CHAPTER IV

FINDINGS AND DISCUSSION

This chapter presents and discusses about the discussion and findings of The Register Analysis in Selected Poems of Robert Frost. The result of this study presented in this chapter, is to answer the the research question: "How are the register variations (field, tenor and mode) used in Robert Frost's poems?"

4.1. Data Description

The data of this study are clauses from five poems of Robert Frost. There are five poems which were taken randomly from all his poems collection. Those five poems are entitled *Stopping by Woods on a Snowy Evening* which consists of 19 clauses, *Acquainted with the Night* which consists of 15 clauses, *My November Guest* which consists of 21 clauses, *Looking For a Sunset Bird in Winter* which consists of 19 clauses, and *The Road Not Taken* which consists of 23 clauses. So, the total of all the clauses are 97 clauses. The first poem, *Stopping by Woods on a Snowy Evening* is referred as Poem 1; *Acquainted with the Night* is referred as Poem 2; *My November Guest* is referred as Poem 3; *Looking For a Sunset Bird in Winter* is referred as Poem 4; *The Road Not Taken* is referred as Poem 5. The table below shows the amount of the data which are the clauses from five poems.

No	Poem	Clauses
1.	Stopping by Woods on a Snowy Evening	19 clauses
2.	Acquainted with the Night	15 clauses
3.	My November Guest	21 clauses
4.	Looking For a Sunset Bird in Winter	19 clauses
5.	The Road Not Taken	23 clauses
	Total	97 clauses

Table 4.1 Data from five poems of Robert Frost

4.2. Findings and Discussion

Systemic Functional Linguistic by Halliday is a model that can be used to find the relationship between text and context. The findings of the study in this chapter start with the transitivity system. They are revealed by the ideational meaning. After discusses the transitivity system, the writer discusses the use of mood system in those poems. The last discussion is the use of theme and rheme in the poems of Robert Frost. The first discussion starts with the first poem entitled *Stopping by Woods on a Snowy Evening* and then continues to the second poem until the last poem which is the fifth poem.

4.2.1. "Stopping by Woods on a Snowy Evening"

This poem, in terms of text is simple. It consists of sixteen lines, there is not a single three-syllable word, only sixteen two-syllable words. In terms of rhythmic scheme and form, the poem is complex. It is made up of four stanzas, each with four stressed syllables in iambic meter. The first, second, and fourth

lines are in rhyme, for exmaple, "know", "though", and "snow" in the first stanza. While the third line rhymes with the first, second, and fourth lines of the following stanza, for example, "here" of the first stanza rhymes with "queer", and "year" of the second stanza. The theme of the poem is *Choices and Nature*, in which the speaker has choices between doing his duty or just stop to see the beauty of the nature.

Stopping by Woods on a Snowy Evening

Whose woods these are I think I know.
His house is in the village, though;
He will not see me stopping here
To watch his woods fill up with snow.

My little horse must think it queer
To stop without a farmhouse near
Between the woods and frozen lake
The darkest evening of the year.

He gives his harness bells a shake
To ask if there is some mistake.
The only other sound's the sweep
Of easy wind and downy flake.

The woods are lovely, dark, and deep,
But I have promises to keep,
And miles to go before I sleep,
And miles to go before I sleep.

Stopping by Woods on a Snowy Evening tells about the speaker's experience. The speaker starts the poem by asking about the woods that he thinks he knows. And then he continues with the statement about *his* house, *he* in this poem is his master. It is told that one day on a dark evening, the speaker stops his

sleigh to watch the snow falling in the woods. At first he worries that the owner of the property will be upset by his presence, but then he remembers that the owner lives in town and he is free to enjoy the beauty of the falling snow. The sleigh horse is confused by his master's behaviour which is stopping far away from any farmhouse and the horse shakes its harness bells in impatience. After a few more moments, the speaker continues on his way.

To reveal the ideational meaning, the poem must be chunked into clauses, so this poem was chunked into clauses and there are 19 clauses. The next discussion is the ideational meaning in this poem.

4.2.1.1 The Ideational Meaning in "Stopping by Woods on a Snowy Evening"

The 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 a transitivity system that functions to represent the encoding of experiential meanings: meaning about the world, about the experience, about how we perceive and experience what is going on. The transitivity system construes the world of experiences into a manageable set of process types.

This study though concerns with a literary study which is poem. If we want to know the situation constructed in the poem, we should look at the field of discourse. The discourse will reveal what is happening, what the text is about, and

what the participants are engaged in. It is implemented by conveying the ideational meaning which is realized by the transitivity system. Ideational meaning is the basic meaning of certain experience and realities that were realized in the text through the transitivity system. The transitivity system itself is really closely related to the field of context of situation. Moreover, transitivity system is used to analyze the process types, participants and circumstances in a clause. In short, the ideational meaning discusses how the situation in the text is constructed, and it is represented by the process. The following is the table showing the processes happened in the first poem.

No.	Types of Process	Amount	Percentage
1.	Material Process	8 clauses	42%
2.	Mental Process	5 clauses	26%
3.	Relational Attributive Process	3 clauses	16%
4.	Relational Identifying Process	1 clause	5%
5.	Existential Process	2 clauses	11%
TOTAL		**19 clauses**	**100%**

Table 4.2 The processes types in 1st poem

The table above shows that from 19 clauses there are 5 of 6 processes happened in the first poem. The processes are Material process, Mental process, Relational Attributive process, Relational Identifying process, and Existential process. From the table above, we can see that the dominant process is Material process which occurs in 8 clauses of total 19 clauses and shares 42%. The second

dominant process is Mental process which occurs in 5 clauses from 19 clauses and shares 26%. The third dominant process is Relational attributive process which occurs in 3 clauses from 19 clauses, sharing about 3%. The fourth dominant process is Existential process which occurs in 2 clauses of 19 clauses and shares 11%. And the rest is Relational Identifying process which occurs in 1 clause from 19 clauses, sharing about 5%.

The top three percentage are Material process, Mental process and Relational Attributive Process. The percentage of each process functions to show the domination of process in this poem. Material process that has 42% of domination indicates that this poem mostly shows the action and happenig of something. It can be seen from the theme of the poem, which is *Choice*. The speaker in this poem makes several choices, many of which his horse does not agree with. The biggest choice that he wrestles with is whether to return to the warmth and safety of the village or to stay and watch the woods fill up with snow that represented by Material process, which is process of doing. The speaker does seem to have a hard time making his decision. He ultimately decides to return home, but it seems to take all of his willpower. While the percentage of Mental process whish is 26% indicates the sensing experiemce by the speaker. This poem is about the nature where the speaker is amazed by the beautiful forest he sees in the middle of his journey. The last top three dominant percentage is Relational Attributive process which is 16%. It emphasizes the situation of quitness, darkness in the poem. The forest is described by relational process as a beautiful

siren in this poem, compelling the speaker to hang out in spite of the dangerous consequences.Below are the discussion of each process.

4.2.1.1.1. Material Process

Material process is a process of doing-and-happening. Material clauses are concerned with our experience of the material world (Halliday and Matthiessen, 2004:197). It is a process of doing something that the Actor is doing something and there is a Goal or Range which is receiving the action. There is also Beneficiary (Client or Recipient) take a position of participants. A material clause construes a quantum of change in the flow of events as taking place through some input of energy.

As mentioned above, this poem is dominated by material process. It indicates that the speaker wants to make the readers aware of what is being discussed and happened. Furthermore, the speaker, Robert Frost wants to point out some actions in this poem. The action can be seen in the following clauses in which finite and non-finite are found.

