

THE LAST ROMAN EMPEROR IN MOLONEY'S POEM

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Abstract: This stylistic study analyzes Moloney's poem by means of systemic functional linguistics and literary semiotics. On the premise of intrinsic-objective approach, the study show that the semantic analysis reveals the automatized linguistic meanings and foregrounded linguistic meanings. The first kind of meanings discloses the subject matter and the latter the literary meanings. The literary meanings, in turn, lead to the theme of the literary work. All this demonstrates that the main issue is centered around dim stars, the demise of the Constantine, and the last Roman Emperor.

Key words: automatized linguistic meanings, foregrounded linguistic meanings, literary meanings, subject matter, theme, Moloney

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), 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.

context of culture situation types situations situation
(cultural context) (socio-cultural context) (social context) (situational context)

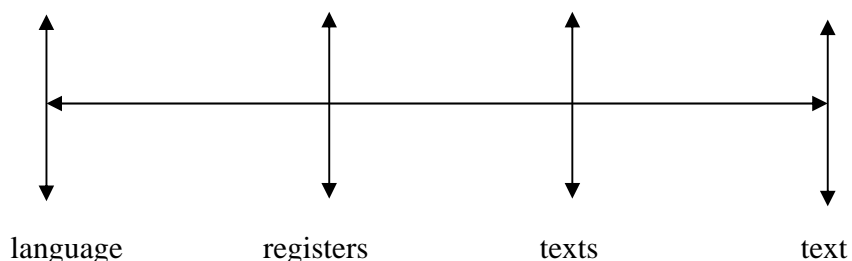


Fig. 1: The Interrelatedness of Context, Language, Situation and Text

Note: stratification =



and instantiation =



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 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 presented Table 1.

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
	Semantics	# Logical Meaning	# Experiential Meaning	* Grammatical Cohesion
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, defamiliarization, and the foregrounded, motivated, prominent, dominant, deautomatized or defamiliarizing pattern (Jefferson 1995, Hasan 1985, Halliday 1971). Then, the concept of back-ground 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 concerning with phonology, lexicogrammar and semantics. Specifically, Verbalization – the lowest stratum – is where the point of primary contact with work tha 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 systemic stylistic analysis on a poem of Patrick Moloney shown as follows.

A Regret

Piercing the evening with thy star-lit spires,
The sweet Queen-city of the golden South,
Thus was a witness, when I kissed the mouth
Of her whose eyes outblazed the skyey fires.
I saw the parallels of thy long streets,
With lamps like angels shining all a-row,
While overhead the empyrean seats
Of gods were steeped in paradisiic glow.
As Hesper sits on his throne's jeweled chair,
The Pleiades with rarer fires are tipt,
The belted Orion triple stars are dipt
In all the splendour of Olympian air,
On high bless, the Southern Cross stars shine,
Like them which blazed o'er conquering Constantine.
(Patrick Moloney)

THE SEMIOTIC SYSTEM OF LANGUAGE: LOGICAL MEANING, LOGICAL SEMANTICS OR LOGICAL METAFUNCTION

Logical meaning is a resource for constructing logical relation and it describes a Clause type (clause complexes). In fact, the poem is realized by 2 clause complexes consisting of 3 main clauses and 9 ex-

panding clauses. The 9 expanding clauses consist of 3 hypotactic elaborating clauses, 3 hypotactic enhancing clauses, 2 paratactic extending clauses and 1 embedded clause. Thus, both elaboration and enhancement are the automatized patterns, because they are frequently used in the poem. Then, logical meaning is realized by complexing and the analysis of complexing (clause complex) is shown in Table 2.

