RUSH HOUR IN "DISILLUSIONMENT OF TEN O'CLOCK"

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Abstrak: Stilistika adalah analisis linguistic pada teks karya sastra. Artikel ini bertujuan untuk mengkaji karya sastra melalui analisis stilistika yang berdasarkan ilmu bahasa sistemik fungsional dan sistem semiotik karya sastra. Pembahasan menggunakan riset pustaka, data kualitatif, studi documenter, metode deskriptif dan pendekatan intrinsic-obyektif. Pembahasan menunjukkan bahwa analisis semantik menghasilkan makna bahasa latar belakang (*the automatized meaning*) dan makna bahasa latar depan (*the foregrounded meaning*). Selanjutnya makna latar belakang menghasilkan masalah utama (*subject matter*) dan makna bahasa latar depan menghasilkan makna sastra (*literary meaning*). Selanjutnya makna sastra menghasilkan tema (*theme*). Akhirnya diketahui bahwa masalah utama berkisah tentang tak ada yang aneh, dan makna sastra tentang pekerjaan sibuk pada jam 10, serta tema tentang jam sibuk.
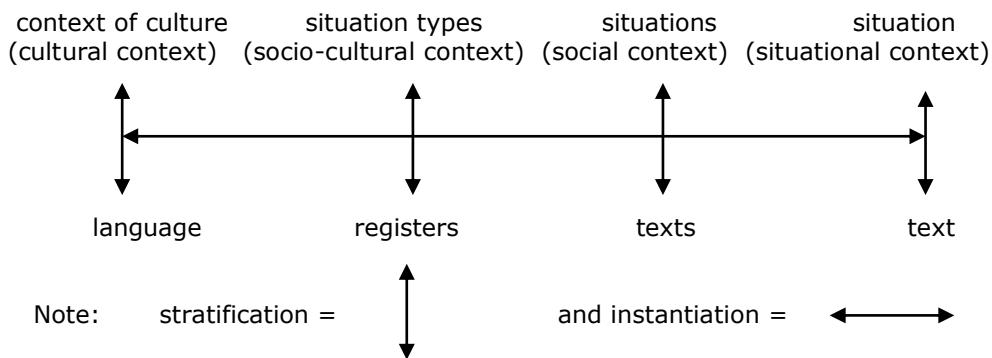
Kata kunci: makna bahasa latar belakang, makna bahasa latar depan, masalah utama, makna sastra dan tema.

Introduction

Generally, there are several theories of stylistics namely formal, functional, feminine, pragmatic, affective, cognitive, pedagogical and critical (Webber, 1996). Particularly the functional stylistics includes Functionalism, Systemic Functionalism, Tagmemics, Prague School Functionalism and West Coast Functionalism (Matthiessen, 1995). Based on Systemic Functional Linguistics, language can be ordered in contexts with cline of instantiation (actualization over time): context of culture and language, situation types and registers, situations and texts, and situation and text (Halliday & Matthiessen, 1999). According to Halliday and Matthiessen (1999), moreover, context of culture (cultural context) concerns meaning potential (overall meaning), and context of situation (situational context) deals with the actualization of meaning potential (actualized meaning potential). Meanwhile, Kluckhohn (1953) claims that culture (cultural context) refers to notions, values and norms, whereas the domain of socio-cultural context corresponds to universal categories such as language, art, science, technology, economy, social organization and religion. The language order is outlined in Figure 1.

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

context of culture	situation types	situations	situation
(cultural context)	(socio-cultural context)	(social context)	(situational context)

language	registers	texts	text

Note: stratification = $\updownarrow$ and instantiation = $\longleftrightarrow$

In fact, a text is a semantic unit and a clause is a grammatical unit (Halliday, 1994). Then, semantics is an interface between context of situation and lexicogrammar; in this sense the semantic systems are related "upward" to contextual systems and they are related "downward" to lexicogrammatical systems (Halliday, 1993). The contextual systems are Field, Tenor and Mode. The semantic systems are Ideational, Interpersonal and Textual Meanings. The lexicogrammatical systems are Complexing, Transitivity, Mood and Theme. In addition, the semantic systems are related "sideways" to discoursal systems (Eggins, 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.

