INTERPERSONAL METAPHOR IN EUGENE O'NEILL'S "LONG DAY'S JOURNEY INTO NIGHT"
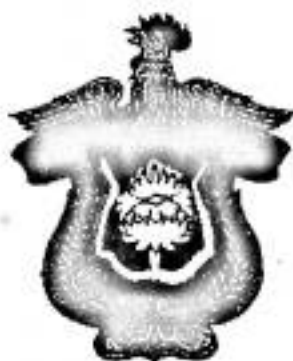## (*A SYSTEMIC FUNCTIONAL GRAMMAR PERSPECTIVE*)

A Thesis

Submitted to the Faculty of Letters, Hasanuddin University
In partial fulfilment of the Requirement to obtain
A Sarjana Degree in English Department

By

SRI NINGSIH
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Makassar
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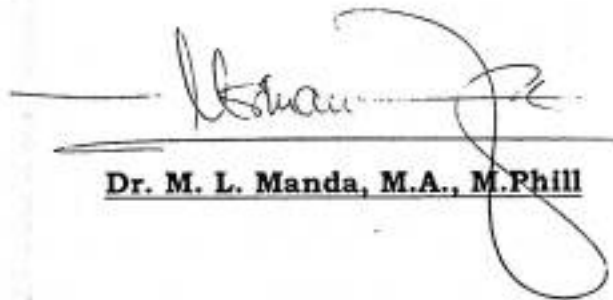## FAKULTAS SASTRA

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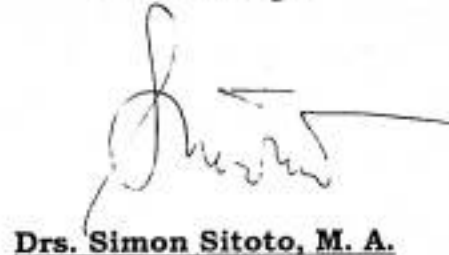
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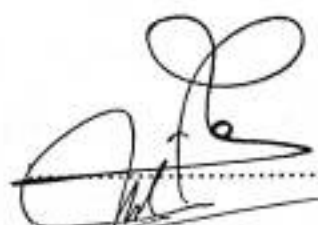
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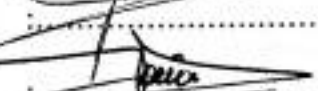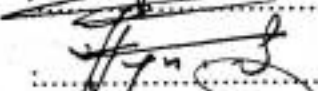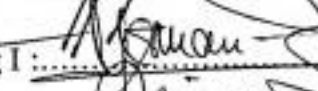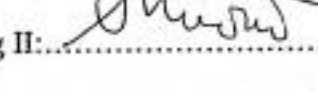
Pada hari ini, tanggal 14 Juni 2004, Panitia Ujian Skripsi menerima dengan baik skripsi yang berjudul:

INTERPERSONAL METAPHOR IN EUGENE O'NEILL'S "LONG DAY'S JOURNEY INTO NIGHT" (A SYSTEMIC FUNCTIONAL GRAMMAR PERSPECTIVE)

yang diajukan dalam rangka memenuhi salah satu syarat ujian akhir guna memperoleh gelar Sarjana Sastra Inggris pada Fakultas Sastra Universitas Hasanuddin.

Makassar, 14 Juni 2004

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Makassar, by the end of May

CC

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ABBREVIATION

S   : Subject

F   : Finite

P   : Predicator

A   : Adjunct

C   : Complement

MB   : Mood Block

MA   : Mood Adjunct

R   : Residue

Pol   : Polarity

ABSTRAK

Skripsi ini berjudul *"Interpersonal Metaphor In Eugene O'Neill's "Long Day's Journey Into Night" (A Systemic Functional Grammar Perspective)"* yang membahas tentang *Interpersonal Function* dari *Systemic Grammar* dalam drama Eugene O'Neill yang berjudul *"Long Day's Journey Into Night"*.

Studi ini bertujuan untuk mengidentifikasi dan menggambarkan serta menjelaskan fungsi dari tiap-tiap elemen *Interpersonal Meaning* yang ada dalam drama *"Long Day's Journey Into Night"*. Agar skripsi ini mempunyai data yang valid, penulis menggunakan metode pustaka dengan cara mencari dan mengumpulkan data yang diperlukan dari dalam drama *O'Neill* tersebut.

Data yang telah diperoleh kemudian dianalisis dengan menggunakan metode deskriptif, dengan langkah-langkah sebagai berikut: identifikasi, di mana penulis membaca semua kalimat dalam drama tersebut khususnya pada *act 2 scene 1* dan kemudian mengidentifikasi setiap klausa yang mengandung unsur modalitas. Selanjutnya penulis menggunakan teknik *note taking*, yakni menulis semua data yang telah diperoleh lalu mengklasifikasinya berdasarkan jenis modalitas yang dimiliki.

Pada tahap akhir analisis ditemukan bahwa *Modality* yang terdapat dalam drama ini pada umumnya adalah *Probability* yang ditunjukkan dengan penggunaan *will, must, ought to, might*, dan *should*. Selain itu terdapat pula *Metaphor modality* yang maknanya hanya dapat dipahami secara tersirat berdasarkan situasi cerita. Dengan memahami kedua unsur ini, maka kita dapat dengan mudah menangkap maksud dari cerita drama ini. Pada akhirnya penulis berharap semoga tulisan ini dapat membantu mereka yang ingin mengetahui lebih banyak mengenai *Interpersonal Function* dari *Systemic Grammar*.

CHAPTER I

INTRODUCTION

A. Background

When we learn a new language, we sometimes find many difficulties. One of them is caused by its *grammar*. We just assume it as a rigid set of rules that is used in speaking and writing. This assumption might be influenced by the concept of *traditional grammar* or sometimes be called *prescriptive grammar*. The prescriptive is an adjective form of prescription which means recipes that can not be offered anymore, so it is just a kind of grammar which is used to repair error in communication that we commonly use in describing language.

Nowadays, we already have *a functional grammar* that is not only a set of rules but also a set of resources for describing, interpreting, and making meaning. It makes the grammar more interesting because it focuses on the function of grammar itself. Halliday (1994: 38-50) develops this functional grammar based on the language use and function. He tries to describe language from its social structure because he thinks that social structure is one of social systems of human life. In addition, He tries to make a new structure of language. According to him (cited in Lyons, 1970: 141) '... why the structure of language is organized in one way rather than in

another'.

In functional grammar perspective, when we use language, we are always simultaneously making three different kinds of meaning. They are ideational function, interpersonal function, and textual function. The first function uses language to represent experience, the second is used to encode interaction, and the last function is used to organize our experiential, logical and interpersonal meanings into a coherent way. However, in this research we will only explore the second one that is the interpersonal function of language. According to Finocchiaro (1983: 24), this interpersonal function enables us to establish and maintain desirable social and working relationship.

The interpersonal function can be found in any form of conversation such as dialogue of a play. Language in a play is just similar to the language used in our daily life that is spoken language. It can show the speaker's hands, positions, opinions, etc. And it also contains rich patterns of semantics and hence also grammatical variations that are not less complex. This complexity is caused of the selection and arrangement of words in forming an artwork of words for the spectators not for the readers. That is why the analysis will be focused on written text, namely play, although it is very complicated

Long Day's Journey Into Night is one of the most

famous works of Eugene O'Neill (1988-1953). This play is deeply autobiographical. It represents an established artist making peace with his troubled past, forgiving and understanding his family and himself. This greatest play was first performed in 1956, three years after his death and had won a Pulitzer Prize.

Concerning with the statements above, the writer chooses *Interpersonal Metaphor in Eugene O'Neill's "Long Day's Journey Into Night" (A Systemic Functional Grammar Perspective)* as the topic of her research.

B. Identification of Problem

As mentioned above, language has three main functions. They are ideational/experiential function, interpersonal function, and textual function which are the combination of the two previous functions. In her analysis, the writer will only focus on the Interpersonal Function in O'Neill's "Long Day's Journey Into Night". She tries to explain it through:

1. Mood Systems used in each clause in O'Neill's "long Day's Journey Into Night".

2. Modalities used in each clause which can be found in O'Neill's "Long Day's Journey Into Night".

3. Interpersonal Metaphor which can be found in O'Neill's "Long Day's Journey Into Night".

4. Correlation between the Modality and the Context of O'Neill's

"Long Day's Journey into Night".

C. Scope Of Problem

By using language, we can interact with others in our daily activities. The main functions of a language are giving information, inquiring things, etc. which can be called 'Mood system'.

Modality is a set of meaning that includes expressions of probability, certainty, obligation, and inclination. It is also the speaker's judgment regarding probabilities and usualities.

In order that readers can understand them clearly, the writer gives an example as follow:

It must be for her

It	Must	be	for her
Subject	Finite	Predicator	Adjunct
Mood		Residue	

1. The type of modality is Probability because the speaker uses the word 'must' as the finite modal that expresses the probability of doing which is certainty.

2. The value of modality is High because the speaker is a hundred percent sure about his perception.

3. The orientation of modality is Subjective implicit because the clause is only his personal prediction on what will happen next.

In accordance with the title of this writing, the analysis will be only limited to one of three main functions of language, that is, the Interpersonal Function in O'Neill's "Long Day's Journey Into Night" Act 2 Scene 1.

D. Statement of The Problem

According to the statements above, the writer finds four questions that are going to be answered through the following analysis. They are:

1. How are the Mood Systems used in O'Neill's "Long Day's Journey Into Night" Act 2 Scene 1?

2. How are the Modalities used in O'Neill's "Long Day's Journey Into Night" Act 2 Scene 1?

3. What kind of Interpersonal Metaphors used in O'Neill's "Long Day's Journey Into Night" Act 2 Scene 1?

4. How is the influence of Context on the use of Modalities?

E. Objective of Writing

The objectives of this study are as follows:

1. To analyze the Mood Systems which are used in O'Neill's "Long Day's Journey Into Night" Act 2 Scene 1.

2. To analyze the Modalities which are used in O'Neill's "Long Day's Journey Into Night" Act 2 Scene 1.

3. To find out the Interpersonal Metaphors which are used in O'Neill's "Long Day's Journey Into Night" Act 2 Scene 1.

4. To describe the influence of context on the use of Modalities.

F. Significance of The Study

This study is intended to help some readers who interested in this subject especially to the interpersonal Function analysis as well as encourage the English students to examine more about language in relation to the context in which it is used.

