

UNFORGETTABLE DREAM IN BRENNAN'S POEM

Henriono Nugroho – University of Jember

h-nugroho@hotmail.com

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 a young man in his girlfriend's dream, the literary meaning is about the memory of dream and the theme is about the unforgettable dream.

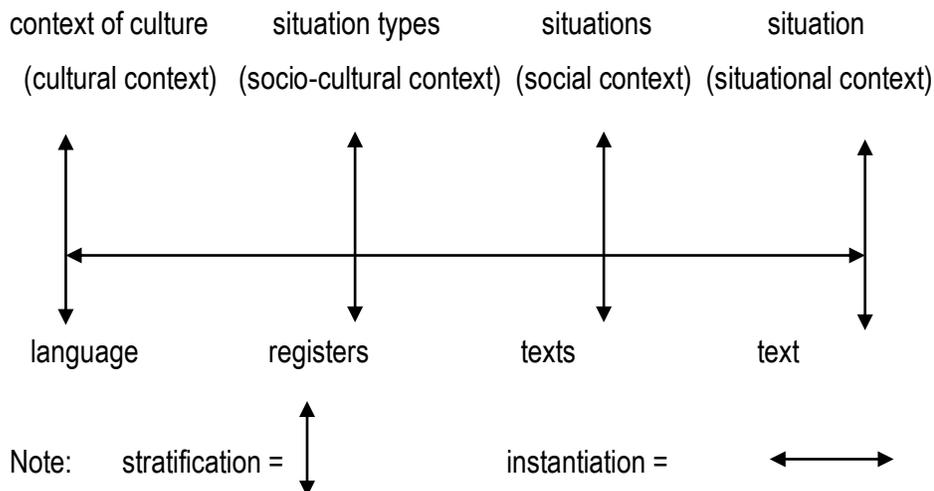
Keyword: automatized meaning, foregrounded meaning, subject matter, literary meaning, theme

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 with 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.

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



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 in Table 1.

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

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: 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, defamiliar-ization, 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: 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 stylistic analysis on a poem of Christopher Brennan as follows.

Dream

There is a breath at midnight that comes in
 Sadness as a sigh, and then the day is dead
 And the young man doth his course begin,
 Sowing new dreams in many a dreamer's head
 And two dreams have waked in one dark bed
 Just as the last stroke fades in lonely air,
 Having whispered and having sped
 With silent feet into sleep's popped lair,
 In the morning she woke away he was gone;
 Her tears and kisses were of no avail;
 Perchance it was his good bye murmured on
 The midnight in death's visionary dale;
 She thought it was in sleep's fairyland
 When in the dark he pressed her warm soft hand

(Christopher Brennan)

The Semiotic System of Language *Logical Meaning, Logical Metafunction or Logical Semantic*

Logical meaning is a resource for construing logical relations (Halliday, 1994: 36), and logical meaning describes a clause type (clause complex). In fact, the poem is realized by 2 clauses complexes consisting of 2 main clauses and 14 expanding clauses. Out of 14

expanding clauses, there are 6 paratactic extending clauses, 5 hypotactic elaborating clauses, 2 hypotactic enhancing clauses and 1 hypotactic projected clause. Thus, extension is the automatized pattern, because the poem is frequently realized by extending clauses. Then, logical meaning is realized by complexing (clause complex), and the complexing analysis is presented in Table 2.

Table 2 Complexing Analysis

No.	Notation	Logical Relation	Clause
1.	1 α	Main clause	There is a breath at midnight

2.	1 =β	Elaboration	That comes in sadness as a sigh
3.	2 α	Extension	And the young man doth begin his course
4.	2 =β	Elaboration	Sowing new dreams in many a dreamer's head
5.	+3 α α	Extension	And two dreams have waked in one dark bed
6.	3 α α β	Enhancement	Just as the last stroke fades in lonely air
7.	3 =β 1	Elaboration	Having whispered
8.	3 =β 2	Elaboration	And having sped with silent feet into sleep's popped lair
9.	1	Main clause	In the morning she woke
10.	+2	Extension	Away he was gone
11.	+3	Extension	Her tears and kisses were of no avail
12.	+4 α	Extension	Perchance it was his good bye
13.	4 =β	Elaboration	Murmured on midnight in death's visionary dale
14.	+5 α	Extension	She thought
15.	5 'β	Projection	It was in sleep's fairyland
16.	5 β α β	Enhancement	When in the dark he pressed her warm soft hand

Experiential Meaning, Experiential Meta-function or Experimental Semantics

Experiential meaning is a resource for construing experience (Halliday, 1994: 36), and experiential meaning discusses a process type (processes). Actually, the poem is encoded by 7 clauses of material process, 3 clauses of relational process, 2 clauses of

behavioral process, 1 clause of mental process and 1 clause of existential process. Therefore, material process is automatized pattern, because it is frequently used in the poem. Then, experiential meaning is encoded by transitivity, and the transitivity analysis is outlined in Table 3.

