

AN ANALYSIS OF TRANSITIVITY OF WORDSWORTH'S POEM "I WANDERED LONELY AS A CLOUD"

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ABSTRACT

According to the theory of Systemic-Functional Linguistics (SFL), language cannot be disassociated from meaning. Function and semantics, as SFL suggests, are considered as the basis of human language and communicative activity. In order to reveal the inseparability of language and semantic, this study aims at analyzing transitivity in the poem entitled *I Wandered Lonely as a Cloud* by William Wordsworth. This study occupies the qualitative descriptive analysis method, in order to find out the type of process in transitivity. After analyzing the data from the poem entitled *I Wandered Lonely as a Cloud* by William Wordsworth, this research finally is able to posit that there are four process types of six types appearing; they are material process, mental process, behavioral process and relational process. Due to identify which type of process more often appears in the poem, the researchers find that material process appeared more often than others; after that, mental process, behavioral process and relational process.

Keywords: transitivity, process, poem, romantic, meaning

1. Introduction

According to Leech & Short (2007), examining the language of a literary text can be a means to a fuller understanding and appreciation of the writer's artistic achievement. Accordingly, this paper takes its direction from the 'new stylistics' which has applied techniques and concepts of modern linguistics to the study of literature and thus explores the relationship between linguistic structures and socially constructed meaning in a literary text. Drawing on Halliday's transitivity framework, the paper attempts to reveal the rhetorical (persuasive) style of the poem entitled *I Wandered Lonely as a Cloud* by William Wordsworth from a semantic-grammatical point of view. In effect, it seeks how process types which are part of the ideational function realize the rhetorical (persuasive) style in this poem.

In its most general interpretation, the word 'style' refers to the way in which language is used in a given context, by a given person, for a given purpose, and so on (Leech & Short, 2007). They further to maintain that sometimes the term has been applied to the linguistic habits of a particular writer ('the style of Dickens, of Proust', etc.); at other times it has been applied to the way language is used in a particular genre, period, school of writing or some combination of these: 'epistolary style', 'early eighteenth-century style', 'euphuistic style', 'the style of Victorian novels', etc. In defining the term, writers on style have differed in their understanding of it, and one source of disagreement has been the question 'To what or whom do we attribute style?' In a general sense, style can be applied to both spoken and written, both 'literary' and 'everyday' varieties of language; but in the past, it was

particularly associated with written literary texts, and this is the sense of the term which is the concern of this paper.

Concerning the types of style, Leech & Short (2007) hold that rhetorical style refers to the 'art or skill of effective communication'. To put it in another way, following a rhetorical style, a text is written to impress and convince the readers. To reach this end, there are rhetorical devices available to the authors including allegory, argumentation, didactic, antithesis, among the others. Related to the concept of style, stylistics is the study of the relation between linguistic form and literary function (Leech & Short, 2007). They add that stylistics builds on linguistics, and in return, stylistics challenges our linguistic frameworks, reveals their deficiencies, and urges us to refine them. In this sense, stylistics is an adventure of discovery for both the critic and the linguist. Furthermore, Crystal (1979) maintains that stylistics is studying the variation that can be found in texts. He believes that linguistics is the academic discipline that studies language scientifically and stylistics as a part of this discipline studies certain aspects of language variation. Likewise, according to Short (1996), stylistics can look like either linguistics or literary criticism, depending upon where we are looking at it.

Systematic functional linguistics (SFL) is a theoretical approach that analyzes the relationship between social contexts and linguistics aspects (Halliday & Matthiessen, 2014). The core concepts of SFL are language as functional and language as meaning-making (Halliday, 1978). The first concept refers to language attributes: understanding a language means understanding how people use the language in context and how is structured for use (Halliday & Matthiessen, 2014). According to the second concept, language as meaning-making, speakers and writers have a systematic choice in a particular context (Halliday & Matthiessen, 2014). There are three basic rationales to apply this perspective to approach, analyze, and describe lingual phenomena. The first rationale is that SFL focuses on semantic level which means words constructed come with their meaning and grammar; the second one is that SFL provides spaces for researcher to see text not from its prescriptive matters, but more from its functional use. Simply put, it leads researchers to discuss text contextually. And the last one is that SFL is figured out in some languages besides English as the premier language where SFL stands on.