CHAPTER II

LITERARY REVIEW

The analysis of Interpersonal Meaning in a play has been written before by three students of Faculty of Letters of Hasanuddin University. They are: Fanti Frida Yanti, William Anggraeni, and Sunarlia Limbong. Their analysis are merely the same as what the writer analyzes here, includes Modality, Interpersonal Metaphor, and its correlation to the context. However, the writer's analysis has two differences from their analysis. She analyzes the Mood systems of the clauses and the Mode of communication in its context analysis. By analysing the Mood systems of the clauses, we can see how the speaker takes a definite stand from the Finiteness of the clause. Before doing the analysis, let us see first definition and its examples of all terms which correlate with the Interpersonal Meaning.

A. Language, Context, and Text

1. Language

Language as the only mean of communication enables us to interact with other people. In our daily activities, we are surrounded by language that can be found everywhere when people talk to us and when people talk to each other around us. Beside that, language can be found in newspapers, books, letters, prescriptions, posters, etc. These

forms of languages are being used for different purposes that influence the language choice of speakers, writers, and the expectations of the audiences.

Language according to linguists is a system of arbitrary vocal symbols used for human communication. Some other linguists consider that language is systematic. Systematic means done or acting according to a system or plan (Oxford Advanced Learner's Dictionary). Each language contains two systems that is a system of sounds and a system of meanings. Language is systematic refers to the fact that language could automatically be spoken by a child without being taught it first.

Language has certain characteristics so that the linguists could define more theories about language. One of the language theories that plays a very important role in the areas of using the language is that the presence of language functions in the communication settings whether in the form of oral or written communication. These language functions emerge not only through the linguistic contexts but also the non-linguistic contexts. Even the latter point is more dominant to be able to identify the language functions that cannot be separated from the principles of conversational quality, the principle of conversational relevance and clarity and the conversational maxim of the language. Hence, J.R. Firth (cited in Cook, 1982: 12) said, "Language is not as an autonomous system, but as a part of culture, which in

turn responsive to the environment." If so, language function is a human being communication system that culturally influences the human's life in the sense of human's thought and behavior.

The only way in understanding language is through the study of text and context. They are put together in order to remind us that they are aspects of the same process. But in this study we will explore the context first and then come to the text, as Barori (1992:6) said: "...dalam kehidupan sesungguhnya, konteks mendahului teks. Situasinya ada lebih dulu dari wacana yang berhubungan dengan situasi itu."

2. Context

The concept of context in language is firstly formulated by an anthrophologist, Bronislaw Malinowski. He finds it when he does his investigation in Trobriand Island which use Kiriwinia language. Malinowski thinks that if we want to understand a text of other language clearly, we need to know first the context of situation and the context of culture of that language. By knowing these contexts we can easily do communication just like when we use our mother language.

The speaker of a certain language has many experiences about the situation and the language choice so that he or she can understand them. By using these experiences, we can identify any form of

piece of language we hear or read. We are able to do so because we have known the meaning of it in the different contexts.

A more abstract interpretation, intended as a basis for deriving the features of the text from the features of the situation, has been offered by Halliday, McIntosh and Strevens. They propose three headings which are highly general concepts for describing how the context of situation determines the kinds of meaning that are expressed. They are:

a. The Field

It is the total event, in which the text is functioning, together with the purposive activity of the speaker or writer; it thus includes the subject-matter as one element in it. It is related to what a text is about. What is happening, who or what is involved, and the circumstances in which it takes place are all included in it. Unsworth (2003) thinks that it also concerns with the social activity, its content or topic.

b. The Mode

It is the function of the text in the event, including both the channel taken by the language-spoken or written, extempore or prepared – and its genre, or rhetorical mode, as narrative, didactic; persuasive, 'phatic communion' and so on. According to Unsworth (2003), it is also the medium and role of language in the situation whether

spoken or written, accompanying or constitutive of the activity.

c. The Tenor

Unsworth (2003) said that it refers to the type of role interaction, the set of relevant social relations, permanent and temporary, among the participants involved Field, mode and tenor collectively define the context of situation of a text. It also relates to the status, power, age, familiarity, mood of the people in the language situation and determines the way that we address one another whether in asking or answering questions or even giving commands. In short, it is the nature of the relationship among the people using language.

Those three aspects or parameters of context of situation above can affect our language choices precisely because they reflect the three main functions of language. We can see this represented visually in figure 1 (Butt, Rhondda, et .at, 2000:4).
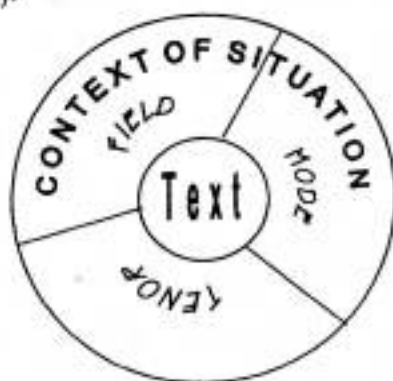
Figure 1 : Parameters of context of situation

As mentioned before, if we want to understand a text we have to know its context of situation and context of culture. The context of situation is a useful term to cover the things going on in the world outside the text that makes the text what it is, while the context of culture is sometimes described as the sum of all the meanings which is possible to mean in that particular culture. These two contexts actually always occur in a text together. This is represented visually in figure 2 (Butt, Rhondda, et. al, 2000: 4).

Figure 2 : Text in Context

3. Text

When we use language to communicate, we create and interpret text. When we use language, we are obviously creating text. And when we read, we are interpreting text. The word text is used in linguistics to refer to any passage, spoken or written, or whatever length, that forms a unified whole.

From semiotic social overview we can say the text as a social process of meaning changes. As Barori (1992:15) states:

> *"Teks adalah suatu bentuk pertukaran; dan bentuk teks paling' dasar adalah percakapan, suatu interaksi antara pembicara.... setiap jenis teks dalam setiap bahasa mempunyai makna karena dapat dihubungkan dengan interaksi di antara pembicaranya, dan akhirnya dengan percakapan biasa setiap hari, dan spontan. "*

According to Halliday (1976: 179), the distinction between a text and a collection of unrelated sentences is in the last resort a matter of degree, and there may be instances about which we are uncertain_ a point that is probably familiar to most teachers from reading their student's compositions. However, this does not invalidate the general observation that we are sensitive to the distinction between what text is and what is not.

A text is best regarded as a semantic unit, a unit of meaning. Thus it is related to a clause or sentence not by size but by realization, the coding of one symbolic system in another. Halliday (1985:1) thinks that a text does not consist of sentences; it is realized by, or encoded in sentences. If we understand it in this way, we shall not expect to find the same kind of structural integration among the parts of a text. It is a unity of a different kind.

B. Functional Grammar

According to Butt, Rhondda, et.al (2000:7), 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. Until now, people consider that grammar is only a rigid set of rules used in speaking or writing. Others say that grammar is the way to organize language. Based on these definitions, people will have the notion that grammar is very technical and hard to be handled. However there are also many people who consider that grammar is very interesting in which they will learn many special terms (such as verb, clause, etc) and master obscure rules in order to eliminate such errors. (Anggraini, 2002)

Halliday M.A.K (1994:1) said that functional grammar is not genetically oriented to our neurophysiology, but focuses on the development of grammatical system as a mean for people to interact each other. In other words, its orientation is in social rather than biological.

Halliday's attention is centralized on the attribute of social human. He tries to describe how members of society as speaker or writers interact with hearers or readers in the social order of society.

Functional grammar is functional in the sense that it is designed to account for how the language is used. Every text, that is,

oral or written unfolds in some contexts of use. Furthermore, it is the use of language that has shaped the system. Language has evolved to satisfy human needs; and the way it is organized is functional with respect to these needs_ it is not arbitrary. So, from a very general assumption, Lakoff (1980) said that a functional grammar is essentially a "natural" grammar, in the sense that everything in it can be explained ultimately, by reference to how long the language is used.

C. The Metalanguage of Interaction

According to Halliday (1994: 30), language has three main functions that become the central to the way for grammar to work in a certain language. They are:

1. Ideational Meaning

The ideational component is part of the linguistic system that concerns with the expression of 'content', with the function that language has of being about something. It has two parts to it, the experiential and the logical. The former being more directly concerning with the representation of experience, of the 'context of culture' in Malinowski's terms, while the latter expresses the abstract logical relations that derive only indirectly from experience. According to Halliday (1994: 102) the elements of ideational meaning are: Process

Type, Participants Role, and the Circumstances.

2. Interpersonal Meaning

The interpersonal component concerns with the social, expressive and conative functions of language, with expressing the speaker's 'angle': his attitudes and judgments, his encoding of the role relationships in the situation, and his motive in saying anything at all. It uses language to encode interaction, to show how defensible we find our propositions, to encode ideas about obligation and inclination and to express our attitudes. Halliday (1994: 68) said that the elements of interpersonal meaning are: Mood (Subject, Finite, and Mood Adjunct) and Residue (Predicator, Complement, and Adjunct).

3. Textual Meaning

According to Halliday (1994: 38) it is the text-forming component in the linguistic system. This comprises the resources that language has for creating text, in the same sense in which we have been using the term all along: for being operationally relevant, and coherent within itself and with the context of situation. It also uses language to organize our experiential, logical and interpersonal meanings into a coherent and, in the case of written and spoken language, linear whole.

