

**THE TRANSITIVITY ANALYSIS OF SHORT STORY *NO  
WITCHCRAFT FOR SALE* BY DORIS LESSING**

**A Thesis**

**Presented as a Partial Fullfilment of the Requirements for the  
Attainment of the Undergraduate Degree in English Language  
Education**



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Semarang, 8 January 2018

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*Assalamua'alaikum Wr. Wb*

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## THESIS RATIFICATION

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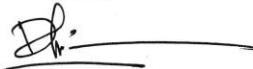
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## ABSTRACT

**Dewi Kurnia (Student Number: 133411066).** The Transitivity Analysis of Short Story *No Witchcraft for Sale* by Doris Lessing. Thesis, Semarang: Bachelor program of English Department of UIN Walisongo, 2017.

**Key Words:** Transitivity analysis, discourse analysis, ideational meaning, Doris Lessing, No Witchcraft for Sale.

This topic is interesting because through Transitivity Analysis we can discover the meaning behind clauses. The topic was also chosen because in English Department of UIN Walisongo we barely could find this study and the resources of this topic were limited. The researcher is also attracted by the short story *No Witchcraft for Sale* by Doris Lessing because it contains some moral values. The study used transitivity analysis to analyze the short story. The method used in this study was qualitative design to find the result of the study. The data collection technique applied in this study were seeking and selecting, reading, reducing and identifying. Then, the data were analyzed by employing several steps such as listing, classifying, calculating, and the last step was reporting the result of the analysis in written text. The data result showed that there are six process types occurred in the short story. They are material process, mental process, behavioral process, verbal process, relational process and existential process. Material process is the most dominant process found in the short story. It means that the writer of short story probably explained the events of the story by identifying it through what is happening and what are the characters doing. The generic structure of short story is orientation, events and resolution. To apply the generic structure well, narrative text often uses material process to develop the events from

orientation to resolution. Although narrative text has material process as the dominant process but it still needs other processes to build the plot of short story well. There are also some pedagogical implication by applying transitivity system to analyze a text. We can know the genre of the text by examining the clauses, determine the processes and find the most dominant process that build the text. Learning transitivity analysis also gives us influence in our writing and speaking skill. Transitivity analysis deals with meaning, it means that we can improve our ability to choose the correct vocabulary and diction of our speech or written text.

## **THESIS STATEMENT**

I certify that this thesis is definitely my own work. I am completely responsible for the content of this thesis. Other writer's opinions or findings included in the thesis are quoted or cited in accordance with ethical standards.

Semarang, January 19<sup>th</sup>, 2018

The writer,

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## MOTTOS

**“Because the dawn right before the sun rises is the  
darkest.”**

(BTS – *Tomorrow*)

**“One must still have chaos in oneself to be able to give  
birth to a dancing star.”**

(Friedrich Nietzsche)

**“You never walk alone.”**

(BTS)

## DEDICATION

I dedicated this thesis to:

1. My beloved parents, Hartoyo and Sumarni, also my lovely brother Dimas Gilang Pangestu who always love me to no end.
2. My other parents who I love so much, Prof. Dr. H. Ibnu Hadjar, M. Ed., Dr. Hj. Umul Baroroh, M. Ag., Drs. Jazuli, and Dra. Siti Prihatiningtyas M. Pd., who always encourage me so far.
3. My lovely best friends Vevin and Firda who always give me their shoulders for me to lean on.
4. All my best friends, Ciki, Diah, Ela, Baginda, Ochim, Deika, thanks for the times we spent together.
5. The seven boys who always encourage me toward their rhyme and melody.



## ACKNOWLEDGEMENT

First of all, the writer would like to praise to Allah SWT for His blessing, so that this thesis entitled *THE TRANSITIVITY ANALYSIS OF SHORT STORY NO WITCHCRAFT FOR SALE* BY DORIS LESSING could be done. I also would like to express my gratitude toward who have been involved in completing this final project. So, in this opportunity the writer conveys gratitude to:

1. The dean of Tarbiyah and Teaching Science Faculty UIN Walisongo Semarang, Dr. H. Raharjo M. Ed. St.
2. The head of English Department, Dr. H. Ikhrom M. Ag.
3. My one and only advisor, Daviq Rizal M. Pd. for his patience in directing and advising me during constructing this thesis
4. My favorite lecturer, Agus Prayogo M. Pd. who always gives his students motivations, suggestions, and encouragements
5. All of English Department lecturers
6. Beloved father, mother and brother
7. Beloved family
8. All of my best friends
9. All of Ibnu Hadjar's family
10. The seven boys who made many great masterpieces.

Finally, the writer realizes that this final project could not be done without others help. There are still many people who cannot be mentioned

one by one who helped me in finishing the thesis. The writer also realizes that this thesis is still far from being perfect. The writer hopes that this thesis can be useful for the writer and the readers.

Semarang, January 19<sup>th</sup>, 2018

The writer,

**Dewi Kurnia**

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**CURRICULUM VITAE**

# CHAPTER I

## INTRODUCTION

### A. BACKGROUND OF STUDY

In discourse analysis, there are three kind of metafunctions, namely textual, interpersonal, and experiential metafunction. Textual metafunction see a clause as a message. Interpersonal metafunction has to do with clause as exchange. The later metafunction has structure of the clause as representation.<sup>1</sup>

In a clause as representation, there are some elements that are a process unfolding through time, participants which are involved of doing the process, and some circumstances such as place, time, manner, cause, etc. The circumstances are not the part of process but they participate in it. The clause can contain a mode of action, a mode of reflection, giving and asking goods-and-service and information that consist of event. When a clause contains of those elements it called Transitivity.<sup>2</sup>

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<sup>1</sup> M. A. K. Haliday and Christian M. I. M. Matthiessen, *An Introduction to Functional Grammar 3rd Edition* (London: Arnold, 2004), pg. 58-59

<sup>2</sup> M. A. K. Haliday and Christian M. I. M. Matthiessen, *An Introduction to Functional Grammar 3rd Edition* (London: Arnold, 2004), pg. 170

Transitivity analysis provides us a set of process types. Each process type construes our experience into a clause that can represent how our experience work well. In transitivity we distinguish between ‘inner’ and ‘outer’ experience. Outer experience has to do with what happen around us, like someone takes an action or maybe some accident occurs. On the other hand, inner experience has to do with something that happen in our mind and feeling, it is all about how we react to something in outer world, how we record some events, or maybe what we think about something. The first process is called material process and the latter is called mental process. Material and mental process are part of transitivity process type, there are others process such as relational process, behavioral process, extential process and verbal process.<sup>3</sup> Some researchers add one more process called meteorological process.

Through transitivity analysis we can analyze many kind of text such as news, speech text, label of products, short story, etc. In this study, the researcher would like to apply transitivity to analyze a short story. Edgar Allan Poe stated that short story is a short prose narrative that need from a half-hour to one or two hours in its per-usual or maybe in this age we can say that short story is a short prose narrative which can we read between ten minutes and an hour and a

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<sup>3</sup> M. A. K. Haliday and Christian M. I. M. Matthiessen, *An Introduction to Functional Grammar 3rd Edition* (London: Arnold, 2004), pg. 170-172

half.<sup>4</sup> A short story tells us about one main character and one event in short period. Even though short story is a short-length prose but we can gain some moral values from it because usually the theme of short story is like our real life. So we can learn how the problem occur or how the participant face the problem.