Table 2: Complexing Analysis

No.	Notation	Logical Relation	Clause
1.	$\wedge \alpha \bar{\beta}$	Elaboration	Piercing the evening with thy star-lit spires,
2.	$\alpha \alpha$	Main Clause	The sweet queen city of the golden south was a witness
3.	$\times \beta$	Enhancement	when I kissed the mouth of her [[3.1]]
3.1	[[]]	Embedding	whose eyes outblazed the skyey fires.
4.	$\alpha \alpha$	Main Clause	I saw the parallels of thy long streets, with lamps like angels
5.	$\alpha \bar{\beta}$	Elaboration	shining all a-row,
6.	$\times \beta$	Enhancement	while overhead empyrean seats were steeped in paradisiac glow
7.	$\wedge 1 \times \beta$	Enhancement	As Hesper sits on his throne's jewelled chair;
8.	1α	Main Clause	The Pleiades with rarer fires are tipt;
9.	$+2$	Extension	The belted Orion triple stars are dipt in all the splendour of Olympian air;
10.	$+3 \alpha$	Extension	On high bless the Southern Cross stars shine like them
11.	$3 \bar{\beta}$	Elaboration	which blaze o'er conquering Constantine

EXPERIENTIAL MEANING, EXPERIENTIAL SEMANTICS OR EXPERIENTIAL METAFUNCTION

Experiential Meaning is a resource for representing experience (Halliday, 1994: 36), and it discusses a Process type (processes). Actually, the poem is expressed by 7 clauses of material process, 3 clauses of relational process, 1 clause of mental

process and 1 clause of behavioral process. In addition, the poem is encoded by 7 clauses of past tense and 5 clauses of present tense. Thus, material process and past tense are the automatized patterns, because they are frequently used in the poem. Then, experiential meaning is expressed by Transitivity and the analysis of Transitivity is outlined in Table 3.

Table 3: Transitivity Analysis

No.	Process	Tense	Clause
1.	Material	Past	Piercing the evening with thy star-lit spires,
2.	Relational	Past	The sweet queen city of the golden south was a witness
3.	Behavioural	Past	when I kissed the mouth of her [[3.1]]
3.1	Material	Past	whose eyes outblazed the skyey fires.
4.	Mental	Past	I saw the parallels of thy long streets, with lamps like angels
5.	Material	Past	shining all a-row,
6.	Material	Past	while overhead empyrean seats were steeped in paradisiac glow
7.	Material	Present	As Hesper sits on his throne's jewelled chair;
8.	Relational	Present	The Pleiades with rarer fires are tipt;
9.	Relational	Present	The belted Orion triple stars are dipt in all the splendour of Olympian air;
10.	Material	Present	On high bless the Southern Cross stars shine like them
11.	Material	Present	which blaze o'er conquering Constantine

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 (changes) are described as follow:

Shift from past tense (clause 6) to present tense (clause 7) coincides with shift from The Shine of Street Lamps to The Dim of All Stars. Thus, the changing system of process is used as a resource for making meanings in this poem. The logogenetic process is displayed in Table 4.

Table 4: Logogenetic Process

Clause Number	Lexicogrammatical Shift Cf. Latent Patterning	Episodic Shift Cf. Textual Structure
1	Past Tense	The Shine of
6	Past Tense	Street Lamps
7	Present Tense	The Dim of
12	Present Tense	All Stars

LEXICAL COHESION

Lexical cohesion is made up of several lexical chains and each lexical chain consists of a number of lexical items. The poem is realized by 9 lexical chains consisting of 39 lexical items. The lexical chains include persona (2), *star* (3), material

process (7), mental process (1), behavioural process (1), repetition (6), synonym (12) and cohyponym (2). Thus, the poem is frequently realized by the main lexical chains of *star*, material process and synonym. The analysis of lexical cohesion is outlined in Table 5.