Finite element has the function of making the proposition finite, it circumscribes it; it brings the proposition down to earth, so that it is something that can be argued about. A good way to make something arguable is to give it a point of reference in the here and now; and this is what the Finite does. It relates the proposition to its context in the speech event (Halliday and Matthiessen, 2004:115). This can be done in one of two ways. One is by reference to the time

of speaking, or in grammatical terms, it is primary tense. While the other is by reference to the judgement of the speaker or in grammatical terms, it is modality. Primary tense means past, present or future at the moment of speaking; it is time relative to 'now'. A proposition may become arguable through being located in time by reference to the speech event. While modality means likely or unlikely, desirable or undesirable. A proposition or proposal may become arguable through being assesed in terms of the degree of probability or obligation that is associated with it. Both of them locate the exchange within the semantic space that is opened up between speaker and listener. The dimension of primary tense is that of time; primary tense construes time interpersonally, as defined by what is 'present' to you and me at the time of saying. The dimension of modality is that of assesment; modality construes a region of uncertainty where I can express, or ask you to express, an assesment of the validity of what is being said.

The following examples are some examples of finite clauses that point out the action.

Example:

cl.11.	**He**	**gives**	**his harness bells a shake**
	Actor	Process	Goal

cl.18.	**Before**	**I**	**sleep**
	Conj.	Actor	Process

cl.19.	**Before**	**I**	**sleep**
	Conj.	Actor	Process

From the explantion above about the finite, the first clause which is *cl.11,* the primary tense is *gives* in which the moment of speaking is present. With the primary tense, which is present, it construes time interpersonally where the speaker expresses as the 'present' to him at the time of saying, though it is not 'present' to the readers. *Gives* itself is also as the process of doing an action. The actor '*He'* is doing an action 'gives'. The primary tense of *cl.18* and *cl.19* are *sleep* in which the dimension of the time is 'present'.

In this analysis there is also the repetition of the clause. It is commonly happened in the poem as the artistic value of the poem. Besides as the common form of the poem, it also reiterates the idea that the speaker has responsibilities that he is reluctant to fulfill. The repetition can also be served as a reminder to the speaker as if he decides to stay in the woods unless he forces himself to remember his responsibilities. The repetition are found in *cl.18* and *cl.19*. Both clauses are in the form of *Conj. + Actor + Process* and there is only one participant — the Actor. The clauses represent a happening and we can call it intransitive. In *cl.18* and *cl.19*, the Actor is an inherent participant. And the Actor *I* did something, but the verb *sleep* as the process is said to be intransitive or 'not going through' and the doing is confined to the Actor *I* as the speaker.

Besides finite clauses, there are also non-finite clauses that show the action of the Actor although the Actors are ellipted. The following below are non-finite clauses found in the poem.

cl.6. <u>**stopping**</u> **here to watch his woods**

cl.16 <u>to keep</u> **the promise before I sleep**

cl.17 **miles** <u>to go </u>**before I sleep**

The first example, which is *cl.6* is in the form of present participle non-finite clause. The function of that clause is as the supporting details of the previous clause. It becomes the circumstance in the clause. In addition, this clause cannot be the main clause without the previous clause. The clause below is the whole clause where the *cl.6* exists:

He will not see me stopping here to watch his woods

So, *cl.6* give the brief explanation of what the Actor 'me' is doing. And so do the *cl.16* and *cl.17*. Take a look at the whole clause below where the *cl.16* and *cl.17* exist.

But I have promise to keep and miles to go before I sleep

From the whole clause of *cl.16* and *cl.17*, the function of both clauses are as the postmodifiers. They are the same as the *cl.6* are the extension of the previous clause to give extra information that the Actor 'I' who is the speaker, has a promise to keep and also the speaker has a long journey to be continued before night.

4.2.1.1.2. Mental Process

Mental process in the clauses are concerned with our experience of the world of our own consciousness (Halliday and Matthiessen, 2004:197). It is the process of sensing: a 'mental' clause construes a quantum of change in the flow of events taking place in our own consciousness. This process of sensing may be

construed either as flowing from a person's consciousness or as impinging on it. But, this process is not construed as a material act. In 'mental' process, *Senser* is being used as participant who senses, feels, likes or dislikes (Young and Fitzgerald, 2006:46). While, *Phenomenon* is used as participant who is being sensed. It is dealing with how makes a perception, feels, or wants something.

The 'mental' process in this poem is used to express the situation that the speaker feels and sees. The speaker feels amazed by the beauty of the forest he sees. In this poem is the predominance of the process is 26% and occurs in 5 clauses as shown in table 4.2 above. For further information about analysis, see the table analysis in appendix 1. Below are some examples of 'mental' process found in the first poem:

<u>Perceptive</u>

cl.5. He <u>will not see</u> me stopping here to watch his woods

cl.7. <u>to watch</u> his woods fill up with snow

<u>Cognitive</u>

cl.1. I <u>think</u> I know whose woods these are

cl.2. I <u>know</u> whose woods these are

cl.9. My little horse <u>must think</u> it queer to stop

From four types of 'mental' clauses, there are only two types occurs in the first poem. They are Perceptive and Cognitive. From the example above, the first type, which is Perceptive, is *cl.5* and it can be seen that the speaker wants to inform about the perception of his master that '*He'* will not see the speaker if he

stops in the woods. The second clause of Perceptive is *cl.7*. It is a non-finite clause. This clause is the extension of the previous clause and the function is to give extra information that his master will not be able to see the speaker stops in the woods, in addition the speaker also informs that he watchs the woods which fill up with snow. Here is the complete sentence of both Perceptive types:

He will not see me stopping here to watch his woods fill up with snow

The second types of 'mental' clauses appeared is Cognitive. It is happened in three clauses which are *cl.1*, *cl.2* and *cl.9*. In *cl.1* and *cl.2,* this type provides an overview of the speaker '*I'* thinks that he knows about the woods. While in *cl.9* the Senser is not a human, it is the speaker's horse. Animals are often treated as conscious.

4.2.1.1.3. Relational Process

Relational process is a process of being and having. It is a process of identifying an entity or assigning an attribute to an entity. In addition, this process lets the speaker or the writer tells the readers about 'how things are' in the past, present and future in which realized by to be. In this process, there are two parts to the 'being': something is said to 'be' something else. In other words, relational process is setting up a relation between two separate entities.

Based on the function to assign and identify, this process has two types, which are *Attributive* and *Identifying*. In this poem, relational process occurs in 4

clauses. Which, while identifying process only occur in obe clause, shares about 1%.

Relational process in this poem is to emphasizes the situation of the poem, below are the brief explanation.

4.2.1.1.3.1 Relational Attributive Process

In the 'attributive' clause, an entity has some class ascribed or attributed to it. It indicates the relationship between **Carrier** and **Attribute** or between *a* and *x* which is encoded by 'to be'. It points out the quality of **Carrier**. In this peom, 'attributive' process occurs in 3 clauses and shares about 16%

Example:

cl.14.   The woods <u>are</u> lovely, dark, and deep

In *cl.14* the type of the process is Intensive Attributive Relational Process. The Carrier *woods* followed by Attribute, and the Attribute points out the quality of the Carrier. The Attribute consits of the explanation of quality. The speaker uses the process to show the qualities of the Carrier *woods* that he sees, and the woods as explained by the speaker are lovely, dark, and deep.

cl.15.   But I <u>have</u> promise to keep and miles to go

The second clause, *cl.15* is Possesive Attributive Relational Process. The Carrier, *I* who is the speaker, has an ownership of something. As if we read this poem, the speaker stops in the middle of his journey in the woods, but in this

clause, it is explained that the speaker has promise to his master, so that he has to continue his long journey.

4.2.1.1.3.2 Relational Identifying Process

As defined by Halliday and Matthiessen (2004: 230), Relational Identifying Process is that '*x serves to define the identity of y*'. This process is more about defining. In the defining process, there are two participants; Identified (Token) and Identifier (Value). Identified is an entity which is being defined, whereas Identifier serves to define the identity of Identified.

In this poem, there is only one clause of Relational Identifying Process. It shares about 5%. This clause uses Intensive. Below is the clause:

cl.13. The only other sound <u>is</u> the sweep of easy wind and downy flake

The process is used to emphaize the situation, which is quite even there's only the wind sound. The readers can imagine how the situation is. From the clause above, we can infer that the spekaer of the poem wants to give the readers information about the situation in the woods. The speaker gives the readers the detail of the woods, that the only sound is the wind. It is because only the speaker and his horse are in the woods.

