

Ideational Metaphor in Henry James's short story "The Real Thing"
(Systemic Functional Approach)



A Thesis

Submitted to the faculty of Cultural Sciences Hasanuddin University

In Partial Fulfillment to Obtain Sarjana Degree

In English Department

PERPUSTAKAAN PUSAT UNIV. HASANUDDIN	
Tgl. Terima	9 - 6 - 2009
Asal Data	Smstr
Sampul	1 dus
Harap	Utuh
No. Inventaris	3

ERVINA TALALU

F 211 05 062

SKR - B09

TAL

1

MAKASSAR

2009

Kupersembahkan Buat:

mereka yang telah mengajariku untuk menulis sejarahku sendiri

SKRIPSI

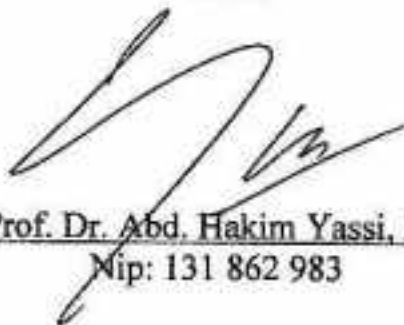
Disusun dan diajukan oleh

ERVINA TALALU

F 211 05 062

Telah dipertahankan di depan panitia ujian skripsi pada tanggal 15 Mei 2009 dan dinyatakan telah memenuhi syarat

Ketua



Prof. Dr. Abd. Hakim Yassi, M.A
Nip: 131 862 983

Anggota




Dra. Hj. Kamsinah Darwis, M.Hum
Nip: 131 467 224

Dekan Fakultas Ilmu Budaya



Prof. Drs. H. Burhanuddin Arifah, M.Hum, Ph.D
Nip: 131 876 818

Ketua Jurusan Sastra Inggris



Drs. Husain Hasyim, M.Hum
Nip: 131 671 048

UNIVERSITAS HASANUDDIN

FAKULTAS ILMU BUDAYA

Pada hari ini, Jum'at tanggal 15 Mei 2009, panitia ujian skripsi menerima dengan baik skripsi yang berjudul:

**IDEATIONAL METAPHOR IN HENRY JAMES'S SHORT
STORY "THE REAL THING"
(SYSTEMIC FUNCTIONAL APPROACH)**

Yang diajukan dalam rangka memenuhi salah satu syarat ujian akhir guna memperoleh gelar sarjana pada Fakultas Ilmu Budaya, Jurusan Sastra Inggris, Universitas Hasanuddin.

Makassar, 15 Mei 2009

Panitia

1. Ketua : Prof. Dr. Abd. Hakim Yassi, M.A
2. Sekretaris : Dra. Hj. Kamsinah Darwis, M.Hum
3. Penguji I : Drs. Abd. Madjid Djuraid, M.Hum
4. Penguji II : Drs. Simon Sitoto, M.A
5. Konsultan I : Prof. Dr. Abd. Hakim Yassi, M.A
6. Konsultan II : Dra. Hj. Kamsinah Darwis, M.Hum



Handwritten signatures of the panel members, corresponding to the list on the left. Each signature is enclosed in a pair of parentheses. The signatures are: (Prof. Dr. Abd. Hakim Yassi), (Dra. Hj. Kamsinah Darwis), (Drs. Abd. Madjid Djuraid), (Drs. Simon Sitoto), (Prof. Dr. Abd. Hakim Yassi), and (Dra. Hj. Kamsinah Darwis).

ABSTRAK

ERVINA TALALU. *Ideational Metaphor in Henry James's Short Story "The Real Thing" (A Systemic Functional Approach).* (dibimbing oleh Prof. Dr. Abdul Hakim Yassi, M.A dan Dra. Hj. Kamsinah Darwis)

Penelitian ini bertujuan untuk mengetahui jenis ideational metaphor yang digunakan dalam cerita pendek yang berjudul "The Real Thing" karya Henry James beserta perpindahan gramatikal yang terjadi dalam kalimat congruent dan incongruent. Penelitian ini juga bertujuan untuk menjelaskan bagaimana makna ideational dikonstruksi berdasarkan FIELD OF DISCOURSE.

Data dikumpulkan dengan menggunakan teknik catat dengan mencatat semua klausa yang mengandung ideational metaphor. Dalam metode ini, 30 sampel dari 72 kalimat dipilih berdasarkan teknik purposive sampling. Data kemudian dianalisis dengan menggunakan metode deskriptif kualitatif. Metode ini dilaksanakan dengan menggunakan lima prosedur kerja.

Hasil penelitian menunjukkan bahwa ideational metaphor yang digunakan dalam "The Real Thing" yakni proses Material, Mental, Relational, Verbal, Behavioral dan Existential. Ideational metaphors yang muncul dalam kalimat congruent dan incongruent terjadi dalam banyak bentuk. Ada beberapa kalimat yang mengalami perpindahan dari bentuk verb phrase ke bentuk noun phrase (4 kalimat) dan ada juga beberapa kalimat yang tidak mengalami perpindahan struktur gramatikal namun berbeda *lexical choice*-nya (12 sentences). Namun, sebagian besar kalimat yang telah dianalisis mengalami perpindahan tidak hanya berdasarkan konstruksi gramatikal dan *lexical choice*-nya namun diikuti pula oleh perpindahan makna (14 kalimat). Makna ideational yang dikonstruksi dalam cerita menunjukkan bagaimana penulis (Henry James) memaknai pengalamannya dan menghadirkan pengalaman tersebut dalam cerita naratif yang dapat dapat berfungsi (a) untuk mendeskripsikan karakter tokoh dengan lebih jelas tidak hanya melalui proses Relational tetapi juga melalui proses Material, (b) mengungkapkan pikiran dan perasaan tokoh melalui beragam proses yang tidak hanya tergantung pada proses Mental, (c) menunjukkan cara penulis menggunakan Ideational metaphors untuk membangun ketegangan dan alur cerita berdasarkan pengalamannya dengan dunia luar bahasa.

ABSTRACT

ERVINA TALALU. *Ideational Metaphor in Henry James's Short Story "The Real Thing" (Systemic Functional Approach).* (Supervised by Prof. Abdul Hakim Yassi, M.A and Dra. Hj. Kamsinah Darwis, M.Hum)

This research aimed at investigating ideational metaphor used in Henry James's short story "The Real Thing" and grammatical movement occurred in both congruent and incongruent sentences. It also aimed at describing how ideational meaning constructed based on the FIELD OF DISCOURSE.

The data were collected by using note taking technique by noting down all clauses that contain ideational metaphor. In this method, 30 samples were selected from 72 sentences by using purposive sampling technique. Then, the data were analyzed by using descriptive qualitative method. This method was carried out by using five steps of work procedures.

The result of the research shows that ideational metaphor used in "The Real Thing" are Material, Mental, Relational, Verbal, Behavioral and Existential Process. Ideational Metaphor in congruent and incongruent forms occur in many ways. There are several sentences changed from verb phrases into noun phrases (4 sentences) and there are also some sentences are not changed in the structure but they are different in lexical choice (12 sentences). But, most of the sentences that have been analyzed change not only in their grammatical construction and lexical choices but those sentences are also followed by meaning transferences (14 sentences). The ideational meaning constructed in the story shows that how the author (Henry James) makes a meaning about his experience and reveals the experience into a narrative story which can be useful to (a) describe the characters more closely not only by Relational process but also by Material Process, (b) reveal the character's thoughts and feelings by various kinds of process and it does not merely depends on Mental Process, (c) reveal the author's way of using ideational metaphor to build suspense and sequence of the story based on his experience with the world outside language.

ACKNOWLEDGEMENTS

The Writer is grateful to God, by whose grace she lives for allowing and giving her an opportunity to finish this thesis. She would particularly like to thank to the Head of English Department, *Drs. Husain Hasyim, M.Hum* and *Drs. Simon Sitoto, M.A* as Secretary of English Department and all the lectures who encourage her to pursue her interest in linguistic.

This pursuit has been made much easier for The Writer in this project by the careful reading and helpful comments of *Dr. Abdul Hakim Yassi, M.A*, Professor of Linguistic at English Department Hasanuddin University and *Dra. Hj. Kamsinah Darwis, M.Hum* as her second consultant. She is grateful to them both.

The Writer owes special thanks for the encouragement and friendship given her by *Meiranti Kurniasih*, her best friend and “adviser” for giving a lot of ideas, comments, and suggestions with all of her nice discussion in each step of the process of this project.

The Writer is fully indebted to *Kak Erni* for allowing her to use her own personal computer in completing this project.

In addition, The Writer owes special thanks to all the members of *INCREDIBLE 05* for their friendship and support in the difficult final stages of the process of graduation.

The Writer should like to acknowledge a special debt to *Tante Salma, Om Gei* and *Om Kadir* who have been far away giving her their personal support and financial help until she graduates.

But above all, without the support of The Writer's beloved parents, she could not have completed this project. In extraordinary circumstances, they give her extraordinary support and help in each step of the way.

Last but not least, all criticism, comment, and suggestion offered are highly appreciated along the improvement of this thesis.

Makassar, April 2009

The Writer

TABLE OF CONTENT

	Pages
Halaman Judul	i
Halaman Persembahan	ii
Lembar Pengesahan	iii
Abstrak	v
Abstract	vi
Acknowledgement	vii
Table of Content	ix

CHAPTER I INTRODUCTION

A. Background	1
B. Identification of Problem	3
C. Scope of Problem	4
D. Research Questions	4
E. Objective of Writing	5
F. Significance of the Study	5

CHAPTER II THEORETICAL BACKGROUND

A. Previous Study	6
B. Theoretical Background	7
1. Systemic Functional Linguistic and Three Metafunction of Language	7

2. Grammatical Metaphor	9
a. Ideational Metaphor	11
b. Interpersonal Metaphor	20
3. Meaning and Context in Systemic Functional Grammar	21
a. Text in Contexts	21
b. The Relationship of the Text and its Context Situation	23

CHAPTER III METHODOLOGY

A. Method of Collecting Data	28
1. Library Research	28
2. Technique of Collecting Data	28
B. Population and Sample	29
1. Population	29
2. Sample	29
C. Method of Analyzing Data	30

CHAPTER IV PRESENTATION AND DATA ANALYSIS

A. Presentation of the Data	31
B. Data Analysis	33

CHAPTER V CONCLUSIONS AND SUGGESTIONS

A. Conclusions	84
B. Suggestions	85

BIBLIOGRAPHY

APPENDIX

CHAPTER I INTRODUCTION

A. Background

When we talk about language, it is just the same to talk about culture. Language that we usually use everyday has the same characteristic with human everyday life. Language and reality have the same pattern in terms of its process. In reality or in our everyday life, people build their experiences through the so-called process that involves human being as participant or the person who undergoes the process and circumstances which describe situation or place the event that occurred. This is actually similar to language. When people want to express their feelings, thoughts and ideas, they normally use language to communicate. Then, the process which occurred in language is realized through grammar.

Grammar and reality are related in congruent manner. It means that there is a direct line of form from meaning to experience. When the event realized through process by different grammatical functions, the participant in the clause express different role in clause structure. Therefore, the selection of meaning would be different. Based on this hierarchy, we choose Subject or the Agent and then the affected or the thing or person undergoes the process. The event realized through verbal group that express the expression of happening, doing, saying and thinking.

When this structure of expression is realized, the language is considered to be congruent with our experience.

But then, there is another form that can express the event. It is no longer by congruent realization. The event turns into participant or it becomes an object. So, the process in clause structure changes into participant. It means that the process undergoes the action and the language is no longer congruent with our experience. This is what we called ideational metaphor. Ideational metaphor is one way of constructing meaning in a different way by means of grammatical construction. It not only deals with metaphorical movement of meaning in a sentence but also its grammatical construction.

In systemic functional approach, one approach to analyze incongruent expression is by using ideational metaphor. This concept was introduced by Halliday in his theory about grammatical metaphor. According to Halliday, meaning is not only lexically expressed but also it can be expressed through the variation of grammatical structure. The transference of meaning is no longer from literal to figurative meaning but even it accompanied by its grammatical structure (1985 : 320-321).

One way to identify the metaphorical movement occurred in sentence is through ideational metaphor. In concern to this point, if the expression of meaning by

the use of variation of words not enough, there must be another way to express it. And the way to express it is through realization of various grammatical sentence forms. Therefore, this paper will focus on the discussion about ideational metaphor which analyze the expression that has metaphorical movement and analyze their grammatical construction.

Ideational metaphor is commonly found in literary work such as short story. Language of short story contains a lot of metaphor and grammatical variation to express different meaning. The writer or author explores their experience through language and build a story based on experiential function of language. This is because the author wants to create some extra effects to their readers. That is why the analysis of this paper will be focused on written literary works namely short story which investigate how writer use ideational metaphor to build the story for readers and build the character in their stories.