Table 3: Transitivity Analysis

No.	Process	Tenses	Clause
1.	Existential	Present	There is a breath at midnight
2.	Material	Present	That comes in sadness as a sigh
3.	Material	Present continues	And the young man doth begin his course
4.	Material	Present	Sowing new dreams in many a dreamer's head
5.	Material	Present	And two dreams have waked in one dark bed

6.	Material	Present	Just as the last stroke fades in lonely air
7.	Behavioral	Present perfect	Having whispered
8.	Material	Present perfect	And having sped with silent feet into sleep's popped lair
9.	Material	Past	In the morning she woke
10.	Material	Past	Away he was gone
11.	Relational	Past	Her tears and kisses were of no avail
12.	Relational	Past	Perchance it was his good bye
13.	Behavioral	Past	Murmured on midnight in death's visionary dale
14.	Mental	Past	She thought
15.	Relational	Past	It was in sleep's fairyland
16.	Material	Past	When in the dark he pressed her warm soft hand

Textual Meaning, Textual Metafunction or Textual Semantics

Textual meaning is a resource for creating message (Halliday, 1994: 36), and textual meaning explains a theme type (unmarked theme and marked theme). The poem is expressed by 13 clauses of unmarked theme

and 3 clauses of marked theme. In fact, the marked theme takes place in clause 9 (circumstance: *in the morning*), clause 10 (circumstance: *away*) and clause 16 (circumstance: *in the dark*). Then, textual meaning is expressed by theme, and theme analysis displayed in Table 4.

Table 4: Theme Analysis

No.	Theme			Rheme
	Textual	Marked	Unmarked	
1.			There	is a breath
2.			That	come in the sadness....
3.	And		the young man	doth begin
4.				Sowing
5.	And		two dreams	have waked
6.	Just as		the last stroke	fades in.....
7.				Having whispered
8.	And			having sped
9.		In the morning		she woke
10.		Away		he was gone

11.			Her tears.....	were of no avail
12.	Perchance		it	was his good bye
13.				Murmured on....
14.			She	thought
15.			It	was in sleep's.....
16.	When	in the dark		he pressed

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, shifts (changes) are described as follow:

Shift from unmarked theme (clause 8) to marked theme (clause 9) coincides with shift from the appearance of dream to the memory of dream.

Thus, the instantial system of theme 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	Unmarked theme	The Appearance of
8	Unmarked theme	Dream
9	Marked theme	The Memory of
16	Marked theme	Dream

Lexical Cohesion

Lexical cohesion is made up of several lexical chains, and each chain consists of a number of lexical items. The poem is constructed by 10 lexical chains consisting of 38 lexical items. The lexical chains include *He* (3), *She* (2), Material Process (9), Relational Process

(3), Behavioral Process (2), Mental Process (1), Existential Process (1), Repetition (8), Synonym (6) and Hyponym (2). Thus, the poem is frequently realized by the main lexical chains of *he*, material process and repetition. The lexical cohesion is tabulated in Table 6.

Table 6 Lexical Cohesion

No.	Lexical Chain	Lexical Item	Total
1.	He	A young man, he, he	3
2.	She	She, she	2
3.	Material Process	Comes, doth begin, sowing, have waked, fades, having sped, woke, was gone, pressed	9
4.	Relational Process	Were, was, was	3
5.	Behavioral Process	Having whispered, murmured	2
6.	Mental Process	Thought	1
7.	Existential Process	There was	1
8.	Repetition	Midnight-midnight, dark-dark, dreams-dreams, sleep-sleep	8
9.	Synonym	Sadness = tears, silent = lonely, dead = death	6
11.	Hyponym	Day-morning	2
Overall total			38

Subject Matter

In section 2.2, experiential meaning is frequently realized by material process. In section 2.5, lexical cohesion is frequently encoded by material process. In other words, subject matter is frequently constructed by material process. The analysis of material processes indicates that the functional

elements are Actor (*the young man*), Material Process (*appears*), Goal (*her dream*) and Circumstance (*at midnight*). **In brief, subject matter describes that a young man appears in his girlfriend's dream at midnight.** The analysis of material process is outlined in Table 7.

