

IMPRESSION IN “I WANDERED LONELY AS A CLOUD”

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Abstrak

Penelitian ini bertujuan untuk mengkaji karya sastra melalui analisis stilistik sistemik yang berdasarkan ilmu bahasa sistemik fungsional dan sistem semiotik karya sastra. Metode penelitian menggunakan penelitian pustaka, data kualitatif, studi dokumenter, metode deskriptif dan pendekatan intrinsik obyektif. Hasil penelitian menunjukkan bahwa analisis semantik menghasilkan makna bahasa latar belakang (the automatized linguistic meaning) dan makna bahasa latar depan (the foregrounded linguistic meaning). Kemudian makna pertama menghasilkan masalah utama (subject matter) dan makna kedua menghasilkan makna sastra (literary meaning). Selanjutnya makna sastra menghasilkan tema. Akhirnya terbukti bahwa masalah utama berkisah tentang bunga daffodil yang indah, dan makna sastra tentang bunga yang sangat mengesankan serta tema tentang kesan.

Abstract

This article concerns with a systemic 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 beautiful daffodil, the literary meaning is about the impressive flower and the theme is about impression.

Keywords: automatized meaning, foregrounded meaning, subject matter, literary meaning, theme

1. Introduction

Halliday and Matthiessen proposed that (1999: 384-5), a text is generated within the logogenetic time-frame. In other words, logogenesis is a process of making

meanings through generation (in the course of instantiation – that is, actualization over time) as a text unfolds (in the unfolding text). Then, logogenesis builds a version of the system (an instantial system or a changing system) that is particular to the text being generated. The speaker/writer uses the instantial system (the changing system) as a resource for creating a text whereas the listener/reader uses the instantial system (the changing system) as a resource for interpreting the text. In addition, Matthiessen (1995: 40) adds that logogenetic process reveals that a lexicogrammatical shift or change (Cf. Butt, 1988: 83 on “latent patterning”) coincides with an episodic shift or change (Cf. Hasan, 1988: 60 on “textual structure”). The textual structure is also called schematic structure and generic structure. In addition, a text as a kind of “super sentence”, a linguistic unit in principle greater in size than a sentence but of the same kind. It has been long clear, however, that discourse has its own structure that is not constituted out of sentences in combination, and in a sociolinguistic perspective it is more useful to think of text as encoded in sentences, not as composed of them (Halliday & Hasan, 1985: 27). A text is a semantic unit. At the same time text can be defined as actualized meaning potential. The meaning potential can be characterized in two ways. Interpreted in the context of culture, it is the entire semantic system of language. Interpreted in the context of situation, it is the particular semantic system, or set of subsystems, which is associated with a particular type of situation or social context (Halliday, 1993: 109).

According to Martin (1992: 405), context is a content plane and language is an expression plane. Meanwhile, language consists of content plane (semantics and lexicogrammar) and expression plane (phonology). Martin (1992: 495) adds that there are two planes of context such as genre (context of culture) and register (context of situation). Then context of situation functions as the expression plane of the context of culture and at the same time language functions as the expression plane of the context of situation. In addition, Butt et al (1995: 11) claims that linguistic levels can be divided into expression and content. The expression level of phonology realizes the content level of lexicogrammar, which itself realizes the content level of semantics. Then semantics realizes the extralinguistic levels of context such as context of situation and context of culture.

It has been mentioned by Hasan (1985; 1999) that, two semiotic systems of verbal art and of language are concerned with Verbalization (expression), Symbolic

Articulation (content 2) and Theme (content 1), whereas verbalization itself is the semiotic system of language concerned with phonology (expression), lexicogrammar (content 2) and semantics (content 1). Moreover, consistency of foregrounding has two aspects. By stability of semantic direction, consistency of foregrounding means that the various foregrounded patterns point toward the same general kind of meaning. By stability of textual location, consistency of foregrounding means that the significant foregrounded patterns tend to occur at a textually important point (1985: 95).