D. Interpersonal Metafunction

Actually, Interpersonal Function covers two main areas. The first one

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concerns with the types of interaction which are taking place and the kind of commodity which is being exchanged. The second one concerns with the way speakers take their positions in their messages. (Butt and Fahey, et. al., 2000: 62)

The types of interaction, which are taking place, are giving and demanding, while the commodity that is being exchanged is information or goods and services.

When we say something to someone in order to make him tells us something too, it means that we demand objects or actions. The dialogue is an exchange of goods or services.

And the second is how speakers take their positions. Sometimes we can see that they take definite stands in what they say. Whether they take positions or assert propositions, they are prepared to defend it in arguments.

Butt and Fahey (2000: 77) said that when there are two persons who are having conversations, they must be sure about what they are talking about. It means that their arguments do not have to be in complete propositions but they can be in just simple repetitions of subject, finite and polarity. And when the listener does not agree with the speaker, she or he only needs to change the polarity of the propositions.

E. Mood – Clause as Exchange

1. Characterization of Mood

According to Halliday (1994: 82), the mood system includes the particular language resources for exchanging goods and services, asking questions or giving commands. Mood as an Interpersonal grammatical resource concerns how are social relations constructed and maintained through grammar.

In each context of situation our different roles and relationships give rise to different patterns of interaction. In an interview for example, it is appropriate for interviewer to ask the interviewee to provide the answers.

In addition, Butt and Fahey (2000: 110) said that the Mood System describes the grammatical resources in achieving the speech functions of making statements, asking questions, and giving commands; the language resources provide a predictable set of structures for each of these exchanges. Therefore, we can say that mood has three types: declarative, interrogative (they are called indicative), and imperative. We can see the example below:

I have many problems now.	Statement	Declarative Clause
Have you told him?	Question	Interrogative Clause
Do it, now!	Command	Imperative Clause

We have known that the exchanging processes among people in dialogues are divided into two notions which are (a) the type of interaction which are taking place – giving and demanding, and (b) the commodity being exchanged – information or goods and services. Butt and Fahey (2000: 110-117) said that the two notions are combined in order to define speech functions (statement, question, command, and offer). The first two are statement and question involving exchanges of information and are called propositions. The other two are command and offer covering exchanges of goods and services and are called proposals.

	Goods and Services	Information
Giving	OFFER (Various)	STATEMENT Declarative She will help us.
Demanding	COMMAND Imperative Help us!	QUESTION Interrogative Wh- who will help us? Yes/no- will you help us?
	PROPOSAL	PROPOSITION

Halliday (1994: 68) divides the clause of an interpersonal structure into two parts. He begins it by identifying the mood and then

the residue (+ mood tag). In some context, question tags may be used to achieve a particular speech function. A question tag is a word group that is normally tagged on to the end of the clause in order to signal that a reply or response is required.

Question tag added to declarative	This looks nice, doesn't it?
Question tag added to imperative	Stand up, will you?
Question tag added to interrogative	Is that yours, isn't it?

2. The Mood Element

According to Halliday (1994: 72-77), the Mood is the element that realizes the selection of mood in the clause. It has sometimes been called the "Modal" element. The mood consists of several elements which are subject, finite, and sometimes mood adjunct(s). The subject is the nominal group in terms of which the clause can be acceptable. Next, the Finite element is one of a small number of verbal operators expressing tense (e.g. is, has) or modality (e.g. can, must). It also encodes the speaker's opinion. That is why; it has two main interpersonal roles in verbal group which can be a sign of TIME or MODAL, the sign of the speaker's opinion.

The accident has caused irreparable damage	Location in time
It must never occur like this before	Speaker's judgment

And finally, Halliday (1994: 82) said that the mood adjunct specifically relates to the meaning of the finite verbal operators, expressing probability, usuality, obligation, inclination or time. As an example below:

Probably,	she	hasn't	seen	You	yet
Adjunct (Comment)	subject	Finite	Predicate	Complement	Adjunct (mood)
Mood			Residue		

It can be seen in the table that there are two kinds of Modal Adjunct. They are Mood adjunct and Comment adjunct. Mood adjunct expresses the meaning which is related much closer to the finite. While the Comment adjunct covers an attitude towards or a comment upon the exchange itself or the information which is being exchanged. Halliday (1994: 83) said that even though the comment adjunct is included in the interpersonal analysis, it is not a part of mood or

residue. He thinks that Comment adjunct occurs thematically. That is way it tends to occur between theme and rheme, or between Mood and Residue. When it occurs in the medial position, it is typically associated with a boundary between information units.

Carrot (1956: 19) thinks that in using language, we are able to create different patterns in achieving the speech functions of asking question, making statement, and also giving comment based on the resources of the language system. Each of these functions can be achieved through other structures. In some context we may give a command by using the structure of the interrogative. In this case we would indicate that this is an interrogative clause being used to give a command, by the tone contours of the voice.

Command given by using Interrogative mood structure	Could we possibly do it in my way? Will you do that for me?

According to Halliday (1994: 72), subject-finite relationship is one of the several metalanguages of interaction. Their strong interaction is the fundamental relationship in English grammar. Sometimes the significance of the relationship is seen in the effect caused by the subject to the finite. The most strongly is given by the verb 'to be'.

He, She, It	(Subject)	Is	(Finite)
We, You, They	(Subject)	Are	(Finite)

3. The Structure of Residue

Halliday (1994: 78) said that the residue consists of functional elements of three kinds: predicator, complement, and adjunct. Its function is the reminder of the clause.

Cicie	Is	Writing	a letter	for her new friend
Subject	Finite	Predicator	Complement	Adjunct
Mood		Residue		

a. Predicator

According to Halliday (1994: 78) predicator is present in all non-elliptical major clauses. A verbal group minus the temporal or modal operator, which as we have seen functions as finite in the Mood element, realizes it.

The function of the predicator is four fold. First, it specifies time reference other than reference to the time of the speech event. Second, it specifies various other aspects and phases like seeming, trying, and hoping. Third, it specifies the voice; active or passive. And the last, it specifies the process (action, event, mental process, relation) that is

predicated of the subject.

b. Complement

Halliday (1994: 79) said that a complement is an element within the Residue that has the potential of being subject but it is not. A nominal group typically realizes it.

c. Adjunct

According to Halliday (1994: 79) an adjunct is an element that has not got the potential of being Subject. Adverbial groups, nominal groups and prepositional phrases typically realize it.

F. Polarity

In the book of An Introduction to Functional Grammar (1994: 85), Halliday said that polarity is the choice between positive and negative. In the English grammar, we can see it realized in Finite element. The element inherently either positive or negative is not a separate constituent. Negative polarity is realized as a distinct morpheme *n't* or *not* of the verbal group, not in the structure of the clause.

In creating a negative statement, question, or command, we sometimes use negation modifier, such as not or never. We can also use the negation as a suffix, such as in 'cannot' or as a contraction, such as in 'can't'. We can see it in the example below:

Statement	I can't forget you
Question	Doesn't he love me?
Command	Don't take him away!

G. Modality

When we use language to interact, we may communicate degrees of possibility, probability, usuality, or certainty. Butt and Fahey (2000: 119) said that this region of meaning is known as Modality. It can be considered as a continuum of polarity.

I like him	Statement	I don't like him
Does he love you?	Question	Doesn't he love you?
Put it on!	Command	Don't put it on!

Halliday (1994: 89) thinks that depending on the roles and relationships in any particular situation ask question and give command with varying degrees of probability, usuality, obligation or inclination, which are realized by certain choices from the modality system.

Ilo gives me a present
Ilo will probably give me a present
It seems likely that Ilo will give me a present

25

> Ilo doesn't give me a present
>
> It seems likely that Ilo won't give me a present

The choices that we make from the language system will either invite or close down interaction. A person taking an authoritarian role, for example might give orders that are absolute (must do).

> I must go right now
>
> He might make a big mistake

In making statements or asking question we can express degrees of probability or usuality. To do this, we use the resources of modality which contribute to the mood system. Statement may, for example, express probability or usuality.

Probability	it is	Usuality
Certainly	it must be	always
Probably	it will be	usuality
Possibly	it may be	sometimes

It is not

Similarly in making commands we can express degrees of obligation or inclination.

Obligation   Do   Inclination

Required	must do	determined
Supposed	will do	keen
Allowed	may do	willing

Do not

It is important for the students of English to be aware of the ways in which some texts use modality to assert the correctness of the information within the test. Information reports, for instance, use high modality statements of the usuality or certainty. This suggests that they are presenting information as non-negotiable facts.

1. Types of Modality

According to Halliday (1994), modality has four main types. They are probability, usuality, obligation and inclination.

```
                                              ┌─ Probability (maybe)
                        ┌─ Modalization ──────┤
                        │  (Indicative Type)  └─ Usuality (sometimes)
MODALITY ──────────────┤
TYPE                    │                     ┌─ Obligation (must)
                        └─ Modulation ────────┤
                           (Imperative Type)  └─ Inclination (wants to)
```
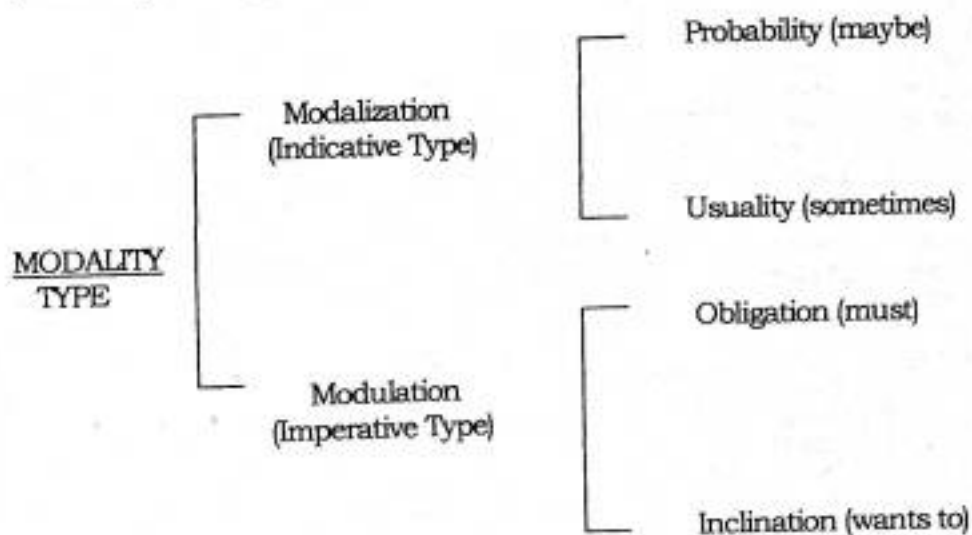
Halliday (1994: 86) considers that probability and usuality come together as modalization that is associated with propositions (statements and questions), while obligation and inclination are considered as modulation that is associated with proposal (offers and commands).