"The Real Thing" is taken as one of short story that is going to be analyzed because it is one of the most well-known works ever written by Henry James. It contains sintagmatic relation of the grammatical structure of clauses or phrases.

B. Identification of Problem

There are several problems that occur in analyzing ideational metaphor in short story using Functional Grammar Approach. Those problems are:

1. There are some sentences does not have verbal transference but they are different in meaning and grammatical construction
2. There are several sentences have meaning transference but they have no change in grammatical structure
3. The writer believe that the construction of ideational metaphor in the story is influenced by the context of situation in the text

C. Scope of Problem

Based on the identification of the problem above, the writer limits the analysis on the ideational metaphor used in the story "The Real Thing" and its function to construct the story. The analysis covers on the congruent, incongruent expression and the interpretation of experiential meanings based on the field of discourse.

D. Research Questions

1. What kinds of ideational metaphor are used in Henry James Short Story "The Real thing"?
2. What kinds of grammatical movement occur in congruent and incongruent forms?
3. How is the meaning of ideational metaphor constructed based on the field of discourse in Henry James Short Story "The Real thing"?

E. Objective of Writing

The objectives writing of this study are:

1. To analyze the ideational metaphors which are used in Henry James Short Story "The Real thing"
2. To analyze the grammatical movement of each sentence which occur in congruent and incongruent forms
3. To describe the meaning of ideational metaphor constructed in Henry James Short Story "The Real thing" based on its context of situation

F. Significance of the study

In language learning, this study can contribute to the student for enriching their vocabulary which is relevant to the course content and respond critically to the text they read. The words and structure chosen by writer or author of the text reveal how they perceive and experience what is going on in the world. By knowing this, they will be able to cope with the text and to manage the expression in different way through ideational metaphor. If we focus on literary works it can contribute to the students for investigating the way of writer to use ideational metaphor to build a story of world for their reader and to develop the characters in their stories.

CHAPTER II THEORETICAL BACKGROUND

A. Previous Studies

There have been four students carried out metaphor analysis. Burhanuddin (1993) studies metaphor in Buginese Proverb. He tries to figure out metaphorical meanings of Buginese proverbs by using semantic analysis.

Nasrul (1996) investigates metaphors used in the poem "By Daylight and in Dream" by John Hall Wheelock. He describes metaphor used in John Hall Wheelock using semantic approach.

Yuliratutiyana (2002) also discusses metaphor in Elong Bugis using semantic analysis. She describes a metaphor in literary work uses semantic approach and describes the meanings by finding out the characteristics of making the expression have a metaphorical meaning.

Sri Ningsih (2004) analyzes the interpersonal metaphor, mood and modality and its correlation to the context. She also explains the analysis of the mood system of the clause and the mode of communication in its context analysis.

This study is different from those studies mentioned above. In the above studies, the analysis of metaphor only focuses on metaphorical movement processes

of meaning from literal to figurative meaning. Meanwhile, this study not only focuses to analyze its meaning transference but also to analyze its grammatical movement.

B. Theoretical background

1. Systemic functional linguistic and the three metafunction of language

Systemic functional linguistic is a functional theory of language. This means that, broadly speaking, it views language in terms of its functioning in our human lives.

Butt (2000: 7) states that:

Systemic functional grammar is a way of describing lexical and grammatical choices from the systems of wording so that we are always aware of how language is being used to realize meaning.

Halliday (1985: xiv) defines systemic functional grammar as follows:

Systemic theory is a theory of meaning as choice, by which a language, or any other semiotic system, is interpreted as network of interlocking options: 'either this, or that, or the other', 'either more like the one or more like the other', and so on.

Graber (2001: 9) also defines systemic functional grammar as follows:

Systemic functional linguists view language as systems of meaning potential in human interaction that are realized by various structures. The organizing concept is not structure described by rules, but system.

There are three components in systemic functional linguistic: ideational metafunction, interpersonal metafunction and textual metafunction.

The ideational metafunction of language deals with language as representation: it focuses on the role of language in representing and shaping the reality. Language is able to fulfill this function by subdividing reality into processes that can take a part in these processes (living beings; concrete and abstract thing), and qualities that we can use to describe these entities.

The interpersonal metafunction deals with language as interaction: it focuses on the role of language in enacting interpersonal relations, and in creating intersubjective positions through linguistic interactions.

One interpersonal area of grammar which belongs to the interpersonal component is modality. Modality refers to how we express our evaluation about likelihood that something will take place in reality. A modal meaning (such as certainty, possibility, probability, and the like) is usually expressed by a modal verb or by a modal adverb.

Another grammatical area which belongs to the interpersonal component of language is the grammar of mood. This is the grammar of interrogative, declaratives, imperatives, and the like. The choice between these different mood types enables us to argue about propositions and to negotiate about actions to take place.

The textual metafunction has to do with the textual organization of language and deals with the positioning of new information and given information in a longer stretch of discourse.

2. Grammatical metaphor

Grammatical metaphor is conceived as an incongruent realization of a given semantic configuration in the lexicogrammar (Halliday 1985: 321). The concept of grammatical metaphor depends on the idea that there is a direct line of form to meaning to experience (1985: xix), as far as Halliday is concerned the lexicogrammar is a natural symbolic system. This means "...that both the general kinds of grammatical pattern that have evolved in language, and the specific manifestation of each kind, bear a natural relation to the meanings they have evolved to express" (Halliday 1985: xvii).

According to Romero and Soria (downloaded from [www.ugr.es/~eromero/papers/Grammatical metaphor in Halliday.pdf](http://www.ugr.es/~eromero/papers/Grammatical%20metaphor%20in%20Halliday.pdf)), there is a link between categories of the grammar and reality. That is, grammar and reality are related in a congruent manner. This means that the direct line of form to meaning to

experience is maintained intact. The different grammatical function assigned to the participants in the clause structure express the different role of these parts in respect to the whole and, for the selection in meaning, there will be a natural sequence of steps leading towards its realization. The underlying idea in this approach is that there is a hierarchy of semantic roles attached to the participants in the clause structure. According to this hierarchy, we choose to function as the subject, first the agent, then, if we do not know the agent or do not want to mention it, we choose the affected, then, the affected, then, the goal, and so on.

But there also exists grammatical metaphor “whereby meanings may be cross-coded, phenomena represented by categories other than that evolved to represent them” (Halliday 1985: xviii). In other words, for any semantic configuration there is one congruent expression and a set of metaphoric variants or incongruent expression. In terms of semantic function model there are two grammatical metaphors: interpersonal metaphor or metaphor of mood (including modality) and ideational metaphor or metaphor of transitivity ([www.ugr.es/~eromero/papers/Grammatical metaphor in Halliday.pdf](http://www.ugr.es/~eromero/papers/Grammatical%20metaphor%20in%20Halliday.pdf)).

If something said to be metaphorical, there must be also something that is not, and the assumption is that to any metaphorical expression corresponds another, or perhaps more than one, that is ‘literal’ – or as we shall prefer to call it, CONGRUENT. In other words, for any given semantic configuration there is (at

least) one congruent realization in the lexicogrammar. There may then be others that are in some respect transferred, or METAPHORICAL.

There is not to say that the congruent realization is better, or that it is more frequent, or even that it functions as norm; there are many instances where a metaphorical representation becomes the norm, and this is in the fact a natural process of linguistic change. Nor it is to suggest that a set of variants of this kind will be totally synonymous; the selection of metaphor is itself a meaningful choice, and the particular metaphor selected adds further semantic features. But they will be systematically related in meaning, and therefore synonymous in certain respects.

There are two main types of grammatical metaphor in the clause: metaphors of mood (including modality), and metaphor of transitivity, in the terms of our model of semantic functions, there are respectively, interpersonal metaphor and ideational metaphors.

a. Ideational metaphor

According to Taverniers (2004) (downloaded from <http://folk.uio.no/hhasselg/systemic/metaphor.htm>), Ideational metaphor is a powerful resource in the grammar of a language, by which the expression of ideational meanings such as processes, qualities and entities is extended in important

ways beyond their default encodings as clauses, adjectives and nouns (or noun phrase) respectively: different forms can be borrowed to express different meanings.

Halliday (1985: 321) states that there are three steps involve in ideational metaphor:

1. Selection process type: material, mental, relational, with their various intermediate and secondary types; realized as
2. Configuration of transitivity functions: Actor, Goal, Senser, Manner etc. representing the process, its participants, and any circumstantial elements; realized in turn as
3. Sequence of group/phrase classes: verbal group, nominal group, adverbial group, prepositional phrase, and their various sub classes.

1) Metaphor of transitivity

For example instead of *Mary saw something wonderful*, I may choose to say *Mary came upon a wonderful sight*, where the process has been represented as a material process *came upon* and the perception has been turned into a 'participant' *a sight*. Or I may say *a wonderful sight met Mary's eyes*, with the process of perception split up into Actor *a sight*, Material Process *meet* and Goal *eyes*; and Mary represented simply as the possessor of the eyes. Another example we might find in *the guests' supper icecream was followed by a gentle swim*. We might 'unscramble'

this as *in the evening the guests ate icecream and then swam gently*. The process of 'eating' and the circumstance 'in the evening' has been fused into the noun *supper* functioning as Head/Thing in a nominal group functioning as Identifier; the participants 'the guests' and 'icecream' have been embedded as (a) Modifier/Deictic: Possessive and (b) Modifier/Qualifier: Appositive in this nominal group; the process of 'swimming' has been encoded as a noun *swim* functioning as Head/thing in a nominal group functioning as Identified; the circumstance 'then' has been encoded as a verbal group *was followed by*, functioning as a Relational process of the Circumstantial/Identifying type.

2) The representation of metaphorical form

In principle, we can treat metaphorical expression in either of two ways, either in taking them at their face value, or interpreting them in their congruent form. For example, given the *fifth day saw them at the summit* we can analyze either as in Figure 10-2 or as in figure 10-3.

The fifth day	saw	them	at the summit
Senser	Mental: perception	Phenomenon	Place

Figure 10-2 analysis of metaphorical form

They	arrived	at the summit	on the fifth day
actor	material	Place	Time

Figure 10-3 analysis of congruent rewording

Neither of these two is satisfactory by itself. The first ignore the fact that *the fifth day saw them* is decidedly incongruent; it is not an ordinary mental process clause like *Mary saw something*, and *a day* is not a conscious being. The second ignores the fact that this not what the speaker, or writer said. He did not, in fact say *they arrived at the summit on the fifth day*, which he could quite well have chosen to do if he had wanted.

It is possible to combine the two into a single representation as in Figure 10-

4:

'on the fifth day'		'they'	'at the summit'	'arrived'
Circumstance time		Participant Actor	Circumstance place	Process Material
The fifth day	saw	Them	At the summit	
Participant Senser	Process Mental: Perception	Participant Phenomenon	Circumstance place	

The technique here is to match the elements vertically as closely as possible, for three reasons: (i) to bring out contrasts in grammatical function; (ii) to show where there is also lexical metaphor; and (iii) to suggest reason for the choice of metaphorical form. Here, for example we can see that (i) *the fifth day* is congruently a circumstantial of Time, metaphorically a Senser; (ii) *saw* may be a lexical metaphor, since it does not appear in the congruent version; and (iii) one reason for

choosing the metaphorical mode might be to make the time element an unmarked theme.

In describing ideational function we must first have a term which is called TRANSITIVITY. Transitivity is a resource for construing our experience in terms of configurations of process, participants and circumstances (Halliday: 1985).

a) Process

Process type is the resource for sorting out our experience of all kinds of events into a small number of types. According to Butt (2000: 52) there are six types of process in English:

(1) Material process

Material Processes are processes of doing or action. A clause which reflects a material process can be read as the answer to a question, "What did x do?" where 'do' is a (usually) concrete, tangible action. Material processes have an obligatory participant, the Actor, which is the doer of the action. (Graber 2001: 15)

(2) Mental process

Mental processes encode the inner world of cognition, perception, inclination or liking/disliking (known as *affect*). Potential participant role are: Senser (or Doer of the process), which must be realized by a human or at least conscious participant;

and a PHENOMENON, realized by a nominal group or embedded clause summing up what is thought, wanted, perceived or liked/disliked. Alternatively, the mental process may project a separate ranked clause.

(3) Relational process

The main characteristic of relational process is that they relate a participant to its identity description. Thus, within relational processes there are two main types: RELATIONAL ATTRIBUTIVE, which relate a participant to its general characteristics or description; and RELATIONAL IDENTIFYING, which relate a participant to its identity, role or meaning.

In the attributive mode, an attribute is ascribed to some entity; either as a quality (intensive), as a circumstance – of time, place etc. (circumstantial) or as a possession (possessive). In identifying mode, one entity is used to identify another; the relationship between them is one of token and value (intensive), of phenomenon and circumstance of time, place etc. (circumstantial), or of owner and possession (possessive).