4.2.1.1.4. Existential Process

Existential process occurs in two clauses. It shares about 11%. The following below are the clauses within the existential process.

cl.3.   these <u>are</u> whose woods

cl.12.   If there <u>is</u> some mistake

For *cl.3*, below is the complete sentence:

I think I know whose woods these are

From the complete sentence, we can infer that in *cl.3* the speaker wants to share the readers if there are the woods. The speaker gives the information that one day when he has a journey, what is the place where he stops looks like. While in *cl.12*, below is the complete sentence.

He gives his harness bells a shake to ask if there is some mistake

This is the conditional sentence. *cl.12* has function to give the information about the cause and effect of the previous clause. The speaker goes with his master's horse and the horse will shake the bell if there is something wrong during the journey. From both clauses, the word *there* does not relate to the location or anything. It has a function as a Subject within the clause.

4.2.1.2 The Mood Structure in "Stopping by Woods on a Snowy Evening"

Mood shows the relationship between the speaker and the readers in term of exchanging information, goods and services. The roles of exchanging can be giving or demanding. In exchanging information, the roles can be giving statements or demanding questions that are realized by declarative mood,

whereas, in exchanging goods and services, the roles can be giving offer or demanding commands that are realized by imperative mood.

There are 19 clauses in this poem, and all the clauses are in Declarative Mood. Therefore, the percentage of the Mood Structure in this poem is 100% Declarative Mood. In this poem, which the speaker tells his experience, the realization of exchanging information are the speaker gives the information and creates statements about his experiences.

Declarative clause itself is typically a major clause. Eggins (2004: 166) states that a major clause is a clause which has a MOOD component, even tough it may sometimes be omitted. The typical structure of declarative clause consists of *Subject + Finite + Predicator + Complement + Adjunct*. The example of Declarative clause in this poem are as follow and for the complete analysis, just see the appendix 1.

cl.1.   I think I know whose woods these are

cl.2.   His house is in the village though;

cl.13.   The only other sound is the sweep of easy wind and downy flake.

cl.14.   The woods are lovely, dark and deep,

From *cl.1* above, the speaker makes the statement that he knows about the woods. While *cl.2* gives the information about the house of the speaker's master house location. *Cl.14* also gives information about the description of the woods. The relationship between the readers and the speaker realized by the speaker using

personal pronoun 'I' in this poem fro himself and 'me'. The speaker also use 'he' for his master, 'his' for something that belongs to his master. But the speaker does not mention the readers as for example 'you'. So, the speaker wants the reader to only read or listen his own story.

In this poem, there are also a number of clause which use modality. Modality is used to express writer's attitudes and positions towards the discourse. Downing and Locke (2006: 379), state that there are two kinds of attitudes; extrinsic modality such as certainty, probability or possibility; intrinsic modality such as obligation.

Below is the clause contains modality expressing certainty:

cl.5.   He <u>will</u> not see me stopping here to watch his woods

The word '*will*' used by the speaker shows that the speaker is sure about his statement. It shows 100% certainty of something happens in the future. The speaker is really sure about his statement because he is in the woods while '*He*' who refers to his master is in the village.

4.2.1.3 The Thematic Structure in "Stopping by Woods on a Snowy Evening"

Theme as stated by Halliday and Matthiessen is the element which serves as the point of departure for the message. It is that called as the remainder of the message. From the analysis of thematic structure, there is no interpersonal theme found in this poem. The analysis finds some clauses are multiple themes consist of

topical and textual theme. The following table shows the sums of Thematic structure in the first poem.

Types of Theme	Amount	Percentage
Textual	5 clauses	26%
Interpersonal	—	0%
Topical	19 clauses	100%

Table 4.3 Thematic structure in 1st poem

The table above shows that the most dominant theme is Topical theme, which is 100% found in the clauses. While the second dominant is Textual theme which is found in 5 clauses. So, the multiple themes which consist of topical and textual theme are 5 clauses.

From the table above, it can be seen that the mostly theme occured is Topical theme. As Gerot and Wignell said, through topical theme people can find the topic of the clause. Topical theme relates the text to its context. They become the point of departure message in the clause to link new information that contained in Rheme. Topical themes are encoded through elements such as Participants, Process or Circumstances taken from Ideational Meaning.

From the analysis in the appendix 1, the speaker appears the most in the poem. The speaker who uses personal pronoun '*I*' appears in 5 clauses. Here are the examples:

cl.1. **I think**

cl.2. **I know whose woods these are**

cl.15. **But I have promise to keep and miles to go**

cl.18. before <u>I</u> sleep

cl.19. before <u>I</u> sleep

From the example above, we can infer that the speaker is positioning himself as the main topic in his poem. The speaker wants the readers to focus on him as the main message. Besides making himself as the main topic, the speaker also makes the circumstances as the starting point in the poem, which is the place. The speaker also makes the description or how the situation in the poem looks like as the starting point. Below are the example:

cl.13. <u>The only other sound</u> is the sweep of easy wind and downy flake.

cl.14. <u>The woods</u> are lovely, dark and deep,

It can be seen from those clauses, that the speaker also wants to describe about the place and the condition of the place by positioning them as the main message. In *cl.14* the speaker describe the woods and the situation of it.

Besides Topical theme, there is also Textual theme appeared in the poem. Textual theme can be realized by continuative or conjunctive adjunct and conjunctions. They are encoded by connecting words to hang discourse together. The conjunctions function is to link the previous message to next message in a clause. It is related to the context of speaking as Gerot and Wignell (1994: 106) said that they are signal to the listeners that someone is about to start, resume, or continue speaking.

In this poem, the speaker uses conjunctions *if, but,* and *before*. Below are the clauses:

cl.12. <u>If</u> there is some mistake

cl.15. <u>But</u> I have promise to keep and miles to go

cl.18. <u>before</u> I sleep

The conjunctive adjunct *if* is used by the speaker to show the conditional event and cause-and-effect, also it is related to the previous clause. While *but* is used to show the contrast of the previous clause, or it is adversative type. In this context, the speaker stops in the woods on his journey and he sees such a beautiful scenery, on the other hand he has a promise in the village. That's why the speaker uses that conjunction. The speaker also demonstrates *before* in the poem. In the complete sentence, it is used to show the limit time of his journey.

4.2.1.4. Register Analysis Interpretation in "Stopping by Woods on a Snowy Evening"

From the discussion above, the register variation used in the first poem can be identified by analyzing the field, tenor and mode of the text. The field of the text refers to the subject matter of the text, to reveal the situation in the text is by analyzing the text using Transitivity System. From the discussion above, the dominant process occured in the poem are material, mental and relational process. Material process reflected the idea of undertake the action done either by the speaker or another actor mentioned in the poem. The participants engaged in the first poem are the speaker who is Robert Frost, his master and the readers, but in

this poem, the sepaker takes the dominantion as the whole speaker by using personal pronoun *I*.

The second is the Tenor. It relates the relationship between the language users who are the speaker and the readers. In expressing the text, the speaker uses Declarative mood. It is found in all clauses. The speaker does not states the participation of the readers. He only states his participation as the story teller of his experience.

The last is the Mode. In context of situation, mode is related to textual metafunction. It is revealed by analyzing the Theme and Rheme. Theme and Rheme helps the readers identify how the writer or the speaker organize their discourse and develop their topic. In the finding and discussion above, most of the them is the personal pronoun *I* which refers to the speaker or the writer of the poem. It is common to find the personal pronoun *I* in the poem, as it is the writer's own experience. The poem is sometimes the writer's personal experience, it also sometimes comes from the feeling of the writer. Thus, making himself as the main message in his poem is usual in the poem. In addition, the writer also makes the place of the event as the main focus as the title of this poem is *Stopping in the Woods on a Snowy Evening*. The writer describe how is the place look like and he also describe the situation of the place that makes he stops in the middle of his journey.