Exchanged Commodity	Speech Function		Kind of Modality		Finite : Modal	Mood Adjunct
Information	Preposition	Statement	Modalization	probability	May, might, can, could, will, would, should, must	probably, possibly, certainly, perhaps, may be
		Question		Usually/ Frequency	May, might, can, could, will, would, should, must	usually, sometimes, always, never, ever, seldom, rarely
Goods and services	proposal	command	modulation (imperative)	obligation	May, might, can, could, will, would, should, must	Definitely, absolutely, possibly, at all costs, by all means
		offer		inclination	May, might, can, could, will, would, should, must, shall, has to	Willingly, readily, gladly, easily, determined

(Halliday, 1985: 187)

The above diagram shows a system of types of Modality clearly.

2. The Orientation of Modality

Each of the four types: probability, usuality, obligation and inclination, can also be expressed in other ways. The fundamental distinction that determines how the modality will be expressed is the distinction between subjectivity and objectivity of the modality. They can be divided into four possible orientations.

The four types showing relation of modality to polarity and mood will be shown as follows:

```
                                        ┌─── Explicit
                         Subjective ────┤
                ┌────────                └─── Implicit
ORIENTATION ────┤
                └────────                ┌─── Explicit
                         Objective  ─────┤
                                         └─── Implicit
```
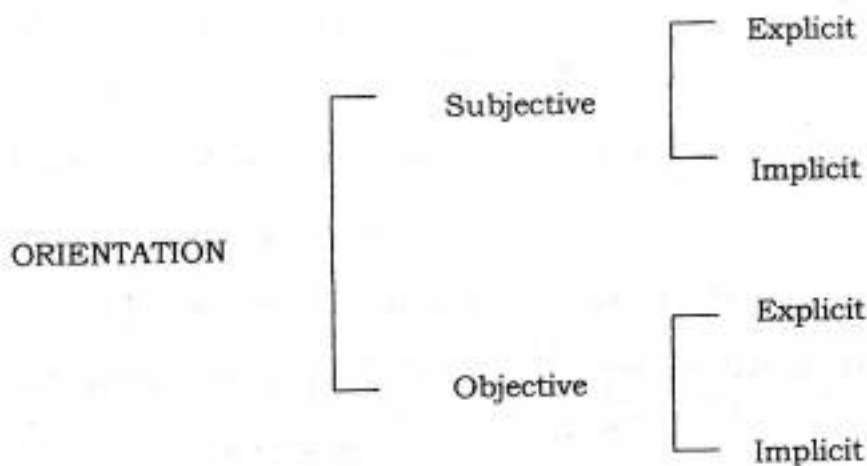
(Halliday, 1985: 336)

Modalization   Modulation

	(Indicative Type)			(Imperative Type)	

Positive

| (probability) | | (usuality) | (obligation) | | (inclination) |

it is

do .

certainly	it must be	Always	required	must do	determined
probability	it will be	Usuality	supposed	will do	keen
possibly	it may be	sometimes	allowed	may do	willing

it isn't

do not

negative
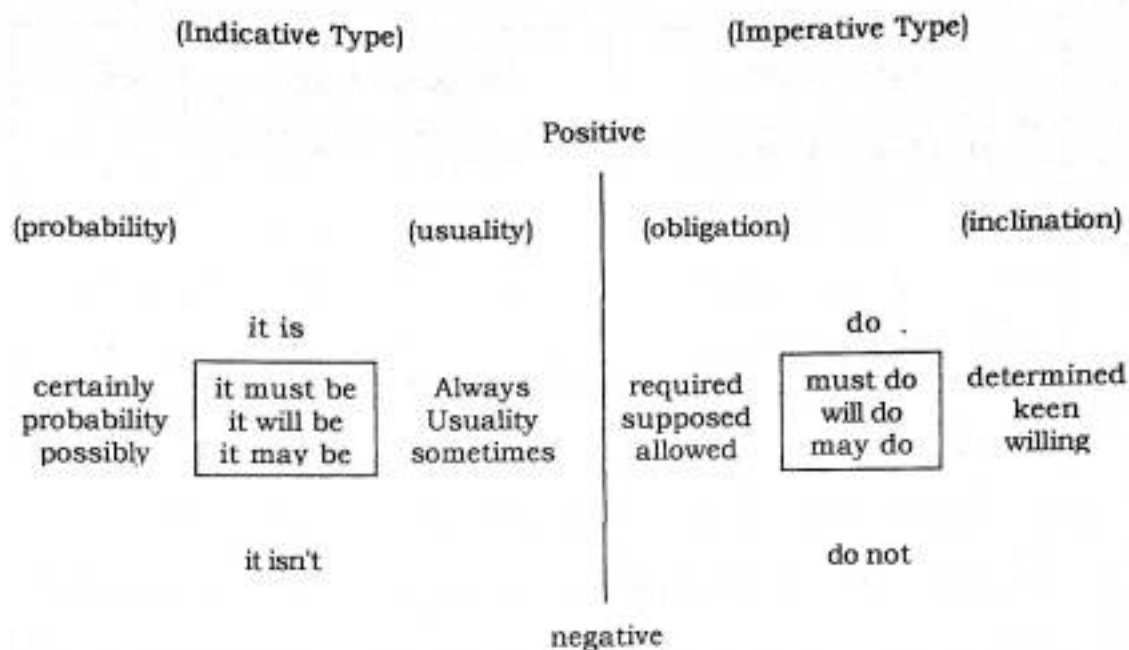
(Halliday, 1995: 332 - 336)

The above diagram shows the relationship between the four types of modality and polarity and mood.

3. The Values of Modality

The values of modality are set in three types of modal judgment. They are *high, median,* and *low.* We can see these types in the chart below clearly:

Values	Modalization		Modulation	
	Probability	Usuality	Obligation	Inclination
High	Certainly	Always	Required	Determined
Median	Probably	Usually	Supposed	Keen
Low	Possibly	Sometimes	Allowed	Willing

When we use high degree of probability, usuality, obligation or inclination, we use high modality structures. When we express a low degree of probability, usuality, obligation or inclination, we use low modality structures. While the median degree of modality is used for which the negative is freely transferable between proposition and modality. We may express degrees of probability/usuality or obligation/inclination in the clause by using either modal adjuncts or modal verbs or sometimes both.

Modal verbs comprise the auxiliary forms of some verbs. They can be seen in the table above.

By using outer values, the negative is transferred and the value switches from high to low or otherwise.

It is certain Ilo doesn't know / it isn't possible Ilo knows

It is possible Ilo doesn't know / It isn't certain Ilo knows

They are required not to go / they aren't allowed to go.

They aren't allowed not to go / they aren't required to go.

She's determined not to be seen / she isn't willing to be seen.

She is willing not to be seen / she isn't determined to be seen.

Median: probable / usual / supposed / keen

MODALITY VALUE

High: certain / always / required / determined

Outer

Low: possible / sometimes / allowed / willing
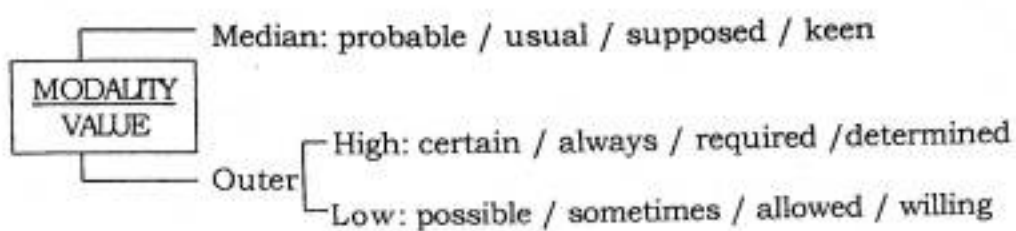
There are also several modal verbs that can be categorized into three values. They are:

High	must	Ought to	need	has to
Median	will	would	shall	should
Low	may	might	can	could

Modal verbs comprise the auxiliaries' forms of some verbs. The chart above indicates some modal auxiliaries verbs that are commonly used to express modality.

H. Interpersonal Metaphor

According to Lakoff and Johnson (1980), metaphor for most people is a device of the phoetic imagination and the rhetorical Flourish – a matter of extra ordinary rather than ordinary language. Moreover, metaphor is typically viewed as characteristic of language alone, a matter of words rather than thought or action. For this reason, most people think they can get along perfectly well without metaphor. We have found, on the contrary, that metaphor is pervasive in every day life, not just in language but in thought and action. Our ordinary conceptual system, in terms of which we both think and act, is fundamentally metaphorical in nature.

Metaphor is a word which in standard ('literal') usage denotes one kind of thing, quality, or action which is applied to another, in the form of an identity instead of comparison. For example, if I have said, "O, my love is a red, red nose", I would have used, technically speaking, a metaphor.

Similar to what is proposed by Halliday (1985: 67), in that metaphor is usually described as variation in the use of words, a word is said to use with a transferred meaning. Here, however, we are looking at it from the other end, asking not "how is this word used' but "how is this meaning expressed?" A meaning may be realized by a selection of

words that is different from that of which is in some sense typical or unmarked. From this end, metaphor is variation in the expression of meanings.