*No Witchcraft for Sale* was one of great short stories which was written by Doris Lessing. Doris Lessing is one of the great authors which had created amazing literature works. She was born in Kermanshah, Persia, on October 22, 1919.<sup>5</sup> She is an English but in 1927 Lessing moved to Southern Rhodesia which now is called Zimbabwe with her family.

The short story tells us about some issues of Black and White people in Africa. This short story was collected in a book with the other her short stories titled *African Stories*. *No Witchcraft for Sale* consists an incident about Gideon, who was a native African, was trying to save their own inheritance. It was all about an herbal medicine which could save his master's son from blindness caused by a tree-snake poison, and the rumors came out to all the neighbors and reached some researchers' ears. Because of it, the researchers

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<sup>4</sup> Jeremy Sims, *English Coursework: The Short Story* (London: Pan Books, 1991), pg. 2.

<sup>5</sup> Margaret Moan Rowe, *Women Writers: Doris Lessing* (London: The Macmillan Press LTD, 1994), pg. 1.



wanted to examine the herbal medicine and made it as their own, but fortunately Gideon could keep the secret and resolved the suspense that occurred between him and his masters.<sup>6</sup>

In the short story we can find some kind of ‘metaphor sense’ or ‘connotative meaning’. It is called figurative language. Figurative language provides meaning beyond its correct figurative interpretation. There are some factors which influence the meaning interpretation, such as attitudes and emotions, contextual enhancements and elaborations, social revelations and influences, and new meaning arising from interactions between or among these things.<sup>7</sup> Writers usually use figurative language to make it more interesting and enjoyable but we as an ESL students might be confused by these phrase. Therefore, there must be a way to help us to analyze the metaphor language in a literature work. As mentioned in Holy Qur’an Qs. Al Anbiya 21:

لَقَدْ أَنْزَلْنَا إِلَيْكُمْ كِتَابًا فِيهِ ذِكْرُكُمْ أَفَلَا تَعْقِلُونَ ﴿٢١﴾

“We have sent a Book, (the Quran), which is an honor for you. Will you then not understand?”

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<sup>6</sup> Doris Lessing, *African Stories* (New York: Simon and Schuster Paperbacks, 1965), pg. 67-74.

<sup>7</sup> Herbert L. Colston, *Using Figurative Language* (New York: Cambridge University Press, 2015), pg. 3.

From the verse above, we know that understanding something is important, so that we can gain more knowledge. In this occasion, the short story is analyzed by using Transitivity Analysis to comprehend the text.

This topic is interesting because in English Department of UIN Walisongo we barely can find this study and the resources of this topic are limited. So this research was conducted to improve students' interest in transitivity analysis and hopefully can bring a good resource of transitivity analysis. The researcher was also attracted by the short story *No Witchcraft for Sale* by Doris Lessing because it contains moral values that we as young generation usually forget about it. That great moral value is how we appreciate and save our nature sources. We seem to be attracted by other countries and leave our nature sources and our cultures. In this research, the researcher uses transitivity system to analyze short story *No Witchcraft for Sale* by Doris Lessing because it contains many kinds of transitivity. This research's aim is to find many kinds of processes of transitivity in the short story, to find the process which is the most often appeared in the short story and to find its pedagogical implication. Thus, the researcher would like to conduct the research "**The Transitivity Analysis of Short Story *No Witchcraft for Sale* by Doris Lessing**".

## **B. REASON FOR CHOOSING THE TOPIC**

This topic was chosen because it seems difficult to find discourse analysis discussion especially in transitivity analysis in English Department of UIN Walisongo. As one of the students the researcher recognize that there are many students which have less interest in this topic. The students might find it difficult to understand discourse analysis. Whereas it is important for us to comprehend this subject matter. We need to understand some studies that may require discourse analysis to learn it.

## **C. RESEARCH QUESTIONS**

This thesis is guided through the following major questions:

1. How is the transitivity realized in the short story *No Witchcraft for Sale* by Doris Lessing?
2. What is the most appeared type of transitivity in the short story *No Witchcraft for Sale* by Doris Lessing?

## **D. OBJECTIVES OF THE STUDY**

According to the research questions, the objectives of this research can be stated as follows:

1. To identify the ideational meanings realized in the short story *No Witchcraft for Sale* by Doris Lessing.

2. To find the most appeared type of transitivity in the short story *No Witchcraft for Sale* by Doris Lessing.

#### **E. SCOPE OF THE STUDY**

In this research the limitation of discussion is in the use of transitivity analysis to analyze short story *No Witchcraft for Sale* by Doris Lessing. The purposes of this study are to find the types of ideational meaning realized in the short story, type of ideational meaning that most appear in the short story also the pedagogical implications of the study. The short story here is object of the study.

#### **F. SIGNIFICANCE OF STUDY**

The researcher expects that this study would be able to give advantages as follows:

1. The Scholars

The researcher hope that this research can help the scholars to comprehend the short story *No Witchcraft for Sale* by Doris Lessing by using Transivity Analysis by M. A. K. Haliday.

2. The Lecturers

The result of this research can be used as an additional reference in teaching Discourse Analysis especially about Transitivity Analysis.

3. The Next Researchers

This research result can be used as literature review for the next research of Functional Grammar especially Transitivity Analysis.

#### 4. The Readers

This research could give more knowledge and interest about literature and transitivity analysis.

### G. PEDAGOGICAL IMPLICATION

These are some pedagogical implications of using transitivity. By applying transitivity analysis we can know the genre of a text. For instance, descriptive text normally use intensive process as the dominant process to describe object or something else. Recount text may often uses material process to tell events happened in the past. Narrative text usually has material process as the dominant process to tell the events happened in the story. Here are some examples:

Recount Text written by Era Meisrawati taken from <https://notaway2hell.wordpress.com/2012/02/27/recount-text-examples/>

Last morning, Dinar, my roommate <b>woke up</b> late and she had to <b>go</b> to campus. When she wanted to <b>take</b> her motorcycle, in fact she <b>couldn't move</b> it because there were some motorcycles that <b>blocked</b> up her motorcycle. She <b>tried to</b>
--

**move** all of the motorcycles, so that her motorcycle **could move** from the garage. But she **couldn't do** it. Then, she called Adel who had that motorcycle which **blocked** it up. After that, her friend who had that motorcycle **helped** her. Finally, she **could move** her motorcycle and **rode** it to **go** to campus.

The words or phrases from the text above printed in bold are material processes. From 14 clauses in the text, 13 material processes were found out from 19 process types occurred in the text.

The generic structure of short story is orientation, events, and resolution and there is often a twist in the last part of it.<sup>8</sup> To apply the generic structure well, narrative text often uses material process to develop the events from orientation to resolution. Although narrative text has material process as the dominant process but still it needs others processes to build the plot of short story well.

