qualifications of linguistics as a discipline that should form part of literary analysis.

Besides Halliday, there is Sinclair with his study. Like Halliday (1964:70), Sinclair confirmed that literary critics will not be able to give full interpretation of the text unless they have that specialized and detailed knowledge of language structure. Through his study of detailed grammatical analysis in Philip Larkin's poem "First Sight", Sinclair concluded that:

> Grammar deals with contrasts, multiple choices from a great many systems simulta-neously, and the meaning of grammatical statement can only be fully elicited with reference to the total grammatical description. Nevertheless. The exercise shows how some aspects of the meaning of the poem can be described quite independently of evaluation …

(Sinclair, 1966:81)

In Sinclair's essay "A Technique of Stylistic Description" (1968). He tried to analyze Robert Grave's poem "The Legs" and explained how linguistic techniques lead the reader to better apprehension of a given literary text. In that analysis, he divided the poem into a number of linguistic units proceeding form the largest unit and going forward the smallest one in an explicable way in order to get a comprehensive vision of the syntactic structures, patterns and strategies

exploited in the poem. He preceded by searching for 'meaning-carrying' units and divided the poem into stanzas, sentences and paragraphs, then he was to support his model with a number of tables so as to clarify the syntactic structures of each of those "meaning-carrying" units (1968). For Sinclair, the poem as a whole, represents the largest unit that has a 'public meaning' and the explication of this meaning is the major function of linguistic analysis. Moreover, he believes that "it is possible to brodge the gap between the total public meaning of a text and the individual patterns of linguistic items in it, by means of intermediate stylistic categories" (1968: 242). The principle aim of Sinclair's model analysis in 1968 is to demonstrate how one of the many linguistic techniques serves to be a useful tool in helping the reader to get better understanding of the meaning of a given literary works.

2.3 Poem

The definition about poem itself is a literarty work that has a metrical form or a composition forming rhythmic lines which is constructed in an order rules. According to www.thefreedictionary.com/poem, poem is a verbal composition designed to convey experiences, ideas, or emotions in a vivid and imaginative way, charaterized by the use of language chosen for its sound and suggestive power and by the use of literary composition in verse rather than in prose. Poetry can be written for different reasons and therefore each poem has a different purpose. Some poems are written purely to entertain us, others written for the purpose of moral persuasion. Many poems try to be both entertaining and

instructive, both amusing and edifying at the same time. Whenever we analyze a poem, we must consider, as best as we can, the purposes the poet had in writing it.

2.4 Robert Frost

Robert Lee Frost or mostly known as Robert Frost was an American poet. His father was a teacher and a journalist. He was born in San Francisco, California on March 26, 1874. He lived there until he was twelve years old. After his father's death, he moved with his mother and sister Jeanie to Massachusetts. They moved in with his grandparents, and there Frost attended Lawrence High School where he met a girl named Elinor White, his future wife. He attended Dartmouth University for several months. In 1894, he had his first poem, "My Butterfly: an Elegy" published in *The Independent¸* a weekly literary journal based in New York City. Following his success, he proposed to Elinor who was attending St. Lawrence University. She refused him because she first wanted to finish her study. Frost then decided to leave on a trip to Virginia, and when he returned, he proposed Elinor again. Elinor had graduated from college and she accepted him. They married on December 19, 1985 and their first child was born in 1896.

Frost attended Harvard University in 1897, but had to drop out after two years because of his illness. He returned to Lawrence, where his wife lived and was pregnant with their second child, Lesley, who suffered from mental illness. In 1900, Frost moved with his wife and his children to a farm in New Hampshire which belonged to his grandfather. It was his difficult period in his personal life. His wife gave birth to four more children, but unfortunately Carol (1902) and

Irma (1903) developed mental illness, while Marjorie (1905) and Elinor (1907) died. Their another child Elliot died of cholera in 1900 and Elinor died of complications from birth just weeks after she was born. It was their difficult and sorrow time. They tried to make some effort to cure their sadness, such as poultry farming but it did not work. But it was the time that Frost acclimated himself to rural life and he illustrated it well. He began setting many poems in the countryside. Two of his poems "The Tuft of Flowers" and "The Trial by Existence" would be published in 1906, but he could not find any publishers who were willing to underwrite his other poems. In 1912, Frost and Elinor sold the farm and moved to England. After several months lived in England, Frost found a publisher who would publish his first book of poems, *A Boy's Will*, followed by *North of Boston* one year later. At that time, Frost met Ezra Pound and Edward Thomas, who affected his life in significant ways. In October, 1963, President John F. Kennedy delivered a speech at the dedication of the Robert Frost Library in Amherst, Massachussets. On January 29, 1963, Frost died due to complications related to prostate surgery.

Frost received more than 40 honorary degrees during his lifetime. In 1924, he received his first of four Pulitzer Prizes for his book *New Hampshire*. In 1931 he also won his other Pulitzers for *Collected Poems, Further Range* in 1937 and *A Witness Tree* in 1943. Frost was a special guest at President John F. Kennedy's inauguration. He was honored to write and recite a poem for John F. Kennedy's inaguration. Frost became a poetic force and the unoficial "poet laureate" of the United States. He was one of the most popular and critically respected American

poets of his generation and one of America's most admired poets of Twentieth Century. He wrote in traditional poetic forms but with a twist-capturing the rhythms and vocabulary of ordinary speech.

2.5 Theoritical Framework

In order to find out the register in Robert Frost's poems, this study will use the ideational, interpersonal, and textual meanings analysis through the aid of M.A.K Halliday's Systemic Functional Linguistics theory. The analysis will be conducted by making a description of lexicogrammatical features. The ideational meaning which is associated with the field of discourse, is realized through the Transitivity system. It can be seen by the realization of processes: material, mental, realtional, verbal, behavioral and existential. The interpersonal meaning, as the association of the tenor of discourse, is realized through the Mood structure. The last is the textual meaning. As the association of the mode of discourse, it is realized through the thematic patterns. In addition, linguistic features also have a role in this study to find how the sentences are delivered and connected each other.