Metaphor is also provided by the grammar in the expression of mood and modality. Let us now represent it in a way that brings out the metaphoric element in its modal structure.

Perhaps	This cake	Never	Will	Be cooked
Modality; probability	Subject	Modality; frequency	Finite	Predicate
Mood				Residue

1. Metaphors of Modality

According to Lakoff (1980: 80), it is the common type of the Interpersonal Metaphor which is based on the semantic relationship of projection. In this type the speaker revise an opinion regarding the probability that his observation is valid, coded not as a modal element within a clause, which would be congruent in its realization, but as a separate, projecting clause in a hypotactic clause complex.

The reason for regarding this as a metaphorical variant is that the proposition is not, in fact, 'I think' the proposition is 'it is so'. This is shown clearly by the tag; if we tag the clause 'I think it's going to rain'

we get ' I think its going to rain, isn't it?' not 'I think it's going to rain, don't I?' in other words, the clause is a variant of 'it's probably going to rain (isn't it) and not a first person equivalent of 'Ilham thinks it's going to rain', which does represent the proposition 'Ilham thinks' (tag, doesn't he?).

There is in fact a wide range of variants for the expression of modality in the clause, and some of these take the form of a clause complex. If we limit ourselves first to the meaning of "probability", the principal categories are as shown in table as follows:

Expression of Probability

Category	Type of Realization	Example
1. Subjective		
a. Explicit	I think, I'm certain will,	I think Riska knows
b. Implicit	must	Riska will know
2. Objective		
a. Implicit	Probably, certainly	Cicie probably knows
b. Explicit	It's likely, it's certain	It's likely Cicie knows

What happens is that, in order to state explicitly that the probability subjective, or alternatively, at the other end. To claim explicitly that the probability is objective, the speaker projects the

proposition as a 'fact' and encodes the subjectivity (I think), or the objectivity (it is likely), in a projecting clause. There are other forms intermediate between the explicit and implicit: subjective in my opinion, objective in all probability, where the modality is expressed as a prepositional phrase, which is a kind of halfway house between clausal and non clausal status.

Suppose now that Riska doesn't know, or at least we don't think she knows. There are now two possibilities in each of the 'explicit' forms:

(1) Subjective

I think Riska doesn't know/I don't think Riska knows

(2) Objective

It is likely Cicie doesn't know/it isn't likely Cicie knows

Here another metaphorical process has taken place: the transfer of the polarity feature into the primary clause (I don't think, it isn't likely). On the face of it, these are nonsensical: it is not being negated, nor can there be any such thing as a negative probability. But non-thought and negative probabilities cause no great problems in the semantics of natural language. Since the modality is being dressed up as a proposition, it is natural for it to take over the burden of yes or no. Figure on the table above gives the analysis of two of these examples.

According to Halliday (1994: 44), there is also the possibility of making modalization explicitly objective through the *nominalization of probability and usuality*, construing them as qualities (adjectives) or things (nouns), such as in 'it is likely' and `there is no possibility'. Adjectives, such as probable, possible, certain, usually, typical, and common, are commonly used to construe modalizations, objectively as qualities. Nouns, such as possibility, probably, certainty, usual, typical, and common, are commonly used to construe modalizations, objectively as things.

Halliday (1994: 45) also said that modulation is also regularly made explicitly objective through the *nominalization of obligation and inclination*, construing them as qualities (adjectives) and things (nouns). Adjectives, such as willing, keen, ardent, permissible, requisite, compulsory, and so on, are commonly used to construe modulations, objectively as qualities. Nouns, such as intention, desire, determinations, need, obligation, regulation, compulsion, and so on, are commonly used to construe modulation, objectively as things.

An outline of subjective and objective explicit metaphorical realization of modality can be seen in the table below:

Kind of Modality		Congruent Realization	Metaphorical Realization
Modalization	Probability	May, will, must, possibly, probably certainly	I suspect they've done it (subjective) It's possible they've finished (objective)
	Usuality	May, will, would, must, sometimes, usually, always	It's unsual for me to write (objective)
Modulation	Obligation	May, should, must, be allowed to, be supposed to, be obliged to	I want you to stop (subjective) It's expected you'll stop (objective)
	Inclination	May, will, must, be willing to, be keen to, be determined to	I'd love to help you (subjective) It'd be lovely to help you (objective)

2. Mood Metaphor

Halliday (1994: 88) said that mood provides speech functions such as statement, command, and also question. All of the speech functions have their own congruent and metaphorical

realizations. In the metaphorical realization the grammar works as a metaphor for the relevant meaning, as you can see in the example below:

Speech Function	Congruent Realization	Metaphorical Realization
Question	What is your name? (Interrogative)	Tell me your name? (imperative) And your name is...? (declarative)
Command	Get me a drink (Imperative)	Could you get me a drink? (Interrogative) I need a drink! (imperative)

'Tell me your name' in above chart is used to question (to demand information).

3. A Further Account of Modality

It is not always possible to say exactly what is and what is it not a metaphorical representation of a modality. However, Halliday (1994: 73) thinks that speakers have indefinitely many ways of expressing their opinions or rather, perhaps, of dissimulating the fact that they are expressing their opinions, for example:

It is obvious that....

Everyone admits that....

It stands to reasons that....

It would be foolish to deny that....

The conclusion can hardly be avoided that....

No one person would pretend that....no...

Commonsense determines that....

All authorities on the subject are agreed that....

You can't seriously doubt that....

And a thousand and one others, all of which mean 'I believe'

The reason this area of the semantic system is so highly elaborated metaphorically is to be found in the nature of modality itself.

CHAPTER III

METHODOLOGY

In completing this writing, the writer uses a certain method which is an obligation in any research as a mean to achieve the aim of the research itself. Therefore, the writer does the following steps.

A. Method of Collecting Data

It is the method that is used by the writer to show how the data are collected before they are analyzed by using Functional grammar analysis from the Interpersonal Function point of view. The writer completes her writing by using the following procedures:

1. Library Research

It is a very important procedure that is used by the writer in finding references concerning the problem. She also tries to find some other references or writings that can support her analysis.

2. Technique of Collecting Data

The writer collects all clauses in O'Neill's *Long Day's Journey into Night* Act 2 Scene 1 which are analyzed by using the Interpersonal Function of Functional Grammar. In doing so, the writer uses three steps. They are:

a. Identification

b. Classification

c. Note-taking

To have all the data well structured and can be analyzed easily, the writer uses them.

B. Population and Sample

1. Population

Population of this work consists of 397 clauses taken from act 2 scene 1 in O'Neill's "Long Days Journey Into Night". Among these clauses there are 123 clauses which containing of modalities.

2. Sample

The sample of this research consists of 30 clauses selected from those 123 clauses by using purposive sampling technique. The writer considers that these samples are the representative for the population.

C. Method of Analyzing Data

In analyzing the data, the writer uses the descriptive method and does some steps, they are:

a. In the first step, the writer identifies about 397 clauses from O'Neill's "Long Day's Journey into Night" Act 2 Scene 1.

b. Then, the writer classifies 123 clauses from those clauses which containing modality.

c. The writer chooses about 30 clauses as her samples that are going to be analyzed.

d. The data are analyzed by using the Interpersonal Function analysis of Functional Grammar.

e. Finally, some conclusions will be drawn from the results of the analysis.

CHAPTER IV

PERSENTATION AND DATA ANALYSIS

In this section, the writer analyzes the mood systems, the role of modalities and interpersonal metaphor in the dialogue sequences. The data of this writing is taken from the clauses in "Long Day's Journey into Night" Act 2 Scene 1 of O'Neill's. In advance, the writer proposes synopsis of the story to avoid the readers' confusion in understanding the story.

A. Synopsis of the Story

Quarter to one, the same day, Edmund sits in the family room and read a book. Cathleen, the second servant, sets up the table for lunch. She charms him into chatting with her a bit, and then calls the other men. Jamie comes in, sneaking a drink of whiskey and replaces the booze with water. Tyrone is outside, chatting with a neighbor. The two brothers discuss Edmund's illness; apparently, Edmund does not yet know that it might be consumption. They also talk about Mary, who has been upstairs all morning. Jamie fears she is taking morphine but Edmund insists she is only taking a nap.

Mary comes downstairs, dreamy and detached. Edmund does not notice: he sees what he wants to see. However, Jamie recognizes immediately that she has taken morphine. The knowledge makes him

tense, and he and Mary argue a bit: about Tyrone, mostly. Mary criticizes Jamie for always being hard on his father, and reminds him that thanks to Tyrone Jamie has never had to work hard in his life. Then she says something cryptic about all of them being powerless to change what they are. Mary's behavior is strange: she vacillates between a strange, dazed detachment and anger. She complains bitterly about Tyrone's inability to make a real home. He is too stingy to build a real home, with good servants, and so she has suffered all her life.