Another benefit of learning transitivity analysis is that we can develop our ability to use correct vocabulary and diction in speaking and writing. It is important to consider the using of vocabulary and diction in order to prevent misunderstanding between speaker and listener or writer and reader. So, by learning transitivity analysis we can develop our writing and speaking skill.

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<sup>8</sup> Jeremy Sims, *English Coursework: The Short Story*, (London: Pan Book, 1991), pg. 4-5.

Transitivity system analyzes a clause by classifying them into some processes based their meaning, not their position in its clause. For instance hear and listen are classified into different process in transitivity system. 'Hear' is a psychological behavior and it is accidental, besides 'listen' is psychological and physiological behavior and we are aware that we listen to a sound or voice. So, 'hear' is mental process (happen in our mind) and 'listen' is behavioral process (happen in our mind and reality).

## CHAPTER II

### LITERATURE REVIEW

#### A. DISCOURSE ANALYSIS

According to Norman Fairclough, “discourse is use of language seen as a form of social practice and discourse analysis is analysis of how texts work within sociocultural practice”.<sup>9</sup>

Another linguist, Michael McCarthy said that discourse analysis observes the connection between language and contexts in which it is used. In his book titled *Discourse Analysis for Language Teacher* McCarthy explained that discourse analysis grew out became a study in 1960s and early 1970s. Zellig Harris was the linguist who wrote a paper titled *Discourse Analysis* in 1952. Harris was interested in how linguistic elements work in extended text, and the connection between the text and its social situation, even though his paper is not similar with discourse analysis that we learn nowadays.<sup>10</sup>

Then in the 1960 there are some French structuralist that was interested in study of narrative such as Dell Hymes(1964) who

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<sup>9</sup> Norman Fairclough, *Critical Discourse Analysis: The Critical Study of Language* (New York: Longman Publishing, 1995), pg. 7.

<sup>10</sup> Michael McCarthy, *Discourse Analysis for Language Teachers* (UK: Cambridge University Press, 1991) pg. 15.



analyzed a sociological perspective in a speech and its social setting, Austin(1962), Searle(1969) and Grice(1975) who observed language as social action, reflected in speech-act theory and the formulation of conversation maxims, and pragmatics.<sup>11</sup>

In England, there is M. A. K. Halliday who became one of great discourse analysts. Halliday paid attention to the social functions of language and the thematic and informational structure of speech and writing. There are also Sinclair and Coulthard (1975) who used discourse analysis to observe the conversation between teacher and the students.<sup>12</sup>

The function of discourse analysis is to discover the use of language and its social situation. There are many factors that may give effect toward a conversation or a written text such as with who we speak, how we open or close the conversation, how we deliver the message and else.

Discourse analysis now is learned by many people who are interest to study the language and context. Maybe some people say that it is difficult to learn discourse analysis but if we give a little

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<sup>11</sup> Michael McCarthy, *Discourse Analysis for Language Teachers* (UK: Cambridge University Press, 1991) pg. 15-16.

<sup>12</sup> Michael McCarthy, *Discourse Analysis for Language Teachers* (UK: Cambridge University Press, 1991) pg. 16.

time to comprehend this subject we will know that it is important to us to explore meaning in conversation and in spoken or written text.

## **B. GRAMMAR**

Language is a unique way for people to communicate. There are so many languages in the world and certainly they are different each other. Each language has its own pattern and features.

Grammar is a set of rules of a language. It is a rule of how we produce the sentences. There are three kinds of grammar approaches. They are traditional grammar, formal grammar and functional grammar. Traditional grammar contains of rules of what is correct or incorrect in a language and these rules must be followed.<sup>13</sup> Formal grammar describes rules that determine all possible grammatical rules of language. Formal grammar make a distinction between what is called grammatical or ungrammatical sentences. The last approach, functional grammar gives us a set of rules to allow speakers or writers to make or exchange meanings. Functional grammar focus on the suitability of a form for a communicative purpose in particular a context.<sup>14</sup>

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<sup>13</sup> N. F. Blake, *Traditional English Grammar and Beyond* (London: The Macmilan Press LTD, 1992) pg. 2.

<sup>14</sup> Graham Lock, *Functional English Grammar: An Introduction for Second Language Teachers* (UK: Cambridge University Press, 1997), pg. 1.

As mentioned before that functional grammar focus on how speakers or writers make and exchange meaning, we must know what the *meaning* in functional grammar is. There are three kinds of meaning in functional grammar, namely textual meaning, interpersonal meaning and experiential/ideational meaning. *Textual meaning* is the way in which a field of language is settled in connection to its context. This takes role to make spoken or written text coherent. *Interpersonal meaning* make a way for us to act on another people through language such as giving or requesting information, making someone to do something for us, offering to do things by ourselves and expressing or judgments or attitudes. *Ideational meaning* deal with our experience of the world also the inner world of our mind and feelings. It tells about how we talk about actions, happenings, beliefs, feelings, situations, conditions, people that included in them, also circumstances that relevant to them.<sup>15</sup>

This research discusses about ideational meaning or experiential meaning especially in transitivity analysis and its application to a written text.

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<sup>15</sup> Graham Lock, *Functional English Grammar: An Introduction for Second Language Teachers* (UK: Cambridge University Press, 1997), pg. 9-10.

### C. IDEATIONAL MEANING AND TRANSITIVITY ANALYSIS

Ideational/experiential meaning is a way to use language to talk about the world.<sup>16</sup> The world here means the world literally and the world inside our minds and feelings. Ideational/experiential meaning has to do with the ways language represents our experience (actual and vicarious) of the world as well as the inner world of our thoughts and feelings. It concerned with how we talk about actions, happenings, feelings, beliefs, situations, states and so on, the people and things involved in them, and the relevant circumstances of time, place, manner, and so on.<sup>17</sup> So ideational meaning has to do with things that happen in our ‘outer’ and ‘inner’ world. Ideational meaning is the way how the entities in the worlds act on or relate to each other. On the other word, language reflects our view about something that goes on (verbs) including things (nouns) that may have attributes (adjectives) in a certain place, time, situation, manner, etc. (adverbials).<sup>18</sup>

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<sup>16</sup> Geoff Thompson, *Introducing Functional Grammar* (New York: Routledge, 2014), pg. 30.

<sup>17</sup> Graham Lock, *Functional English Grammar: An Introduction for Second Language Teachers* (UK: Cambridge University Press, 1997), pg. 9.

<sup>18</sup> Geoff Thompson, *Introducing Functional Grammar* (New York: Routledge, 2014), pg. 92.

Ideational meaning consist of three elements, participants, process and circumstance. Participants is the ‘doer’. It does an action. Process is what the doer about to do is. And the circumstance is the background details such as place, time, manner, situations, etc. when the process occurs.