(4) Behavioral process

Behavioral processes construe physiological or psychological behavior. The main participant, the BEHAVER, is generally a conscious being and, if it is not, the clause is considered to be personification. These processes are often the doing version of a mental or even a verbal process. Sometimes there is a Range-like

participant known as BEHAVIOUR, which extends the process; sometimes, especially with relation to those most closely related to mental processes, the Range is a separate entity somewhat like a Phenomenon.

(5) Verbal process

Verbal processes construe saying. Potential participant roles are: SAYER (Doer of the process), RECEIVER (addressee of the speech), TARGET (the participant which is the object of the talk), and VERBIAGE (which corresponds to Phenomenon in a mental process and sums up what is said in one nominal group or embedded clause).

(6) Existential process

Existential process represent that something exists or happen, as in there was a little guinea-pig, there seems to be a problem, has there been a phone call? Because the function of existential process is to construe being as simple existence, there is only one participant known as the EXISTENT.

b) Participant

A participant can be a person, a place or an object (this is the notion of 'thingness'), and in the grammar of a clause the participant is most commonly realized by a NOMINAL GROUP. At the nucleus of the nominal group structure is

the word that most generally represents the thingness concept that is being talked about, typically a noun or pronoun. We call this nucleus the **HEAD** of the nominal group; that is the **THING** element in the nominal group structure.

Premodification

- (1) **DEICTICS** which point to, or in some way select, the noun functioning as Thing.
- (2) **NUMERATIVES** which tell how many of the Thing there are or in what order they occur
- (3) **EPITHETS** which describe a quality of a Thing
- (4) **CLASSIFIERS** which establish the Thing as a member of class

Postmodification

Postmodification functions to qualify the Thing in more detail. It is functionally labeled as **QUALIFIER** and it gives more detail about the Thing by means of a clause or prepositional phrase.

c) Circumstances

According to Butt (2000: 65), the summary of circumstances is below:

Circumstance type	Typical probe	Example realization	Circ. Sub-category	Sub-category probe
extent	How? At what intervals?	For three hours Every three hours	Temporal	For how long?

		Every second step For six miles	spatial	How far?
location	At what point	In September; before tea; recently In the yard; from Paris; miles away	Temporal spatial	When? Where?
manner	How?	With a hammer; by trickery Quickly As fast as possible; like a top	Means Quality comparison	By what means? How? What like?
cause	Why?	Because of you For better results On behalf of us all	Reason Purpose benefit	Why? For what purpose? On whose behalf
contingency	In what circumstances	In the event of rain In the spite of the rain In the absence of proof	Condition Concession default	Under what conditions ? Despite what? Lacking what?
accompaniment	Together with?	With(out) his friends As well as them; instead of them	Comitative additive	Who/what with? And who/what else?
role		As a concerned parent (smashed) into pieces	Guise product	What as? What into?
matter	What about?	About this with reference to that		
angle	Says who?	According to the Shorter Oxford		

b. Interpersonal metaphor

The grammar also accommodates metaphors of an interpersonal kind, in the expression of mood and modality. Interpersonal metaphors consist of two types: metaphors of modality and metaphors of mood.

1) Metaphors of modality

In this type the speaker's opinion regarding the probability that his observation is valid is coded not as modal element within the clause, which would be its congruent realization, but as a separate, projecting clause in a hypotactic clause complex. to the congruent form it probably is so corresponds the metaphorical variant I think it is so, with I think as the primary or 'alpha' clause.

Modality refers to the area of meaning that lies between yes and no – the intermediate ground between positive and negative polarity. If the clause is an 'information' clause (a proposition, congruently realized as indicative), this means either (i) 'either yes or no', i.e. 'maybe'; or (ii) 'both yes or no', i.e. 'sometimes'; in other words, either probability or usuality. If the clause is a 'goods & services' clause (a proposal, which has no real congruent form in the grammar, but by default we can characterize it as imperative), it means either (i) 'is wanted to', related to a command, or (ii) 'wants to', related to an offer; in other words, either obligation or inclination.

2) Metaphors of mood

Mood expresses the speech function; and the underlying pattern of organization here is the exchange system – giving or demanding information or goods & services, which determine the four basic speech functions of statement, question, offer and demand.

3. Meaning and context in systemic functional grammar

a. Texts in contexts

The terms, CONTEXT and TEXT, put together like this, serve as a reminder that these are aspects of the same process. There is a text and there is other text that accompanies it: text that is 'with', namely the con-text. This notion of what is 'with the text', however, goes beyond what is said and written: it includes other non-verbal goings-on – the total environment in which a text unfolds. So it serves to make a bridge between the text and the situation in which texts actually occur.

Halliday and Hasan in Butt (2000: 3) states that a text is a piece of language in use; that is, 'language that is functional'. A text's length is not important and it can be either spoken or written. What is important is that a text is a harmonious collection of meanings appropriate to its context.

Actually, a text always occurs in two contexts, one within the other (Butt: 2000). The outer context around a text is known as the CONTEXT OF CULTURE.

The context of culture is sometimes described as the sum of all meanings it is possible to mean in that particular culture.

Within the context of culture, speakers and writers use language in many more specific contexts or situations. Each of these is an inner context, which functional linguists call the **CONTEXT OF SITUATION**.

The context of situation, as defined in these terms, is the immediate environment in which a text is actually functioning. We use this notion to explain why certain things have been said or written on this particular occasion, and what else might have been said or written that was not (Halliday and Hasan 1985: 46).

According to Butt (2000: 4)

Context of situation is a useful term to cover the things going on in the world outside the text that make the text what it is.

The combination of context of culture and context of situation results in the differences and similarities between one piece of language and another.

According to Halliday and Hasan (1985: 12) the context of situation consists of:

1. The **FIELD OF DISCOURSE** refers to what is happening, to the nature of the social action that is taking place: what is it that the participants are engaged in, in which the language figures as some essential component?

2. The **TENOR OF DISCOURSE** refers to who is taking part, to the nature of participants, their statuses and roles: what kind of role relationship obtain among the participants, including permanent and temporary relationships of one kind or another, both the types of speech role that they are taking on in the dialogue and the whole cluster of socially significant relationships in which they are involved?
3. The **MODE OF DISCOURSE** refers to what part the language is playing, what it is that the participants are expecting the language to do for them in that situation: the symbolic organization of the text, the status that it has, and its function in the context, including the channel (is it spoken or written or some combination of the two?) and also the rhetorical mode, what is being achieved by the text in terms of such categories as persuasive, expository, didactic, and the like.

b. The relationship of the text and its context situation

The text and context of situation are related in terms of the notion of **FIELD**, **TENOR** and **MODE**. For example in the sentence *'leave a kiss within the cup, and I'll not ask for the wine'*.

As far as the field of discourse is concerned – the general sense of what it is on about – clearly we could say that it is a love poem; in the broadest terms,

therefore, the field of discourse is love. But it is love expressed as a metaphor, using the notions of drink and pledge.

The tenor of discourse is concerned with the personal relationships involved: who are the participants in this text? Clearly, in the broadest terms it is man to woman, and more specifically lover to beloved. We should add, however, that there is a sub-motif here, because this is a poem; and that is that it is a public text. At what point in its existence it became a public text we do not necessarily know. It might have been performed as a public text right from the start. This was after all a recognized genre that was very fashionable at the beginning of the seventeenth century. On the other hand it might first of all have been written as a love poem by the poet to his mistress before it saw the light of day as a public text. Whichever is the case, it has a secondary tenor, that of a poet addressing his contemporaries.

Thirdly, as far as the mode of discourse is concerned, that is to say particular part that the language is playing in the interactive process, in the first instance we are treating it as a spoken text. It is also, of course, a written document; so let us say spoken/written. We could characterize it in more detail as, perhaps, written down in order to be spoken aloud. But we also have to say that it is composed, as distinct from spontaneous. It is a composition in a recognized genre involving highly elaborated modes of expression, somewhat self-conscious, and often referred to as 'conceits': imaginative metaphors, some of them (though not all) striking us as very far-fetched.

This is, in turn, the product of a particular stage in the socio-cultural history of England in the post-Elizabethan period.

We can see that the field – the fact that it is a love poem, with the concept of love realized metaphorically in this way – is reflected most simply in the vocabulary, in the naming of processes and participants. It is reflected in the use of words *drink* and *pledge* and *cup* and *wine* and *eyes* and *kiss*. And they embody two basic notions. They embody on the one hand the motif of drink, in the words *drink* and *pledge* and *cup* and *wine*; and on the other hand the motif of love, in particular, the *eyes* and the *kiss*. And there is of course a complex interaction between these two motifs, embodied in the notion of the cup that is touched with the mouth like a kiss and the eyes that meet over the cup as in love.

But the field of discourse is not only reflected in the vocabulary; it is also embodied in the transitivity structures in the grammar: in the verbal processes of *pledge* and *ask for* and in the processes of *drink* and *kiss* – but not, you will notice, *drink* + wine or *kiss* + person. These are not transitive structure in the poem: there is no object for the drink or the kiss.

Now, if we look at this pattern more closely, we can see that the contextual features that we entered under the ‘field’ of discourse are by and large reflected in just one of the modes of meaning of the poem, namely that which we referred to as the ‘experiential’ mode. So there is some kind of systematic relationship between the

two, such that we can say that **the field is expressed through the experiential function in the semantics.**

Secondly, if we consider the tenor of discourse, which has to do with the relationship of man to woman, specifically lover to mistress, and the poet to contemporaries, how is this aspect of the context expressed? On the one hand, through the choice of 'person' in the grammatical sense: 'I', and 'you'. Those were the only Subjects in these two lines: 'you' then 'I' then 'you' then 'I'. On the other hand, through the choice of speech function: command (specifically, a request) and offer (specifically an undertaking). The command is realized grammatically as an imperative clause: *drink to me only with thine eyes, leave a kiss within the cup*. The offer is realized grammatically as a declarative, with Subject I plus the modal will: *I will pledge with mine, I'll not ask for wine*.

These represent the tenor, the personal relationships that are involved, with their encoding in an elaborate metaphor as 'you do this and I'll do that, or you do this and I'll do that'. And this in turn stands as a symbolic representation of the conventional relationship that is always present in this genre, the convention of the reluctant mistress, the one who has to be persuaded and cajoled. So just as we were able to recognize certain lexico-grammatical features as particularly reflecting the field, namely those that we identified as carrying the experiential meaning, so also we can recognize other lexico-grammatical features as particularly reflecting the tenor,

namely those that we identified as carrying the interpersonal meanings. In other words, **the tenor is expressed through the interpersonal function in the semantics.**

Finally, when we come to the model of discourse, that of lyric poetry in a genre associated with the metaphysical poets, this clearly determines, apart from the metric pattern, also the choice of the themes. It is a general feature of lyric poetry that is strongly person-oriented in its themes, so that typically the poet and the person spoken to are thematic – ‘I’ and ‘you’ come first. Moreover the poem is clearly a self-contained text; this is reflected in the strong internal texture, in the balance that we noticed between the first two pairs of clauses. All these features together reflect the mode. Once again, therefore, we can make a general observation that the mode is typically reflected in lexico-grammatical features that we are able to identify as carrying the textual meanings. **The mode is expressed through the textual function in the semantics.**

CHAPTER III METHODOLOGY

A. Method of Collecting Data

1. Library Research

In collecting the data, the writer used a library research method which aims to collect the data related to the topic from written literature especially books about metaphor. The writer also collects the data from thesis which relevant with the topic would be analyzed. Besides, the writer use data source from the internet to support her writing.

2. Technique of collecting data

In this study, the technique used for collecting data was note taking. Note taking is a technique used for noting down the appropriate data that have been found in Henry James's short story "The Real Thing". The writer read the whole text and collected all clauses which contain ideational metaphor in Henry James's "The Real thing". Then, the sentences are going to be analyzed by using the ideational function of functional Grammar. The data are analyzed by identifying congruent and incongruent form of each sentence that is found in the story.

B. Population and Sample

1. Population

Population of this research is any kinds of English written work such as novel or short story which contains ideational metaphor. Population of this work consists of 106 clauses taken from Henry James's Short Story "The Real Thing". Among these clauses there are 73 clauses that contain ideational metaphor.

2. Sample

The sample of this research consists of 30 clauses selected from 73 clauses by using purposive sampling technique. Purposive sampling technique is a sampling technique based on certain aim in order to fulfill the purpose of the study. At first, 73 clauses are considered to be the samples that contain ideational metaphor. However, only 30 clauses are taken as data resources because they most represent all the population. These 30 clauses are categorized into three parts: (a) the sentences that have verbal transference (4 sentences), (b) the sentences that have no verbal transference but they differ in lexical choice (12 sentences) and (c) the sentences that totally differ in meaning and grammatical construction (14 sentences). The writer considers those 30 samples can represent the data population because they have similar characteristics.