Table 1: The Relation of Context, Text and Clause

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

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, p. 37). Background is also called ground, automatization, familiarization, and the normal, habitual, canonical, common, automatized or familiarizing pattern, whereas foreground(ing) is also called figure, deautomatization, defamiliarization, and the foregrounded, motivated, prominent, dominant, deautomatized or defamiliarizing pattern (Jefferson 1995, Hasan 1985, Halliday 1971). Then, the concept of background and foreground is used by Hasan (1985, p. 99) 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. Especially, verbalization – the lowest stratum – is where the point of primary contact with work reveals the meaning of language (the deep level of meaning). Symbolic articulation – the middle stratum – is where the deep level of meaning functions as a sign, symbol or metaphor for the deeper level of meaning. Finally, theme – the highest stratum – is where the deeper level of meaning creates the deepest level of meaning.

This article is concerned with a systemic stylistic analysis on a poem of Wallace Stevens shown as follows

<div align="center">

Disillusionment of Ten O'clock

The houses are haunted

By white night gown;

None are green

Or purple with green rings,

Or green with yellow rings,

Or yellow with blue rings;

None of them are strange

With socks of lace

And beaded ceintures.

People are not going

To dream of baboons and periwinkles;

Only, here and there, an old sailor who

Drinks and in his boots falls asleep

Catches Tigers in red weather.

(Wallace Stevens)

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Semiotic System of Language

A semiotic system of language deals with Logical Semantics, Experiential Semantics, Interpersonal Semantics, Textual Semantics, Logogenetic Process, Lexical Cohesion and Subject Matter.

A. Logical Semantics, Logical Meaning or Logical Metafunction

Logical Semantics functions as a resource for constructing logical relation (Halliday, 1994, p. 36). Moreover, Halliday (1994) states that logico-semantic relation deals with taxis (parataxis and hypotaxis), expansion (elaboration, extension and enhancement) and projection (locution and idea). Then, logical meaning describes a clause type (clause complex). In fact, the poem is realized by 2 clause complexes consisting of 2 main clauses and 5 expanding clauses. Out of 5 expanding clauses, there are 3 clauses of paratactic extension and 2 clauses of hypotactic elaboration. Thus, extension is the automatized pattern or the background of the poem, because it is frequently realized in the poem. The logical semantics is realized by complexing and the complexing analysis is shown in Table 1.

Table 1. The Analysis of Complexing

No.	Notation	Logical Relation	Clause
1.	1	Main clause	The houses are haunted by white night gown;
2.	$^+2$	Extension	None are green, or purple with green rings, or green with yellow rings or yellow with blue rings;
3.	$^+3$	Extension	None of them are strange with socks of lace and beaded ceintures.
4.	1	Main Clause	People are not going to dream of baboons and periwinkles;
5.	$^+2\ \alpha$	Extension	Only, here and there, an old sailor <<6 || 7>> catches Tigers in red weather
6.	$2\ ^=\beta\ 1$	Elaboration	Who drinks
7.	$2\ ^=\beta\ 2$	Elaboration	And in his boots (who) falls asleep

B. Experiential Semantics, Experiential Meaning or Experiential Metafunction

Experiential Semantics is a resource for representing experience (Halliday, 1994, p. 36) and Experiential Semantics describes a process type (processes). Actually, the poem is encoded by 7 clauses consisting of 4 clauses of relational process, 2 clauses of material process, and 1 clauses of behavioral process. In addition, the poem is totally encoded by present tense. Thus, relational process and present tense are the automatized patterns because they are frequently realized in the poem. Experiential Semantics is expressed by Transitivity and the analysis of Transitivity is presented in Table 2.