There are many type of processes in ideational meaning, it is usually called transitivity analysis. In a clause we can take some information about what/who is the participants; what are they doing, thinking, sensing, saying or being. This state is called Transitivity. Sometimes the clause also have some additional things called Circumstantial. Circumstantial can occur as adverbial group or prepositional phrase.<sup>19</sup> Transitivity has six type of process, these are:

### **1. Material Process**

Material Process shows ‘doing’ verb such as cooking, studying, writing, walking, etc. Graham Lock stated that the verb group in the material process tells us about an action.<sup>20</sup> There are some elements of material process namely, actor, goal, range, and beneficiary (recipient/client). Actor is an entity which doing the action. In his book titled *Functional English*

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<sup>19</sup> Daviq Rizal, *Discourse Analysis* (Semarang: CV. Karya Abadi Jaya, 2015), pg 81.

<sup>20</sup> Graham Lock, *Functional English Grammar: An Introduction for Second Language Teachers* (UK: Cambridge University Press, 1997), pg. 72

*Grammar: An Introduction for Second Language Teacher* Graham Lock, said that Actor is the thing that does the action and Goal is the thing which is on the receiving end of the action.<sup>21</sup> On the other words, Goal is a passive entity which is subjected an action by an actor. In the mood analysis, goal is placed as complement participant. In the passive sentence, goal is become the subject and actor became an object.<sup>22</sup> Here is the example:

### Active

Justin	brings	the books	to the libray
Actor	Process: material	Goal	Circ: location

### Passive

The books	is brought	to the library	by Justin
Goal	Process: material	Circ: location	Actor

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<sup>21</sup> Graham Lock, *Functional English Grammar: An Introduction for Second Language Teachers* (UK: Cambridge University Press, 1997), pg. 72.

<sup>22</sup> Suzanne Eggins, *An Introduction to Systemic Functional Linguistics* (London: Continuum International Publishing Group, 2004), pg. 216.

Range is similar to goal but they are different. Range has some sense of idiom, it makes some certain pattern with the verb. Halliday in Suzanne Eggins explained that range specifies one two things; 1) either it is a restatement or continuation of the process itself or, 2) it expresses the extent or 'range' of the process. To distinguish between goal and range, Halliday suggested some ways, as follows:

1. If the participants is a range, you cannot (sensibly) probe with what did x do to y
2. A range cannot be a personal pronoun
3. A range cannot usually be modified by a possessive
4. Range are less likely to become subjects than goals. They often sound quite odd as subjects
5. A range can often be realized as a prepositional phrase.
6. Range using 'dummy verbs' can be 'collapsed' into one verb.
7. Range cannot take attributes of result.<sup>23</sup>

To make clear the difference about Goal and Range, let's check these examples.

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<sup>23</sup> Suzanne Eggins, *An Introduction to Systemic Functional Linguistics* (London: Continuum International Publishing Group, 2004), pg. 219.

Table 2.1 Range and Goal.

<b>Range</b>	<b>Goal</b>
<b>Make a wish</b>	Make a cup of coffee
<b>Give a smile</b>	Give a present
<b>Cook dinner</b>	Cook soup
<b>Take a shower</b>	Take some books

The other element of material process is beneficiary. There are two kind of beneficiary, which is recipient and client. Recipient refer to whom something is given and client refer to whom something is done.<sup>24</sup> You can see the difference between recipient and client in this table.

### **Recipient**

I	give	A biscuit	To my friends
Actor	Pr. Material	Goal	Recipient

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<sup>24</sup> Suzanne Eggins, *An Introduction to Systemic Functional Linguistics* (London: Continuum International Publishing Group, 2004), pg. 220.



### Client

My Mom	cook	dinner	For us
Actor	Pr. Material	Range	Client

In material process or other processes sometimes we find a role which is called 'Agent'. Agent is the one who initiates the action, it makes the Actor to do something. Typically, the two roles of Agent and actor are mapped onto the same constituent, since the Actor is the one who makes the action happen and is therefore also the Agent. Here is the example:

Jason	made	His friend	brought	His bag and books
Agent	Pr: causative	Actor	Pr: material	Goal

The last thing that may occur on material process and others process is circumstantial. Circumstantial usually are realized by adverbial groups or prepositional phrases. They show us about time, place, reason, and situation about

the sentence. Circumstances can occur not only with material process, but with all process types. They are presented here for convenience. Here is the list of circumstantial.

Table 2.2. Types of Circumstantials.

<b>No.</b>	<b>Types of Circumstantials</b>	<b>Function</b>	<b>WH Item</b>	<b>Examples</b>
1.	Extent	Asking for distance, duration, frequency	How far? how long?, how many times?	13 times, 7 miles,
2.	Location	Asking for place and time	Where? when?	At school, in the room, tomorrow, next year
3.	Manner	Asking for means, quality, comparison, degree	How? what like? How much? with what?	Through the hole, by bus, quick, carefully, like a star, further

4.	Cause	Asking for cause, reason, behalf	Why? what for? Who for? who?	Because of him, for live, for myself
5.	Accompaniment	Asking for with whom	Who with?	With, without
6.	Matter	Asking for what about	What about	About her
7.	Role	Asking for what as	What as	As a teacher

## 2. Mental Processes

In this type of transitivity process, we discuss about what we think, feel or sense. So we can say that the mental process is process that happen in our own mind not in the real life. Take a look on the examples below:

- Fanny dislikes dog
- I see a firefly
- I recognize her face
- Jimmy loves soccer

The difference between material and mental processes is that mental process occurs in our consciousness meanwhile the other one occurs in the real life, it is something that we do

obviously. Another difference is that mental process cannot be in the present continuous tense.

Halliday claimed that mental process can be divided into three categories. They are cognition (verbs of thinking, knowing and understanding), affection (verbs of liking and fearing) and perception (verbs of seeing and hearing).<sup>25</sup>

In the mental process we replace Actor with Senser. Senser is someone who can sense, feel or think. So, something that has a role as a senser must be conscious human participant. Another participant of mental process is Phenomenon. Phenomenon is something which is felt, perceived or thought by the Senser.

Jeremy	Heard	strange noises.
Senser	Pr: Mental	Phenomenon

Halliday stated that one clause may have Senser and Phenomenon, but sometimes it occurs with just a senser without phenomenon or a phenomenon without senser. For instance, a clause 'I see' can occur without a phenomenon followed it, or

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<sup>25</sup> Suzanne Eggins, *An Introduction to Systemic Functional Linguistics* (London: Continuum International Publishing Group, 2004), pg. 225.

‘Justin did that just to make fun’ it is clear without mention the phenomenon that Justin just want to make fun people.<sup>26</sup>

Halliday differentiated phenomenon into act and fact. Act usually comes with perception group such as: seeing, hearing, and noticing. On the other hand, fact usually occurs with cognitive verbs like: thinking, knowing, understanding, realizing.<sup>27</sup>

### 3. Relational Process

Relational process has two kind of type of process, the first is intensive attributive processes and the second is intensive identifying processes. The basic difference between these types of relational process is that attributive process is process which classify something besides identifying is process which define something. Another difference is the formula, the first on has pattern ‘carrier—process—attribute’, and later is token—process—value’. Take a look on the examples below:

#### Attributive Process

Andy	is	a student in red
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<sup>26</sup> Silvi Salsabil, *A Transitivity Analysis of English Text in ‘Bahasa Inggris When English Rings The Bell* (Semarang: UNNES, 2007), pg.29.

