

## DIVINE CREATION IN “LINES WRITTEN IN EARLY SPRING”

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### ABSTRAK

Penelitian ini bertujuan untuk mengkaji karya sastra melalui analisis stilistika yang berdasarkan linguistik sistemik fungsional dan sistem semiotik karya sastra. Metode penelitian menggunakan studi pustaka, metode deskriptif, dan pendekatan intrinsik objektif. Hasil penelitian menunjukkan bahwa analisis semantik menghasilkan makna bahasa latar belakang (*the automatized linguistic meaning*) dan makna bahasa latar depan (*the foregrounded linguistic meaning*). Makna pertama menghasilkan masalah utama (*subject matter*) dan makna kedua menghasilkan makna sastra (*literary meaning*). Makna sastra menghasilkan tema. Dari hasil analisis dapat dibuktikan bahwa masalah utama berkisah tentang hubungan manusia dan makna sastra tentang penciptaan serta tema tentang ciptaan Tuhan.

**Key words:** automatized meaning, foregrounded meaning, subject matter, literary meaning, theme

### INTRODUCTION

Halliday and Matthiessen (1999:384-5) proposed that 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 as a resource for creating a text whereas the listener/reader uses the instantial system as a resource for interpreting the text. Furthermore, 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 is 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, and at the same time it 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

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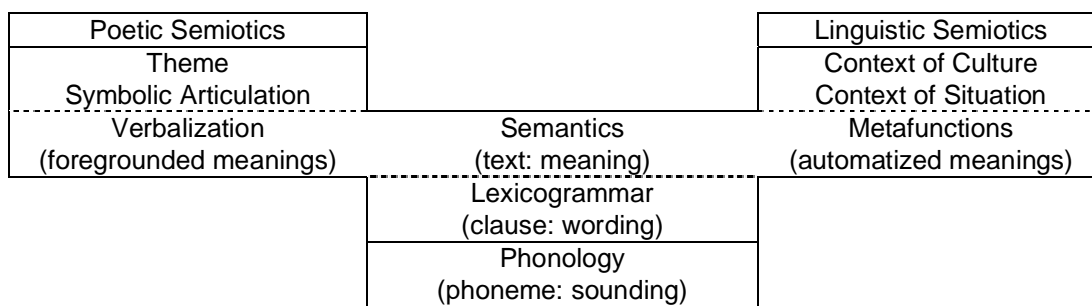
a particular type of situation or social context (Halliday, 1993:109). According to Martin (1992:405), context is a content plane and language is an expression plane. Language consists of content plane (semantics and lexicogrammar) and expression plane (phonology). Martin (1992:495) adds that there are two planes of context: 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.

Hasan (1985:96) maintains 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. In 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. In 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



This article is concerned with a stylistic analysis of a poem by William Wordsworth as shown below:

**Lines Written in Early Spring**

I heard a thousand blended notes,  
While in a grove I sat reclined,

In that sweet mood when pleasant thoughts  
Bring sad thoughts to the mind.  
To her fair works did Nature link  
The human soul that through me ran;  
And much it grieved my heart to think  
What man has made of man.  
Through primrose tufts, in that green bower,

The periwinkle trailed its wreaths;  
 And 't is my faith that every flower  
 Enjoys the air it breathes.  
 The birds around me hopped and played  
 Their thoughts I cannot measure:—  
 But the least motion which they made  
 It seemed a thrill of pleasure.  
 The budding twigs spread out their fan,  
 To catch the breezy air;  
 And I must think, do all I can,  
 That there was pleasure there.  
 If this belief from heaven be sent,  
 If such be Nature's holy plan,  
 Have I not reason to lament  
 What man has made of man?  
 (William Wordsworth)

**THE SEMIOTIC SYSTEM OF LANGUAGE**

Logical meaning describes a clause type. In terms of logical meaning, the poem is realized by 6 clause complexes consisting of 6 main clauses, 19 subclauses and 2 embedded clauses. Out of the 19 subclauses, 8 are clauses of hypotactic enhancement, 7 clauses of paratactic extension, 3 clauses of hypotactic projection and 1 a clause of hypotactic elaboration. Thus, enhancement is the automatized pattern because the poem is normally realizes by enhanced clauses. Logical meaning is realized by complexing and the complexing analysis is presented in Table 1.