C. Method of Analyzing Data

In analyzing the collected data the writer used descriptive method, especially descriptive qualitative method. This method used to analyze the data in purpose of complexity and dynamicity of the case will be solved. In this method the writer uses some steps:

1. Classifying ideational function in Henry James's Short Story "The Real Thing".

The data that have been collected are classified into Process, Participant and Circumstances and grammatical classes.

2. Identifying ideational metaphor of each clause in the short story. In this step, the clauses are divided into congruent and incongruent form.

3. Analyzing the metaphorical movement that occurred in each clause. In this step, the writer interprets the clauses in their congruent form in order to bring contrast of its grammatical function.

4. Giving meaning to the ideational metaphor in the short story. The writer describe the meaning of ideational metaphor in constructing the story in "The Real Thing"

5. Finally, the conclusion will be drawn from the result of analysis.

CHAPTER IV PRESENTATION AND DATA ANALYSIS

A. Presentation of the Data

1. Synopsis

In this chapter, the writer will analyze the ideational metaphor found in Henry James's short story "The Real Thing". The sentences will be analyzed is about 30 sentences. There are several sentences which contains two or more clauses. These clauses are marked by punctuation. But, before the writer is going to analyze each sentence, the synopsis of the story will be given to give an understanding to the reader.

"The Real Thing" is a story about an artist, who is a narrator in the story find suitable model for a novel he's illustrating. He actually works as a painter in one enterprise making a sketch or illustration for magazine, story book, for sketches of contemporary life. His publisher, Jack Hawley asked him to make a sketch or illustration of English aristocrat for a novel entitled "Rutland Ramsay". Therefore, he tries to find a model which suitable with that novel. He usually employs two models who are excellent actor. They are class English girl named Miss Churm who can portray anyone from street vendors to a queen and an Italian man named Oronte who is talented too. But, the narrator thought that it will be more suitable if he finds another people who are really English aristocrat to be a perfect model for his drawing

of quality of English people. Because it is the first novel that he ever sketched, he tries to do his best.

Then, the two English couple, Mr. and Mrs. Monarch applies to be a model for him. The narrator then thinks he will easy to draw them because they are the real thing. Unfortunately, Mr. and Mrs. Monarch do not make a good model at all. When the narrator tries to make an illustration of them, the drawing seems so bad. They make no expression at all. They look so stiff. They can not look like anything else although they have a nice well dress. It is because when they were still wealth, the photographer usually taken their picture and asked them to smile for the camera, they are used to stiff instead of being smile. They do not get into character that the narrator wants to represent.

On the other hand, when Miss Churm dresses up in an elegant costume, she automatically becomes a lady. She is suitable model for English aristocrat. She and Oronte eventually are drawn for novel illustration. Therefore the publisher recommends them to be model for that novel because the two married couple, Mr. and Mrs. Monarch are refused. The narrator still does not believe in the case of Monarch. They should represent an English people but they do not. In another day, Mr. and Mrs. Monarch come again and ask the narrator to work for him even as a servant because they need money. But he refuses it. He just gives them money and asks them to go away. He never sees them again. But one thing his publisher, Hawley tells that he have made wrong thing. He needs people who can look poor or

rich, not necessarily who really are. The Monarch is the real thing but, the story he is illustrating is not.

B. Data analysis

The data have been collected from the short story is divided into four Act. The writer takes the whole sample from those four Acts which consist of 30 sentences. These sentences will be analyzed using Functional Grammar Approach to identify *Process* (whether material, mental, or verbal process etc), *Participant* (Actor, Goal, Senser, Phenomenon, etc) and *Circumstances*. These 30 clauses are classified into three parts: (a) the verbal transference sentences, (b) the sentences that have no verbal transference but different in lexical choice and meaning and (c) the sentences that totally differ in meaning and grammatical construction. Then, those 30 clauses will be analyzed through two steps by presenting the clauses into diagram and interpreting the ideational meaning of each sentence based on field of discourse.

1. The representation of metaphorical form

In this section, the writer will present all 30 clauses in diagram to show the processes that occur in congruent and incongruent forms and bring the contrast of grammatical construction. Every phrase in the sentences is labeled based on Process, Participant and Circumstance. Therefore, the ideational metaphor used in the

sentences and grammatical movement that occurs in congruent and incongruent forms are clearly shown in the diagram.

2. The construction of Ideational Metaphor

In this section, the writer is going to explain about the construction of ideational metaphor in each sentence. It will contain some explanations of the field of discourse of the story "The Real Thing" in terms of context situation. Since field of discourse is predicted by the ideational metafunction, the focus of this section is on the ideational meanings in the text. In particular, the focus is on the interpretation of meaning and context of situation of the text by considering the aspect of FIELD OF DISCOURSE.

a. Verbal transference sentences

Verbal transference sentence is sentence that moves from verb phrase into noun phrase. These sentences are presented below.

Datum 1:

The gentleman, a man of fifty, very high and very straight, with a moustache slightly grizzled and a dark grey walking-coat admirably fitted, both of which I noted professionally – I don't mean as a barber or yet a tailor – would have struck me as a celebrity if celebrity often were striking.

1) The representation of metaphorical form

The gentleman, a man of fifty, very high and very straight, with a moustache slightly
Actor

grizzled and a dark grey walking-coat admirably fitted,	both of which
Actor	

I	noted	professionally -
Actor	Process: material	Circumstance: manner

I	don't mean	as a barber or yet as a tailor -
Carrier	Process: relational attributive	Circumstance

would have struck	me	as a celebrity
Process: material	Goal	Circumstance

if	celebrities often	were striking
	circumstance	Process: material
	Actor	

Figure 1.a. analysis of incongruent form

The fifty years old man that was very high and very straight
Token

had	a grizzled slight	and	wore	a dark grey walking coat
Process: relational identifying	Value		Process: material	Goal

that	fitted	him	admirably
	Process: relational attributive	attribute	circumstance

both of which	I	noted	professionally -
	Actor	Process: material	Circumstance: manner

I	don't mean	as a barber or yet as a tailor -
Carrier	Process: relational attributive	Circumstance

would have struck	me	as a celebrity
Process: material	Goal	Circumstance

if	celebrities often	were striking
	circumstance	Process: material
	Actor	

Figure 1.b. analysis of congruent form

2) The construction of ideational metaphor

In Figure 1.a, there are processes that describe the story in the beginning. They are Material process and Relational process. Material process is realized by several words. The process of giving an attention to someone is expressed clearly by the word *noted*. Meanwhile, the process of movement is expressed by the word *would have struck* and *were striking*. This process involves three participants, the gentleman, celebrities and narrator (I). Relational process expressed by the word *mean*. The choice of process that has been made in this sentence encodes the writer's experience that he wants to convey in the story. The meaning of experience might come from his experience with people, things outside or anything. Indeed, this process must involve participant as Actor or Goal in Material process and Token or Value in Relational identifying process. The implication is that the *gentleman* did

something to *me* namely *would have struck* or *were striking*, whereas *me* as the object that undergoes the process.

In the second process, Relational process is used to identify *the gentleman*. Here, *the gentleman* is compared to *barber* or *tailor*. These words are related to the word such as *moustache slightly grizzled, very high and straight, and dark grey walking-coat*. The reason why these words are selected to make the story meaningful is because the author (Henry James) wants to tell to the reader that he actually did not expect *the gentleman* to be his model. This is actually not stated in the paragraph explicitly. But, if we refer to the sentence "*there was nothing at first however to indicate that they mightn't have come for portrait*" which comes first before the sentence in Figure 1.a, we can assume that the gentleman is not a figure that the writer look for. The model that he wants to look for is a good looking man, which can portray as a model and not a figure like barber or tailor.

In short story, we expect that the story begin with the introduction that provides a certain amount of information. One of that information is character. Character in the story is normally revealed by Relational process which can be attributive or identifying. As we see in figure 1.a. Relational process which is functioning to describe the character of *the gentleman* "package" as Actor which is functioning as Subject. This is unnatural because the process or event which realized in verbal process turn to noun phrase. In natural way, we can describe the character as in Figure 1.b. "*the fifty years old man that was very high and very straight had a grizzled slight moustache and wore a dark grey walking-coat admirably fitted*". It is

more congruent with our language because we know the participant and the process that undergone by participant. But then, why the author does not choose the sentence in Figure 1.b to describe his character? Isn't it more natural than the sentence in Figure 1.a? To answer this question, we must consider the individual style of way using a language. Henry James tends to emphasize the "going on" process that occurred between two participants, what *the gentleman* do to *me*. He does not describe his character using Relational process because he wants the reader to think what type of character that he reveals in the story based on Material process.

Datum 2:

In this way their embarrassment served their cause

1) The representation of metaphorical form

In this way	their embarrassment	served	their cause
circumstance	Actor	Process: material	Range

Figure 2.a. analysis of incongruent form

In this way	their action	embarrassed	them
	Senser	Process: mental	phenomenon

Figure 2.b. analysis of congruent form

2) The construction of ideational metaphor

In datum 2, we focus on the word *served* in Figure 2.a. If we take this word expressively, we will interpret it as a kind of process or act. Then, there is "*their embarrassment*", that possibly a kind of things. These two elements are related with the phrase "*their cause*" which is a kind of Range. So, we found that there is an act,

the things that affected by the act and the entity which express the process itself. It is also similar with the sentence in Figure 2.b. There is Mental process occurred in Figure 2.b done by unconscious participant. In Figure 2.a, it is not a "doing" relationship because it is not the process that occurred between two participants. "*their cause*" here is the extension of the process "*served*".

In the second sentence, the process of feeling is encoded by the verb *embarrassed*. Although the participant like *their action* is not a conscious human being, it can be treated as Senser. But any object, animate or not, can be treated as conscious; and since mental process have this property, that only something that is being credited with consciousness can function in them as the one who feels, thinks or perceive, being, for example the empty house was longing for the children to return (Halliday, 1985:108).

There is no such a pattern in Material process clauses of a first sentence above. In a Material process, no participant is required to be human and the distinction between conscious and non-conscious beings simply plays no part. In a Material process, every participant is a THING such as some entity (person, creature, object, institution or abstraction) or some process (action, event, quality, state or relation). As we see in Figure 2.a, there is no conscious participant in the process. While in Figure 2.b, what is being felt is not a thing but a fact. The fact can not do anything, therefore it uses Mental process to express the fact. If we consider the context of the sentence where exist, the writer does not expose participant's feeling

(*embarrassed*) in the sentence because he tends to describe the cause and effect of the process.

Datum 3:

I could imagine their leggings and waterproofs, their knowing tweeds and rugs, their rolls of sticks and cases of tackle and neat umbrellas

1) The representation of metaphorical form

I	could imagine	their leggings and waterproofs, their knowing tweeds
Senser	Process : mental	phenomenon

and rugs, their rolls of sticks and cases of tackle an net umbrellas
phenomenon

Figure 3.a. analysis of incongruent form

I	could imagine	their leggings and waterproofs,
Senser	Process : mental	phenomenon

their tweeds and rugs	that	they	known
		Senser	Process: mental

Figure 3.b. analysis of congruent form

2) The construction of ideational metaphor

In this datum, there is Mental process of thinking. It is realized by the word *imagine*. There is a grammatical movement from verb phrase into noun phrase in Figure 3.a. The verb *know* which is functioning as process has been treated as noun in the clause above. This makes it sound as though *knowing* is a thing. This clause

becomes incongruent because a process that express the event has been turned into participant noun *knowing*. Therefore, this makes our language no longer congruent with our experience. Then we interpret this clause in natural way as in Figure 3.b: "*the tweeds and rugs those they known*".

Datum 4:

They bored me a good deal; but the very fact that they bored me admonished me not to sacrifice them

1) The representation of metaphorical form

They	bored	me a good deal;	but	the very fact
Senser	Process: mental	phenomenon		

that they admonished me	not to sacrifice them
Process: mental	Projected clause

Figure 4.a. analysis of incongruent form

They	really made	me	bored;	but	the very fact
Actor	Process: material	Goal	beneficiary		

that they admonished me	not to sacrifice them
Process: mental	Projected clause

Figure 4.b. analysis of congruent form

2) The construction of ideational metaphor

In datum 4, there is a grammatical movement from Mental process into Material process. Mental process in the clause is encoded by verb *bored* and Material

process in the clause is encoded by *verb* made. In this sentence, there is a verbal transference from verb phrase into noun phrase. The process *bored* which reveals the character feeling has been turned into Beneficiary in Material process. Henry James uses Mental process to describe the story because he wants to show how the character's feeling. He always avoids the use adjective in the story.

b. the sentences that have no verbal transference but it has different lexical choice and meaning

The sentences in this part do not move from verb phrase into noun phrase but they are changed in meaning and lexical choice. These data are presented below.

