

INSPIRATION IN “AFTER THOUGHT”

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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 Duddon River which flows forever, the literary meaning is about human survival and the theme is about inspiration.

Keyword: *automatized meaning, foregrounded meaning, subject matter, literary meaning, theme*

A. 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; 1996) 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; 1996).

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 stylistic analysis on a poem of William Wordsworth shown as follows:

After Thought

I Thought of Thee, my partner and my
guide
As being past away. – Vain
sympathies!
For, backward, Duddon! As I cast my
eyes
I see what was, and is, and will abide
Still glides the Stream, and shall for
ever glide
The form remains, the Function never
dies
While we, the brave, the mighty and
the wise
Men; we who in our morn of youth
defied
The elements, must vanish. Be it so
Enough, if something from our hands
has power
To live, and act, and serve the future
hour;
And if, as toward the silent tomb we
go,

Through love, hope and faith's
transcendent dower
We feel that we are greater than we
know
(William Wordsworth)

B. DATA DESCRIPTION AND DISCUSSION

1. The Semiotic System of Language

1.2 Logical Meaning

Logical meaning discusses a Clause type. In terms of logical meaning, the poem is realized by 4 clause complexes consisting of 4 main clauses and 18 sub clauses. Out of 18 sub clauses, there are 9 clauses of hypotactic enhancement, 4 clauses of hypotactic projection, 4 clauses of paratactic extension and 1 clause of hypotactic elaboration. Thus, enhancement is the automatized pattern because the poem is normally realized by enhanced clauses. Moreover, the poem is realized by 19 clauses of finite and 3 clauses of non-finite (clause 17, 18 and 19). Logical

meaning is realized by complexing and presented in Table 1.
the analysis of complexing is

Table 1: Complexing Analysis

No.	Notation	Logical Relation	Clause
1.	á	Main clause	I thought of Thee, my partner and my guide
2.	^x â	Enhancement	As the Duddon was being past away
3.	^x â	Enhancement	As I look backward at Duddon – vain sympathies!
4.	á á	Main clause	I see
5.	á ‘â1	Projection	What was
6.	á ‘â2	Projection	What is
7.	á ‘â3	Projection	What will abide
8.	1	Main clause	The Stream still glides
9.	+2	Extension	And it will glide for ever;
10.	+3	Extension	The Form remains;
11.	+4 á	Extension	The Function never dies
12.	4 ^x â	Enhancement	While we are the brave, the mighty and the wise Men;
13.	+5 á	Extension	We <<14>> must vanish
14.	<<5 =â>>	Elaboration	Who in our morn of youth defied the elements
15.	á	Main clause	Be it so enough
16.	^x â 1	Enhancement	If something from our hands has power
17.	â 1 ^x â 1	Enhancement	To live
18.	â 1 ^x â 2	Enhancement	To act
19.	â 1 ^x â 3	Enhancement	And to serve the future hour
20.	^x â 2	Enhancement	If <<22>> through love, hope and faith’s transcendent power we feel
21.	â 2 ‘â 1	Projection	That we are greater then we know
22.	â 2 =â 2	Enhancement	As we go toward the silent tomb.

1.3 Experiential Meaning

Experiential Meaning describes a process type. In terms of Experiential Meaning, the poem is expressed by 12 clauses of material process, 6 clauses of relational process, 3 clauses of mental process and 1 clause of behavioural process. In addition, the poem is encoded by 16 clauses of

present tense, 4 clauses of past tense and 2 clause of future tense. Thus, material process and present tense are the automatized patterns because the poem is normally expressed by them. Actually, Experiential Meaning is expressed by Transitivity and the analysis of Transitivity is displayed in Table 2.

Table 2: Transitivity Analysis

No.	Process	Tense	Clause
1.	Mental	Past	I thought of Thee, my partner and my guide
2.	Material	Past	As the Duddon was being past away
3.	Behavioural	Present	As I look backward at Duddon – vain sympathies!
4.	Mental	Present	I see
5.	Relational	Past	What was
6.	Relational	Present	What is
7.	Material	Future	What will abide
8.	Material	Present	The Stream still glides
9.	Material	Future	And it will glide for ever;
10.	Material	Present	The Form remains;
11.	Material	Present	The Function never dies
12.	Relational	Present	While we are the brave, the mighty and the wise Men;
13.	Material	Present	We <<14>> must vanish
14.	Material	Past	Who in our morn of youth defied the elements
15.	Relational	Present	Be it so enough
16..	Relational	Present	If something from our hands has power
17.	Material	Present	To live
18.	Material	Present	To act
19.	Material	Present	And to serve the future hour
20.	Mental	Present	If <<22>> through love, hope and faith's transcendent power we feel
21.	Relational	Present	That we are greater then we know
22.	Material	Present	As we go toward the silent tomb.