Table 1: Complexing Analysis

No.	Notation	Logical Relation	Clause
1.	á	Main clause	I heard a thousand blended notes
2.	ˆá 1	Enhancement	While in a grove I sat reclined
3.	ˆá 2	Enhancement	When in that sweet mood pleasant thoughts bring sad thoughts to the mind
4.	1 á	Main clause	Did Nature link the human soul to her fair works
5.	1 =á	Elaboration	That ran through me
6.	+2 á	Extension	And much it grieved my heart
7.	2 ˆá á	Enhancement	To think
8.	2 á 'á	Projection	What man has made of man
9.	1	Main clause	Through primrose tufts in that green bower the periwinkle trailed its wreaths
10.	+2 á	Extension	And it is my faith
11.	2 ˆá	Enhancement	That every flower enjoys the air
11.1	[[ ]]	Embedding	[[it breathes]]
12.	1	Main clause	The birds around me hopped
13.	+2	Extension	And played,
14.	+3	Extension	I cannot measure their thoughts
15.	+4	Extension	But the least motion [[14.1]] seemed a thrill of pleasure
15.1	[[ ]]	Embedding	[[]which they made]
16.	1á	Main clause	The building twigs spread out their fain
17.	1 ˆá	Enhancement	To catch the breezy air;
18.	+2	Extension	I can do all
19.	+3 á	Extension	And I must think
20.	3 'á	Projection	That there was pleasure there
21.	1 ˆá 1	Enhancement	If this belief has been sent from heaven
22.	1 ˆá 2	Enhancement	If such belief has been Nature's holy plan
23.	á á	Main clause	I do not have reason
24.	á ˆá	Enhancement	To lament
25.	á á 'á	Projection	What man has made of man?

Experiential Meaning explains a Process type. The poem is realized by 15 material clauses, 6 mental clauses, 5 relational clauses and 1 behavioural clause. Moreover, the poem is realized by 11 clauses of past tense, 9 clauses of present tense, 4 clauses of perfect

tense and 3 non finites. Thus, the items of material process, past tense and finite are automatized because the poem is normally realized by the items. Experiential meaning is realized by transitivity and the transitivity analysis is provided in Table 2.

Table 2: Transitivity Analysis

No.	Process	Tense	Clause
1.	Mental	Past	I heard a thousand blended notes
2.	Material	Past	While in a grove I sat reclined
3.	Material	Present	When in that sweet mood pleasant thoughts bring sad thoughts to the mind
4.	Material	Past	Did Nature link the human soul to her fair works
5.	Material	Past	That ran through me
6.	Mental	Past	And much it grieved my heart
7.	Mental	Non finite	To think
8.	Material	Perfect	What man has made of man
9.	Material	Past	Through primrose tufts in that green bower the periwinkle trailed its wreaths
10.	Relational	Present	And it is my faith
11.	Mental	Present	That every flower enjoys the air
11.1	Behavioural	Present	[[it breathes]]
12.	Material	Past	The birds around me hopped
13.	Material	Past	And played,
14.	Material	Present	I cannot measure their thoughts
15.	Relational	Past	But the least motion [[14.1]] seemed a thrill of pleasure
15.1	Material	Past	[[which they made]]
16.	Material	Present	The building twigs spread out their fain
17.	Material	Non finite	To catch the breezy air;
18.	Material	Present	I can do all
19.	Mental	Present	And I must think
20.	Relational	Past	That there was pleasure there
21.	Material	Perfect	If this belief has been sent from heaven
22.	Relational	Perfect	If such belief has been Nature's holy plan
23.	Relational	Present	I do not have reason
24.	Mental	Non finite	To lament
25.	Material	Perfect	What man has made of man?

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 as a resource to create a text, whereas the listener/reader uses the instantial system as a resource to interpret the text.

Moreover, Matthiessen (1995:40) adds that logogenetic process reveals that lexico-grammatical 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. A shift from present tense (clause 3) to past tense (clause 4) coincides with a shift from the relation of nature and human mind to the relation of nature and human heart.
2. A shift from perfect tense (clause 8) to past tense (clause 9) coincides with a shift from the relation of nature and human heart to the relation of nature and flora.
3. A shift from present tense (clause 11.1) to past tense (clause 12) coincides with a shift from the relation of nature and flora to the relation of nature and fauna.
4. A shift from past tense (clause 15.1) to present tense (clause 16) coincides with a shift from the relation of nature and fauna to the relation of flora nature and human
5. A shift from past tense (clause 20) to perfect tense (clause 22) coincides with a shift from the relation of flora, nature and human to the relation of God and His Creation.

In this poem, the instantial system of tense is used to make meanings. Finally, the logogenetic process is illustrated in Table 3.

Table 3: Logogenetic Process

Clause Number	Lexicogrammatical Shift Cf. Latent Patterning	Episodic Shift Cf. Textual Structure
1 3	Past tense Present tense	The relation of nature and human mind
4 8	Past tense Perfect tense	The relation of nature and human heart
9 11.1	Past tense Present tense	The relation of nature and flora
12 15.1	Past tense Past tense	The relation of nature and fauna
16 20	Present tense Past tense	The relation of flora, fauna and human
21 25	Perfect tense Perfect tense	The relation of God and His Creation

A poem is realized by a series of lexical cohesion and each chain has a number of lexical items. The poem is realized by 10 lexical chains consisting of 71 lexical items. The lexical chains concerned with *I*, material process, mental process, relational process, behavioural process, repetition, synonym, antonym, hyponym and collocation. In fact, the

main lexical chains deal with *I*, material process and synonym. Thus, the items of *I*, material process and synonym are the automatized patterns. In terms of lexical cohesion, the poem is normally realized by those items. The lexical analysis is provided in Table 4.