Edmund goes out to the porch to call in Tyrone, and Jamie indirectly accuses Mary of having lapsed. She denies it. When Edmund returns, he sees the upset look on Mary's face, and is angry with Jamie for accusing her. Mary leaves the room, and Edmund continues to deny to Jamie that she has lapsed. Tyrone comes in, and Tyrone and Jamie are arguing a bit about Jamie's drinking, although the three men go on to have a drink anyway. Tyrone notices the gloomy atmosphere. After Mary returns and scolds him for being late and then launches into a tirade about his inability to make a home, he realizes what has happened. Mary continues to be out of it, vacillating bizarrely in mood, detached one moment and earnest the next. Tyrone is deeply upset. Edmund, finally, can no longer deny

what has happened. Tyrone resigns and upset but understanding the need to support his wife, goes with her to the parlor. (http://www.gradesaver.com/ClassicNotes/Titles/journey/summ2.html)

B. The Classification of Clauses

To start the analysis, the writer divides the sentences in "Long Day's Journey into Night" Act 2 Scene 1 into clauses. If one sentence is limited by punctuation, a clause is limited by two vertical lines. Following clauses are only the expression of modality in the story. Modality refers to the area of meaning that lies between "yes" or "no" and the intermediate ground between "positive" or "negative" polarity. It represents the speaker's opinion or judgment regarding the probabilities of the matter and speaker's assertion of the obligation inherent in the matter. Those clauses are:

1. It'll be lunch time soon //

2. It's a wonder your father wouldn't look at his watch once

    in a while //

3. So you can sneak a drink //

4. Butter wouldn't melt in your mouth, I suppose //

5. I'll call from the porch //

6. I wasn't sure it was you coming //

7. She <u>ought to</u> be a train announcer //

8. I <u>hope</u> he doesn't forget lunch //

9. I'm <u>glad</u> you've got your mind //

10. I <u>think</u> Doctor Hardy's last guess was right //

11. It <u>must</u> be the damned malaria //

12. I <u>wanted</u> to give her a chance to sleep //

13. She <u>might</u> not want any lunch //

14. We <u>had to</u> tell you //

15. I <u>guess</u> I'm a damned suspicious louse //

16. I <u>want</u> to take care of you //

17. He's <u>certainly</u> a fool to care what anyone thinks //

18. She <u>should</u> have more respect //

19. He <u>may</u> have his faults //

20. You <u>should</u> be the last one to sneer //

21. He's <u>always</u> looking for the worst weakness in everyone //

22. But I <u>suppose</u> life has made him like that //

23. He <u>wants</u> a home //

24. I <u>must</u> tell Bridget //

25. We <u>can't</u> wait all day //

26. You <u>could</u> cut with a knife //

27. I <u>thought</u> lunch was ready //

28. You <u>could</u> like it //

29. You <u>won't</u> help me //

30. I <u>couldn't</u> find my glasses //

The underlined words are modality found by the writer including modal verb and metaphor modality. Now the writer tries to analyze the mood systems of those clauses and then identify their modalities.

C. The Mood Systems

S : Subject   M.B : Mood Block

F : Finite   M.A : Mood Adjunct

P : Predicator   R : Residue

A : Adjunct   Pol +/- : Positive/Negative Polarities

C : Complement

1. It'll be lunch time soon

It	'll	Be	lunch time	Soon	
S	F	P	C	A	
M.B				R	

2. It's a wonder your father wouldn't look at his watch once in a while

   a. It's a wonder

It	's	a wonder
S	F	M.A
M.B		

   b. Your father wouldn't look at his watch once in a while

Your father	would	n't	look	at his watch	once in a while
S	F	Pol -	P	C	A
M.B			R		

3. So you can sneak a drink

So	You	can	sneak	a drink
A	S	F	P	C
M.B				
R				

4. Butter wouldn't melt in your mouth, I suppose

   a. Butter wouldn't melt in your mouth

Butter	Would	N't	melt	in your mouth
S	F	Pol -	P	A
M.B.			R	

b. I suppose

I	Suppose
S	M.A
M.B	

5. I'll call from the porch

I	'll	call	from the porch
S	F	P	A
M.B		R	

6. I wasn't sure it was you coming

   a. I wasn't sure

I	Was		n't	Sure
S	F past	P	Pol -	M.A
		R		
		M.B		

50

b. It was you coming

It	Was			you	Coming
S	F past	Pol +	P	C	A
M.B				R	

7. She ought to be a train announcer

She	ought to	be	a train announcer
S	F	P	C
M.B		R	

8. I hope he doesn't forget lunch

a. I hope

I	Hope	
S	F	P
M.B		R

b. He doesn't forget lunch

He	does	n't	forget	Lunch
S	F present	Pol -	P	A
M.B			R	

9. I'm glad you've got your mind

a. I'm glad

I	'm		Glad
S	F present	P	M.A
		R	
	M.B		

b. You've got your mind

You	've	got	your mind
S	F perfect	P	C
M.B		R	

10. I think Doctor Hardy's last guess was right

a. I think

I	think	
S	F	P
M.B		R

b. Doctor Hardy's last guess was right

Doctor Hardy's last guess	Was		right
S	F past	P	A
M.A		R	

11. It must be the damned malaria

It	must	Be	the damned malaria
S	F	P	C
M.A		R	

12. I wanted to give her a chance to sleep

I	wanted	to give	her	a chance to sleep
S	F	P	C	A
M.A		R		

13. She might not want any lunch

She	might	not	want	any lunch
S	F	Pol -	P	C
M.A			R	

14. We had to tell you

We	had to	tell	you
S	F	P	C
M.B		R	

15. I guess I'm a damned suspicious louse

a. I guess

I	guess	
S	F	P
M.B		R

b. I'm a damned suspicious louse

I	'm			a damned suspicious louse
S	F present	Pol +	P	A
M.B			R	

16. I want to take care of you

I	want	to take care of	you
S	F	P	C
M.A		R	

17. He's certainly a fool to care what anyone thinks

a. He's certainly

He	's	certainly
S	F	M.A
M.B		

b. A fool to care what anyone thinks

A fool	to care		what anyone thinks
S	F	P	C / Wh-
M.B		R	

18. She should have more respect

She	should	have	more respect
S	F	P	A
M.B		R	

19. He may have his faults

He	may	have	his faults
S	F	P	A
M.B		R	

20. You should be the last one to sneer

You	should	be	the last one	to sneer
S	F	P	C	A
M.B			R	

21. He's always looking for the worst weakness in everyone

He	's	always	looking for	the worst weakness
S	F	M.A	P	C
M.B			R	

22. But I suppose life has made him like that

a. But I suppose

But	I		suppose
A	S	F	P
		M.B	
	R		

b. Life has made him like that

Life	has	made	him	like that
S	F	P	C	A
M.B			R	

23. He wants a home

He	wants			a home
S	F present	Pol +	P	C
M.B			R	

24. I must tell Bridget

I	must	tell	Bridget
S	F	P	C
M.B		R	

25. We can't wait all day

we	can	't	wait	all day
S	F	Pol -	P	A
M.B			R	

26. You could cut with a knife

You	could	cut	with a knife
S	F	P	A
M.B		R	

27. I thought lunch was ready

a. I thought

I	thought	
S	F	P
M.B		R

b. Lunch was ready

Lunch	was			ready
S	F past	Pol +	P	A
M.B			R	

28. You could like it

You	could	like	It
S	F	P	C
M.B		R	

29. You won't help me

You	won't		help	me
S	F	Pol -	P	C
M.B			R	

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30. I couldn't find my glasses

I	could		n't	find	my glasses
S	F		Pol -	P	C
M.B				R	

D. The Modalities

1. Modalization

The first group of modalities is modalization. If the clauses is an "information" clause (a proposition, congruently realized as indicative), this means either "yes or no", i.e. 'maybe' or 'usuality'. The clauses that reflect the type of modalization are: clauses number 1, 7, 11, 13, 18, 19, 20, 27 and 30. Let us identify them one by one.

1. Clause no. 1 "It'll be lunch time soon"

The type of modality is *probability* because the speaker that is Cathleen used the word 'It'll' which derived from "It will" indicating something probable.

The value of modality is *median* because the word "will" gives an assumption to the hearer that the clause is still not a hundred percents surely will happen.

The orientation of modality is *objective implicit* since according to the situation in the story; the time is already quarter to one that means lunch time.

2. Clause no. 7 "She <u>ought to</u> be a train announcer"

The type of modality is *probability*. It can be seen from the word "ought to" which is used by the speaker indicating a certainty.

The value of modality is *high* because the speaker 100 % sure about his statement.

The orientation of modality is *subjective implicit* as the clause is just a personal assumption of the speaker.

3. Clause no. 11 "It <u>must</u> be the damned Malaria"

The type of modality is *probability* because the speaker uses the word 'must' as the finite modal that expresses the probability of doing which is certainty.

The value of modality is *high* because the speaker (Edmund) is very sure that he had got Malaria.

The orientation of modality is *subjective implicit* because the statement is really the speaker's opinion.

4. Clause no. 13 "She <u>might</u> not want any lunch"

The type of modality is *probability* because the use of modal word "might" as the finite operator expresses probability of doing which is possibility.

The value of modality is *low* because the speaker is still not sure about his prediction.

The orientation of modality is *subjective implicit* as the clause is only the speaker's prediction about what is happening.

5. Clause no. 18 "She <u>should</u> have more respect"

The type of modality is *probability*. It can be found from the use of word "should" by the speaker to indicate something probably.

The value of modality is *median* because the speaker is not a hundred percents sure about his perception.

The orientation of modality is *subjective implicit* since it is just the speaker's personal suggestion.

6. Clause no.19 "He <u>may</u> have his faults"

The type of modality is *probability* because the speaker uses the word "may" as the finite modal that expresses something probable.

The value of modality is *low* because the speaker (Mary; Jamie's mother) just tells her son a little thing about his father.

The orientation of modality is *subjective implicit* because it is just Mary's assumption about her husband.

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7. Clause no. 20 "You <u>should</u> be the last one to sneer"

The type of modality is *probability* as the clause has the word "should" as the finite operator to express the probability of doing.

The value of modality is *median* since the word 'should' has the value of median.

The orientation of modality is *subjective implicit* because by uttering the clause, the speaker implicitly shows her own personal wish.

8. Clause no. 27 "You <u>could</u> cut with a knife"

The type of modality is *probability* as the speaker uses the word "could" that expresses the probability of doing which is possibility.

The value of modality is *low* since the word "could" which is used by the speaker still gives to the hearer choices whether he wants to do it or not.

The orientation of modality is *subjective implicit* because the statement is really a suggestion from the speaker to the hearer.

9. Clause no. 30 "I <u>couldn't</u> find my glasses"

The type of modality is *probability* whose polarity is negative because the modal word 'could' is followed by the n't which is derived from 'not'.