<sup>27</sup> M. A. K. Haliday and Christian M. I. M. Matthiessen, *An Introduction to Functional Grammar 3rd Edition* (London: Arnold, 2004), pg. 204.

		uniform
Carrier	Pr: Intensive	Attribute

### Identifying Process

Andy	is	the cleverest student in this class
Token	Pr: Intensive	Value

Here are some verbs which is included in intensive attributive process:

No.	Intensive Attributive Verbs	Example
1.	Become	He became serious
2.	Turn	Diana turned beautiful
3.	Grow	Your friend grew curious
4.	Turn out	That thing turns out terrible
5.	Start out	My sister started out happy
6.	End up	Fred ended up injured
7.	Keep	They kept silent
8.	Stay	It stayed still
9.	Remain	The Great Wall remain beautiful

10.	Seem	You seemed so happy
11.	Sound	My mother sounded happy this morning
12.	Appear	He appeared harmful
13..	Look	The car looked horrible
14.	Taste	The chicken tasted amazing
15.	Smell	It smells good
16.	Feel	I feel funny
17.	Stand	The tower stands so tall

Here are some verbs which is included in intensive identifying process:

No.	Intensive Identifying Verbs	Examples
1.	Equals	One plus one equals two
2.	Adds up to	One plus two adds up to two
3.	Make	Manners make the man
4.	Signify	Signing a contract signifies agreement
5.	Mean	The word 'ugly' means a

		bad appearance
6.	Define	The word 'fantastic' defines her fashion style
7.	Spell	P-A-R-K spells park
8.	Indicate	Dried-leaves indicates a bad condition of a tree
9.	Express	Her laugh expressed happiness
10.	Suggest	Her tears suggested sadness
11.	Act as	His uncle acts as his guardian
12.	Symbolize	A ¥ symbolizes Japanese currency
13.	Play	Daniel Radcliffe played Harry Potter
14.	Represent	The sprite bottle represents one half litre
15.	Stands for	BTS stands for Bangtan Boys
16.	Refer to	'It' in the 13 <sup>th</sup> line refers to Jack
17.	Exemplify	His personalities



		exemplifies an introvert
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There are two other processes that are included relational process namely Circumstantial and Possessive process, occur commonly, both as Attributive and Identifying process.

Circumstantial relational process contains meaning about the circumstantial dimension discussed earlier; location, manner, cause,..., etc. Circumstantial, then, can be expressed in a clause either as a circumstantial constituent in a material, mental, behavioral or verbal process, or through a relational process.<sup>28</sup>

### **Attributive Process**

The wedding	lasted	Three hours
Carrier	Pr: circumstantial	Attribute

### **Identifying Process**

The wedding	took	Three hours
Token	Pr: circumstantial	Value

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<sup>28</sup> Suzanne Eggins, *An Introduction to Systemic Functional Linguistics* (London: Continuum International Publishing Group, 2004), pg. 246.

Possessive processes encode meanings of ownership and possession between clausal participants. In attributive possessive, possession may be encoded through the participants (with the Attribute the possessor and the process remaining intensive). In identifying possessive, possession may again be expressed either through the participants or through the process. When possession is expressed through the participants, the intensive verb *to be* is used, with the Token and Value encoding the possessor and the possessed.<sup>29</sup>

#### **Attributive process**

Mr. Smith	has	a daughter
Carrier	Pr: possessive	Attribute

#### **Identifying Process**

Mrs. Evans	owns	a bakery
Token	Pr: possessive	Value

#### **4. Behavioral Process**

Behavioral Process takes place in two side, real life and our mind. It's like a combined of two processes, mental and

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<sup>29</sup> Suzanne Eggins, *An Introduction to Systemic Functional Linguistics* (London: Continuum International Publishing Group, 2004), pg. 247.

material process. Suzanne Egging said that Behavioral process is in part about action, but it is action that has to be experienced by a conscious being.<sup>30</sup> This process uses psychological and physiological verb such as breathing, coughing, smiling, dreaming, and staring. Some verbs of behavioral process has similar meaning with verbs of mental process, such as listen has similar meaning with hear, look has similar meaning with see.

Not only are these types of verbs semantically a mix of material and mental, but grammatically they also fall mid-way between material and mental processes. The majority of Behavioral have only one participant. Behaviorals thus express a form of doing that does not usually extend to another participant. This one obligatory participant is called Behavior and is typically a conscious being (like senser in the mental process clause). The pattern of this process is behavior—process—circumstantials/behavior/phenomenon.

I	dream of	a ghost
Behavior	Pr: Behavioral	Phenomenon

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<sup>30</sup> Suzanne Egging, *An Introduction to Systemic Functional Linguistics* (London: Continuum International Publishing Group, 2004), pg. 233.

## 5. Verbal Process

Verbal process is process of saying. This process has three elements, namely Sayer, Receiver and Verbiage. Sayer is the one who do the verbal process, Receiver is the one whom is directed the verbal process and Verbiage can be name of the saying or content what is said. Sometimes, there is an additional element in verbal process called Target. Target is the participant which is targeted by the verbal process.<sup>31</sup>

Harry	Explained	something	to me
Sayer	Pr: verbal	verbiage	Receiver

Here are some kinds of verb which occur in verbal process: *Praise, insult, abuse, slander, flatter, blame, criticize, chide, speak, talk, tell, say, go, be like, report, announce, notify, explain, argue, convince, persuade, promise, ask, question enquire, order, command, require, threaten, beg.*<sup>32</sup>

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<sup>31</sup> M. A. K. Haliday and Christian M. I. M. Matthiessen, *An Introduction to Functional Grammar 3rd Edition* (London: Arnold, 2004), pg. 255-256.

<sup>32</sup> M. A. K. Haliday and Christian M. I. M. Matthiessen, *An Introduction to Functional Grammar 3rd Edition* (London: Arnold, 2004), pg. 255.

## 6. Existential Process

Existential Process show us about something existence. The main part of this process is Existent. Mostly existential process clause use word *there*, the other words such as *exist, remain, arise, occur, come about, take place, follow, sit, grow, flourish, prevail*.<sup>33</sup>

There	is	a book	on the table
	Pr: Existential	Existent	Circ: location

## D. SHORT STORY

A story is a way to say something that can't be said any other way and it takes every word in the story to say what the meaning is. Elizabeth Bowen in 1937 in Viorica Patea stated that "The Short Story is a young art ... the child of this century", which developed at the same period as cinema and photography. One of the first theorizers of the genre, Mary Rohrberger, claimed that short narrative fiction is as old as the history of literature ... but the short

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<sup>33</sup> M. A. K. Halliday and Christian M. I. M. Matthiessen, *An Introduction to Functional Grammar 3rd Edition* (London: Arnold, 2004), pg. 258.

story, as we know it today is the newest of literary genres.<sup>34</sup> Short story is a narrative fiction which is shorter than novel. Edgar Allan Poe said that short story is a prose narrative that can be read from a half-hour to one or two hours in its per usual.<sup>35</sup>

Short story's first appeared as a spoken text that were told to amuse or entertain people. In the nineteenth century, short story became a short printed prose narrative. In this century, short story was breaking free from the grip of novel and the novelistic imagination. The short story had been treated as a condensed novel and the art of writing it lay in the skill with which the author could squeeze the machinery of plot and character into the reduced frame of a few thousand words. On the other words, the short story was a doll's house with the world displayed as a miniature.<sup>36</sup>

Short story usually displays one accident and one conflict. The theme is about real life. It also tells us about how people react to an accident and we can learn some moral values from it.