Table 2. The Analysis of Transitivity

No.	Process	Tense	Clause
1.	Relational	Present	The houses are haunted by white night gown;
2.	Relational	Present	None are green, or purple with green rings, or green with yellow rings or yellow with blue rings;
3.	Relational	Present	None of them are strange with socks of lace and beaded ceintures.
4.	Behavioral	Present	People are not going to dream of baboons and periwinkles;
5.	Material	Present	Only, here and there, an old sailor <<6 || 7>> catches Tigers in red weather
6.	Material	Present	Who drinks
7.	Relational	Present	And in his boots (who) falls asleep

C. Textual Semantics, Textual Meaning or Textual Metafunction

Textual meaning is a resource for creating message (Halliday, 1994, p. 36) and textual meaning encodes a Theme type and Theme modes (Eggins, 1994). Really, the poem is constructed by 7 clauses consisting of 5 clauses of unmarked Theme and 2 clauses of marked Theme. The marked Theme takes place in clause 5 (*here and there*) and clause 7 (*in his boots*). Consequently, unmarked Theme is the automatized pattern, because it is frequently constructed in the poem. Textual semantics is constructed by Theme and the analysis of Theme is offered in Table 4. **Explanation**: Theme with a capital letter is the same as the original Theme based on Halliday's Systemic Functional Linguistics, and it is quite different from the literary meaning of theme written in the last part of this article.

Table 4. The Analysis of Theme

Cause Number	Theme			Rheme
	Textual	Marked	Unmarked	
1			The houses	are haunted by white night gown;
2			None	are green, or purple with green rings, or green with yellow rings or yellow with blue rings;
3			None of them	are strange with socks of lace and beaded ceintures.
4			People	are not going to dream of baboons and periwinkles;
5		Here and there		only an old sailor catches Tigers in red weather
6			Who	Drinks
7	And	in his boots		who falls asleep

D. Logogenetic Process

According to Halliday and Matthiessen (1999, p. 184-5), logogenesis is a process of making meaning through an instantial system (a changing system) when text unfolds (in the unfolding text). The speaker/writer uses the instantial system (the changing system) as a resource to create a text, whereas the listener/reader uses the instantial system (the changing system) as a resource to interpret the text. Moreover, Matthiessen (1995, p. 40) adds that logogenetic process reveals that lexicogrammatical shift (Cf. Butt, 1988, p. 83 on "latent patterning") coincides with episodic shift (Hasan, 1988, p. 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, the shifts (changes) are described as follow:

Shift from relational process (clause 3) to behavioral process (clause 4) coincides with shift from "No green and strange thing" to "Drinking and sleeping sailor".

Thus, the instantial system (the shifting system) of process is used as a resource for making meanings in the poem, and logogenetic process is demonstrated in Table 5.

Table 5. Logogenetic Process

Clause Number	Lexicogrammatical Shift Cf. Latent Patterning	Episodic Shift Cf. Generic Structure
1	Relational Process	No green and
4	Relational Process	strange thing
5	Behavioral Process	A drinking and
7	Relational Process	sleeping sailor

E. Lexical Cohesion

Lexical cohesion is made up of several lexical chains and each chain has a number of lexical items. In fact, the poem is realized by 8 lexical chains consisting of 30 lexical items. The lexical chains include *sailor*, *people*, relational process, material process, behavioral process, repetition, antonym and cohyponym. The analysis of lexical chains indicates that lexical cohesion is frequently realized by three main lexical chains of *sailor*, relational process, and repetition. Then, lexical cohesion is displayed in Table 6.

Table 6. Lexical Cohesion

No.	Lexical Chain	Lexical Item	Total
1.	Sailor	Sailor (3 x)	3
2.	People	People	1
3.	Relational Process	are, are, are, falls asleep	4
4.	Material Process	catches, moves	2
5.	Behavioral Process	dream	1
6.	Repetition	green (2x), yellow (2x), rings (3x), none (2x)	9
7.	Cohyponym	White-purple, gown-socks, blue-red, baboons-periwinkles	8
8.	Antonym	here >< there	2
		Overall total	30

F. Subject Matter

Field includes subject matter as one special manifestation (Halliday, 1993: 110) and Field is realized by Experiential Meaning (Halliday, 1993: 143). Then, Field is encoded by Experiential Meaning and lexical cohesion (Eggins, 1994: 113). Moreover, subject matter is expressed by lexical chains (Butt, 1988: 177) 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.