4.2.2 "Acquainted with the Night"

The theme of this poem can be *Isolation* or *Dissatisfaction*. While the speaker of this poem is acquainted with the night, his surroundings are very distant, and, in the poem, he has no friends or family. He avoids the watchman, who is the only other human being in the poem. He hears a cry, but the poem becomes even more lonely and isolated when he reflects that the cry is not for him. This poem is set in a sad and lonely city on a sad lonely night. In fact, even the sreets are sad and it's also raining. This is the kind of night we think the speaker is describing – a normal night turned sad and spooky by his inner ambivalance and depression.

Acquainted with the Night

I have been one acquainted with the night.
I have walked out in rain -- and back in rain.
I have outwalked the furthest city light.

I have looked down the saddest city lane.
I have passed by the watchman on his beat
And dropped my eyes, unwilling to explain.

I have stood still and stopped the sound of feet
When far away an interrupted cry
Came over houses from another street,

But not to call me back or say good-bye;
And further still at an unearthly height,
A luminary clock against the sky

Proclaimed the time was neither wrong nor right.
I have been one acquainted with the night.

The second poem entitled *Acquainted with the* Night. Robert Frost as the speaker in this poem seems like a lonely man. It is told that the speaker walks around so much at night. It is also told that the speaker doesn't look at the watchman when he passes him, so maybe he's up to no good or maybe he is tired of something, there are many possibilities that cause him like that. We as the readers don't know where he's going or why he's going there. But, as the readers, we are seems like on his side. The speaker may have family and friends somewhere in the city, but when he's out on night time walks, they're not calling for him, though he's a little paranoid, and stops when he hears someone yell. The speaker seems like a bit shy and perhaps nervous about the law, because he avoids looking at the watchman or security guard. Robert Frost as the speaker uses the words 'acquainted' and calls the moon a 'luminary clock' in the sky. But in this poem, he is not happy man.

The poem had been chunked into clauses, and there are 15 clauses. The next discussion is the ideational meaning in this poem.

4.2.2.1 The Ideational Meaning in "Acquainted with the Night"

The following table is the sum of processes after breaking down the poem into clauses.

No.	Types of Process	Amount	Percentage
1.	Material Process	6 clauses	40%
2.	Mental Process	2 clauses	13%
3.	Relational Attributive Process	3 clauses	20%

4.	Verbal Process	4 clause	27%
	TOTAL	**15 clauses**	**100%**

Table 4.4 The processes types in 2nd poem

The table above shows that there are 4 of 6 processes happened in the second poem. The processes are Material process, Mental process, Relational Attributive process, and Verbal process. The predominance of this poem is Material process which shares 40% and appears in 6 clauses. The second dominant process in this poem is Verbal process which occurs in 4 clauses and its percentage is 27%. The next process coming out in this poem is Relational Attributive Process which occurs in 3 clauses and shares 20%. The last is Mental process which appears in 2 clauses and the percentage is 13%. The discussion of each process is in the next section.

4.2.2.1.1. Material Process

In fact of the domination of Material process in this poem, it shows that the speaker of this poem wants to make the reader aware of what is the speaker doing in this poem and what happened. Robert Frost as the speaker also wants to point out that in this poem he is doing some actions. The action of the speaker are found in finite clauses. Furthermore, in this poem there are two patterns of Material process, *Actor + Process + Goal + (Circumstance); Actor + Process + (Circumstance)*. The following examples represent both patterns and are in finite clauses.

Example 1. Actor + Process + Goal + (Circumstance)

cl.5.	**I**	**have passed by**	**the watchman**	**on his beat**
	Actor	Process	Goal	Circumstance

Example 2. Actor + Process + (Circumstance)

cl.2.	**I**	**have walked out**	**in rain and back in rain**
	Actor	Process	Circ. of time

From the examples above, we can see that both the Actor is *I,* the speaker himself. It means that the speaker wants to point out what he is doing. In *cl.5*, there are two participants — the Actor and Goal. This clause represents a doing and it is called transitive ('going through' — that is, extending to some other entity). The Actor *I* is doing something, which is *have passed by* and it is directed at, or extended to, *the watchman*, which is called as Goal. While in *cl.2*, there is only one participant — the Actor. The Actor *I* is doing *have walked out* and the doing is confined to himself.

4.2.2.1.2. Mental Process

The predominance of Mental process in this poem is 13% and appears in 2 clauses as shwon in table 4.3. For further analysis of Mental process, see appendix 2. Below are two examples of 'mental' clauses found in the second poem.

Perceptive

cl.4.   I have looked down the saddest city lane

From four types of 'mental' process, there is only one types occurs in the second poem, Perceptive. In this poem, there are only two 'mental' clauses and both of them are Perceptive. In *cl.4* it provides an overview that the Senser *I* look down the saddest city lane, indeed, Robert Frost wants to give information about what he discovers.

4.2.2.1.3. Relational Process

The percentage of Relational process is 20% and appears in 3 clauses. In this poem the type of those Relational process are Relational Attributive Process type.

4.2.2.1.3.1 Relational Attributive Process

As in the previous discussion, Relational Attributive indicates a relationship between *a* and *x* which is encoded by to be. The Attributive points out the quality of Carrier. In this peom, 'attributive' process occurs in 3 clauses and the following is one of the examples of this process type.

cl.14.   the time <u>was</u> neither wrong nor right.

In *cl.14* the type of the process is Intensive Attributive Relational Process. as previous discussion, the Carrier is followed by Attribute, and the Attribute points out the quality of the Carrier. In this clause, the Carrier is *the time* while the Attribute is *neither wrong nor right* consits of the explanation of quality. The speaker use the process to show the qualities of the Carrier *the time*.

4.2.2.1.4. Verbal Process

Verbal process is the process of saying. In this process there are four participants, they are *Sayer, Receiver, Verbiage* and *Target*. The predominance of Verbal process in this poem is 27% and appears in 4 clauses. In this poem, the patterns of 'verbal' clauses are in non-finite and the subject is elliptical. The following are the examples.

cl.11.   but <u>not to call</u> me back

cl.12.   or <u>say</u> good-bye

In *cl.11* the Sayer is ellipted but if we interpret from the poem, the speaker may have family or friends, but when the speaker out on night time walk, they are not calling for him. So, in *cl.11* the Sayer is ellipted due to the unknown person that it can be the speaker's family, friends or relatives. It is the same as in *cl.12* because they only separated by the conjunction *or*. In case of those clauses are non-finite clauses, its function is as the supporting details of the previous clause and they cannot stand alone. It is also as extension of the previous clause.

4.2.2.2 The Mood Structure in "Acquainted with the Night"

The sums of Mood appear in this poem are 15 clauses and the following is the table showing the percentage of the Mood.

Types of Mood	Amount	Percentage
Declarative	15 clauses	100%
Interrogative	—	—
Imperative	—	—
TOTAL	15 clauses	100%

Table 4.5 The Mood structures in 2nd poem

After classifying all the clauses, it is found that 15 clauses in this poem are Declarative Mood. Thus, the percentage of the Mood Structure in this poem is 100% Declarative Mood. It shows that in this poem, the speaker only provides information and makes the statement related to his experience. So, the speaker acts as the provider of information related to poem.

After analyzing the Mood structure, it is found that the speaker only provides some information about his experience. There is no Modality found in this poem. The following are some examples of Declarative mood indicating that the speaker provides information, and for complete analysis, just see appendix 2.

cl.1.   I have been one acquainted with the night

cl.2.   I have walked out in rain and back in rain.

cl.3.   I have outwalked the furthest city light.

cl.4.   I have looked down the saddest city lane

cl.5.   I have passed by the wacthman on his beat

From the examples above, it can be inferred that all the Declarative clauses used by the speaker are for giving information about what the speaker did. In *cl.1,* the speaker tells that he has been one acquainted with the night. The same clause

are found in the first line and the last line, indeed this clause is also as the title of the poem. We can conclude that besides giving information that he has been one acquainted with the night, Robert Frost also wants to emphasize that he has been one acquainted with the night. In *cl.2* the speaker makes the statement that he has walked out in rain and back in rain and so in *cl.3* that tells he has outwalked the furthest city light. The same also occurs in *cl.4* and *cl.5,* that in *cl.4* the speaker provides information that he has looked down the saddest city lane, while in *cl.5* the speaker tells that he passed by the watchman on his beat.