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<sup>34</sup> Viorica Patea, *Short Story Theories: A Twenty-First-Century Perspective* (New York: Rodopi, 2007), pg. 1-2.

<sup>35</sup> Jeremy Sims, *English Coursework The Short Stories* (London: Pan Books Ltd., 1991), pg. 2.

<sup>36</sup> Adrian Hunter, *The Cambridge Introduction to the Short Story in English* (UK: Cambridge University Press, 2007), pg. 1.

## **E. NO WITCHCRAFT FOR SALE**

*No Witchcraft for Sale* is a short story made by Doris Lessing published in 1964. This short story is included in her short story collection book titled “African Stories”. The short story tells about Gideon, who was a native African, saved his masters’ son from blindness with African herb. This short story setting’s was in Southern Rhodesia (now called Zimbabwe) when Africa was under White’s colonial.

Gideon was one of servants in Farquar’s Family. Although their relationship was just between master and servant but they lived happily and respected each other. The Family had one only son called Teddy, but Gideon liked to call him ‘Little Yellow Head’. They often played together and didn’t mind about their relationship.

One day, when Teddy played alone with his scooter, a tree-snack spat its poison on his eyes. Then he came to Gideon and told him. His mother also came after she heard her son cried a lot. Normally, when someone got the poison on one’s eyes, they would be blind. It made Mrs. Farquar got panicked, but Gideon told his Missus that he could get the cure. Then he went to the bush and came back to Teddy. He took some herbs, chewed it and stuck it on Teddy’s eyes. Luckily, he could make it.

Because this event was so rare, it spreaded quickly around the farm until reached some researchers. The researchers were so

curios and checked the truth of the news by themselves. They visited The Farrquar's farm and had lunch. The Farquars were so praised and flattered because they might be mix up with such a great discovery. Then they tried to ask Gideon to show them the herb. They said that it could help everyone's life. But Gideon didn't give it to them. The Farquars always asked him day by day until Gideon felt suppressed. After that, Gideon told them that he would show them the cure. They walked far away from the farm but Gideon didn't show them the cure yet, until they reached their limit. Someone asked Gideon to stop but Gideon suddenly took some blue flowers which were exist all along way before and gave it to them.

After that, the relationship between Gideon and The Farquars seemed clumsy and cold. They acted like servant and his masters because Gideon kept quite every time. The Farquars also asked some laborers about the cure but no one gave them the answer. Someone said that only their servant knew about it. The Farquars gave up and tried to get their good relationship with Gideon back. Next days they seemed acted like old friend as usual. Sometimes they bought some jokes about the event in the past and laughed together.<sup>37</sup>

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<sup>37</sup> Doris Lessing, *African Stories* (New York: Simon and Schuster Paperbacks, 1965), pg. 67-74.



There are some criticisms toward this short story. This story had been praised by critics when it appeared, but it also got a huge controversy. As we know that this short story brought political theme. This is a sensitive theme. Jane Hotchkiss said “sketches of Southern African societies were applauded for their realism, yet the urgent issues they raised were left lying ... and the urgency was evaluated as a ‘bitterness’ that spoiled her ‘art’”. Mary Elman, a nation critic, said that Doris Lessing was too much for giving details about how white settlers abused the native African.<sup>38</sup>

## **F. DORIS LESSING**

Doris Lessing is one of the great authors which had created amazing literature works. She was born in Kermanshah, Persia, on October 22, 1919. Her father is Alfred Cook Taylor and her mother is Maud McVeigh. She lived in Tehran before her father decided to move to Southern Rhodesia. When she turned to fourteen, she worked at a telephone company and later, having learnt typewriting and shorthand. Then she worked first as a legal secretary, and then as a Hansard secretary in the Rhodesian parliament.

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<sup>38</sup> Gale Cengage Learning. *A study Guide for Doris Lessing's "No Witchcraft for Sale" Short Stories for Students* (Farmington Hills: Drake Ltd., ) pg. 6.

There were some factors which were influenced Lessing's writing. She grown up in a family which had different perspective. Moreover, her mother had not been too care for her. Another factor was that she lived in white-colonial era in Africa. So she faced every trouble which is caused by white people in this period.<sup>39</sup>

## G. PREVIOUS STUDY

1. A thesis titled *The Ideational Meaning in Feature Writing, 'The Wrecked of The Lady Mary'* that was written by Benny Adityaning Bintoro (2201407214) Faculty of Langages and Arts, Semarang State University (2012). The study had some research questions, that are what are the elements of the ideational meaning in Pulitzer Prize winner 2011 on feature writing category *The Wreck of the Lady Mary* based on transitivity system? How is the ideational meaning (field realized in this feature writing?. The techniques which were used are choosing, decommenting, and the analysis the data to make conclusions through the text. The finding of the study is that most of the clauses are in the form of statements. It also can be found that the text is one way communication. The writer played a role to give information about what happened with the

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<sup>39</sup> Ruth Whittaker, *Modern Novelist: Doris Lessing* (USA: St. Martin's Press, 1998), pg. 3.

Lady Mary. The most field occur in the text is about the research or investigate about something. The writer played a role to inform about the investigation on the sinking scallop boat, The Lady Mary that left six dead and spared just one crew.

The similarity both of the theses is the researchers used Transitivity Analysis to identify the story. The difference between these theses is the texts which are identified. The previous thesis identified feature writing *The Wreck of the Lady Mary*, and this thesis analyzed the short story *No Witchcraft for Sale*.

2. A journal from *Theory and Practice in Language Studies* Vol. 3 No. 12 titled *Transitivity Analysis of A Rose for Emily* by Zijiao Song, (2013). The problem of this study was what types of processes found in the text of *A Rose for Emily* and then explained their functions of construing theme and shaping characters.. This research stated that six processes of transitivity analysis functioned well to illustrate the theme. It was described well how Emily tried to break the past tradition in all people's eyes and tried to break the constraint and sought for her own happiness.

This previous study and the later have similarity in using transitivity analysis to examine the text. The difference between these theses is the text which was analyzed, the previous study

analyzed text of *A Rose for Emily*, and on the other hand, the researcher examined the short story *No Witchcraft for Sale*.