Table 4: Lexical Analysis

No.	Lexical Chain	Lexical Item	Total
1.	I	I, I, I	3
2.	Material process	Sat, bring, link, ran, made, trailed, hopped, played, measure, spread, catch, do, sent, made, made	15
3.	Mental process	Heard, grieved, enjoys, think, think, lament	6
4.	Relational process	Is, seemed, was, has been, have	5
5.	Behavioural process	Breathes	1
6.	Repetition	Thoughts (3x), pleasure (2x), nature (2x), man (4x)	11
7.	Synonym	Blended-wreath, notes-reason, fair-breezy, grove-green bower, tufts-twigs, motion-thrill, budding-fan, faith-belief, heaven-holy	18
8.	Antonym	Sweet >< sad	2
9.	Hyponym	Soul-mind-heart, Flower-primrose-periwinkle	6
10.	Collocation	Birds-air, plan-works	4
Overall Total			71

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 (Egins, 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. This means that subject matter is normally realized by material process. In fact, the automatized pattern of material process reveals that the functional elements are concerned with Actor (*I*), material process (*bring, link*) and Goal (*man*). In conclusion, the subject matter is that the poet links (brings) man to man. Finally, the analysis of the material process is displayed in Table 5.

Table 5: The Analysis of Material Process

No.	Actor	Material process	Goal	Circumstance
1.	I	sate reclined		in a grove
2.	Thoughts	bring	thoughts	to the main
3.	Nature	did link	human soul	to the fair works
4.	Human soul	ran		through me
5.	Man	has made of	man	
6.	Periwinkle	trailed	its wreaths	through tufts
7.	The birds	hopped		around me
8.	The birds	played		
9.	I	cannot measure	their thoughts	
10.	They	made		
11.	Twigs	spread out	their fan	
12.	I	can do	all	
13.	(Twigs)	to catch	breezy air	
14.	This belief	has been sent		from heaven
15.	Man	has made of	man	

**THE SEMIOTIC SYSTEM OF LANGUAGE**

Section 2.1 shows that enhancement is automatized so a combination of enhancement and projection is foregrounded. Thus, foregrounding of logical relation takes place in clauses 21, 22, 23, 24 and 25. Section 2.2 indicates that material process is automatized so other processes are foregrounded. Therefore, the foregrounding of process happens to clauses 1, 6, 7, 10, 11, 11.1, 15, 19, 20, 22, 23 and 24. Furthermore, section 2.2 reveals that past tense is automatized so other tenses are foregrounded. Consequently, the foregrounding of tense occurs in clauses 3, 7, 8, 10, 11, 11.1, 14, 16, 17, 18, 19, 21, 22, 23, 24 and 25. Finally, section 2.2 explain that finite is automatized so non finite is foregrounded. Accordingly, the foregrounding of non finite exists in clauses 7, 17 and 24.

This seems to suggest that the patterning of all foregrounded patterns points toward clauses 20, 21, 22, 23, 24 and 25. This means that the 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, non finite, 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 deep level of meaning and the first order meaning. In summary, the consistently foregrounded meaning of the last complex is the deep level of meaning in the poem: if this belief from heaven be sent, if such be Nature's holy plan, Have I not reason to lament man has made of man? At last, patterns of foregrounding are mapped out in Table 6.

Table 6: Patterns of Foregrounding

Note: dotted lines = clause complex boundary

No.	Logical Relation	Non Finite	Process	Tense
1.	-	-	X	-
2.	-	-	-	-
3.	-	-	-	X
4.	X	-	-	-
5.	X	-	-	-
6.	X	-	X	-
7.	X	X	X	X
8.	X	-	-	X
9.	-	-	-	-
10.	-	-	X	X
11.	-	-	X	X
11.1	-	-	X	X
12.	-	-	-	-
13.	-	-	-	-
14.	-	-	-	X
15.	-	-	X	-
15.1	-	-	-	-
16.	X	-	-	X
17.	X	X	-	X
18.	X	-	-	X
19.	X	-	X	X
20.	X	-	X	-
21.	X	-	-	X
22.	X	-	X	X
23.	X	-	X	X
24.	X	X	X	X
25.	X	-	-	X



The deep level of meaning produces the deeper level of meaning which is also called the literary meaning and the second order meaning. In section 3.1, the deep level of meaning suggests that all has been created by God and the creation is the natural law so that we do not need to grieve that man has derived from man. In section 2.3, the logogenetic process tells about the relation of God and His Creation. In short, the deeper level of meaning is about the created things.

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 created things*) means (*divine creation*). In brief, the deepest level of meaning is about the divine creation.

**CONCLUSION**

The lexicogrammatical analysis produces semantic components and there are two kinds of semantic patterns: 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, the 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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