

HEREDITARY EXPERIENCE IN KELLY'S POEM

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***Abstract:** This article concerns with a stylistic analysis on a poem in terms of Systemic Functional Linguistics and Verbal Art Semiotics. The writing uses library research, qualitative data, documentary study, descriptive method, and intrinsic-objective approach. The semantic analysis results in both automatized and foregrounded meanings. Then the automatized meaning produces lexical cohesion and in turn, it produces subject matter. Meanwhile, the foregrounded meaning produces the literary meaning and in turn, it creates theme. Finally, the analysis indicates that the subject matter is about the human characteristics, the literary meaning is about parental sadness and happiness, and the theme is about hereditary experience.*

***Key words:** automatized meaning, foregrounded meaning, subject matter, literary meaning, theme.*

INTRODUCTION

Generally, there are several theories of stylistics: formal, functional, feminine, pragmatic, affective, cognitive, pedagogical and critical (Webber 1996). Particularly the functional stylistics includes Functionalism, Systemic Functionalism, Tagmemics, Prague School Functionalism and West Coast Functionalism (Matthiessen 1995). Based on Systemic Functional Linguistics,

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The semantic systems are Ideational, Interpersonal and Textual Meanings. The lexicogrammatical systems are Complexing, Transitivity, Mood and Theme. In addition, the semantic systems are related “sideways” to discoursal systems (Eggs 1994). The discoursal systems are structural conjunction, lexical cohesion, conversational structure and grammatical cohesion. The interrelationship of situation, discourse, semantics and lexicogrammar is diagrammed in Table 1.

	Situation	Field Subject Matter		Tenor Role Relation	Mode Rhetoric
Text	Discourse	Structural Conjunction	** Lexical Cohesion	Conversational Structure	* Grammatical Cohesion
	Semantics	# Logical Meaning	# Experiential Meaning	Interpersonal Meaning	Textual Meaning
Clause	Lexicogrammar	Complexing	Transitivity	*** Mood	Theme

Table 1:
The Relation of Context, Text and Clause

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

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

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

This article is concerned with a stylistic analysis on a poem of John Liddell Kelly as follows.

Hereditiy

More than a fleshly immortality
Was mine; though I myself returned again
To dust, my qualities of heart and brain,
Of soul and spirit, should not cease to be.
I viewed them growing, day by day, in thee,
My all-begotten sons; I trace them plain
In you, my daughters; and I thought again

That I was recalled and multiplied to see.
 As sadness mingles with my selfish joy,
 All of my burden you are called to bear.
 My passionate girl and impulsive boy!
 Your father's sad experience you must share --
 Self-torture, the unfeeling world's annoy,
 Gross pleasure, fierce exultance, grim despair!
 (John Liddell Kelly)

THE SEMIOTIC SYSTEM OF LANGUAGE

A. Logical Meaning, Logical Metafunction or Logical Semantics

Logical meaning is a resource for constructing logical relation (Halliday 1994:36) and the logical meaning describes a clause type (clause complex). In fact, the poem is realized by three clause complexes consisting of three main clauses and eight expanding clauses.

Out of 8 expanding clauses, there are 4 paratactic extending clauses, 2 hypotactic enhancing clauses and 2 hypotactic projected clauses. Thus, extension is the automatized pattern because the poem is frequently realized by extending clause. Then, logical meaning is realized by complexing, and the complexing analysis is presented in Table 2.

No.	Notation	Logical Relation	Clause
1.	1α	Main clause	Mine was more than a fleshly immortality;
2.	$\wedge^2 X_{\beta}$	Enhancement	though I myself returned again to dust,

No.	Notation	Logical Relation	Clause
3.	$+2 \alpha$	Extension	my qualities of heart and brain of soul and spirit should not cease to be.
4.	1	Main clause	I viewed them growing, day by day, in thee, my all -begotten sons;
5.	$+2$	Extension	I saw them plain in you my daughters;
6.	$+3 \alpha$	Extension	And I thought again
7.	$3 \beta 1$	Projection	That I was recalled
8.	$3 \beta 2$	Projection	And I was multiplied to see
9.	$\wedge 1 \times \beta$	Enhancement	As sadness mingles with my selfish joy,
10.	1α	Main Clause	You are called to bear all of my burden;
11.	$+2$	Extension	My passionate girl and impulsive boy! Your father's sad experience you must share -- self-torture, the unfeeling world's annoy, gross pleasure, fierce exultance, grim despair!