3. A journal from *European Journal of Research in Social Sciences* Vol. 2 No. 4 titled *Transitivity Analysis: Representations of Love in Wilde's 'The Nightingale and The Rose'* written by Asad Mehmood, Roshan Amber, Sobia Ameer and Rabia Faiz, (2014). The problem of this study is how the writer balances the concept of love between the participants. The technique used in this study is analyzing the short story. The finding of the study explained there are three major processes that continually reappear throughout the text, these are material, verbal and relational process. The transitivity analysis showed how Wilde balances the concept of love which, upon cursory glance, appears to tilt towards the protagonist, the nightingale, with the arousal of sympathy.

The similarity both of the theses is they both used transitivity analysis to examine the text. The difference between both of these are the text that are analyzed and the aim of the research. The previous study analyzed Oscar Wilde's feature writing *The Nightingale and The Rose* and this thesis analyzed Doris Lessing's short story *No Witchcraft for Sale*. The previous one had aim to express how Wilde balances the concept of love which, upon cursory glance, appears to tilt towards the

protagonist, the nightingale, with the arousal of sympathy, on the other hand this research has aim to show all the processes appeared in the short story and what is the most appeared process realized in the short story.

4. A thesis titled *A Transitivity Analysis of English Texts in 'Bahasa Inggris When English Rings A The Bell'* written by Silvi Salsabil (09202241067) Language and Art Faculty, Yogyakarta State University (2014). This study was conducted to describe Process Types, Participant Functions, and Circumstantial Elements of Transitivity Analysis that characterize in English Texts of an English textbook entitled *Bahasa Inggris When English Rings the Bell*. The study was also aimed to describe and explain the linguistic competence revealed in the textbook. The technique of data collections of this study were *Sadap*, *Simak Bebas Libat Cakap*, and *Catat*. The result of this study expalined that the characterized Process Types and Participant Functions were Relational (41.22%) and its Participants named Carrier, Attribute, Identified, and Identifier (42.59%). The characterized Circumstantial Element is Place-Location (55.51%). Based on the analysis, the genre refers to descriptive texts and the texts in the textbook have appropriately maintained the competencies stated in the recent Curriculum.

The similarities between the previous study and this study is that they used Transitivity analysis for analyzing texts. The difference between both theses is that the previous study analyzed texts in the textbooks titled *Bahasa Inggris When English Rings the Bell* and the other one analyzed Doris Lessing's short story *No Witchcraft for Sale*.

5. A journal from *International Journal of English Linguistics*, Vol. 2, No. 4 titled '*Transitivity Analysis of "Heroic Mother" by Hoa Pham*' written by Hanh Thu Nguyen (2012). The aim of this study was to identify and explain how the main character's personality is portrayed and represented through language used in Hoa Pham's 'Heroic Mother'. The transitivity analysis in this thesis used Linguistic Functional Systemic theory by Halliday. The result of the research stated that Transitivity analysis gave more detailed and more nuanced support to the reader's responses to "Heroic Mother". It provided linguistic evidence to support the interpretation of the story so readers, having been shown on what/who does what to whom/what in the main character's world, are better equipped to decide on the story's meaning.

There is one similarity between the previous study and this study. Both of the study used The Transitivity Analysis by Halliday to analysis the short stories. There is a difference

between both of the study. The previous study analyzed the short story “Heoic Mother”, besides the later analyzed the short story ‘*No Witchcraft for Sale*’ by Doris Lessing.

## **CHAPTER III**

### **RESEARCH METHOD**

#### **A. RESEARCH APPROACH**

Research is a process to solve problems and approach is a way how the problem is resolved. According to the statement, this study chose Qualitative Research to find the result of the study. Qualitative research is a method to describe how, when, and where a phenomenon occurs. Qualitative research refers to the meanings, concepts, definitions, characteristics, metaphors, symbols, and descriptions of things.<sup>40</sup> This type of research is appropriate to answer the research questions of the study.

#### **B. OBJECT OF THE STUDY**

The object of this research is the short story *No Witchcraft for Sale* by Doris Lessing which is exist in the Doris Lessing's book titled *African Stories* published in 1965 by Simon and Schuster Publishing. The short story is on page 67-74. The researcher chose this story because it contains many kind of transitivity processes.

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<sup>40</sup> Bruce L. Berg, *Qualitative Research Methods for The Social Sciences* (Needham Heights: Allyn and Bacon, 2001), pg. 3.



### C. UNIT OF ANALYSIS

In the transitivity analysis, the part of text which is analyzed is a clause. A clause is a part of a sentence that point out the meaning because at this rank we can construct complex ideas and show how one idea relates to another.<sup>41</sup> The study focused on analyzing the clauses which appeared in the short story *No Witchcraft for Sale* by Dorris Lessing.

### D. DATA COLLECTION TECHNIQUE

In this research the researcher employed several steps to collect the data, as follow:

1. Seeking and Selecting

The researcher looked for the story and other resources related to the topic in any sources such as books, journals, and articles. The story chosen was *No Witchcraft for Sale* by Doris Lessing.

2. Reading

The short story was read to understand the content of it, the reading session also aimed to collect the data.

3. Reducing

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<sup>41</sup> Thomas Bloor and Meriel Bloor, *The Functional Analysis of Analysis: A Hallidayan Approach* (London: Arnold, 2004), pg. 8.

The needless data found in the short story was reduced. The data which can be analyzed through transitivity analysis is at least has a process and a participant each clause. Then, the data that cannot be analyzed were excluded.

### **E. DATA ANALYSIS TECHNIQUE**

After the data were sought, read, identified, and reduced, next several steps were done in order to analyze the data. The steps were as follow:

#### 1. Analyzing

The clauses in the short story were analyzed. The clauses were put into a small table and were analyzed by transitivity analysis. Here are some examples:

The Farquars	had been	childless	For years
carrier	Pr. Possesive	attribute	Circ. extent

There are some abbreviations that appear in the table of data analyzing.

<b>LIST OF ABBREVIATIONS</b>	
P: Process	Cr: Carrier

Pm: Material	At: Attribute
Pme: Mental	T: Token
Pi: Intensive	V: Value
Pb: Behavioral	Be: Behaver
Pe: Existential	Bh: Behavior
Pv: Verbal	X: Existent
Pcc: Circumstantial	Sy: Sayer
Pp: Possession	Rv: Receiver
Pc: Causative	Vb: Verbiage
A: Actor	C: Circumstance
G: Goal	Cl: Location
B: Beneficiary	Cx: Extent
Ag: Agent	Cm: manner
R: Range	Cc: Cause
S: Senser	Ca: Accompaniment
Ph: Phenomenon	Ct: Matter
	Co: Role

Adapted from: Suzzane Eggins *An Introduction to Systemic Functional Linguistics*, (2004), pg.356.

## 2. Tallying

The next step is tallying. The process types were tallied.

## 3. Calculating

The data were calculated to get the presentage of the data also to find the most appeared process type in the short story.

#### 4. Reporting

The last step is Reporting. The result reported in written form which can be found in Appendices.