Datum 5:

Moreover one would scarcely come across two variations together

1) The representation of metaphorical form

moreover	one	would scarcely come across	two variations	together
	Actor	Process: material	Goal	circumstance

Figure 5.a. analysis of incongruent form

moreover	it	would be	scarce for anyone	to find	two variations	together
	Carrier	Process: relational attributive	attribute	Process: material	Goal	circumstance

Figure 5.b. analysis of congruent form

2) The construction of ideational metaphor

In datum 5, Material process is used to describe the process of identifying someone. It is expressed by the word *come across* in incongruent form and *find* in congruent form. The person that is being identified is *two variations* (the couple). There is also circumstance mentioned in last sentence, namely *together*. It follows the previous word *two variations*.

If we want to encode the relationship of being between two participants or things in Relational process, we normally use verb like *are, was, were, become, would be, etc.* This process is clearly shown in Figure 5.b. The verb used in Figure 5.b is *would be*. The process used in that sentence is Relational attributive which carry the characteristic of something. It means that something that has a quality of being rare to find. It tends to emphasize the relationship between two entities, namely *it* as the participant which carries the characteristic and *scarce* as the quality of being rare. In Figure 5.b, we are faced the reality that finding two variations together is scarce. But in Figure 5.a, the process occurred in the sentence is interaction between two participants as human being and not things. So, the process that undergone by these two participants is a conscious action, namely *come across*. In Figure 5.a we do not face the fact that the quality of finding something is rare or scarce, but the *one* as an Actor undertake some processes when he or she interacts with two variations (the couple) and get the result of the event (the quality of being rare to find such a couple) at the end of process. In this case, the reason why the writer used material process is he wants to reveal the process that happened between two conscious participants.

Datum 6:

The lady finally said with a dim smile that had the effect of a moist sponge passed over a “sunk” piece of painting, as well as of a vague allusion to vanished beauty

1) The representation of metaphorical form

The lady finally	said with a dim smile	that had the effect of a moist sponge passed over a “sunk” piece of painting,
Sayer	Process: verbal	Projected clause

as well as of a vague allusion to vanished beauty circumstance

Figure 6.a. analysis of incongruent form

The lady finally	said with a dim smile	that made us to leave a bad impression
Sayer	Process: verbal	Projected clause

Figure 6.b. analysis of congruent form

2) The construction of ideational metaphor

In datum 6, the process of saying is encoded by the word *said*. In this verbal process, there is Verbiage which is in the form of embedded clause. The participant in the clause is “*the lady*” and the process undertaken by “*the lady*” is process of saying something. It is followed by the embedded clause that gives an explanation of a verbal process. The clause “*that had the effect of a moist sponge passed over a “sunk” piece of painting*” above contains metaphor because there is an improper sentence used in the clause. The smile of the lady is compared to “a moist sponge” that passed over a “sunk” piece of painting. Therefore, this sentence contains metaphor. In this clause, metaphorical expression does not exclusively depend on the

grammatical structure of a sentence because there is no change of grammatical category or position of the clause in incongruent and congruent form. The process in both forms is similar but it differs from its lexical items.

If we analyze the field of the discourse in which the sentence appears, the activity that going on is about the lady who is telling his purpose to meet the painter (narrator). It is opened first by a short conversation between the lady and narrator. The event of conveying message between speaker (the lady) and hearer (narrator) is realized by verbal process. In this case, the lady says something to narrator. In this verbal process there is a projected clause which reveals the inner thought of character. The character that the writer means here is the narrator.

Actually, we normally use Mental process in revealing the character's feeling and thought. It is the case in datum 6. The clause in datum 6 reveals the inner thought of narrator's character. What is being sensed by narrator here is the way Mrs. Monarch's smile. The narrator does not think that her smile good or bad, but it is like "a moist sponge" as it described in the clause "*...that had the effect of a moist sponge passed over a "sunk" piece of painting*". Henry James compares her smile with moist sponge. This expression becomes unnatural because the use of noun phrase "moist sponge" refers to non verbal body language although it usually refers to a kind of thing that is used for washing. So, we do not interpret that the lady is just like a sponge, but there is another interpretation beyond that clause. The above expression is indirectly expresses what narrator feels about the lady. The sentence can

be encoded directly or literarily as this way: *"the lady finally said with a dim smile that made us to leave her a bad impression"*.

Datum 7:

...that is her tinted oval mask showed waste as an exposed surface shows friction

1) The representation of metaphorical form

...that is	her tinted oval mask	showed	waste	as an exposed surface shows friction
	Actor	Process: material	Range	circumstance

Figure 7.a. analysis of incongruent form

her tinted oval mask	did not fit	with her face
Actor	Process: material	circumstance

Figure 7.b. analysis of congruent form

2) The construction of ideational metaphor

In datum 7, Material process is encoded by the word *showed* in incongruent form and *did not fit* in congruent form. In this sentence, there is a metaphorical movement from mask that is used to cover one's head to an abstract thing (waste). This sentence also contains lexical metaphor similar to datum 7 above. In this clause, there is no grammatical movement from verb phrase to noun phrase because the process in incongruent and congruent form is similar. They are only differs in lexical item. Material process usually reveals what is happening between two participants in the clause. But, the sentence above is merely a description of character "she". Normally, in describing character in the story, the process that is used is Relational

process. It is contrast with the above sentence. The character is described by Material process.

Henry James uses Material process to describe his character because he wants to show to the reader that the character of "she" is stronger when it is described in Material process rather than in Relational process. We can say in another way to describe "*her tinted oval mask*" by saying "*her tinted oval mask was old-fashioned*". But, Henry James used the expression such as "*her tinted oval mask showed waste as an exposed surface show friction*" to give reader a picture of reality of the character "she". In addition, the reader can imagine how like that tinted oval mask looks. So, the reader does not only imagine that tinted oval mask is not a kind of old-fashioned thing that attached to the lady's head, but they compare that thing with waste. This makes the utterance above unnatural because it does not fit with our experience. Then, we need another interpretation to this sentence. In order to make the language of sentence in Figure 7.a. above congruent with our experience, we interpret that sentence into "*her tinted oval mask did not fit with her face*".

Datum 8:

Impressive as these words were they didn't carry my knowledge much further

1) The representation of metaphorical form

Impressive as these words were	they	didn't carry	my knowledge	much further
	Actor	Process: material	Goal	circumstance

Figure 8.a. analysis of incongruent form

because	I	was	so impressed	at these words
	Carrier	Process: relational attributive	attribute	circumstance

they	didn't let	me	to think	it	over
Actor	Process: material	Goal	Process: mental	phenomenon	circumstance

Figure 8.b. analysis of congruent form

2) The construction of ideational metaphor

In this datum, Material process in Figure 8.a is used to describe the process of movement. It is realized by the verb *carry* where the word *they* as Actor and *my knowledge* as Goal. So, we found that there are a process, the Doer of the process and thing affected by the process. The phrase *my knowledge* identified as thing that can be brought everywhere. In this step we assume that there is a thing named *my knowledge* that can be brought by *They*. But, if we continue the analysis of the sentence much further, we come to the interpretation of that sentence has a metaphorical movement. Then, we encode that sentence into congruent or natural form as in Figure 8.b: *because I was so impressed at these words, they didn't let me to think it over.*

We noted that there is a metaphorical movement in Figure 8.a because this utterance appears in a context different from the context in which it normally does. But it does not involve a grammatical movement of sentence structure because there is no verbal transference in the clause. The phrase "carry my knowledge" is a kind of lexical metaphor because it contains the transference of meaning. So, the reader is faced with the type of language that will lead them to think that the sentence contains metaphor. Although there is no grammatical movement from verb phrase to noun

phrase but these two sentences are different in its grammatical form (from Material process to Mental process).

The author (Henry James) uses the utterances such *they didn't carry my knowledge much further* because the writer sees the process of the event that undergone by participant from his own point of view. Since the author uses narrator (I) as one of the character in the story, it corresponds very closely to the reader's experience of life. But, the expression of writer's thought and feeling does not congruent with the reader's experience of life. Therefore, we see the sentence in Figure 8.b in different point of view and come to the interpretation that this sentence is a metaphor.

Datum 9:

...and I was sure they wrote a beautiful hand

1) The representation of metaphorical form

and	I	was	sure	they	wrote	a beautiful hand
	Carrier	Process: relational attributive	attribute	Actor	Process: material	Goal

Figure 9.a. analysis of incongruent form

and	I	was	sure	they	did	their best
	Carrier	Process: relational attributive	attribute	Actor	Process: material	Range

Figure 9.b. analysis of congruent form

2) The construction of ideational metaphor

In Figure 9.a, there is Material process of doing something which realized by the verb *wrote* and *a beautiful hand* as Goal of the process *wrote*. If we write something, there must be an object or thing to be written, for example a letter, document, notes, paper or etc. But in Figure 9.a, the object to be written is a kind of part of human body namely *hand*. Then we called this sentence as metaphor because our language is no longer congruent with our experience. The concept of writing thing such as a letter or note has been turned into writing a part of human body. Therefore, the verb *write* is used in a different from the usual one. This unusual use does not depend on the grammatical form at all because the grammatical structure of this sentence has not been changed. It only differs from its lexical choices.

Since the sentence in Figure 9.a has a meaning transference, we interpret this sentence as follows: "....and I was sure they did their best" as it shown in Figure 9.b. this makes the utterance more congruent with our language. Here, there is a process done by the Actor. *Their best* is identified as the extension of the process because there is no participant that affected by the process. *They wrote a beautiful hand* is interpreted as *they did their best* because the text implicitly represents the concept of doing something. It is clearly shown in its lexical choices such as *wrote*, *beautiful* and *hand*. In one point of view, these words contain the concept of writing something, but in another point of view, these sentences also contain a concept of doing something. Therefore, we called this sentence as metaphor.

Datum 10:

If they were now so poor as to have to earn-shilling and pence they could never had much of a margin.

1) The representation of metaphorical form

if	They	were now	so poor	as to have to earn shilling and pence
	Carrier	Process: relational attributive	attribute	circumstance

they	could never have had	much of a margin
Carrier	Process: relational attributive	attribute

Figure 10.a. analysis of incongruent form

if	They	were now	so poor	as to have to earn shilling and pence
	Carrier	Process: relational attributive	attribute	circumstance

they	would not have	the profit of their money
Carrier	Process: relational attributive	Attribute

Figure 10.b analysis of congruent form

2) The construction of ideational metaphor

In this datum, there is Relational attributive process which encodes the relationship between two participants. The process are realized by the word *had*. In Figure 10.a, the pronoun *they* is as the Possessor and the thing possessed is *a margin*. There is no grammatical movement occurred in this sentence because the process in both incongruent and congruent form remains same.

In the process of ownership, everything that possessed by the possessor is in the form of THING or PROPERTY. In Figure 10.a, *a margin* as the thing possessed is not a kind of PROPERTY. So, we call this sentence as metaphor. First, it is because there is transference of meaning. Secondly, the word *margin* has been used in the improper way from the context it normally does. Therefore, the use of word *margin* becomes unnatural in the context where that word appears.

In one point of view, we can interpret this sentence into "*they would not have the profit of their money*" as shown in Figure 10.b. The process of ownership in this sentence is very clear. Although *the profit* is not exactly an exact thing but people normally has a kind of *profit*. So, we find that there is no transference of function occurred in sentence above. It means that there is no verbal transference from verbal phrase into noun phrase in that sentence. It is implausible if we say the word *margin* is a metaphor only because of its grammatical form. There is another interpretation beyond that word which allows us to face a different type of linguistic feature and interpret that word in usual way.

Datum 11:

He hung fire

1) The representation of metaphorical form

He	hung	fire
Actor	Process: material	Goal

Figure 11.a. analysis of incongruent form

He	had not completed	his word
Actor	Process: material	Goal

Figure 11.b. analysis of congruent form

2) The construction of ideational metaphor

In datum 11, we focus on the word *hung*. This word is a kind of movement in Material process. This movement involves the participant *he*. If we see the word *hung*, we will interpret this word as process or we can call it a kind of action. And then, there is a word *fire*, which can be called a thing that affected by the process *hung*. Here, the word *fire* is used in improper sense because it appears in different context from it usually does. Then the language becomes incongruent because we are faced with the imaginative process of hanging fire. *Fire* is usually burned and it is not hung. So, we can call this utterance as metaphor because there is metaphorical movement of meaning from *hung fire* into *had not completed his word* as shown in Figure 11.b. this sentence is not followed by grammatical movement because the process in both sentence (congruent and incongruent form) is still same but it differs in its lexical item.

One reason why Henry James uses metaphorical expression such as *he hung fire* is that because it is a representation of author's mind and personality. The choice of words and the arrangement of words into larger units such as the phrase, the sentence, the paragraph, are not merely mechanical processes (Kenney, 1966:59). Some of reasons have to do with the period style, the period that the author published his work. Another important factor that influences the different choice of word is the

selection of character in the story. Furthermore, the author also use imagery to satisfy reader's demand for specific, concrete details, his desire to know how things look, smell, taste, sound and feel.