In other words, the concepts of Martin (1992), Butt (1995) and Hasan (1985; 1996) enable us to formulate the notion of linguistic and poetic semiotics. Concerning with linguistic semiotics, context of situation is called the automatized content because the automatized patterns of semantics produce context of situation, and in turn context of situation creates context of culture. Dealing with poetic semiotics, symbolic articulation is called the deautomatized content because the deautomatized patterns of semantics produce symbolic articulation and in turn the symbolic articulation creates Theme. Finally the relation of linguistic and poetic semiotics is outlined in Figure 1.

Fig. 1: The Relation of Linguistic and Poetic Semiotics

Poetic Semiotics		Linguistic Semiotics
Theme		Context of Culture
Symbolic Articulation		Context of Situation
Verbalization (foregrounded meanings)	Semantics (text: meaning)	Metafunctions (automatized meanings)
	Lexicogrammar (clause: wording)	
	Phonology (phoneme: sounding)	

This article is concerned with a systemic stylistic analysis on a poem of William Wordsworth shown as follows:

I Wandered Lonely as a Cloud

I wandered lonely as a cloud
That floats on high o'er vales and hills,
When all at once I saw a crowd,
A host of golden daffodils;
Beside the lake, beneath the trees,
Fluttering and dancing in the breeze.

Continuous as the stars that shine
And twinkle on the Milky Way,
They stretched in never ending line
Along the margin of a bay:
Ten thousand saw I at glance,
Tossing their heads in sprightly dance.

The waves beside them danced; but they
Out-did the sparkling waves in glee:
A poet could not but be gay,
In such a jocund company:
I gazed – and gazed – but little thought
What wealth the show to me had brought:

For oft when on my couch I lie
In vacant or in pensive mood,
They flash upon that inward eye
Which is the bliss of solitude;
And my heart with pleasure fills,
And dances with the daffodils.

(William Wordsworth)

2. The Semiotic System of Language

2.1 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 terms of logical meaning, the poem is realized by 4 clause complexes consisting of 4 main clauses and 16 sub-clauses. Out of 16 sub-clauses, there are 8 clauses of hypotactic

elaboration, 5 clauses of paratactic extension, 2 clauses of hypotactic enhancement and 1 clause of hypotactic projection. Thus, elaboration is the automatized pattern because the poem is frequently realized by elaborating clauses. The complexing analysis is presented in Table 1.

Table 1: Complexing Analysis

No.	Notation	Logical Relation	Clause
1.	$\alpha \alpha$	Main clause	I wandered lonely as a cloud
2.	$\alpha \bar{\beta}$	Elaboration	That floats high o'er vales and hills
3.	$^x\beta$	Enhancement	When all at once I saw a crowd, a host of golden daffodils fluttering and dancing beside the lakes and beneath the trees.
4.	$\wedge 1 \bar{\beta}$	Elaboration	Being continuous as a stars
5.	$1 \beta \bar{\beta} 1$	Elaboration	that shine
6.	$1 \beta \bar{\beta} 2$	Elaboration	And [that] twinkle on the milky way
7.	$1 \alpha \alpha$	Main clause	They stretched in never ending line along the margin of a bay:
8.	$\bar{=}2$	Elaboration	At glance I saw the thousand daffodils tossing their heads in sprightly dance
9.	1	Main clause	The waves danced beside them
10.	$^+2$	Extension	But they out-did the sparking waves in glee:
11.	$\bar{=}3$	Elaboration	A poet could not but be gay in such a jocund company:
12.	$\bar{=}4$	Elaboration	I gazed
13.	$^+5$	Extension	And I gazed
14.	$^+6 \alpha$	Extension	And little I thought
15.	$6 \bar{\beta}$	Projection	What wealth had brought the show to me
16.	$\wedge 1 \bar{x}\beta$	Enhancement	When I lie on my couch in vacant and in pensive mood
17.	$1 \alpha \alpha$	Main clause	They impress that in ward eye
18.	$1 \alpha \bar{\beta}$	Elaboration	Which is the bliss of solitude
19.	$^+2$	Extension	And my heart is pleased
20.	$^+3$	Extension	And dances with daffodils

2.2 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). In terms of Experiential Meaning, the poem is expressed by 7 material clauses, 5 relational clauses, 4 mental clauses and 4 behavioral clauses. Moreover, the poem is expressed

by 12 clauses of past tense and 8 clauses of present tense. Consequently, material process and past tense are the automatized patterns, because they are frequently used in the poem. Actually, Experiential Meaning is expressed by Transitivity and the analysis of Transitivity is displayed in Table 2.