1. 2 Logogenetic Process

According to Halliday and Matthiessen (1998: 184-5), Logogenesis is a process of making meaning through an instancial system (a changing system) when text unfolds (in the unfolding text). The speaker/writer uses the instancial system (the changing system) as a resource to create a text, whereas the listener/ reader uses the instancial 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 past tense (clause 2) to present tense (clause 3) coincides with shift from the thought of river Duddon to the feature of river Duddon.
2. Shift from future tense (clause 7) to present tense (clause 8) coincides with shift from the feature of river Duddon to the opposition of Immortal River and mortal human.
3. Shift from past tense (clause 14) to present tense (clause 15) coincides with shift from the opposition of Immortal River and mortal human and the thought of human survival.

Table 3: Logogenetic Process

Clause Number	Lexicogrammatical Shift Cf. Latent Patterning	Episodic Shift Cf. Textual Structure
1 2	Past tense Past tense	The thought of River Duddon
3 7	Present tense Future tense	The feature of River Duddon
8 14	Present tense Past tense	The opposition of immortality and mortality
15 22	Present tense Present tense	The thought of human survival

1.5 Lexical Cohesion

A poem is realized by a series of lexical chain and each chain has a number of lexical items. The poem is realized by 9 lexical chains consisting of 49 lexical items. The lexical chains deal with *river*, *we*, *I*, material process, relational process, mental process, behavioural process, synonym and co-

meronym. The lexical analysis indicates that the main lexical chains deal with *river Duddon*, material process and synonym. In terms of lexical cohesion, thus, the poem is normally realized by *river Duddon*, material process and synonym. The lexical analysis is illustrated in Table 4.

Table 4: The Analysis on Lexical Chains

No.	Lexical Chain	Lexical Item	Total
1.	River	Thee, Duddon, Stream, From, Function	5
2.	We	We, we	2
3.	I	I, I	2
4.	Material process	Past away, abide, glides, sell glide, remains, dies, vanish, defied, live, act, serve, go	12
5.	Relational process	Is, was, are, be, has, are	6
6.	Mental process	Thought, see, feel	3

7.	Behavioural process	Look at	1
8.	Synonym	Partner-guide, sympathies-love, the brave-power, the wise-faith, mighty-descendent, hope-future, morn-tomb, forever-hour	16
9.	Co-Meronym	Eyes-hands	2
Overall total			49

1. 6 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 (Eggin, 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 functional elements deal with Actor (*river Duddon*), Material process (*will glide*) and Circumstance (*for ever*). In summary, subject matter is that river Duddon will glide forever. The analysis of material processes is offered in table 5.

Table 5: The Analysis of Material Processes

No.	Actor	Process	Goal	Circumstance
1.	Duddon	was being past away		
2.	What	will abide		
3.	The stream	glides		
4.	The steam	will glide		for ever
5.	The Form	remains		
6.	The Function	never dies		
7.	We	must vanish		
8.	We	defied	the elements	from our hands
9.		To live		
10.		To act		
11.		To serve	the future hour	
12.	We	go toward	the silent tomb	

2. The Semiotic System of Language

2. 1 Verbalization: The Deep Level of Meaning

In section 1.2, enhancement is automatized so a combination of enhancement and projection is foregrounded. Thus, foregrounding of logical relation takes place in clauses 15, 16, 17, 18, 19, 20, 21 and 22. Still, in section 1.2 shows that finite is automatized so non-finite is foregrounded. Therefore, the foregrounding of non-finite occurs in clauses 17, 18 and 19. In section 2.2, material process is automatized so other processes are foregrounded. Consequently, foregrounding of process exists in clauses 1, 2, 3, 4, 5, 6, 12, 15, 16, 20 and 21.

Based on the paragraph above, patterning of all foregrounded patterns points toward clauses 15, 16, 17, 18, 19 20 and 21. It means that consistency of foregrounding

converges to the last clause complex due to the foregrounding of logical relation, non-finite and process. 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 summary, the consistently foregrounded meaning of the last clause complex is called the deep level of meaning in the poem: be it so enough if something from our hands has power to live, act and serve future hour and if through love, hope and faith's transcendent dower we feel that we are grater then we know as we go to ward the silent tomb. Finally, patterns of foregrounding are mapped out in Table 7.

Table 6: Patterns of Foregrounding

Note: broken line = clause complex boundary

No.	Logical Relation	Non-Finite	Process
1.	-	-	X
2.	-	-	X
3.	-	-	X
4.	-	-	X
5.	-	-	X
6.	-	-	X
7.	-	-	-
8.	X	-	-
9.	X	-	-
10.	X	-	-
11.	X	-	-
12.	X	-	X
13.	X	-	-
14.	X	-	-
15.	X	-	X
16.	X	-	X
17.	X	X	-

18.	x	x	-
19.	x	x	-
20.	x	-	x
21.	x	-	x
22.	x	-	-

2.2 Symbolic Articulation: The Deeper Level of Meaning

The deep level of meaning produces the deeper level of meaning which is also called literary meaning and the second order meaning. The deep level of meaning suggests that it is enough for us to survive for life before we come to an end. Moreover, logogenetic process in section 2.5 tells about the thought of human survival. In conclusion, the deeper level of meaning is about the thought of human survival.

2.3 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 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 thought of human*

survival) means another (*inspiration*). In brief, the deepest level of meaning is about inspiration.

C. 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 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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