The relationship between the readers and the speaker realized by the speaker using personal pronoun 'I' in this poem for himself. The speaker does not mention another participant in this poem, but he ellipted the subject who is doing something, The domination of personal pronoun 'I' in this poem indicates that the speaker as the only provider of information and he wants the reader to give all the attention to him by reading or listening his own sad story by becoming himself as the main message.

4.2.2.3 The Thematic Structure in "Acquainted with the Night"

Theme as stated by Halliday and Matthiessen is the element which serves as the point of departure for the message. It is that called as the remainder of the message. From the analysis of thematic structure, there is no interpersonal theme found in this poem. The analysis finds some clauses are multiple themes consist of topical and textual theme. The following table shows the Thematic structure in the second poem.

Types of Theme	Amount	Percentage
Textual	7 clauses	47%
Interpersonal	—	0%
Topical	8 clauses	53%

Table 4.6 The Thematic structure in 2nd poem

The table above shows that the most dominant theme is Topical theme, which appears in 8 clauses and shares 53%. While the second dominant is Textual theme which is found in 7 clauses and shares 47%.

As discussed in previous discussion, through topical theme people can find the topic of the clause. Topical themes are realized through elements such as Participants, Process or Circumstances taken from Ideational Meaning.

From the thematic analysis, it is found that the participant in the Topical theme is dominated by the speaker. The speaker uses personal pronoun 'I' appears in 7 clauses from 15 clauses. The following are the examples:

cl.1.   **I have been one acquainted with the night**

cl.2.   **I have walked out in rain and back in rain**

cl.3.   **I have outwalked the furthest city light**

From the example above, we can infer that the speaker is positioning himself as the main topic in his poem. The speaker wants the readers to focus on him as the main message.

There is also Textual theme appeared in the poem and it can be realized by continuative or conjunctive adjunct and conjunctions and encoded by connecting words to hang discourse together.

In this poem, the speaker uses conjunctions *and, but, or* and *when*. Below are the clauses:

cl.6. <u>**and**</u> **stopped the sound of feet**

cl.11. <u>**but**</u> **not to call me back**

cl.12. <u>**or**</u> **say good-bye**

The speaker uses conjunction *and* to connect words or phrase. In *cl.6* it is used to give the additional information of previous clause. While the conjunction *but* is used in *cl.11,* to show the contrast of the previous clause, or it is adversative type. In this context, the speaker hears someone is yelling while he is walking out at night and maybe he hopes that someone is his family or frineds but the yelling is not to call him back. The speaker also demonstrates *or* in the poem. This conjunction is used to provides the choice and it is as the additional information of previous clause. Whether the yelling is not to say good-bye for the speaker.

4.2.2.4 Register Analysis Interpretation in "Acquainted with the Night"

In this poem, the speaker gives the information about his night time walks and his sad story in one night or maybe some several night. The field of the text refers to the subject matter of the text, in order to reveal the situation in the text we have to analyze the text by using Transitivity System. The dominant process in this poem is Material process. Another processes appear in the poem are Mental, Relational Attributive process and Verbal process. Material process reflected the idea of undertake the action done by the speaker. The participants engaged in this poem are the speaker who is Robert Frost as the information provider and the

readers as the listener of his story, though in this poem, the speaker takes the dominantion as the whole speaker by using personal pronoun *I* and as the readers are on his side.

The second is the Tenor. In expressing the poem, the speaker uses Declarative mood and it is found in all clauses. The speaker uses the Declarative mood to share the information in his poem which is about his sad story that one night or maybe some several night he walk out and nobody either his family or friends care of him.

The last is the Mode. It is revealed by analyzing the Theme and Rheme. In the finding and discussion above, the Theme in this poem is dominated by personal pronoun *I* which refers to the speaker or the writer of the poem. It means that Robert Frost as the speaker wants to make himself as the main message in this poem.

4.2.3. "My November Guest"

The poem "My November Guest" is taken from the volume of "A Boy's Will", the first published volumes of Frost's poem in 1913. This is among the best of Robert Frost's poems where he speaks of autumn. The title of the poem "My November Guest" signifies that the speaker has a guest in any November in his life and the name of the guest is Sorrow. This poem can be a reflection of the speaker's life. The speaker must have realized the joy of sorrowful days of November. Sorrow can be personified as a woman and someone whom the

speaker dearly loves. In addition it also can be a lost one, winter's chill or depression. When a person is depressed, darkness can be beautiful as put in the poem. The speaker's sorrow is misunderstood and that is the main focus of this poem.

My November Guest

My Sorrow, when she's here with me,
Thinks these dark days of autumn rain
Are beautiful as days can be;
She loves the bare, the withered tree;
She walks the sodden pasture lane.

Her pleasure will not let me stay.
She talks and I am fain to list:
She's glad the birds are gone away,
She's glad her simple worsted grey
Is silver now with clinging mist.

The desolate, deserted trees,
The faded earth, the heavy sky,
The beauties she so truly sees,
She thinks I have no eye for these,
And vexes me for reason why.

Not yesterday I learned to know
The love of bare November days
Before the coming of the snow,
But it were vain to tell her so,
And they are better for her praise

The following discussion is the ideational meaning in this poem.

4.2.3.1 The Ideational Meaning in "My November Guest"

In order to analyze the Transitivity system, the poem must be chunked into clauses. After breaking down the clauses, they were analyzed into process types. The following table shows the process types occur in the clauses.

No.	Types of Process	Amount	Percentage
1.	Material Process	2 clauses	9,5 %
2.	Mental Process	7 clauses	33 %
3.	Relational Attributive Process	10 clauses	48 %
4.	Verbal Process	2 clause	9,5 %
	TOTAL	**21 clauses**	**100%**

Table 4.7 The processes types in 3rd poem

The table above shows that from 21 clauses there are 4 of 6 processes appeares in the poem. The processes are Material process, Mental process, Relational Attributive process, and Verbal process. The dominant process is Relational Attributive process which occurs in 10 clauses and shares 48%. The second dominant process is Mental process which appears in 7 clauses with the percentage 33%. The last dominant process are Material process and Verbal process that have the same amount. Each of them occur in 2 clauses, sharing about 9,5 %. The discussion of each process is as follow.

4.2.3.1.1. Material Process

Material process is a process of doing-and-happening. As the previous discussion, Material process is the dominant process, however in this poem it is not the first dominant. It only appears in 2 clauses and shares 9,5%. The following below is the example of 'material' clause in this poem.

cl.5. **She**   **walks**   **the sodden pasture lane**

      Actor   Process   Goal

From the example above, we can see that the pattern is *Actor + Process + Goal*. And it is transitive, in which the doing of the Actor *She* is 'going through' to the other entity — the Goal, *the sodden pasture lane*. In addition, the primary tense in this clause is *walks,* in which the speaker uses the dimension of the present time.

4.2.3.1.2. Mental Process

The predominance of 'mental' process in this poem is 33% and appears in 7 clauses as shown in table 4.5 above. The analysis of Mental process is shown in appendix 3. Some examples of Mental process are as below.

<u>Cognitive</u> :

cl.18. **<u>to know</u> the love of bare November days before the coming out of the snow**

<u>Perceptive</u>

cl.13. **She <u>sees</u> the desolate, deserted tress, the faded earth, the heavy sky, the beauties**

<u>Affective</u>

cl.4. **She <u>loves</u> the bare, the whitered tree;**

From the examples above, we can see that there are three 'mental' clauses types, which are Cognitive, Perceptive and Affective. The first example is Cognitive (*cl.18*), the speaker uses non-finite verb, because it is as the extension of the previous clause to report the actual event of what the speaker is doing and as the extension of the aim of his action. The next type, Perceptive (*cl.13*) the speaker gives information of the Senser *She* perception of something of what the

Senser *She* is seeing. The last type is Affective (*cl.4*), the speaker wants to share of what the Senser *She* loves.