Datum 12:

Her usual appearance was like a curtain which she could draw up at request for a capital performance

1) The representation of metaphorical form

Her usual appearance	was like	a curtain	which
Carrier	Process: relational attributive	Attribute	

she	could draw up	at request	for a capital performance
Actor	Process: material	Goal	circumstance

Figure 12.a. analysis of incongruent form

Her usual appearance	looked	stiff	and	she	had no	expression
Carrier	Process: relational attributive	attribute		Carrier	Process: relational attributive	Attribute

Figure 12.b. analysis of congruent form

2) The construction of ideational metaphor

In datum 12, the relationship between two participants in the clause is encoded by the verb *was like* in incongruent manner and the verb *looked* in congruent manner. This sentence also contains metaphor because there is transference of meaning from appearance into curtain. The word *curtain* is improper because it appears in a context different from the context in which normally does. In this case,

the word *curtain* refers to someone's appearance although it is usually refers to window's accessories. So, the word *curtain* interpreted as metaphorical. The utterance is said to be metaphorical not because they appear with a grammatical variation that change both the structure and grammatical classes but because it is used in a way different from the usual one.

If we analyze the field of discourse of this sentence, we found that the text describe the character of a woman which has no expression at all. Therefore, in natural way we say "*her usual appearance looked stiff and she had no expression*" to describe the figure of the woman being described. The quotation in paragraph that can support this interpretation is that "*I made it a reproach to her that her figure drawn from her were monotonously (betement, as we used to say) graceful*".

Datum 13:

It was so much her pride to feel she could sit for the characters that had nothing in common with each other

1) The representation of metaphorical form

it	was	so much her pride	to feel	she could sit for character that had nothing in common with each other
Carrier	Process: relational attributive	attribute	Process: mental	Projected clause

Figure 13.a. analysis of incongruent form

she	was	proud of her feeling	that she could be served a model for that character although he was not better than each other
Carrier	Process: relational attributive	attribute	Projected clause

Figure 13.b. analysis of congruent form

2) The construction of ideational metaphor

In this datum, there is Relational attributive process which is encoded by the verb *was* in Figure 13.a. There is also Mental process which is encoded by the word *feel*. But, Mental process in incongruent form has been turned into Relational process in congruent form. We interpret the sentence in Figure 13.a into *she was proud of her feeling that she could be served a model for a portrait painter although she was not better than each other*.

In Figure 13.a, there is a projected clause "*she could sit for characters that had nothing in common with each other*" that is used to reveal the inner world of the character "*she*". It is begun first with the clause *it was so much her pride*. It means that in Figure 13.a, the author tends to focus on "pride feeling" of character "*she*" of serving as model for a portrait painter. But in congruent form, the sentence in Figure 13.b tells the process of being proud. It focuses on the process that undertaken by the participant in the story.

From this explanation, we do not judge the incongruent form is wrong. But if we consider the Henry James's style of writing, he tends to make a strong point in the feeling "pride" rather tells the reader the process of feeling "pride". Henry James

avoids to use an expression such in Figure 13.b because he does not want to tell the reader directly what the character is thinking. Therefore, the expression such in Figure 13.a is made for that purpose.

Datum 14:

She lent herself especially to positions in which the face was somewhat averted or blurred

1) The representation of metaphorical form

she	lent	herself	especially to position
Actor	Process: material	Goal	Beneficiary recipient

in which	the face	was somewhat averted or blurred
	Goal	Process: material

Figure 14.a. analysis of incongruent form

She	was approved	to take a position	that	made	her face	blurred or averted
Actor	Process: material	Process: material		Process: material	Goal	circumstance

Figure 14.b. analysis of congruent form

2) The construction of ideational metaphor

In datum 14, the process of movement in Material process is encoded by the verb *lent*. There is a participant "*she*" does the process of "*lent*". There is a meaning transference in Figure 14.a because the word *lent* is used in a context different from the context in which it normally does. The word "*lent*" that is usually used to refer to the act of borrowing something such as money, pencil and etc has been used to refer

to the act of borrowing oneself. Therefore, it makes this expression become incongruent. This transference is not followed by verbal transference because there is no grammatical movement from verb phrase into noun phrase. Then, we interpret this expression into "she was approved to take a position that made her face blurred or averted".

In congruent form, the sentence still becomes Material process which encodes the process of being approved. The sentence in datum 14 is not changed in its grammatical form because the process in both clauses (incongruent and congruent form) is same but it differs from lexical item.

Datum 15:

He jumped at my offer, and in the event of my rashness – for I had really known nothing about him – wasn't brought home to me

1) The representation of metaphorical form

he	jumped	at my offer	and	in the event of my rashness
Actor	Process: material	Goal		circumstance

-for	I	had really known	nothing	about him
	Senser	Process: mental	phenomenon	circumstance

-wasn't brought	home	to me
Process: material	Goal	Beneficiary

Figure 15.a. analysis of incongruent form

he	accepted	my offer	quickly	and
Actor	Process: material	Goal	circumstance	

It	didn't make	me	realized	because	I	was	in hurry
Actor	Process: material	Goal	Process: mental		Carrier	Process: Relational attributive	attribute

Figure 15.b. analysis of congruent form

2) The construction of ideational metaphor

In datum 15, Material process in incongruent form which is realized by the verb *jumped* has changed into *accepted* in congruent form. The use of word *jumped* is unnatural because it is used in improper context. Therefore this sentence becomes incongruent.

Secondly, Relational attributive process which is encoded by the phrase *wasn't brought home to me* is changed into Material process which is encoded by the verb *didn't make*. The grammatical construction of this sentence is not followed by verbal transference because there is no a movement from verbal into noun phrase. It is found that the sentence in datum 15 entails grammatical variation which allows us to explore the meaning of sentence by using various grammatical patterns. For example, the utterance such as "*he jumped at my offer*". We can say in another way such in "*he accepted my offer*".

Meanwhile, the phrase "*wasn't brought home to me*" is incongruent because it is not used in the context where it normally does. Therefore, we interpret that phrase into "*didn't make me realize*".

Datum 16:

...and its possible successors he declared that I must get back into my boat again or I should go to the bottom.

1) The representation of metaphorical form

and its possible successors	he	declared that	I must get back into my boat again or I should go to the bottom
	Sayer	Process: verbal	Projected clause

Figure 16.a. analysis of incongruent form

and its possible successors	he	declared that	I have to return to my principal aim/main purpose or I fail.
	Sayer	Process: verbal	Projected clause

Figure 16.b. analysis of congruent form

2) The construction of ideational metaphor

In datum 16, the process of saying something is encoded by verb *declared*. There is no Verbiage in this clause. Projected clause in the clause above is used to reveal the inner world of the character. There is no grammatical movement in the process above because the process in incongruent and congruent form is similar. But, the clause "*I must get back into my boat again or I should go to the bottom*" is a metaphor. This clause is used in inappropriate context.

If we analyze the above sentence we will find that there are participants in the clause and the event which encoded by Material process. So, *I* as the Actor do something to *my boat* as Goal that is *I come back to his boat again*. But, if we see the context in which this sentence appears, the clause "*I must get back into my boat again or I should go to the bottom*" is in inappropriate used. The text tells the reader

about the confusedness of the narrator in the story to decide whether he continues his project using the couple (The Monarch) as his model or not. So, the clause *"I must get back into my boat again or I should go to the bottom"* does not totally represent the event that is going on in the story. There is no boat, no sailing, no people want to sail in the sea. This expression can be identified as metaphor because we actually do not think that the narrator really wants to get his boat back because he wants to sail. We will interpret the clause into *"...he declared that I must return to my main purpose or I fail"*.

c. the sentences that totally differ in meaning and grammatical construction

The sentences in this part do not have verbal transference because they are totally different in structure and meaning. Those data are presented below.

Datum 17:

It was a truth of which I had for some time been conscious that a figure with a good deal of frontage was, as one might say, almost never a public institution.

1) The representation of metaphorical form

it	was	a truth of which I had for some time been conscious that	a figure with a good deal of frontage	was,
	Process: existential	Existent	Carrier	Process: relational attributive

as one might say,	almost never	a public institution
	circumstance	Attribute

Figure 17.a. analysis of incongruent form

it	was	a truth of which I had for some time been conscious that
	Process: existential	existent

a figure of wealthy couple	was interested to seek	a job	for their living
Actor	Process: material	Goal	circumstance

Figure 17.b. analysis of congruent form

2) The construction of ideational metaphor

In datum 17, the process of Relational attributive in incongruent form has been moved into Material process in congruent form. The process in Relational attributive is encoded by the verb *was* and verb phrase *interested to seek* in Material process. This clause has a metaphorical movement because there is transference meaning of *public institution*. This clause does not involve a verbal transference because there is no change from verbal phrase into noun phrase. Relational attributive process of sentence in Figure 17.a actually reveals the relationship between two participants. This process is used to identify or describe the character of the couple. In this case, the couple is identified by the so-called 'public institution'. But if we see the field of the discourse of this sentence, we find that the activity that is going on in the text is that the couple (The Monarch) comes to the painter's door to seek a job. At first, the painter (narrator) assumes that they come for a portrait because they have good looks. Their appearance looks like a very wealthy family. But in fact, they seek

a job for sitter. Their appearance deceive narrator unwittingly because they bring him to assume that they become a member of aristocrat. Therefore, the narrator describes the situation indirectly by using an expression 'public institution'.

If we consider the field of the discourse of this sentence, we assume that this sentence contains metaphor because there is an inappropriate use of phrase 'public institution'. This expression makes language become incongruent with our experience. Therefore, in natural way, we can state that sentence into '*it was a truth of which I had for some time been conscious that a figure of wealthy couple was interested to seek a job for their living*'.

Datum 18:

The hand of time had play over her freely, but to an effect of elimination

1) The representation of metaphorical form

The hand of time	had played over	her	freely, but to an effect of elimination
Actor	Process: material	Goal	Circumstance

Figure 18.a. analysis of incongruent form

She	looked like	an old woman	in her age
Carrier	Process: relational attributive	attribute	circumstance

Figure 18.b. analysis of congruent form

2) The construction of ideational metaphor

In datum 18, there is a process of movement. This Material process is expressed by the verb *played over* when the writer describes the characteristic of Mrs. Monarch. There is also a grammatical structure that involves two participants, that is

the hand of time and *her*. If the verb *played over* is being identified as a process, there must be an Actor which clearly undertakes the action. It means that there must be someone undertakes the process of replaying something. We know that in simple form, only human being that can perform the act of "*play over*" to the object or thing. But in Figure 18.a, the process of "*played over*" is being acted by entity "*the hand of time*". It is as if "*the hand of time*" has the same quality of human being to do the action "*played over*". We might call this as metaphor because it involves a kind of transference. In this case, *time* which we all know as an uncountable noun has a role to *direct* human being.

The sentence in Figure 18.a will lead us to the interpretation of that sentence as a sentence that expressing something which can be encoded in natural way as in Figure 18.b, "*she looked like an old woman in her age*". We do not suggest that this is the best way to convey a certain message in the story but this sentence is more congruent with our experience. When we describe the character of a story, we indeed use Relational process to reveal the participant that involves in the process. It is clearly shown in Figure 18.b that the description of the character by the using of a verb *looked like* shows the quality of the woman being described. Why does the author not choose the congruent form to describe his characters? It is because he wants to give an extra-effect to the reader. The paragraph in where the text occurred mostly describes the characteristic of the woman by using Relational process such as*she was as tall and straight, in her degree, as her companion, and with ten years less to carry....., she was slim and stiff....etc.* In making the first sentence parallel with

the next sentence, we have to use Relational process to describe the woman as in Figure 18.b. But, the process in the sentence moves into material process instead of using Relational process. It seems that the character of the woman is not being fully described.

On the other hand, the word like *the hand of time, played over* and *effect of elimination* is more powerful to describe the character of the woman than we use "*she looked like an old woman in her age*". The quality of being an old woman is stronger described in Material process than in Relational process. So, we do not say that Relational process is worse but that is the way writer attracts their reader by picking up certain word to express meaning.

Datum 19:

The couple had an indefinable air of prosperous thrift

1) The representation of metaphorical form

The couple	had	an indefinable air of prosperous thrift
Carrier	Process: relational attributive	Attribute

Figure 19.a. analysis of incongruent form

The couple	had managed	their money	as well
Actor	Process: material	Goal	circumstance

so	they	could live	thriftyly
	Actor	Process: material	circumstance

Figure 19.b. analysis of congruent form

2) The construction of ideational metaphor

In datum 19, we concern to the process of the ownership. This Relational identifying process in Figure 19.a is expressed by the verb *had*. In possessive type, the relationship between the two terms is one of ownership: one entity possesses another. *An indefinable air of prosperous thrift* is encoded as attributive and *the couple* encoded as the possessor of *an indefinable air of prosperous thrift*.