In Experiential Semantics, experiential meaning is frequently realized by relational process. In lexical cohesion, it is frequently realized by relational process. It means that subject matter is normally realized by relational process. In fact, the frequent use of relational processes indicates that the functional elements are Carrier (*none*), Process (*are*), Attribute (*green and strange*), and Circumstance (*with colourful rings and socks of lace*). In conclusion, the subject matter describes that none are green and strange with the colourful rings and socks of lace. The analysis of relational processes is offered in table 7.

Table 7: The Analysis of Relational Process

No.	Carrier	Process	Attribute	Circumstance
1.	Houses	are haunted		by the white night gown
2.	None	Are	green, or purple with green rings, or green with yellow rings, or yellow with blue rings	
3.	None of them	Are	strange	with socks of lace and beaded ceintures
4.	An old sailor	falls (is)	asleep	

Semiotic System of Verbal Art

A semiotic system of verbal art consists of verbalization (the deep level of meaning), symbolic articulation (the deeper level of meaning), and theme (the deepest level of meaning).

A. Verbalization: The Deep Level of Meaning

In section Logical Semantics, extension is automatized, so a combination of extension and elaboration is foregrounded. Thus, foregrounding of logical relation takes place in clauses **4, 5, 6** and **7**. In Experiential Semantics, relational process is automatized, so other processes (material and behavioural) are foregrounded. Therefore, foregrounding of process occurs in clauses **4, 5** and **6**. Moreover, in Textual Semantics, mareked Theme is foregrounded. Consequently, the foregrounding of Theme exists in clauses **5** and **7**. Finally, patterns of foregrounding are mapped out in table 8.

Table 8: Patterns of Foregrounding

Note: dotted lines = clause complex boundary

No.	Logical Relation	Process	Theme
1.	-	-	-
2.	-	-	-
3.	-	-	-
4.	4	4	-
5.	5	5	5
6.	6	6	-
7.	7	-	7

Table 8 shows that patterning of the various foregrounded patterns points toward clauses 4, 5, 6 and 7. It means that consistency of foregrounding converges toward the last clause complex due to the foregrounding of logical relation, process, tense and Theme. Then, the consistency of foregrounding makes the foregrounded patterns of the last clause complex produce consistency foregrounded meaning which is also called the first order meaning and the deep level of meaning. In summary, the consistently foregrounded meaning of the last clause complex is the deep level of meaning in the poem:

People are not going

To dream of baboons and periwinkles;

Only, here and there, an old sailor who

Drinks and in his boots falls asleep

Catches Tigers in red weather.

B. Symbolic Articulations: The Deeper Level of Meaning

The deep level of meaning functions as sign, symbol or metaphor of the deeper level of meaning which is also called the second under meaning and literary meaning. Verbalization shows that the deep level of meaning describes that people are busy and everyone rushes to work at ten o'clock in the morning. In brief, the deeper level of meaning is about rushing to work at ten o'clock in the morning.

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, p. 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, p. 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 (*rushing to work at ten o'clock in the morning*) means another (*rush hour*). In summary, the deepest level of meaning is about rush hour.

Conclusion

The lexicogrammatical analysis produces semantic components and there are two kinds of semantic patterns such as automatized and foregrounded. On the one hand, the automatized pattern produces the automatized meaning, and in turn the automatized meaning produces subject matter. At the stratum of Verbalization, on the other hand, consistency of foregrounding makes some foregrounded patterns produce consistently foregrounded meaning which is also called the deep level of meaning and the first order meaning. At the stratum of symbolic articulation, the deep level of meaning functions as symbol, sign or metaphor of the deeper level of meaning which is also called the second order meaning and literary meaning. At the stratum of Theme, the deeper level of meaning creates the deepest level of meaning which is also called Theme and the third order meaning. In summary, there is a symbolic relation between lexicogrammar and Theme in verbal art. Then the meanings in the poem are outlined in Table 9.

Table 9. Meanings of Verbal Art Semiotics

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

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