Table 7 The Analysis of Material Process

No.	Actor	Process	Goal	Circumstance
1.	Midnight	comes		in sadness
2.	The young man	begins	his course	
3.	The young man	sows	new dreams	in a dreamer's head
4.	Two dreams	have waked		in the dark bed
5.	The last stroke	fades		in lonely air
6.	Two dreams	have sped		into sleep's popped lair
7.	She	woke		in the morning
8.	he	was gone away		
9.	He	pressed	her soft hand	in the dark

The Semiotic System of Verbal Art

Verbalization: The Deep Level of Meaning

In section 2.1, extension is automatized, so a combination of extension, elaboration, enhancement and projection is foregrounded. Thus, the foregrounding of logical relation takes place in clauses **9**, **10**, 11, 12, 13, 14, 15 and **16**. In section 2.2, material process is automatized, so other processes (relational,

mental and existential) are foregrounded. Therefore, the foregrounding of process occurs in clauses 1, 7, 11, 12, 13, 14, and 15. In section 2.3, unmarked theme is automatized, so marked theme is foregrounded. Accordingly, the foregrounding of theme exists in clauses **9**, **10**, and **16**. Then, the pattern of foregrounding is mapped out in Table 8.

Table 8 Patterns of Foregrounding

No.	Logical Relation	Process	Theme
1.	-	X	-
2.	-	-	-
3.	-	-	-
4.	-	-	-
5.	-	-	-
6.	-	-	-
7.	-	X	-
8.	-	-	-
9.	X	-	X
10.	X	-	X

11.	X	X	-
12.	X	X	-
13.	X	X	-
14.	X	X	-
15.	X	X	-
16.	X	-	X

Table 8 reveals that patterning of the various foregrounded patterns points toward clauses 9, 10, 11, 12, 13, 14, 15 and 16. Thus, consistency of foregrounding converges to ward the last clause complex because of the foregrounding of logical relation, process and theme. 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 short, the consistently foregrounded meaning is called the deep level of meaning: in the morning she woke but he was gone away; her tears and kisses were of no avail; perchance it was his good bye murmured on midnight in death's visionary dale; she thought it was in sleep's fairy land when in the dark he pressed her warm, soft hand.

Symbolic Articulation: The Deeper Level of Meaning

In section 3.1, the deep level of meaning refers to the last clause complex because of

the foregrounding of logical relation, process and theme. Then, the deep level of meaning function as the sign, symbol or metaphor of the deeper level of meaning, which is also called the second order meaning and literary meaning. The deep level of meaning suggests that she woke in the morning but he had gone away and her tears and kisses disappeared; in her dreams, he said good bye when he pressed her warm, soft hand. In conclusion, the deep level meaning is the memory of dream.

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 memory of dream*) means another (*the unforgettable dream*). In summary, the deepest level of meaning is the unforgettable dream.

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 8.

Table 8 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

References

Butt, D. 1988. "Randomness, Order and the Latent Patterning of Text" in David Birch and Michael O' Toole (eds.) *Functions of Style*. London: Pinter Publishers.

Butt, D. et al. 1995. *Using Functional Grammar*. Sydney: Macquarie University.

Egins, S. 1994. *An Introduction to Systemic Functional Linguistics*. London: Pinter Publishers.

Halliday, MAK and R. Hasan. 1985. *Language, Context, and Text: Aspects of language in a social-semiotic perspective*. Melbourne: Deakin University Press.

- Halliday, MAK. 1993. *Language as a Social Semiotic*. London: Edward Arnold.
- Halliday, MAK & Christian Matthiessen. 1999. *Construing Experience through Meaning: a Language-Based Approach to Cognition*. Berlin: de Gruyter.
- Hasan, R. 1985. *Linguistics, Language and Verbal Art*. Melbourne: Deakin University Press.
- Hasan, R. 1988. "The Analysis of One Poem: Theoretical Issues in Practice" in David Birch and Michael O Toole (eds.) *Functions of Style*. London: Pinter Publishers.
- Hasan, R. 1996. "On Teaching Literature Across Cultural Distances" in Joyce E. James (ed.), *The Language-Culture Connection*. Anthology series 37. Singapore: Seameo Regional Language Center
- Martin, J.R. 1985. "Process and Text: Two Aspects of Semiosis" in Benson and Graves (eds.) *Systemic Perspectives on Discourse*. Norwood, New Jersey: Ablex.
- Martin, J.R. 1992. *English Text System and Structure*. Amsterdam: John Benjamins Publishing.
- Mukarovsky, J. 1977. *The Word and Verbal Art*. tr. J. Burbank and P. Steiner. New Haven: Yale University Press.
- Matthiessen, C. 1995. *Lexicogrammatical Cartography: English Systems*. Tokyo, Taipei, Dallas: International Language Sciences Publishers.
- Pradopo, R.D. 1996. *Pengkajian Puisi*. Jogjakarta: Gajah Mada University Press.
- Preminger, A. 1974. *Princeton Encyclopedia of Poetry and Poetics*. Princeton: Princeton University Press.
- Plum, G.A. 1988. *Text and Contextual Conditioning in Spoken English: A Genre Based Approach*. Unpublished PhD Thesis. Sydney, Australia: University of Sydney.