4.2.3.1.3. Relational Process

The predominance of Relational process is 48% and appears in 10 clauses. In this poem, the Relational process is the most dominant process appears in the clauses. However, all the 'relational' clauses are Relational Attributive process types. The discussion of this process is as follow.

4.2.3.1.3.1 Relational Attributive Process

As the previous discussion, the 'attributive' clause indicates the relationship between Carrier and Attribute or between *a* and *x* which is encoded by 'to be'. It points out the quality of Carrier. There are three types of Relational Attributive process appear in this poem, they are Intensive, Possesive and Circumstantial. The following are some examples of Relational Attributive process.

Example:

    cl.1.   **when she <u>is</u> here with me**

    cl.2.   **these dark days of autumn rain <u>are</u> beautiful as days can be;**

    cl.3.   **I <u>am</u> fain to list**

    cl.15. **I <u>have</u> no eye for this**

In *cl.1* the type of Relational Attributive process is Circumstantial Attributive Relational Process. In this 'circumstantial' type, the relationship

between the two terms is in the place, thus the circumstantial element in *cl.1* is an attribute that is being ascribed to the entity, *She*. The Attribute here is realized by prepositional phrase *here with me*. In *cl.2* and *cl.3* have the type of Intensive Attributive Relational process. This type of clause is a resource for characterizing entities serving as the Carrier, and it is also a central grammatical strategy for assesing by assigning an evaluative Attribute to the Carrier. The nominal group functioning as the Attribute in both clauses are adjective, like in *cl.2* which is *beautiful*, while in *cl.3* is *fain*. The last type is Possesive Attributive Relational process, and the speaker uses the negation in this clause. In the 'possesive' type, the relationship between two terms is one of ownership; one entity posseses another. In *cl.15* as the speaker uses the negation, means that the Carrier *I* has no ownership of *eye for these*. This is not literary the speaker doesn't have 'eye' to see, in this case, 'eye' can mean a perception of something.

4.2.3.1.4. Verbal Process

The predominance of Verbal process in this poem is 9,5% and appears in 2 clauses. The following are the 'verbal' clauses found in the poem.

cl.7.   She <u>talks</u>

cl.20.   <u>to tell</u> her so

In *cl.7,* the pattern is *Actor + Process*. There is no Receiver, Verbiage or Target. It means that the speaker only give information that the Sayer *She* only talks and the speaker doesn't provide information of what is being said by the Sayer. In *cl.20,* the speaker uses non-finite verb. This non-finite clause is as the

supporting detail of previous clause which the previous clause is *But it were vain to tell her so*. We can infer that the Sayer in *cl.20* is the speaker and the Receiver is *her*.

4.2.3.2 The Mood Structure in "My November Guest"

There are 21 clauses in this poem and the following below is the table showing the percentage of the Mood.

Types of Mood	Amount	Percentage
Declarative	21 clauses	100%
Interrogative	—	—
Imperative	—	—
TOTAL	11 clauses	100%

Table 4.8 The Mood structures in 3rd poem

After classifying the Mood structure in all the clauses, it is found that 21 clauses in this poem are Declarative Mood. So, the percentage of the Mood Structure in this poem is 100% Declarative Mood. This case is similar to the first and the second poem which the Mood structure is 100% Declarative mood. So, it shows that the speaker only provides information and makes the statement related to his experience in which the speaker acts as the provider of information in the poem. The following are some examples of Declarative mood indicating that the speaker provides some information about his November guest and also gives information about the autumn.

cl.1. My Sorrow, when she's here with me
cl.2. thinks these dark days of autumn rain are beautiful as days can be;

cl.3. these dark days of autumn rain are beautiful as days can be;

In *cl.1* the speaker shares information about his November guest which can be said as Sorrow or someone he dearly loves is with him. In *cl.2* and *cl.3* the speaker also shares that in such a dark days even it is also rain in autumn, he still finds the beauty in his sorrowful.

In addition, the speaker also expresses the clause using the degree of certainty as shown below.

cl.6.   her pleasure <u>will</u> not let me stay

The modal *will* in *cl.6* indicates that the speaker is sure about his statement. The modal *will* means that the tendency of something to happen in the future is 100% certainty.

4.2.3.3. The Thematic Structure in "My November Guest"

The following table shows the Thematic structure in the third poem.

Types of Theme	Amount	Percentage
Textual	4 clauses	19%
Interpersonal	—	0%
Topical	21 clauses	100%

Table 4.9 The Thematic structure in 3rd poem

The table above shows that the most dominant theme which becomes the starting point in every clauses is Topical theme appears in 21 clauses and Textual theme appears in 4 clauses. The analysis also finds that some theme is multiple themes consist of topical and textual theme. The following below are the examples of multiple theme beginning with textual theme.

cl.8.   **and I am fain to list**

cl.16   **and vexes me for reason why**

The example of clauses above are beginning with textual theme *and*, followed by topical theme *I* and *vexes*.

Topical themes are realized through elements such as Participants, Process or Circumstances taken from Ideational Meaning. In this poem, *She* and *I* are the most dominant Topical theme. The following are the examples of *She* and *I* as the Topical theme.

cl.1.   **when <u>she</u>'s here with me**

cl.4.   **<u>She</u> loves the bare, the withered tree;**

cl.5.   **<u>She</u> walks the sodden pasture lane**

The examples above are some of the clauses in which *She* as starting point. *She* is appears in 8 clauses as the Topical theme. For further analysis of thematic structure, just see Appendix 3. As mentioned in previous discussion, *She* in this poem is his sorrow and can be someone he loves. The speaker mostly makes *She* as the main message and talks more about *She*. It means that the speaker makes *She* as the focus in this poem.

It is also found in several clauses that the participant in the Topical theme is the speaker. The speaker uses personal pronoun '*I*' appears in 3 clauses clauses. The following are the examples:

cl.8.   **and <u>I</u> am fain to list**

cl.15.   **<u>I</u> have no eye for this**

From the example above, we can infer that besides *She,* the speaker also wants to make himslef as the main topic in his poem. So, the speaker makes *She* and himself as the main focus in this poem.

There is also Textual theme that is appeared in the poem, and the speaker uses conjunctions *and* and *but*. Below are the examples.

cl.21. **<u>and</u> they are better for her praise**

cl.19. **<u>but</u> it were vain to tell her so**

The speaker uses conjunction *and* to connect words or phrase. In *cl.21* it is used to give the additional information of previous clause. While the conjunction *but* used in *cl.19* to show the contrast of the previous clause.

4.2.3.4. Register Analysis Interpretation in "My November Guest"

This poem tells the sorrowful story of the speaker's own story in the month of November. The field which is realized by analyzing the Transitivity system. In this poem, the dominant process is Relational Attributive process. Relational Attributive process serves to characterize the entity. Another processes appear in the poem are Material process, Mental process and Verbal process. The participants engaged in this poem are the speaker who is Robert Frost as the information provider, there is also *She* who is the speaker's guest on November.

While the Tenor, in expressing the poem, the speaker mostly uses Declarative mood. Declarative mood is used by the speaker to share the information in his poem about his November guest.

The last is the Mode. It is revealed by analyzing the Theme and Rheme. The finding shows that the speaker makes *She* and *I* as the main focus in this poem. The speaker mostly makes *She* as the Theme and as the starting point in this poem.

4.2.4. "Looking For a Sunset Bird in Winter"

Looking For a Sunset Bird in Winter

The west was getting out of gold,
The breath of air had died of cold,
When shoeing home across the white,
I thought I saw a bird alight.

In summer when I passed the place
I had to stop and lift my face;
A bird with an angelic gift
Was singing in it sweet and swift.

No bird was singing in it now.
A single leaf was on a bough,
And that was all there was to see
In going twice around the tree.

From my advantage on a hill
I judged that such a crystal chill
Was only adding frost to snow
As gilt to gold that wouldn't show.

A brush had left a crooked stroke
Of what was either cloud or smoke
From north to south across the blue;
A piercing little star was through.

This poem as its title tells about the situation in winter. After breaking down this poem into clauses, there are 19 clauses. For further analysis, see appendix 4.