Compared to the traditional grammar, SFL focuses on semantic level which means words constructed come with their meaning and grammar, Halliday and Matthiessen (2014) called it as lexico-grammar. It means that grammar is presumed as a device to construct meaning rather than constructing a good sentence. Furthermore, it also construes that a certain structure of grammar makes a text meaningful. SFL thus takes role in this context grammatically and semantically. Regarding Thibault (1991: 24), SFL provides a highly developed and well-articulated account of the links leading from the uses of lexico-grammatical selections in texts co-patterned to the socio-semantics of their register-types. It means that SFL employs linguistic devices correlated to social discourse to embrace meaning embedded in both spoken and written text. On a further extent, as a semantic unit consisting of words and sentences, text produced in written or spoken forms and made of meaning has a particular pattern represented in systemic terms (Halliday, 1985 and 1989). It can be noted that text/discourse is made and composed purposively based on a certain register and genre so that its structure can be figured out and framed. In other words, language is used to make sense in certain cultural

and social context. Thus, it can reveal the connection among lexicon, grammar, and meaning (in the term of semantics). Systemic functional linguistics provides spaces for researcher to see text not from its prescriptive matter

SFL also brings up space of research to analytically see text from its functional use. Hence, language use, linguistic devices and specific language events can be systematically examined from a functional point of view (Halliday and Matthiessen (2014). In other words, those three matters (language use, linguistic devices, and language events) are employed by SFL to approach text contextually. Along with it, Matthiessen (2004) posits that the systemic functional base goes with the description of language framed with context, grounded in discourse and focused on meaning. Later, this text will be explored to understand the three kinds of meaning; ideational, interpersonal, and textual meanings. It is in line with Matthiessen (2004), he probes that language is interpreted as a meaning potential covering three different kinds of meaning (ideational meaning, interpersonal meaning, and textual meaning).

Besides English as the premier language where SFL stands on at the first time, there are now some other languages viewed from SFL. Those languages are Chinese, French, German, Spanish, Japanese, Arabic, Tagalog, Vietnamese, Tulu, Pitjantjatjara, and even Indonesian. This movement is led by Matthiessen. It shows that SFL has been expansively studied and developed by linguists until this moment (Martin, 2011: 14). It is so because SFL assists to characterize the linguistic devices of text differently and partly to clarify the ways how those devices empower the text to construe embedded meaning (Fang & Scleppegrell, 2008:11 as cited in Emilia, 2014:65). Further, SFL makes language understood in relation to its global (regionally or universally) as well as local context (Kim, 2010: 85-86). So, even though this framework is established on English, it can become a device or tool to reconstruct other languages to have the same frame which probably has different characteristics too. It might be because of different context of cultures and ideologies.

Part of the ideational function, which concerns with the transmission of ideas is transitivity. Its function is that of representing processes or experiences like actions, events, processes of consciousness, and relations that covers "all phenomena and anything that can be expressed by a verb: event, whether physical or not, state, or relations" (Halliday, 1985; Halliday, 1976: 159). Halliday furthers that the processes expressed through language represent our conception of the world. Transitivity specifies the different types of processes that are recognized in the language and the structures by which they are expressed. In the transitivity system, the central participant roles are actor and goal, and the interest is on whether or not the process is directed by the actor towards a goal. Transitivity structure can be characterized as agent + process + goal configuration that represents the function of language expressing the speaker's experience of the external world or his own internal world. Furthermore, these three components are specified through choices in the transitivity system, which construes the world of experience into a manageable set of process types. Each process type provides its own model or schema for construing a particular domain of experience (Halliday & Matthiessen, 2004).

Halliday & Matthiessen (2004) hold that the grammar sets up a discontinuity between the outer and inner experiences: it distinguishes rather clearly between outer experience, the processes of the external world, and inner experience, the processes of consciousness. The grammatical categories are those of material process clauses and mental process clauses, as illustrated by I'm having a shower

and I don't want a shower. For instance, you produce so much money is a 'material' clause, construing the outer experience of the creation of a commodity, but I was fascinated by it is a 'mental' one, construing the inner experience of an emotion. Or, to construct a contrastive pair, the machine is producing (sorting, destroying) money is 'material', whereas people love (hate, want) money is 'mental'.

In addition to material and mental processes — the outer and inner aspects of our experience, a third component has to be supplied, before this can become a coherent theory of experience (Halliday & Matthiessen, 2004). We learn to generalize — to relate one fragment of experience to another: this is the same as that, this is a kind of the other. Here, the grammar recognizes processes of a third type, those of identifying and classifying; we call these relational process clauses, as in usually means mostly.