Table 2: Experiential Analysis

No.	Process	Tense	Clause
1.	Material	Past	I wandered lonely as a cloud
2.	Material	Present	That floats high o'er vales and hills
3.	Mental	Past	When all at once I saw a crowd, a host of golden daffodils fluttering and dancing beside the lakes and beneath the trees.
4.	Relational	Past	Being continuous as a stars
5.	Material	Present	that shine
6.	Material	Present	And [that] twinkle on the milky way
7.	Material	Past	They stretched in never ending line along the margin of a bay:
8.	Mental	Past	At glance I saw the thousand daffodils tossing their heads in sprightly dance
9.	Behavioral	Past	The waves danced beside them
10.	Material	Past	But they out-did the sparking waves in glee:
11.	Relational	Past	A poet could not but be gay in such a jocund company:
12.	Behavioral	Past	I gazed
13.	Behavioral	Past	And I gazed
14.	Mental	Past	And little I thought
15.	Material	Past	What wealth had brought the show to me
16.	Relational	Present	When I lie on my couch in vacant and in pensive mood
17.	Mental	Present	They impress that in ward eye
18.	Relational	Present	Which is the bliss of solitude
19.	Relational	Present	And my heart is pleased
20.	Behavioral	Present	And dances with daffodils

2.3 Logogenetic Process

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

1. Shift from mental process (clauses 3) to relational process (clauses 4) coincides with shift from the crowd of daffodils to the life of daffodils.
2. Shift from mental process (clause 8) to behavioral process (clauses 9) coincides with shift from the life of daffodils to the show of daffodils.
3. Shift from material process (clauses 15) to relational process (clauses 16) coincides with shift from the show of daffodils to the bliss of daffodils.

In this poem, the instancial system of process is used as a resource to make meanings. Finally, the logogenetic process is provided in Table 3.

Table 3: Logogenetic Process

Clause Number	Lexicogrammatical Shift Cf. Latent Patterning	Episodic Shift Cf. Textual Structure
1 3	Material Process Mental Process	The crowd of daffodils
4 8	Relational Process Mental Process	The life of daffodils
9 15	Behavioral Process Material Process	The show of daffodils
16 20	Relational Process Behavioral Process	The bliss of daffodils

2.4 Lexical Cohesion

A poem is realized by a series lexical chains and each chain has a number of lexical items. The poem is realized by 11 lexical chains consisting of lexical items, the lexical chains concern with *I, daffodils*, material process, relational process, mental process, behavioral process, synonym, hyponym, repetition, co-meronym and antonym. In fact, the main lexical chains of *daffodils*, material process and synonym are the automatized patterns. In terms of lexical cohesion, the poem is frequently realized by those lexical items. Finally, lexical cohesion is drawn in Table 4.

Table 4: Lexical Analysis

No.	Lexical Chain	Lexical item	Total
1.	I	I, I, I, I, I	5
2.	Daffodils	They, They, They, daffodils (3x)	6
3.	Material Process	Wandered, floats, shine, twinkle, out-did, had brought, stretched	7
4.	Relational Process	Were, be, is, is, is	5
5.	Mental Process	Saw, saw, thought, impress	4
6.	Behavioral Process	Danced, gazed, gazed, danced	4
7.	Repetition	Daffodils (3), waves (2)	5
8.	Synonym	Crowd-host, line-margin, glance-show, dancing-dance, fluttering-tossing, glee-gay, sprightly-jocund, vacant-pensive, mood-solitude, bliss-pleasure, company-wealth	22
9.	Antonym	Sparkling >< inward	2
10.	Hyponym	The milky way-stars-cloud-breeze	4
11.	Co-meronym	Wales-hills-lake-trees-bay, head-eye-heart	8
Overall Total			72