4.2.4.1 The Ideational Meaning in "Looking For a Sunset Bird in Winter"

Here is the table showing the sum of processes after breaking down the clauses.

No.	Types of Process	Amount	Percentage
1.	Material Process	8 clauses	42%
2.	Mental Process	5 clauses	26%
3.	Relational Attributive Process	3 clauses	16%
4.	Verbal Process	2 clause	11%
5.	Existential Process	1 clauses	5%
	TOTAL	**19 clauses**	**100%**

Table 4.10 The process types in 4th poem

From the table above, it shows that from 19 clauses there are 5 of 6 processes appeared in the fourth poem. The processes are Material process, Mental process, Relational Attributive process, Verbal process, and Existential process. The dominant process is Material process which occurs in 8 clauses of total 19 clauses and shares 42%. The next dominant process is Mental process which occurs in 5 clauses from 19 clauses and shares 26%. The third dominant process is Relational attributive process which occurs in 3 clauses from 19 clauses, sharing about 16%. The next coming out process is Verbal process which

occurs in 2 clauses of 19 clauses and shares 11%. And the rest is Existential process which occurs in 1 clause from 19 clauses, sharing about 5%. The discussion of each process is as follow.

4.2.4.1.1. Material Process

The predominance of Material process in this poem is 42% and appears in 8 clauses. There are two patterns of Material process, *Actor + Process + Goal + (Circumstance)* and *Actor + Process + (Circumstance)*. The following examples represent both patterns.

Example 1. Actor + Process + Goal + (Circumstance)

cl.6.	when	I	passed	the place	in summer
	conj.	Actor	Process	Goal	Circ.of time

Example 2. Actor + Process + (Circumstance)

cl.7.	I	had to stop
	Actor	Process

By using 'material' clauses, the speaker wants to point out that he informs some actions. From both examples above, the Actor *I* refers to the spekaer, and he is doing some actions. The Actor *I* in *cl.6* is passing the place in summer, while in *cl.7* the Actor is stop from his journey. In *cl.7* this type doesn't need Goal or Range because it is intransitive form which one participant doesn't affect another entity. For more analysis of Material process, it is available in appendix 4.

4.2.4.1.2. Mental Process

The predominance of Mental process is 26% and occurs in 5 clauses. There are two types of 'mental' clauses, Perceptive and Cognitive. The following below are two examples of 'mental' clauses types found in the poem.

Perceptive
cl.5.   I <u>saw</u> a bird alight

Cognitive
cl.4.   I <u>thought</u> I saw a bird alight

The first type is Perceptive. It gives an overview that the Actor *I* sees a bird. In *cl.5* it provides an overview that the Senser *I* thinks that he sees a bird.

4.2.4.1.3. Relational Process

The percentage of Relational process is 16% and appears in 3 clauses. Furthermore, the type of those Relational process are Relational Attributive Process type.

4.2.4.1.3.1 Relational Attributive Process

Relational Attributive indicates a relationship between *a* and *x* which is encoded by to be. The Attributive points out the quality of Carrier. The type of Attributive is Circumstantial. The following is one of the examples of Circumstantial Attributive Realtional process.

cl.19.   From north to south a piercing little star <u>was</u> through

In this type, the Attribute indicates the circumstantial element, either time or place. The Attribute is being ascribed to other entity which is *a piercing star*, and the Attribute is realized by *through* and *from north to south*.

4.2.4.1.4. Verbal Process

The predominance of Verbal process in this poem is 11% and occurs in 2 clauses. The following are the examples of Verbal process.

cl.9. **A bird in angelic gift <u>was singing</u> in it sweet and swift**

cl.10. **No bird <u>was singing</u> in it now**

Both the Verbal clauses discusses the same topic. The Sayer is not human but 'a bird'. The verb is 'singing' because the bird is tweeting. The speaker shares that in summer he sees a pretty bird with such a nice voice.

4.2.4.1.5. Existential Process

Existential process only occurs in one clause and it shares about 5%. The following below is the clause with the existential process.

cl.12. **there <u>was</u> to see in going twice around the tree**

This clause represent that something exists or happens. However, 'existential' clauses are not very common in discourse. The wors *there* in that clause is neither a participant nor a circumstance, but it serves to indicate the feature of existence.

4.2.4.2. The Mood Structure in "Looking For a Sunset Bird in Winter"

The following below is the table showing the percentage of the Mood.

Types of Mood	Amount	Percentage
Declarative	19 clauses	100%
Interrogative	—	—
Imperative	—	—
TOTAL	19 clauses	100%

Table 4.11 The Mood structures in 4th poem

In this poem, the percentage of Declarative mood is 100%. By using Declarative mood, the speaker provides some information and makes the statement about what he wants to share in this poem. The following are some examples of Declarative mood indicating that the speaker provides some information of what he wants to share in this poem.

cl.1. The west was getting out of gold

cl.2. The breath of air had died of cold

cl.9. A bird with an angelic gift was singing in it sweet and swift

The speaker uses Declarative mood in order to describe the situation that he sees as in examples above. The speaker describes the setting of the poem using Declarative mood and also he shares what is happening in the poem.

In addition, the speaker also expresses the clause using the degree of certainty as shown below.

4.2.4.3. The Thematic Structure in "Looking For a Sunset Bird in Winter"

Here are the sums of Theme occuring in 19 clauses.

Types of Theme	Amount	Percentage
Textual	4 clauses	21%
Topical	15 clauses	79%

Table 4.12 The Thematic structure in 3rd poem

The table above demonstrates the amount and percentage of Theme types. It can be seen that the dominat theme is Topical theme that shares 79% while Textual theme shares 21%.

Topical themes are realized through elements such as Participants, Process or Circumstances. This poem, however, not like previous poems which the Theme is dominated by the speaker, it is more dominated by the Circumstance. However, it is also found the speaker as the Theme. The following are the examples.

cl.1. **<u>The west</u> was getting out of gold**

cl.2. **<u>The breath of air</u> had died of cold**

The examples above shows such a description of winter are made as starting point. It indicates that the speaker makes that description as the main message. Besides that the speaker also makes himself as the Theme by using personal pronoun *I*. Take a look at the example below.

cl.4. **<u>I</u> though I saw a bird alight**
cl.7. **<u>I</u> had to stop**

So, the speaker also makes himself as the main message in this poem because he shares his experiences in winter and what happens at that time.

The Textual theme that is appeared in the poem, are conjunctions *and,* *when,* and *that*. Below are the examples.

cl.8. **<u>and</u> lift my face**

cl.3. **<u>when</u> shoeing home across the white**

The speaker uses conjunction *and* to connect words or phrase. It is used to give the additional information of previous clause. While the conjunction *when* is used to indicates the time.

4.2.4.4. Register Analysis Interpretation in "Looking For a Sunset Bird in Winter"

The field of this poem is realized by analyzing the Transitivity system. In this poem, the dominant process is Material process. Material process reflected the idea of undertake the action done by the speaker. Another processes appear in the poem are Mental process, Relational Attributive process, Verbal process and Existential process. The participants engaged in this poem is the speaker who is telling his opinion about the situation in summer and winter and he also gives another information.

The Tenor in this poem is realized by the speaker mostly using Declarative mood. Declarative mood is used by the speaker to share the information about his self-reflection, his opinion about the situation in summer, winter and another things.

The last is the Mode. It is revealed by analyzing the Theme and Rheme. The finding shows that the speaker makes the circumstances such as the

description of the view and *I* as the Theme. It indicates that the speaker focuses the description of the view as the main message.

4.2.5. "The Road Not Taken"

The Road Not Taken

Two roads diverged in a yellow wood,
And sorry I could not travel both
And be one traveller, long I stood
And looked down one as far as I could
To where it bent in the undergrowth;

Then took the other, as just as fair,
And having perhaps the better claim
Because it was grassy and wanted wear,
Though as for that the passing there
Had worn them really about the same,

And both that morning equally lay
In leaves no step had trodden black.
Oh, I kept the first for another day!
Yet knowing how way leads on to way
I doubted if I should ever come back.