Table 2:
Complexing Analysis

B. Experiential Meaning, Experiential Metafunction or Experiential Semantics

Experiential meaning is a resource for construing experience (Halliday 1994:36) and the experiential meaning discusses a process type (processes). Actually, the poem is encoded by 5 clauses of mental process, 4 clauses of material process and 2 clauses of relational process. Moreover, the poem is encoded by 8 clauses of past tense and 3 clauses of present tense. In other words, mental process and past tense are the automatized patterns, because they are frequently used in

the poem. Then, experiential meaning is encoded by transitivity, and the transitivity analysis is displayed in Table 3.

No.	Process	Tense	Clause
1.	Relational	Past	Mine was more than a fleshly immortality;
2.	Material	Past	though I myself returned again to dust,
3.	Relational	Past	my qualities of heart and brain of soul and spirit should not cease to be.
4.	Mental	Past	I viewed them growing, day by day, in thee, my all-begotten sons;
5.	Mental	Past	I saw them plain in you my daughters;
6.	Mental	Past	And I thought again
7.	Mental	Past	That I was recalled
8.	Mental	Past	And I was multiplied to see
9.	Material	Present	As sadness mingles with my selfish joy,
10.	Material	Present	You are called to bear all of my burden;
11.	Material	Present	My passionate girl and impulsive boy! Your father's sad experience you must share -- self-torture, the unfeeling world's annoy, gross pleasure, fierce exultance, grim despair!

Table 3:
Transitivity Analysis

C. Logogenetic Process

According to Halliday and Matthiessen (1998:184-185), logogenesis is a process of making meaning through an instantial system (a changing system) when text unfolds (in the unfolding text). The speaker/writer uses the instantial system (the changing system) as a resource to create a text, whereas the listener/reader uses the instantial system (the changing system) as a resource to interpret the text. Moreover, Matthiessen (1995:40) adds that logogenetic process

reveals that lexicogrammatical shift (Cf. Butt, 1988:83 on “latent patterning”) coincides with episodic shift (Hasan 1988:60) on “textual structure”). Textual structure is also called narrative structure (O'Toole 1983), schematic structure (Martin 1985), staging structure (Plum 1988) and generic structure (Eggins 1994). In this poem, shifts (changes) are described as follows:

Shift from mental process (clause 8) to material process (clause 9) coincides with shift from The Characteristics of Our Parents to The Experiences of Our Parents.

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

Clause Number	Lexicogrammatical Shift Cf. Latent Patterning	Episodic Shift Cf. Textual Structure
1	Relational Process	The Characteristics of Our Parents
8	Mental Process	The Characteristics of Our Parents
9	Material Process	The Experiences of Our Parents
11	Material Process	The Experiences of Our Parents

Table 4:
Logogenetic Process

D. Lexical Cohesion

A poem is realized by several lexical chains and each chain consists of a number of lexical items. The poem is realized by 8 lexical chains consisting of 43 lexical items. The lexical chains include *I* (4), mental process (5), material process (4), relational process (2), repetition (2), synonym (20), antonym (2), and comeronym (4). In other words, the poem is frequently realized by the main lexical chains of *I*, mental process and synonym and the lexical cohesion is shown in Table 5.

No.	Lexical Chain	Lexical Item	Total
1.	I	I, I, I, I	4
2.	Mental Process	Viewed, saw, thought, was recalled, see	5
3.	Material Process	returned, mingles, bear, share	4
4.	Relational Process	was, be	2
5.	Repetition	day-day	2
6.	Synonym	sons = boy, daughters = girl, sadness = despair, joy = exultance, burden = annoy, unfeeling = sad, fierce = grim, passionate = impulsive, all = gross, selfish = self	20
7.	Antonym	torture >< pleasure	2
8.	Comeronym	heart-brain, soul-spirit	4
Overall total			43

Table 5:
Lexical Cohesion

E. Subject Matter

Halliday (1993:110) states that Field includes subject matter as one special manifestation and Halliday (1993:143) claims that Field is realized by Experiential Meaning. Then, Eggins (1994:113) explains that Field is encoded by Experiential Meaning and lexical cohesion. In addition, Butt (1988:177) describes that subject matter is expressed by lexical chains and specifically subject matter is indicated by the main lexical chains (Butt 1988:182). Thus, subject matter is realized by Experiential Meaning and lexical cohesion (lexical chains).