In the process of the ownership, we normally own something. And something that we own is a kind of thing. That thing can be moved to any place. In Figure 19.a, the couple has unnatural process of the ownership. They possess something which is not in the form of moveable thing. *Thrift*, as an adjective is encoded as thing in that sentence. This makes that sentence become metaphorical because an adjective that is used to describe the quality of person or thing has been used as a moveable thing. So, it seems that the couple can move *an indefinable air of prosperous thrift* to any place. But in fact, we do not interpret this sentence in that simple way. We called this sentence as metaphor because it involves the transference of meaning. In congruent or in natural form we can interpret this sentence into "*the couple had managed their money as well, so they could live thriftily*".

In the above sentence, there is a verb *managed* and *live* as Material process and *the couple* as an Actor. In this case, the Relational process in the clause has been encoded as Material process and it can no longer be represented as Participant. If we choose the word like *managed, their money, live, thriftily*, they have a common sense that it will not lead the people to think and interpret it in congruent manner. The

meaning is easily guessed by the reader. But, if we choose the word like *an indefinable air of prosperous thrift*, it becomes unnatural in our sense. This would lead us to interpret the sentence in its congruent form because we always encode the experience directly or congruently. On the other hand, this phrase builds the characteristic of *the couple* more than just represent them in the word *managed, their money, live and thriftily*.

Datum 20:

A sense of strangeness seemed to dawn on the lady

1) The representation of metaphorical form

A sense of strangeness	seemed to dawn	on the lady
Carrier	Process: relational attributive	Attribute

Figure 20.a. analysis of incongruent form

The lady	feel strange	in something
Senser	Process: mental	circumstance

Figure 20.b. analysis of congruent form

2) The construction of ideational metaphor

In figure 20.a, there is Relational attributive process that encodes *a sense of strangeness* as Carrier and *the lady* as Attribute. Relational attributive process encodes the relationship between two participants. Since the Attribute is not a participant, so there is only one participant in the clause. So for example we say *the cuckoo is a bonny bird, it sounds uncommon nonsense, the baby turned into a pig, etc.* In those sentences above the participants like *the cuckoo, it, and the baby* is as

Carrier or participant that carry the characteristics or attributes and *a bonny bird*, *uncommon sense* and a *pig* is the characteristic. But it is not the case in Figure 20.a. *A sense of strangeness* as the characteristic of *the lady* has been turned into the participant that carries the characteristic. While, *the lady* that suppose to be the participant that carries the characteristic became Attribute. This makes the clause become incongruent or unnatural. Therefore we encode this clause in natural way as in Figure 20.b. The sentence in Figure 20.b encodes *the lady* as Senser that undergoes Mental process.

Datum 21:

So when I was too absorbed in my work to talk he simply sat and waited

1) The representation of metaphorical form

So when	I	was too absorbed	in my work	to talk
	Goal	Process: material	circumstance	Process: material

He simply	sat	and	waited
Actor	Process: material		Process: material

Figure 21.a. analysis of incongruent form

So when	I	got more serious	in my work	to talk
	Carrier	Process: relational attributive	circumstance	Process: material

He simply	sat	and	waited
Actor	Process: material		Process: material

Figure 21.b. analysis of congruent form

2) The construction of ideational metaphor

In this datum, the phrase *was too absorbed* is encoded as Material process. In this process, there is no Actor as a Doer or an entity that do something to some other entity. The sentence in Figure 21.a change into *when I got more serious in my work to talk, he simply sat and waited*. The process of Material in incongruent clause has been turned into Relational attributive process in congruent form.

The sentence in Datum 21 has no verbal transference but it has a different grammatical construction. Material process is congruently expressed in Relational process in Figure 21.b. This phenomenon appears in that sentence because we do not merely interpret that in the aspect of meaning only. We interpret this sentence by understanding the context of situation where the sentence exists. When we find phrase *I was too absorbed in my work*, we directly know that there is a situation where there is a person which is busy at work. It means that if someone is very busy at work, she or he does that job seriously and he or she will not allow someone to disturb him or her. Therefore, we interpret the phrase *I was too absorbed in my work* into *I got more serious in my work*.

There is a grammatical variation in the sentence above because there is an abnormal use of utterance as in Figure 21.a. but then it is transferred into usual use to show the variety of a meaning of sentence. This kind of meaning realization is chosen because the author wants to give an extra meaning.

Datum 22:

To listen to him was to combine the excitement of going out with the economy of staying at home

1) The representation of metaphorical form

To listen to him	was to combine	the excitement of going out with the economy of staying at home
Actor	Process: material	Range

Figure 22.a. analysis of incongruent form

I	was very satisfied	to hear him talk
Senser	Process: mental	phenomenon

Figure 22.b. analysis of congruent form

2) The construction of ideational metaphor

In datum 22, there is a metaphorical movement from Material process into Mental process. The verb *was to combine* is encoded the process of doing in Material clause while the verb *was satisfied* is encoded the emotion of participant in Mental clause. This sentence contains metaphor because there is an expression used in inappropriate context that make the expression becomes metaphor. In this case, the process of listening to someone is compared to the combination of two different needs (the excitement of going out and the economy of staying home). This makes the sentence in Figure 22.a. becomes unnatural. If we listen to someone talk, we do normally have an appreciation, whether it is satisfied or unsatisfied.

In datum 22, Henry James does not tell to the reader in natural way the feeling of hearing someone talk by using an expression such as: "*I was satisfied to hear him*

talk". It is because in Material process, the word *the combination, excitement, going out, and staying home* more represent the inner feeling of the character being described. If he uses the expression "I was satisfied to hear him talk", it means that the reader can easily catch the message that the character in the story feel satisfied with something and that's all. But, if we use the expression "*to listen to him was to combine the excitement of going out with the economy of staying at home*", it represents clearly how character feels. Then, the reader will think that the sense of this feeling is more than just satisfied. Also, the writer Henry James wants to convey a message from this utterance.

Datum 23:

Her figure had no variety of expression – she herself had no sense of variety

1) The representation of metaphorical form

He figure	had no	variety of expression -
Carrier	Process: relational attributive	attribute

She herself	had no	sense of variety
Carrier	Process: relational attributive	attribute

Figure 23.a. analysis of incongruent form

she	didn't make	expression	by herself	at all
Actor	Process: material	Goal	Beneficiary	circumstance

Figure 23.b. analysis of congruent form

2) The construction of ideational metaphor

In datum 23, there is Relational attributive process which realized by the verb *had*. This process encodes the relationship between two participants. In the process of ownership, one entity possesses another. In this case, participant *she* possesses something namely *sense of variety*. We may call this sentence incongruent because there is a grammatical movement from the process of ownership into process of doing something. This movement is not followed by verbal transference because the grammatical construction between sentence in Figure 23.a and sentence in Figure 23.b are different. The sentence in Figure 23.a tries to focus on the relationship between two participants. It tells to the reader that one character in the story named *She* have something, that is *a sense of variety*. Thus, *she* is characterized by having a kind of characteristic named *a sense of variety*.

But, there is a problem arises from this sentence. When we are faced with such a sentence, we will need another interpretation to find what the author means by *a sense of variety*. Therefore, we interpret the meaning of that sentence based on the context where the text exists. If we analyze the context of where the sentence in Figure 23.a comes from, we can assume that there is situation where the painter are trying to take a picture of a lady. The painter has tried to draw the lady in many position, but his drawing still bad. The lady looks so stiff.

Based on that context, we interpret the sentence in Figure 23.a into *she didn't make expression by herself at all*. Here, the Relational process has been turned into Material process. The author chooses to use the utterance *she had no sense of variety*

because he wants to make a strong point of character of the lady. If we use the expression such as *she didn't make expression by herself at all*, the character of the lady will not be stronger described. Therefore, the author does not use the expression *she didn't make expression at all* because it is clearly described the process that undergone by the lady in the beginning of the paragraph. The author tends to use the expression in Figure 23.a merely because the author wants to set a boundary on reader imagination that the character in the story actually related with the people in the real world.

Datum 24:

Besides, they had an eye to the great job I had mentioned to them

1) The representation of metaphorical form

Besides,	they	had	an eye to the great job	I	had mentioned	to them
	Token	Process: relational identifying	Value	Carrier	Process: relational attributive	attribute

Figure 24.a. analysis of incongruent form

Besides,	they	had given	an attention	to the great job
	Actor	Process: material	Goal	beneficiary

I	had mentioned	to them
Carrier	Process: relational attributive	attribute

Figure 24.b. analysis of congruent form

2) The construction of ideational metaphor

In datum 24, there is a grammatical movement from Relational identifying process into Material process. In incongruent form, clause in Figure 24.a encodes the process of ownership. In this case, the participant *they* possess *an eye*. In normal expression, someone has something like *an eye* is natural. But here, the word *an eye* is followed by the phrase *to the great job*. Therefore the meaning of *an eye* has been moved into another meaning. It no longer can be interpreted as a part of a human body. It makes this expression become incongruent because the word *an eye* is not used in the context where it normally does. So, the language becomes natural because the expression is not congruent with our experience.

In order to make the expression Figure 24.a becomes congruent with our experience, we interpret that expression into "*they had given an attention to the great job I had mentioned to them*". In this sentence, Material process is realized by the verb *had given* which encodes the process of doing something or the process of giving an attention. This is made by the author to make his character strong. Henry James focuses on the characteristic of character he describe that "*they*" possess something which is called *an eye*.

Datum 25:

...and while continued to draw I dropped a few signs of interest or encouragement

1) The representation of metaphorical form

...and while	I	continue to draw	I	dropped	a few signs of interest or encouragement
	Actor	Process: material	Actor	Process: material	Goal

Figure 25.a. analysis of incongruent form

...and while	I	continue to draw	I	became	uninterested and discouraged
	Actor	Process: material	Carrier	Process: relational attributive	attribute

Figure 25.b. analysis of congruent form

2) The construction of ideational metaphor

In datum 25, Material process which is encoded by the verb *dropped* becomes Relational attributive process encoded by the verb *became*. This grammatical movement is not followed by verbal transference because there is no a transference of verbal into noun phrase. The expression in Figure 25.a becomes incongruent because the word *dropped* is used improper in the text where it normally appears. Therefore, we interpret the sentence in Figure 25.a into "*while I continue to draw I dropped few signs of interest and encouragement*".

The process of doing something in incongruent form has been changed into process of being uninterested or discouraged in congruent form. In this process, the author chooses to use Material process to describe the action undertaken by his

character because he arranges the event of the story that there is a causal relationship among first even and other event.

Datum 26:

Whereas if she was lost it was only as the dead who go to heaven are lost – in the gain of an angel the more

1) The representation of metaphorical form

Whereas	If	she	was	lost
		Carrier	Process: relational attributive	Attribute

it	was only	as the dead who go to heaven are lost
Carrier	Process: relational attributive	Attribute

in the gain of an angel the more circumstance
--

Figure 26.a. analysis of incongruent form

she	was able to transform	her appearance	as a member of lower class into a beautiful lady
Actor	Process: material	Goal	circumstance

Figure 26.a. analysis of congruent form

2) The construction of ideational metaphor

In this datum, there is a metaphorical movement from Relational attributive process into Material process. It is not followed by verbal transference because the clause in incongruent and congruent forms is different at all. Relational process in the clause is encoded by verb *was* and Material process is encoded by verb *was able to*

transform. This clause is metaphorical because there is a transference meaning from someone's appearance into unseen creature. In this case, the word angel is used in improper sense because it refers to transformation of someone's appearance from street vendor into a beautiful lady like an angel although it usually refers to unseen creature.

If we see the context where this sentence appears, the field of the discourse is about the narrator who tries to compare Mrs. Monarch's appearance with Miss Churm. Mrs. Monarch is actually the real thing (look exactly like nobleman) that can be a portrait of a lady which the painter wants to draw, but the painter can not get into the character he wants to represent. On the contrary, Miss Churm who comes from lower class does exactly represent a beautiful lady. In this case, Miss Churm has undergone a transformation into something much better than the real thing because she can hide his real identity. Therefore, Henry James describes her as *"if she was lost it was only as the dead who go to heaven are lost – in the gain of an angel the more"*. She is able to transform her appearance into a beautiful lady like an angel.