Material, mental and relational processes are the main types of process in the English transitivity system. But we also find further categories located at the three boundaries; not so clearly set apart, but nevertheless recognizable in the grammar as intermediate between the different pairs — sharing some features of each, and thus acquiring a character of their own. On the borderline between 'material' and 'mental' are the behavioral processes: those that represent the outer manifestations of inner workings, the acting out of processes of consciousness (e.g. people are laughing) and physiological states (e.g. they were sleeping). On the borderline of 'mental' and 'relational' is the category of verbal processes: symbolic relationships constructed in human consciousness and enacted in the form of language, like saying and meaning (e.g. the 'verbal' clause we say, introducing a report of what was said: that every fourth African is a Nigerian). And on the borderline between the 'relational' and the 'material' are the processes concerned with existence, the existential, by which phenomena of all kinds are simply recognized to 'be' — to exist, or to happen (e.g. today there's Christianity in the south).

Poetry, as a literary genre, encompasses various language rules. As a result, the linguistic approach, particularly the SFL, is applicable to poetry especially in William Wordsworth's poem. The writer will use the SFL theory because the focus is on the linguistic features of the poems. The linguistic approach can go beyond the sentence level where many choices as the clause rank are manifested. The SFL can display the relationship of the participant character or persona in the poem. For the purpose of this research, the experiential metafunction of the ideational metafunction, realized through the system of transitivity will be employed as it construes experience known as the on-going (events) which include these modes: happening, doing, sensing, meaning and being and becoming. Halliday's transitivity can expose the basic linguistic characteristics of texts, especially literary materials such as poems because of their rich linguistic features.

This paper examined the functions of different processes of Halliday's Systemic Functional Linguistics theory in creating the poetic voice. Transitivity analysis gives more detailed information to the readers while analyzing William Wordsworth's poems. It also provides linguistic evidence to support the interpretation of the poems through showing what/who does what to whom/ what in the main character's world to decide on their meanings. The finding of this research conclude that material was higher than the other processes.

2. Methods

To elaborate the process types of transitivity in the poems, descriptive analysis method was applied in this research. Descriptive analysis, also known as descriptive analytics or descriptive statistics, is the process of using statistical techniques to describe or summarize a set of data. As one of the major types of data analysis, descriptive analysis is popular for its ability to generate accessible insights from otherwise uninterpreted data. The analysis was done in every line of the poem. This research is based on the theory of transitivity proposed by Halliday (1994). The researcher identified the predicator used in the poem and analyzed the process. After determining the type of process for each predicate the percentages found, the researches then elaborated and interpreted the processes found to explain the meaning behind the poems.

3. Results and discussion

The data analysis below is taken from the poem *I wandered Lonely as a Cloud* by William Wordsworth, there are behavioral process, material process, relation and mental process based on stylistic theory of transitivity.

1. Behavioral process

This process described semantically as a 'half-way house' between mental and material process. It is for the reason that the meanings they realize are midway between materials on one hand and mental on the other. They relate to specifically physiological process. One of the main reasons for setting up this category is that they distinguished between purely mental process and the 12 outward physical signs of those processes.

For example, many mental perception process have paired process which express conscious physical act involved in perception: 'see' (mental) and 'watch', 'look', 'stare', etc. (behavioral); 'hear' (mental) and 'listen' (behavioral); and so on. According to Halliday (1994:139) "behavioral processes are process of (typically human) physiological and psychological behavior, like breathing, coughing, smiling, dreaming and staring." He also includes some verbs referring to actions which reflect mental states, for example: laugh, cry, gasp, grimace, snore, hiccup, ponder, etc. The participant who is 'behaving', labelled behavior, is typically a conscious being. There is 5 clause applied behavioral process in *I wandered Lonely as a Cloud*. The examples are:

Table 1. Behavioral Process found in "I Wandered Lonely as a Cloud" poem
(Line 4, 5 and 6)

A host of golden daffodils;	Beside the lake, beneath the trees,	Fluttering and dancing	in the breeze.
Behaver		Process: Behavioral	Circumstance

(Line 7 and 8)

They	stretched	in never ending line
Behaver	Process : Behavioral	Circumstance

(Line 9)

Continuous as the stars	that shine and twinkle	on the Milky Way
Behaver	Process : Behavioral	Circumstance

(Line 13 and 14)

The waves beside them danced	but they Out-did the sparkling waves	in glee:
Behaver	Process : Behavioral	Circumstance

(Line 21)

They	flash	upon that inward eye
Behaver	Process : Behavioral	Circumstance

These data used behavioral process, "fluttering and dancing", "stretchtd", "shine and twinkle", "sparkling" and "flash" showed the process of psychological and physiological activities which states of human physical behaviour (Gerot and Wignell, 1994:60). The behavior of this data are "a host of golden daffodils", "they", "stars", "the waves", and "they".