2.5 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 section 2.2, Experiential Meaning is normally realized by material process. In section 2.4, lexical cohesion is normally realized by material process. It means that subject matter is normally realized by material process. In fact, the automatized pattern of material processes reveals that the functional elements deal with Actor (*daffodils*), Material process (*out-did*), Goal (*the sparkling waves*) and Circumstance (*in glee*). **In conclusion, subject matter is that daffodils out-did the sparkling waves in glee.** The analysis of material processes is illustrated in Table 5.

Table 5: The Analysis of Material Processes

No.	Actor	Process	Goal	Circumstance
1.	I	wandered		lonely as cloud

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2.	Daffodils	stretched		in never ending line
3.	Daffodils	outdid	the sparking	in glee
4.	Stars	shine	waves	
5.	Stars	twinkle		
6.	Cloud	floats		o'er vales and hills
7.	Wealth	had brought	the show	to me

3. The Semiotic System of Verbal Art

3.1 Verbalization: The Deep Level of Meaning

Section 2.1 shows that elaboration is automatized so a combination of elaboration, extension and enhancement is foregrounded. Thus, foregrounding of logical relation takes place in clauses 1, 2, 3, 9, 10, 11, 12, 13, 14, 15, **16, 17, 18, 19** and **20**. Section 2.3 indicates that material process is automatized so other processes are foregrounded. Therefore, foregrounding of process occurs in clauses 3, 4, 8, 9, 11, 12, 13, 14, **16, 17, 18, 19** and **20**. Still, section 2.2 reveals that past tense is automatized, so other tenses are foregrounded. Accordingly, the foregrounding of tense exists in clauses 2, 5, 6, **16, 17, 18, 19** and **20**.

Based on the paragraph above, patterning of all foregrounded patterns points toward clauses 16, 17, 18, 19 and 20. In means that consistency of foregrounding converges toward the last clause complex. In fact, the consistency of foregrounding refers to the last clause complex due to the foregrounding of logical relation, process and tense. Then the consistency of foregrounding makes the foregrounded patterns of the last complex produce consistently 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 complex is called the deep level of meaning in the poem: For oft, when I lie on my couch in vacant and in pensive mood, they flash upon that inward eye which is the bliss of solitude and my heart fills with pleasure and dances with daffodils.** Finally, patterns of foregrounding are mapped out in Table 6.

Table 6: Patterns of Foregrounding

No.	Logical Relation	Process	Tense
1.	x	-	-
2.	x	-	x

3.	x	x	-
4.	-	x	-
5.	-	-	x
6.	-	-	x
7.	-	-	-
8.	-	x	-
9.	x	x	-
10.	x	-	-
11.	x	x	-
12.	x	x	-
13.	x	x	-
14.	x	x	-
15.	x	-	-
16.	x	x	x
17.	x	x	x
18.	x	x	x
19.	x	x	x
20.	x	x	x

3.2 Symbolic Articulation: The Deeper Level of Meaning

The deeper level of meaning produces the deeper level of meaning which is also called the literacy meaning and the second order meaning. In section 3.1, the deep level of meaning suggests that when I am on my couch, I imagine the daffodils so that I am happy with the daffodils. In section 2.3, logogenetic process tells about the bliss of daffodils. **In short, the deeper level of meaning is about the impressive daffodils.**

3.3 Theme: The Deepest Level of Meaning

The deeper level of meaning creates the deepest level of meaning which is also called Theme and the third order meaning. Hasan (1985: 97) states that Theme is the deepest level of meaning in verbal art; it is what a text is about when dissociated from the particularities of that text. In its nature, the Theme of verbal art is very close to generalization 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 impressive daffodils*) means another (*impression*). **In brief, the deepest level of meaning is about impression.**

4. Conclusion

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

Table 9: Meanings of Verbal Art Semiotics.

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

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