The value of modality is *low* since the finite operator that is 'could' has low value in modalization type.

The orientation of modality is *objective implicit* as according to situation of the story, the speaker likes to forget where she puts off her glasses, so that the clause is uttered.

2. Modulation

The second group of modality is modulation type. If a clause is a "goods and services" clause (a proposal, which has no real congruent form in the grammar, but by default, we can characterize it as imperative). This type of modality expresses obligation or inclination.

a. Obligation

We can find the realizations of obligation in the samples above occur in four clauses, namely clauses number 3, 14, 24, and 28. Let us explore them one by one.

1. Clause no. 3 "So you can sneak a drink"

The type of modality is *obligation* because the clause expresses the obligation of doing which is allowed.

The value of modality is *low* as the status of the speaker (Cathleen) is lower than the hearer (Edmund).

4. Clause no.28 "You <u>could</u> like it"

The type of modality is *obligation* because the clause gives us a sense of allowing. It means that the hearer (Edmund) is allowed by the speaker (Mary) to do what he wants.

The value of modality is *low* since the use of word 'could' in the clause does not push the hearer hard to do it.

The orientation of modality is *subjective implicit* as the clause is a really personal suggestion by the speaker to the hearer.

b. Inclination

The expression of inclination can be found in some clauses above. They are clauses number 5, 12, 16, 23, 25, and 29. Let us see them one by one.

1. Clause no. 5 "I'<u>ll</u> call from the porch"

The type of modality is *inclination* because the use of <u>'ll</u> which is derived from the word "will" in this clause implies a willingness of the speaker.

The value of modality is *median* since the modal verb of "will" has a median value in this type of modality.

The orientation of modality is *subjective implicit* as the clause is uttered by the speaker based on her own willing and no body asks her to do it.

2. Clause no. 12 "I <u>wanted</u> to give her a chance to sleep"

The type of modality is *inclination* since the clause is an expression of willing. It can be seen clearly from the use of word "wanted".

The value of modality is *median* as he is not too sure that this is the more suitable thing to be done.

The orientation of modality is *subjective implicit* because the speaker (Edmund) explicitly utters his willingness

3. Clause no. 16 "I <u>want</u> to take care of you"

The type of modality is *inclination* because the clause is uttered by Mary (Edmund's mother) to Edmund to show her willingness in caring her own son.

The value of modality is *low*. It is just caused by the word 'want' has a low tendency.

The orientation of modality is *subjective implicit* because the speaker implicitly utters her willing to her son.

4. Clause no. 23 "He <u>wants</u> a home"

The type of modality is *inclination* since the clause gives a mean of a willingness of somebody.

The value of modality is *median* as the speaker's status is equal to the hearer status.

The orientation of modality is *objective implicit* because as usual when people have got married, they want their own home for their family live.

5. Clause no. 25 "We <u>can't</u> wait all day"

The type of modality is *inclination* whose polarity is negative because the word 'can' is followed by the n't which is derived from 'not'. The clause is involved in inclination since the speaker uses the modal verb 'can' in order to show his wish.

The value of modality is *low* because the finite operator 'can't' shows that the speaker does not want to wait all day only for lunch.

The orientation of modality is *subjective implicit* as the speaker utters the clause to the hearer implicitly by encoding 'we can't wait all day'.

6. Clause no. 29 "You <u>won't</u> help me"

The type of modality is *inclination* whose polarity is negative because the modal verb of 'will' is followed by not and becomes the word "won't".

The value of modality is *median* since the speaker (Mary) is not 100 % sure that the hearer (Edmund) will do it.

The orientation of modality is *subjective implicit* as the clause is just a personal perception of the speaker.

E. Metaphors of Modalities

If in our daily life, we commonly find something congruent, then in the literary works, we will be able to find something metaphorical. Both of them, congruent and metaphorical realizations, are two kinds of realization in Lexicogrammar.

The grammar also provides metaphors of an interpersonal kind which can be found in the expression of mood and modality. Metaphor of modality is based on the semantic relationship of projection. Metaphorical realization in modality is realized by modal verbs as finite and mood adjunct. Metaphorical realization is divided into two forms. They are subjective explicit and objective explicit. Metaphorical realization also commonly has two clauses in use. One clause of them shows the form of metaphoric which is used.

Now let us begin the analysis based on the sequences of the story. They are:

1. "It's a wonder your father <u>wouldn't</u> look at his watch once in a while". (Cl. 2)

The metaphorical realization is *objective explicit*. It is objective because the first clause of "it's a wonder" uses 'it' as the subject of the clause. It gives a meaning that the statement above is not a speaker's personal opinion. It is uttered based on the situation objectively. And

it is explicit because the meaning of this utterance can be known explicitly by the hearer.

The value of modality is *median* because the use of modal verb "would" in the second clause. This modal verb has a median value in this type of modality.

2. "Butter <u>wouldn't</u> melt in your mouth, I suppose". (Cl. 4)

The metaphorical realization is *subjective explicit*. Subjective, because the second clause "I suppose" makes us understand clearly that this clause is 100 % only speaker's perception. It is explicit since the utterance is spoken explicitly by the speaker (Cathleen) to the hearer (Edmund) in order to show her suggestion.

The value of modality is *median* as the modal verb "would" in the first clause has median value in modality.

3. "I wasn't <u>sure</u> it was you coming" (Cl. 6)

The metaphorical realization is *subjective explicit*. It is subjective because the speaker (Edmund) utters the clause to show his personal perception to the hearer (Jamie). It is explicit because the speaker uses the first clause "I wasn't sure" to tell what he means explicitly.

The value of modality is *low* since the speaker is not a hundred percents sure about his perception.

4. "I <u>hope</u> he doesn't forget lunch" (Cl. 8)

The metaphorical realization is *subjective explicit*. It is subjective as the clause just implies the speaker's personal wish. We can see it clearly from the use of "I hope" in the clause. It is explicit because the speaker tries to express his wish that his father will not forget the lunch explicitly.

The value of modality is *high* since the speaker hopes too much that his father will not forget lunch.

5. "I'm <u>glad</u> you've got your mind" (Cl. 9)

The metaphorical realization is *subjective implicit*. It is subjective because the speaker shows his perception that the hearer already got his mind. It is implicit since the way he shows his perception is in an implicitly way.

The value of modality is *median* as the use of the word "glad" in the clause showing happiness from the speaker.

6. "I <u>think</u> Doctor Hardy's last guess was right" (Cl. 10)

The metaphorical realization is *subjective explicit*. It is subjective as the clause implies personal assumption of the speaker. We can see it clearly from the use of "I think" in this clause. Explicitly the speaker expresses his personal assumption to the hearer.

The value of modality is *high* because the speaker is 100 % sure that Doctor Hardy's guess was right.

7. "I <u>guess</u> I'm a damned suspicious louse" (Cl. 15)

The metaphorical realization is *subjective implicit*. It is subjective because the speaker just shows his assumption which is correlated to the problem he has. It is implicit since the speaker tells his mean in implicitly way.

The value of modality is *median* because the clause is just an assumption of the speaker in order to show his feeling. However, we do not know whether it is right or wrong.

8. "He's <u>certainly</u> a fool to care what anyone thinks" (Cl. 17)

The metaphorical realization is *objective implicit*. It is objective since the clause is uttered based on the situation. It can be seen from the first clause "He's certainly" which is used. The use of mood adjunct 'certainly' in this clause also makes us understand that the clause is uttered in implicitly way. That's why the clause is said objective implicit.

The value of modality is *high* because the speaker is 100 % sure about what he says.

9. "He's <u>always</u> looking for the worst weakness in everyone" (Cl. 21)

The metaphorical realization is *objective explicit*. Objective, it is because the clause is uttered according to the situation in the play or the fact that the hearer is always looking for the worst weakness in everyone. It is explicit because the speaker utters it explicitly in order to show the fact.

The value of modality is *high* since the use of mood adjunct 'always' is in the clause which means that the intensity of what the hearer done is high.

10. "But I <u>suppose</u> life has made him like that" (Cl. 22)

The metaphorical realization is *subjective explicit*. It is subjective as the clause is just the speaker's personal assumption in that the hearer has done something because of life has made him like that. It is explicit since we see that the speaker expresses his assumption explicitly.

The value of modality is *low* because the use of mood adjunct "suppose" in the clause implies something probable. It can be right or wrong.

11. "I <u>thought</u> lunch was ready" (Cl. 27)

The metaphorical realization is *subjective implicit*. It is subjective because the clause only implies the speaker's prediction.

He hopes that the lunch is already in the table but in fact it is not. Implicit, as it causes of the speaker shows it in implicit way.

The value of modality is *median* since the use of word "thought" in the clause showing a hoping from the speaker that lunch was ready.

F. Analysis of the Context

In a play, language and context of the story are two important aspects which are closely related one another. Context is something we can tell outside the language. It motivates and creates language. As the readers, we can understand the context by exploring the text itself. In this writing, the context which is going to talk about is the situation of language used in Eugene O'Neill's "Long Day's Journey into Night" Act 2 Scene 1.

According to the context of situation which has been mentioned in chapter 2, we can find three main factors influencing the language choices we use. The first is the Discourse Field or Subject matter which is related to what the text is about, including what is happening, who or what is involved in the text and the situation in which it takes place. The second is Discourse Participant or Tenor which concerns with roles and relationship. It is hooked on the actors. It relates to the status, power, age, familiarity, feeling of the

people, and also the way they address one another. The last is Discourse instrument or Mode of communication which refers to the spoken or written language.

Each of them has a very close relationship with the interpersonal meaning. The relationship between the interpersonal meaning in the grammatical and in the context of situation can be easily understood with the theme as 'a second level meaning'. The meaning at this level will describe the aspects of live in O'Neill's "Long Day's Journey into Night".