Datum 27:

I took the monarch into my confidence, I told them frankly what I was about, I mentioned my embarrassments and alternatives

1) The representation of metaphorical form

I	took	The Monarch	into my confidence,
Actor	Process: material	Goal	beneficiary

I	told	them frankly what I was about,
Sayer	Process: verbal	Projected clause

I	mentioned	my embarrassment and alternatives
Actor	Process: material	Goal

Figure 27.a. analysis of incongruent form

I	believed	The Monarch
Token	Process: relational identifying	Value

I	told	them frankly what I was about,
Sayer	Process: verbal	Projected clause

I	mentioned	my embarrassment and alternatives
Actor	Process: material	Goal

Figure 27.b. analysis of congruent form

2) The construction of ideational metaphor

In this datum, there is a grammatical movement from Material process into Relational identifying process. It is not followed by verbal transference because the clause in incongruent and congruent form is different at all. Material process in incongruent clause is encoded by the verb *took into*, while Relational identifying process in congruent clause is identified by the verb *believed*. The clause in Figure 27.a incongruent because there is a metaphorical movement from picking out something into trusting something. The verb phrase *took into* is improper in that sentence because this appears in different context from the normal one.

Datum 28:

He painted badly himself, but there was no one like him for putting his finger on the place

1) The representation of metaphorical form

he	painted	badly himself,	But	there was
Actor	Process: material	circumstance		existential

no one like him for putting his finger on the place
existent

Figure 28.a. analysis of incongruent form

he	was not	good	at painting
Carrier	Process: relational attributive	attribute	circumstance

but	there was	no one like him to find exactly a figure that can be served as a model.
	existential	existent

Figure 28.b. analysis of congruent form

2) The construction of ideational metaphor

In datum 28, there is a grammatical movement from Material process into Relational process. Material process in Figure 28.a is encoded by the verb *painted* while Relational attributive process in Figure 28.b is encoded by the verb *was*. This sentence is not followed by verbal transference because it only involves the movement of its meaning. The clause in incongruent form is used improper because it appears in the context where it makes the sentence becomes unnatural. This sentence has another interpretation. The clause *he painted badly himself* does not tell us information about someone who make a bad picture of himself. If we see the context

where this sentence exists, we will know what the author mean by *he painted badly himself*. The context of situation in the story tells us that the painter was confused whether to choose the couple to be his model or not. In his confusion, he (Jack Hawley) came to give his suggestion. The character of Jack Hawley is never mentioned before in the beginning of the story. Therefore, in order to tell this character to the reader that he was not good at painting, the author uses such an expression *he painted badly himself*.

Secondly, if we look at the clause that follows the clause *he painted badly himself*, we will identify it as Existential process. In that story, Existential process is used to describe the character "he". So, we have characterized the character "he" that a man who is not good at painting. This characteristic is not enough to describe who the man is. Therefore, it is added by another clause that tells to the reader that the man (he) is also a person who can select exactly a model for a portrait. It is encoded by the expression *but there was no one like him for putting his finger on the place*.

Datum 29:

He had been away for months and a sense of emptiness was creeping into my life

1) The representation of metaphorical form

he	had been	away	for months
Carrier	Process: relational attributive	attribute	circumstance

and	a sense of emptiness	was creeping	into my life
	Actor	Process: material	Goal

Figure 29.a. analysis of incongruent form

he	had been	away	for months
Carrier	Process: relational attributive	attribute	circumstance

and	I	felt	alone	without him
	Carrier	Process: relational attributive	attribute	circumstance

Figure 29.b. analysis of congruent form

2) The construction of ideational metaphor

In datum 29, there is a metaphorical movement of meaning from incongruent clause in Figure 29.a into congruent form in Figure 29.b. The grammatical movement of sentence in this clause is from Material process into Relational attributive. The expression such as *a sense of emptiness was creeping into my life* is incongruent with our language because it is placed in improper use. It is incongruent because the noun phrase *a sense of emptiness* as participant in the process seems to have an ability to go into something or a place slowly and carefully. In fact, we know that this participant (a sense of emptiness) is not an object or thing that can move away. It is an abstract thing in real life. Therefore, the use of *a sense of emptiness* becomes unnatural because we are faced with the abstract thing that can move away. It makes our language becomes congruent with our experience in the real world. We call this as metaphor because there is a meaning transference from incongruent into congruent form.

and	a sense of emptiness	was creeping	into my life
	Actor	Process: material	Goal

Figure 29.a. analysis of incongruent form

he	had been	away	for months
Carrier	Process: relational attributive	attribute	circumstance

and	I	felt	alone	without him
	Carrier	Process: relational attributive	attribute	circumstance

Figure 29.b. analysis of congruent form

2) The construction of ideational metaphor

In datum 29, there is a metaphorical movement of meaning from incongruent clause in Figure 29.a into congruent form in Figure 29.b. The grammatical movement of sentence in this clause is from Material process into Relational attributive. The expression such as *a sense of emptiness was creeping into my life* is incongruent with our language because it is placed in improper use. It is incongruent because the noun phrase *a sense of emptiness* as participant in the process seems to have an ability to go into something or a place slowly and carefully. In fact, we know that this participant (a sense of emptiness) is not an object or thing that can move away. It is an abstract thing in real life. Therefore, the use of *a sense of emptiness* becomes unnatural because we are faced with the abstract thing that can move away. It makes our language becomes congruent with our experience in the real world. We call this as metaphor because there is a meaning transference from incongruent into congruent form.

Datum 30:

He had done no work himself, he had only got the eye

1) The representation of metaphorical form

he	had done no work	himself,	He	had only got	the eye
Actor	Process: material	circumstance	Token	Process: relational identifying	Value

Figure 30.a. analysis of incongruent form

he	had done no work	himself,	He	was only interested	in the job
Actor	Process: material	circumstance	Senser	Process: mental	phenomenon

Figure 30.b. analysis of congruent form

2) The construction of ideational metaphor

In datum 30, there is a grammatical movement from Relational attributive process into Mental process. Relational attributive process in incongruent form is encoded by the verb *got* while Mental process in congruent form is encoded by the verb *was only interested*. This grammatical movement is not followed by verbal transference because it only contains lexical metaphor. *Got the eye* is identified as lexical metaphor because the word "eye" is used in improper sense. It refers to the state of being interest in something although it usually refers to the part of human body. Therefore, the word "eye" becomes unnatural because the meaning of that word has been changed into another. If we analyze the field of the discourse of this sentence the activity that is going on is that the two persons (narrator and his friend, Jack Hawley) who meet each other because they have never been seen for long time.

Henry James describes Hawley as a person who is not actually good at painting but he has a good sense of art. Therefore, although he is not a good painter but he has a very good taste to decide which model can be a portrait of his painting. Then, we interpreted the clause '*he had only got the eye*' into '*he was only interested at the job*'.

CHAPTER V CONCLUSIONS AND SUGGESTIONS

A. Conclusions

Based on the presentation and analysis of the data above, the conclusion that can be drawn is as follows:

1. The ideational metaphors that are used in the short story are Material, Mental, Relational, Existential, Behavioral and Verbal process in both congruent and incongruent form.
2. Grammatical movement that occurred in congruent and incongruent sentences are: from Material Process into Relational or vice versa, from Material process into Mental process or vice versa, from Relational Process into Mental process and from Existential into Material process. There are several sentence changed from verb phrase into noun phrase (4 sentences) and there are also some sentences not changed in its structure but they are different in lexical choice (12 sentences). Most of the sentence that has been analyzed changed not only in its grammatical construction and lexical choices but also different in their meaning (14 sentences).
3. The ideational metaphor constructed in the story based on the context of situation can be useful:
 - a. To describe the character more closely not only by relational process but also by material process.

- b. To reveal the character's thoughts and feelings by various kind of process and it does not merely depends on Mental process
- c. To reveal the author way of using ideational metaphor to build suspense and sequence of the story based on his experience with the world outside language.

B. Suggestions

The writer realizes that this thesis is still far from being perfect. Therefore, the writer needs to suggest for everyone who intends to make a research in grammatical metaphor not only analyze ideational metaphor but also interpersonal metaphors.

Secondly, this thesis needs more explanation and discussion in the context of situation in terms of MODE and TENOR OF THE DISCOURSE because the writer only limits the topic in the FIELD OF THE DISCOURSE.

Bibliography

- Burhanuddin. 1993. *Metaphor in Buginese Proverb*. Makassar. Unpublished thesis of Faculty of Letters Hasanuddin University
- Butt, David. 2000. *Using Functional Grammar*. Sydney: National Centre for English Language Teaching and Research Macquaire University
- Graber, Philip L. 2001. *Context in Text (A Systemic Functional Analysis of the Parable of the Sower)*. A dissertation of Faculty of the Graduate School of Emory University (downloaded from [http://PhilipGraberDiss/Context in Text.pdf](http://PhilipGraberDiss/Context%20in%20Text.pdf) on March 15, 2009 at 16 pm)
- Halliday, M.A.K. 1985. *An Introduction to Functional Grammar*. Great Britain
- Halliday and Hasan. 1985. *Language, Context, and Text: Aspect of Language in a Social – Semiotic Perspective*. Deakin University
- <http://folk.uio.no/hasselg/systemic/metaphor.htm>
(downloaded on November 12, 2008 at 15.42pm)
- <http://reviewsnmore.livejournal.com/1121.html> (downloaded on November 12, 2008 at 15.42pm)
- <http://reviewsnmore.livejournal.com/tag/book> (downloaded on November 12, 2008 at 15.42pm)
- Kenney, William. 1966. *How to Analyze Fiction*. Monarch Press

- Lutz, William D. 1994. *The Cambridge Thesaurus of American English*. Cambridge University Press
- Makkai, Adam, M.T Boatner and J.E. Gates. 1995. *A Dictionary of American Idioms*. USA: Barron's Educational Series
- Nasrul. 1996. *Metaphors in John Hall Wheelock's poetry "By Daylight and in Dream" (Semantic Analysis)*. Makassar. Unpublished thesis of Faculty of Letters Hasanuddin University
- Ningsih, Sri. 2004. *Interpersonal Metaphor in Eugene O'Neill's "Long Day's Journey Into Night" (A Systemic Functional Grammar Perspective)*. Makassar. Unpublished thesis of Faculty of Letters Hasanuddin University
- Spears, Richard A. 1993. *NTC's Dictionary of Phrasal Verbs and other Idiomatic Verbal Phrases*. USA : NTC Publishing Group
- Sudjana, Nana. 2006. *Tuntunan Penyusunan Karya Ilmiah*. Bandung: Sinar Baru Algesindo
- Sugiyono. 2007. *Metode Penelitian Kuantitatif, Kualitatif dan R & D*. Bandung: Alfabeta Bandung
- Yuliratutiyana. 2002. *Metaphor in Elong Bugis (semantic analysis)*. Makassar. Unpublished thesis of Faculty of Letters Hasanuddin University

[www.ugr.es/~eromero/papers/Grammatical metaphor in Halliday.pdf](http://www.ugr.es/~eromero/papers/Grammatical%20metaphor%20in%20Halliday.pdf)

(downloaded on March 15, 2009 at 16. 05 pm)

Appendix

Biography of Henry James

Henry James was born on April 15, 1843 in New York City into a wealthy family. His father, Henry James Sr. was one of the best-known intellectuals in mid-nineteenth-century America. In his youth James traveled back and forth between Europe and America. He studied with tutors in Geneva, London, Paris, Bologna and Bonn. At the age of 19 he briefly attended Harvard Law School, but preferred reading literature to studying law. James published his first short story, "A Tragedy of Errors" two years later, and devoted himself to literature. In 1866-69 and 1871-72 he was a contributor to The Nation and Atlantic Monthly.

From an early age James had read the classics of English, American, French and German literature and Russian classics in translation. His first novel, Watch And Ward (1871), was written while he was traveling through Venice and Paris. After living in Paris, where he was contributor to the New York Tribune, James moved to England, living first in London and then in Rye, Sussex. During his first years in Europe James wrote novels that portrayed Americans living abroad. In 1905 James visited America for the first time in twenty-five years, and wrote "Jolly Corner".

Among James' masterpieces are Daisy Miller (1879), where the young and innocent American, Daisy finds her values in conflict with European sophistication and The Portrait of a Lady (1881) where again a young American woman becomes a victim of her provincialism during her travels in Europe. The Bostonians (1886) was set in the era of the rising feminist movement. What Maisie Knew (1897) depicted a preadolescent young girl, who must choose between her parents and a motherly old governess. In The Wings of the Dove (1902) an inheritance destroys the love of a young couple. James considered The Ambassadors (1903) his most "perfect" work of art. James's most famous short story must be "The Turn of the Screw", a ghost story in which the question of childhood corruption obsesses a governess. Although James is best known for his novels, his essays are now attracting a more general audience.

Between 1906 and 1910 James revised many of his tales and novels for the New York edition of his complete works. His autobiography, A Small Boy And Others, appeared in 1913 and was continued in Notes Of A Son And Brother (1914). The third volume, The Middle Years, appeared posthumously in 1917. The outbreak of World War I was a shock for James and in 1915 he became a British citizen as a declaration of loyalty to his adopted country and in protest against the US's refusal to enter the war. James suffered a stroke on December 2, 1915. He died three months later in London on February 28, 1916. He was cremated at Golders Green Crematorium and his ashes are interred at Cambridge, Massachusetts.