2. Material process

One of the most salient types of processes are those involving physical actions: cooking, writing, running, and so on. These are called material processes. According to Halliday (1994:110) "material processes are processes of 'doing'." They express the notion that some entity 'does' something-which may be done 'to' some other entity. There are 3 material processes. The examples are:

Table 2. Material Process found in "I Wandered Lonely as a Cloud" poem
(Line 1)

I	wandered	lonely as a cloud
actor	Process: material	goal

(Line 12)

Tossing	their heads	in sprightly dance.
Prosess : material	actor	goal

(Line 18)

What wealth the	show	to me had brought
goal	Process: material	actor

These data used material process, "wandered", "floats", "tossing", "show" showed the process of doing or action. The participant in this data are "I", "that", "their heads", and "me".

3. Relational – atributive process

If material process is that of doing, mental process is that of sensing, the third main process type that a relational process can be said to be that of being, including having. The main characteristic of relational process is that they relate a participant to its identity and description. In essence, they state that something is/was/will be and hence relational process are often described as process of being. But other verbs may relate a participant to a description, for example seem, become, look, appear, remain, have, feel, There is however general agreement about three main types of relational process. There are Intensive relational process, Possessive relational process, Circumstantial relation process. The research only found 2 relational-atributive process in *I wandered Lonely as a Cloud*.

Table 3. Relational Process found in "I Wandered Lonely as a Cloud" poem
(Line 15)

A poet	could not but	be	gay,
Participant		Process : relational	attribute

(Line 22)

Which	is	the bliss of solitude;
attribute	Process : relational	Participant

These data used relational-attributive process, "be" and "is" showed the process of relational that they relate a participant to its identify and description. The participant of this data are "a poet" and "which".

4. Mental process

Simple functional description of a verb as 'a doing word' does not by any means fit to all processes, which suggest that it is needed to establish other categories apart from material process because people are not always talking about concrete processes of doing. They often talk about what they think or feel. Halliday (1994:117) states that "mental processes or process of sensing are processes of feeling, thinking, and seeing." These processes differ from Material ones, they are mental, covert kinds of goings-on.

There are clear differences between something that goes on in the external world and something that goes on in the internal world of the mind; and there are many verbs which refer to these mental processes, of thinking, imagining, liking, wanting, seeing, etc. And the participant involved in mental processes is in a doing sense, as sensing-having feelings, perceiving or thinking. Thus, for the two participants in a mental process is termed as *Senser* and *Phenomenon*. The *senser* is the conscious being that is feeling, thinking or seeing. The *phenomenon* is that which is 'sensed'- felt, thought, or seen. Halliday (1994:118) divides mental process verbs into four classes: cognition, affection, perception and desirability. There are 2 mental process in *I wandered Lonely as a Cloud* as follows.

Table 4. Mental Process found in "I Wandered Lonely as a Cloud" poem
(Line 3)

When all at once I	saw	a crowd,
<i>Senser</i>	Process: mental (perception)	<i>Phenomenon</i>

(Line 11)

Ten thousand	saw	I at a glance
<i>Phenomenon</i>	Process : mental (perception)	<i>Senser</i>

These data used mental process, "saw" showed the process of sensing which is perception and it is done by *senser*. In this data, "I" as the human participant can be categorized as the participant who involve in the process and the object "a crowd" and "ten thousand" is called *phenomenon* is impacted of the process of sensing.

From the finding above we can see that the highest transitivity process found in *I wandered Lonely as a Cloud* is behavioral processes. These processes tell the physiological and psychological behavior of the nature and the writer. This poem is about the beauty of nature and the deep feeling of the writer. The writer chooses behavioral process to explain the physiological behavior of the nature. Moreover, the material process in this poem tells the reader about the action that done by the writer or the nature.

4. Conclusion

Processes found in poem represent experiences. *I wandered Lonely as a Cloud* is dominated with behavioral process first and then followed by material process. This poem tells about the beauty of nature beside the lake. Wordsworth chooses the verb in behavioral process to show the physiological behaviors of creatures in the small

nature. Furthermore, the material processes found in this poem shows the reader about the actions done by both the writer and the creatures.

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