In Long Day's Journey into Night Act 2 Scene 1 of O'Neill's, we find five actors. They are Cathleen, Edmund, Jamie, Mary, and James Tyrone. James Tyrone is a big Broadway actor. Mary is his wife and became a morphine addict after the birth of her youngest child. Both Edmund and Jamie are their sons. Jamie is a dissolute alcoholic whoremonger who failed miserably at everything he put his hand to. Edmund had fragile health; he was forced to rest for six months in a sanatorium so that he could be treated for tuberculosis, which in those days was a very dangerous disease. Last is Cathleen. She is just a servant in this family. She helps this family only for summer's holiday.

Basically, the status among those characters in this scene is equal. It can be seen from the use of words "you" and "we" indicating that they have the same status. These words also indicate a close relation between them. However, in certain circumstances, their status is not equal because in a family usually mother and father have a high status than the children while the servant has the lowest status. We can see it by exploring their status or relation one by one from their conversation in the play.

The relation between James Tyrone and Mary Tyrone is the same as. It is because they are husband and wife and commonly in a family husband and wife have the same or equal status. We can see also in their conversation when Tyrone does not believe that Mary hadn't drunk again, he said "I don't want to listen to your excuses, Mary." And than Mary answers it "Excuses? You mean __? Oh, you can't believe that of me! You mustn't believe that, James!". From this short conversation we can see that their status is equal. The use of word "you" and modal verbs "want, can, and must" in their utterances show a close relation and the same status between them.

The relation between James Tyrone and Jamie is not the same as. The status of James Tyrone is higher than Jamie. It is because Jamie is the son of Tyrone. Usually father has a higher status than

his son in a family. It can be seen also in the conversation when Tyrone orders Jamie to go with Mary. He said "Yes, You go in with your mother, lads. I'll join you in a second."

The relation between James Tyrone and Edmund is not the same as. As the son of Tyrone, Edmund's status is lower than his father. We can see when Edmund speaks to James Tyrone he never says his father's name. One of Edmund utterance in the conversation to his father is "Here's Papa. I hope he loosens up with the old bottle."

The relation between James Tyrone and Cathleen is not the same as. James' status is higher than Cathleen because she is his servant. We can see on the conversation when Edmund ask Cathleen to call his father and his brother, Cathleen said "Mister Tyrone! Mister Jamie! It's time!". The word mister which is used by Cathleen means that Cathleen is very respect to them.

The relation between Mary Tyrone and Jamie is not the same as. It is because Mary Tyrone is the mother of Jamie so that her status is higher than his son. We can see their relation in a short conversation between them below:

Mary: "Oh, I'd forgotten you've been working on the front hedge. That accounts for your sinking into the dumps, doesn't it?"

Jamie: "If you want to think so, Mama."

Mary: "well, that's the effect it always has, isn't it? What a big baby you are! Isn't he Edmund?"

We see clearly that the status of Jamie is lower than Mary because Jamie calls Mary with the word "Mama". Beside that in her last utterance Mary expresses her idea that her son is already being a big baby now.

The relation between Mary Tyrone and Edmund is not the same as. Just like Jamie, Edmund is Mary's son so that his status is lower than Mary. We can see from the use of high modal verb in Mary's utterance to his son "You mustn't cough like that...". It shows the high status of Mary than Edmund to us. Beside that the word "must" means that the things which is ordered has to be done. It can not be offered anymore by the hearer.

The relation between Mary Tyrone and Cathleen is not the same as. Cathleen is just a servant for this family therefore her status is lower than Mary Tyrone. We can see their relation from the short conversation below:

Cathleen: "Lunch is ready, Ma'am, I went down to Mister Tyrone, like you ordered, and he said he'd come right away, but he kept on talking to that man, telling him of the time when__"

Mary: "All right, Cathleen. Tell Bridget I'm sorry but she'll have to wait

a few minutes until Mister Tyrone is here."

From above short conversation we find some word which indicates how is the relationship between them. They are: Ma'am, ordered, and tell. The word "Ma'am" which is used by Cathleen to Mary shows Mary's status is higher than her status. The words "ordered" and "tell" are spoken to Cathleen on the conversation mean that Mary is the one who should give the order and Cathleen is the one who is given the order.

The relation between Jamie and Edmund is the same as. It is because their position in this family merely the same that is son. Even though Jamie is older than Edmund their status is just same. We can see it clearly from the conversation between them in the play. They always use the word 'you' every time they want to talk each other.

The relation between Jamie and Cathleen is not the same as. Because Cathleen is a servant, her status is lower than Jamie as the son. Although Jamie and Cathleen never have a conversation in this scene, we can see this relation when Cathleen is ordered to call Jamie, she doesn't just call his name but she calls him "Mister

Jamie". The word 'mister' which is used by Cathleen means that the status of Jamie is higher than Cathleen.

The relation between Edmund and Cathleen is not the same as. Just like with Jamie, Cathleen's status is lower than Edmund's status. Because in this family Edmund is a son of Tyrone and Cathleen is just a servant of Tyrone. From the conversation in the play we can see also how their relationship is. We find that Edmund gives order to Cathleen many times. One of them is when he asks Cathleen to call his mother; he says "You'd better call my mother, too". However, Edmund still respects to Cathleen because he is younger. It is proved by the median modality which is used by Edmund on his utterance to Cathleen above that is the word "Would".

As mentioned before that "Long Day's Journey into Night" is a deeply autobiographical. In this play, the writer, Eugene O'Neill, tries to describe how a family can live with the people who full of alcoholic problem. The play also represents an established artist making peace with his troubled past, forgiving and understanding his family and himself. Because Edmund in the story is Eugene O'Neill himself, he wants to tell us how he grows up in a hard time with a poor family. He wants to show us how poor his life is before. However he finally can be a success man in the world.

Last, "Long Day's Journey into Night" is a story which is written in a drama form. It means that the mode of communication or kind of language which is used by the writer is a written language. However, when this drama is performed on the stage to the audience, the language is not a written language anymore but it becomes a spoken language. Therefore, we can say that the language which is used in drama has two kinds of language. First is written language when we just read it in a book and second is spoken language when the drama is performed to the audience.

CHAPTER V
CONCLUSIONS and SUGGESTIONS

At this phase, the writer provides some conclusions and suggestion as well on this thesis.

A. Conclusions

1. Modality represents the speaker's angle, either on the validity of the assertion or on the rights or wrongs of the proposal, in its congruent form; it is an adjunct to a proposition in its own right. The explicitly subjective and explicitly objective forms of modality are all strictly speaking metaphorical, since all of them represent the modality as being the substantive proposition.

2. The mood systems show the form of the clause and make us understand clearly the way the speaker takes a definite stand in an argument by looking to the finiteness of the clause. The use of mood analysis system in this interpersonal function helps the reader to find the modality of the clause so that they can understand the story of the play easily. In chapter IV we can see that almost the clauses which are used in the play are indicative clauses. It means that there are more modalization types which are shown by the use of probability than the modulation type which is shown by the use of inclination and obligation in those clauses.

3. Modality of clauses in the play is shown clearly by the use of probability type of modalization. It means that the clauses in the play are generally information clauses which are congruently realized as indicative.

4. The context analysis of this work has opened our eyes about modality and metaphor used in the process of interpretation. They have provided a lot of explanation about how modality and metaphor work together in this drama. Sometimes certain intention and hidden meaning in uttering something may mislead us. That's why the use of modality may help the clarity of an utterance.

B. Suggestions

1. The future writer (s) may use and develop the analysis of Functional Grammar in different kinds of texts so that writing about Interpersonal Function become more varied.

2. Limited functional Grammar references to support the analysis should be considered for the future writing.

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Appendix

Biography of Eugene O'Neill (1888-1953)

Eugene O'Neill was born in a hotel on the corner of Broadway and 43rd St. in New York City, a fitting start for someone who was to become one of America's greatest playwrights. He was the son of James O'Neill, one of the most popular American actors of his day. For the first seven years of Eugene's life, the O'Neill family toured with James during his stint with the successful (though artistically unimpressive) *Monte Cristo*. Eugene attended Catholic boarding school and then got the Betts Academy in Stamford, Connecticut. He was accepted at Princeton, but he was suspended at the end of his

Freshman year and decided not to return. Among 1909-12 he worked in an odd assortment of jobs and traveled extensively as a sailor. Exposure to working class people made a deep impression on O'Neill, and in later years he would draw on these experiences when creating his characters. Frail health was a recurring problem: tropical fever sent him home from his 1909 gold-prospecting trip, and in 1912 he entered a sanatorium to be treated for tuberculosis.

During his recuperation, O'Neill read voraciously. His reading ranged across the whole Western dramatic canon, but he devoted special attention to Ibsen, Wedekind, and above all, Strindberg. He began to

write in earnest, working on one-acts, full-length plays, and poetry. In 1916, Eugene O'Neill became involved with the people who would found the Provincetown Players. The Provincetown Players became vital to the start of O'Neill's career. The relationship was perfect: O'Neill got a venue for his plays, and gained valuable experience watching his plays acted out onstage. The company got a brilliant young playwright.

The 1920 Broadway production of *Beyond the Horizon* marked the start of O'Neill's ascent to fame. O'Neill was well-received in both America and Europe, and American critics heaped lavish praise on his work; before him, there were no real American playwrights of stature, and for drama critics who had long been frustrated by the void, O'Neill could do no wrong. He won the Nobel Prize in 1936, the first American playwright to receive the honor. But around this time, a new generation of critics began to subject his work to much tougher scrutiny. The harsher criticism damaged O'Neill's career, and he never really recovered. And yet during this period O'Neill was producing some of his most powerful work. Some of his most famous works, like *The Iceman Cometh* (1939) and *Long Day's Journey into Night* (1939-41), were written during this period. Many of these works were not produced during the playwright's lifetime. O'Neill died in 1953.

Three years later, the first Broadway production of *Long Day's Journey into Night* was a great success. *The Iceman Cometh* was revived·

that same year. Between these two productions, new interest in O'Neill was sparked, and his reputation enjoyed a post-humous recovery.