I shall be telling this with a sigh
Somewhere ages and ages hence:
Two roads diverged in a wood, and I,
I took the one less travelled by,
And that has made all the difference.

This poem tells about the speaker's story that in the fall, the speaker get confused to choose the way in a forest without map or a worn path to lead him on

his way. After breaking down this poem into clauses, there are 23 clauses. The next discussion is the Ideational meaning of this poem which is realized by analyzing the processes.

4.2.5.1. The Ideational Meaning in "The Road Not Taken"

The following is the table showing the sum of processes.

No.	Types of Process	Amount	Percentage
1.	Material Process	12 clauses	52%
2.	Mental Process	7 clauses	31%
3.	Relational Attributive Process	3 clauses	13%
4.	Verbal Process	1 clause	4%
	TOTAL	**23 clauses**	**100%**

Table 4.13 The process types in 5th poem

It shows that there are 4 of 6 processes occur in the fifth poem. The processes are Material process, Mental process, Relational Attributive process and Verbal process. The dominant process is Material process which occurs in 12 clauses and shares 52%. The next dominant process is Mental process which occurs in 7 clauses and shares 31%. After that, there is Relational attributive process which occurs in 3 clauses, sharing about 13%. The rest is Verbal process which occurs in 1 clause and shares 4%. The discussion of each process is as follow.

4.2.5.1.1. Material Process

As shown in the table above, Material process is the dominant process which appears in 12 clauses and shares 52%. There are three patterns of Material process found in this poem, *Actor + Process + Goal + (Circumstance); Actor + Process + Range + (Circumstance);* and *Actor + Process + (Circumstance)*. The following examples represent those patterns.

Example 1. Actor + Process + Goal + (Circumstance)

cl.21. and	**I**	**took**	**the one less travelled**
	Actor	Process	Goal

Example 2. Actor + Process + Range + (Circumstance)

cl.2. and sorry	**I**	**could not travel**	**both**
	Actor	Process	Range

Example 3. Actor + Process + (Circumstance)

cl.18. if	**I**	**should ever come back**
	Actor	Process

The Actor of those examples is the speaker by using personal pronoun *I*. It shows that the speaker wants to point out the action he is doing. In *cl.21*, the speaker shares that he is doing an action which is choosing the way less travelled in a forest. While in *cl.2* he shares that in this context, the speaker is travelling in a forest, in the middle of his journey, he faces two paths in a forest and he has to choose one path and he could not travell both of them. The last pattern, there is only one participants — the Actor. The Actor *I* share the action *come back* and the doing is confined to himself.

4.2.5.1.2. Mental Process

The predominance of Mental process in this poem is 31% and appears in 7 clauses. There are three types of Mental process found in this poem, Cognitive, Perceptive and Desiderative. The following are the examples of each types.

<u>Perceptive</u>
cl.5.   and <u>looked down</u> one as far as I could

<u>Cognitive</u>
cl.15.   Yet <u>knowing</u> how way leads on to way

<u>Desiderative</u>
cl.10.   and <u>wanted</u> wear

The first type is perceptive. It gives an overview that the Senser *I* looks down one of the paths in a forest. The Actor is located in the back because the previous clause already mentioned the personal pronoun *I* and this clause as the extension of previous clause. The second type is Cognitive. This speaker uses the negation *Yet*, it means this clause provides the information that the speaker has not known where the path will lead on to way. The last type is Desiderative. It is a process of hoping which concerns with desire. In this clause the Actor is elliptical because it is the extension of the previous clause and functions as the additional information.

4.2.5.1.3. Relational Process

The type of Relational process appears in this poem is Relational Attributive process which occurs in 3 clauses and shares 13%.

4.2.5.1.3.1. Relational Attributive Process

There are two types of Relational Attributive process appears in this poem, they are Intensive and Possessive. The following below are the examples of both types.

cl.8.   and <u>having</u> perhaps the better claim

cl.9   because it <u>was</u> grassy

The type of *cl.18* is Possessive Attributive Relational process. It indicates the ownership of something. This clause has a non-finite verb and it functions as the additional information as there is a conjunction *and*. In this case, the speaker own a claim about the path he tooks. The second example is Intensive Attributive Relational process. The Carrier is *it* while the Attribute is *grassy.* It consits of the explanation of quality. The speaker uses this process to show the qualities of the Carrier *it* which is tha path.

4.2.5.1.4. Verbal Process

The predominance of Verbal process in this poem is 4% and appears in 1 clause. The following is the clause within Verbal process.

cl.19.   I <u>shall be telling</u> this with a sigh

The Sayer is the speaker with personal pronoun *I*. The speaker seems so confused as stated in that clause, *telling this with a sigh*. *This* in this case is choosing the path in a forest as he doesn't know about the path and where it will lead him to.

4.2.5.2. The Mood Structure in "The Road Not Taken"

The following below is the table showing the percentage of the Mood.

Types of Mood	Amount	Percentage
Declarative	22 clauses	96%
Interrogative	—	—
Imperative	1	4%
TOTAL	23 clauses	100%

Table 4.14 The Mood structures in 5th poem

In this poem, there are 22 clauses of Declarative mood structure with the percentage 96%. Take a look at the example below.

cl.1.   Two roads diverged in a yellow wood

cl.9.   because it was grassy

It can be seen from the examples above, the speaker acts as the information provider because he is telling his own story. He is on his journey in a forest, in the middle he faces two roads. He aslo gives the description of the path.

Besides that, the speaker also uses some modality. Take a look at the example below.

cl.2.   I <u>could not</u> travel both

cl.18.   if I ever <u>should</u> come back

cl.19.   I <u>shall</u> be telling this with a sigh

The word *should* and *shall* demonstrates that the speaker gives the advice for himself. While the word *could not* shows that the speaker cannot choose both of the paths.

It is also found one Imperative clause. Take a look at the clause below.

cl.14. Oh, I kept the first for another day!

The exclamation using by the speaker indicates the order to himself in which he is in a situation to choose one way and he will try the road not taken in another day.

4.2.5.3. The Thematic Structure in "The Road Not Taken"

Here are the sums of Theme occuring in 19 clauses.

Types of Theme	Amount	Percentage
Textual	13 clauses	57%
Topical	10 clauses	43%

Table 4.15 The Thematic structure in 5th poem

The table above shows the amount and percentage of Theme types. It can be seen that the dominat theme is Textual theme that shares 57% while Topical theme shares 43%.

The Topical theme in this poem is mostly realized through participant *I*. It means that the Theme is dominated by the speaker by using personal pronoun *I*. The following are the examples.

cl.17. I doubted if I should ever come back

cl.19. I shall be telling this with a sigh

The examples above are some of the clauses in which *I* as starting point. For further analysis of thematic structure, just see Appendix 5. By making himslef as the starting point, it means that the speaker wants to make him as the focus in this poem.

There is also Textual theme that is appeared in the poem, and the speaker uses conjunctions *and, if, because, though,* and *then*. Below are the examples.

cl.5.   **<u>and</u> looked down one as far as I could**

cl.8.   **<u>and</u> having perhaps the better claim**

The speaker uses conjunction *and* to connect words or phrase and to give the additional information of previous clause.

4.2.5.4. Register Analysis Interpretation in "The Road Not Taken"

This poem tells that the speaker faces two roads in a forest and he has to choose one way. That's why the title is "The Road Not Taken". The field in this poem is realized by analyzing the Transitivity system. The dominant process is Material process and a processes appear in the poem are Mental process, Relational Attributive process and Verbal process. The participants engaged in this poem is the speaker who is telling his experiences to the readers when he is in a forest and he has to choose one way.

The Tenor in this poem is realized by the speaker mostly using Declarative mood but there is also Imperative mood although it is only one clause. The Declarative mood is used to give information and shares the speaker's experiences and it can be his self-reflection. While Imperative mood is used by speaker to exchange order though it is directed to himself.

The Mode is revealed by analyzing the Theme and Rheme. The finding shows that mostly the Theme in this poem is the speaker himself by using personal pronoun *I*. It indicates that the speaker makes himself as the main focus in the poem.