In section 2.2, experiential meaning is frequently realized by mental process. In section 2.4, lexical cohesion is frequently realized by mental process. In other words, subject matter is frequently realized by mental process. In fact, the analysis of mental processes

indicates that the functional elements are Senser (I), Process (*saw*), Phenomena (*my characteristics*) and Circumstance (*in my boys and daughters*). In short, the subject matter reveals that the poet saw his characteristics in his sons and daughters. The nalysis of relational process is illustrated in Table 6.

No.	Senser	Process	Phenomena	Circumstance
1.	I	Viewed	my qualities	in my boys
2.	I	Saw	my qualities	in my daughters
3.	I	Thought		again
4.	I	was recalled		
5.	I	was multiplied to see		

Table 6:
The Analysis of Relational Process

THE SEMIOTIC SYSTEM OF VERBAL ART

A. Verbalization: The Deep Level of Meaning

In section 2.1, extension is automatized, so a number of extension and enhancement is foregrounded. Thus, the foregrounding of logical relation takes place in clauses 9, 10, and 11. In section 2.2, mental process is automatized, so other processes (material and relational) are foregrounded. Therefore, the foregrounding of process occurs in clauses 1, 2, 3, 9, 10, and 11. In section 2.2, past tense is

No.	Logical Relation	Process	Tense
1.	x	x	-
2.	x	x	-
3.	x	x	-
4.	-	-	-
5.	-	-	-
6.	-	-	-
7.	-	-	-
8.	-	-	-

No.	Logical Relation	Process	Tense
9.	x	x	x
10.	x	x	x
11.	x	x	x

Table 7:
Patterns of Foregrounding

automatized, so present tense is foregrounded. Consequently, the foregrounding of tense exists in clauses 9, 10, and 11. Finally, patterns of foregrounding are mapped out in Table 7.

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

In brief, the consistently foregrounded meaning is called the deep level of meaning: As sadness mingles with my selfish joy, all of my burden you are called to bear. My passionate girl and impulsive boy! Your father's sad experience you must share -- self-torture, the unfeeling world's annoy, gross pleasure, fierce exultance, grim despair!

B. Symbolic Articulation: The Deeper Level of Meaning

The deep level of meaning functions as the sign, symbol or metaphor of the deep level of meaning which is also called the second order meaning and literary meaning. In section 3.1, the deep level of meaning is produced by the foregrounded patterns of logical relation, process and tense. Then, the deep level of meaning suggests that when

he suffers from sadness and happiness, his sons and daughters should feel sad and happy too, because they share their father's torture and pleasure. In summary, the deeper level of meaning concerns with the share of parental sadness and happiness.

C. Theme: The Deepest Level of Meaning

The deeper level of meaning creates the deepest level of meaning which is also called Theme and the third order meaning. Hasan (1985:97) states that Theme is the deepest level of meaning in verbal art; it is what a text is about when dissociated from the particularities of that text. In its nature, the Theme of verbal art is very close to generalizations which can be viewed as a hypothesis about some aspect of the social life of man. Moreover, Hasan (1985:54) adds that the deepest level of meaning is a meaning that arises from saying one thing and meaning another. In this poem, saying one thing (*the share of parental sadness and happiness*) means another meaning (*the hereditary experience*). In conclusion, the deepest level of meaning deals with the hereditary experience.

CONCLUSION

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

At the stratum of symbolic articulation, the deep level of meaning functions as symbol, sign or metaphor of the deeper level of

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

Table 8:
Meanings of Verbal Art Semiotics

meaning which is also called the second order meaning and literary meaning. At the stratum of Theme, the deeper level of meaning creates the deepest level of meaning which is also called Theme and the third order meaning. In summary, there is a symbolic relation between lexicogrammar and Theme in verbal art. The meanings in the poem are outlined in Table 8.

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