Table 5: Lexical Analysis

No.	Lexical Chain	Lexical Item	Total
1.	Persona	I, I	2
2.	Star	Pleiades, Orion, Southern Cross	3
3.	Material Process	piercing, shining, shine, blaze, outblazed, were steeped, sits	7
4.	Relational Process	was, are tipt, are dipt	3
5.	Mental Process	saw	1
6.	Behavioural Process	kissed	1
7.	Repetition	south-south, fires-fires, stars-stars	6
8.	Synonym	sweet-splendour, queen-throne, witness-eyes, seats-chair, skyey-air, long-high	12
9.	Cohyponym	gods – angels	2
Overall total			39

SUBJECT MATTER

Halliday (1993: 110) states that Field includes subject matter as one special manifestation and Halliday (1993: 143) claims that Field is realized by Experiential Meaning. Then, Eggins (1994: 113) explains that Field is encoded by Experiential Meaning and lexical cohesion. In addition, Butt (1988: 177) describes that subject matter is expressed by lexical chains 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 (lexical chains).

Experiential Meaning is frequently realized by material process and lexical cohesion is frequently expressed by material process. In other words, subject matter is frequently encoded by material process. The analysis of material processes indicates that functional elements are Actor (*all stars*), Process (*dim*) and Circumstance (*over conquering Constantine*). **In short, the subject matter describes that all stars dim over the conquering of Constantine.** The analysis of material processes is shown in Table 6.

Table 6: The Analysis of Material Processes

No.	Actor	Process	Goal	Circumstance
1.	The city	pierced	the evening	with star-lit spires
2.	Street lamps	outblazed	the skyey fires	
3.	Angels	shone		in a row
4.	Pleiades stars	dim		
5.	Orion stars	dim		
6.	Southern Cross stars	dim		
7.	All stars	dim		o'er conquering Constantine

**THE SEMIOTIC SYSTEM OF
VERBAL ART: VERBALIZATION:
THE DEEP LEVEL OF MEANING**

It has been discussed that both elaboration and enhancement are automatized, so a combination of extension and elaboration is foregrounded. Thus, foregrounding of logical relations takes place in all clause complexes or clauses 7, 8, 9, 10, 11 and 12. Material process is automatized,

so other processes (relational, mental and behavioural) are foregrounded. Therefore, the foregrounding of process occurs in clauses 2, 3, 4, 8 and 9. In section, 2.2, past tense is automatized, so present tense is foregrounded. Consequently, the foregrounding of tense exists in clauses 7, 8, 9, 10, 11 and 12. Finally, the patterns of foregrounding are mapped out in Table 7

Table 7: Patterns of Foregrounding

No.	Logical Relation	Process	Tense
1.	-	-	-
2.	-	x	-
3.	-	x	-
3.1	-	-	-
4.	-	x	-
5.	-	-	-
6.	-	-	-
7.	x	-	x
8.	x	x	x
9.	x	x	x
10.	x	-	x
11.	x	-	x

Note: broken line = clause complex boundary

Table 7 shows that the patterning of various foregrounded patterns points toward clauses 7, 8, 9, 10 and 11. In other words, consistency of foregrounding converges

toward the last clause complex because of the foregrounding of logical relation and process. Then, 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 brief, the consistently foregrounded meaning of the first clause complex is called the deep level of meaning in the poem: As Hesper sits on his throne's jeweled chair, the Pleiades with rarer fires are tipped, the belted Orion triple stars are tipped in all the splendour of Olympian air, on high bless, the Southern Cross stars shine, like them which blazed o'er conquering Constantine.**

SYMBOLIC ARTICULATION: THE DEEPER LEVEL OF MEANING

The deep level of meaning functions as sign, symbol or metaphor of the deeper level of meaning which is also called literary meaning and the second order meaning. The deep level of meaning refers to the last clause complex because of the foregrounding of logical relation, process and tense. Actually, the last clause complex suggest that when Hesper, a god who guards the garden of golden apples, sits on his throne's chair, a cluster of sister stars (Pleiades), abelt of Orion triple stars and a group of Southern Cross stars shine dimly over the downfall of Emperor Constantine. **In summary, the deeper level of meaning is about the sorrow over the downfall of Emperor Constantine.**

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 sorrow over the downfall of Emperor Constantine*) means another (*the last Roman Emperor*). **In conclusion, the deepest level of meaning is about the last Roman Emperor.**

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 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

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