## CHAPTER IV

### RESULT OF THE DATA ANALYSIS

This chapter presents the result of the data analysis of types of process found in short story *No Witchcraft for Sale* by Doris Lessing. The data were analyzed by each clause to find the elements of transitivity system, especially Process Types and Participants. Then, the data were classified to determine the dominant process. After that, pedagogical implication will be discussed.

#### A. PROCESS TYPES

The data of analysis showed there are six process types found in short story *No Witchcraft for Sale*. Those are material process, mental process, behavioral process, verbal process, relational process and existential process found in 341 clauses. The following table shows the details of the data:

Table 4.1: Process Types of Transitivity Analysis in short story *No Witchcraft for Sale*

<b>Process Types</b>	<b>Frequency of Occurrence</b>	<b>Percentage (%)</b>
Material Process	209	44,75

Mental Process	47	10,06
Behavioral Process	41	8,77
Verbal Process	58	12,41
Intensive Relational Process	102	21,84
Circumstantial Relational Process	1	0,21
Possessive Relational Process	7	1,49
Causative Relational Process	3	0,64
Existential Process	10	2,41
Total	467	100

### 1. Material Process

Material process is process that show doings and happenings. It is related to action. This type of process occurred 209 times in the short story.

Gideon	dropped	the pot full of hot soup
Actor	Pr: material	Goal

Datum no.86

There are three participants in the clause above. The first is Actor. Actor is an entity which is doing the action. Actor occurred 140 (21,90%) times in short story. The second participant is material process. The last one is Goal. Goal is a passif entity which is subjected an action by an actor. Goal occurred 101 (15,80%) times.

There is another participant beside Goal in material process. It is called Range. Range is similar to goal but they are different. Range has some sense of idiom, it makes some certain pattern with the verb. Range appeared 26 (4,06%) times in the short story.

But	Gideon	Took	no notice
	Actor	Pr: material	Range

Datum no. 124

In material process sometimes we find a clause with three participants. The other participant is called

Beneficiary. Beneficiary is the one who receives the Goal. For instance:

I	will show	you	the root
Actor	Pr: material	Beneficiary	Goal

Datum no.268

## 2. Mental Process

Mental Process deal with everything that occurs in our mind. Affection, cognition and perception are included in mental process.

And	she	felt
	Senser	Pr: Mental

Datum no. 8

Normally in the mental process we can find one participant. That is called Senser. Senser is the one who feels, thinks, and sees. In the clause above, 'she' become Senser because she feel something. Moreover there is another participant that may occur in mental



process, named Phenomenon. Phenomenon is something which is felt, perceived or thought by the Senser.

But	when	she	saw	that
		Senser	Pr: mental	Phenomenon

Datum no. 108

In the clause above, ‘that’ become the Phenomenon which is included in perception.

### 3. Behavioral Process

Behavioral Process takes place in two side, real life and our mind. Its like a combined of two processes, mental and material process. Here is the example:

She	Sighed
Behaver	Pr: behavioral

Datum no.44

In the clause above we can see there are two elements, the first is Behavior. Behavior is the one who do an action and feel something at once. The last element is process behavioral. Here, 'sighed' is physiological and psychological behavior. Behavioral process also sometimes followed by Phenomenon.

I	'm looking for	The root	Bass
Behavior	Pr: behavioral	Phenomenon	

Datum no.281

#### 4. Verbal Process

Verbal process is process of saying. This process normally has two elements, namely Sayer, Receiver and Verbiage.

Up and down the district people	were telling	Anecdotes
Sayer	Pr: verbal	Verbiage

Datum no.63

‘Up and down district people’ is the Sayer because they’re doing process of saying. The anecdotes is the Verbiage because the anecdotes is the thing that they’re telling about.

Sometimes, there is another element that occurs in verbal process. That is called Receiver. Receiver is the participant which is targeted by the verbal process. Here is the example:

Mr and Mrs. Farquar	told	their neighbors
Sayer	Pr: verbal	Receiver

Datum no.148

## 5. Relational Process

Relational process has two kind of type of process, the first is attributive processes and the second is identifying processes. The basic difference between these types of relational process is that attributive process is process which classify something besides identifying is process which define something. In the process of analysing, they are marked as process intensive.

Attributive:

Natives	Was	warm and grateful
Carrier	Pr: intensive	Attribute

Datum no.10

There are two participants in attributive relational process. They are Carrier and Attribute. As we can see in the clause above 'Natives' becomes Carrier while 'warm and grateful' is the Attribute.

Identifying:

Little Yellow Head	is	the most good thing
Token	Pr: Intensive	Value

Datum no.27

The participants of identifying relational process are Token and Value. In the example above, the Token is

‘Little Yellow Head’ and the Value is ‘the most good thing’.

In the Relational Process there are some processes called circumstantial processes. They are circumstantial process itself, possessive process and causative process.

Circumstantial relational process:

From time to time	Remembering	that	on the day of the snake
Circ: extent	Pr: mental		Circ: location

It	had taken	ten minutes	to find	the root
Token	Pr: circumstantial	Value	Pr: material	Goal

Datum no.277

In the clause above we can see ‘it’ is the Token, ‘had taken’ is the circumstantial process and ‘ten minutes’ is the Value.

Possessive relational process:

Later	when	Teddy	had	his first haircut
		Carrier	Pr: possessive	Attribute

Datum no.11

Causative relational process:

also	it	Made	him	into	a man
	Agent	Pr: causative	Carrier	Pr: intensive	Attribute

Datum no.86

In clause above we have 'it' as agent and 'made' as causative process.

## 6. Existential Process

Existential Process show us about something existence. The main part of this process is Existent.

There	was no	second baby
-------	--------	-------------

	Pr: existential	existent
--	-----------------	----------

Datum no.24

Existential process only has one participant called Existent. In the example, 'second baby' is the Existent.

## B. PARTICIPANTS

The result of the analysis showed that there are 639 participants occurred in the short story. Here are the details:

Table 4.2 Participants of Transitivity Analysis

Participants	Frequency of Occurrence	Percentage (%)
Actor	140	21,90
Goal	101	15,80
Senser	35	5,47
Phenomenon	45	7,04
Behaver	24	3,75
Behavior	1	0,15
Sayer	39	6,10
Existent	10	1,56
Carrier	92	14,39

Attribute	90	14,08
Token	6	0,93
Value	6	0,93
Agent	2	0,31
Beneficiary	9	1,40
Range	26	4,06
Receiver	8	1,25
Verbiage	5	0,78
Total	639	100

The table above gives us conclusion that the most appeared participants has connection with the most dominant process.

### C. THE DOMINANT PROCESS

The result of data analyzing of the short story *No Witchcraft for Sale* by Doris Lessing showed that the dominant process types is material process. Material process occurred 209 times or about 44, 75% from 341 clauses in the short story. Suzanne Eggins said that material process describes the process of doing something. The basic meaning of material process is that some entity do some action(s).<sup>42</sup> Through material process, the writer tells us the events of a native

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<sup>42</sup> Suzanne Eggins, *An Introduction to Systemic Functional Linguistics*, (New York: Continuum International Publishing Group, 2004), pg.215.



African that saved their resources of herbals in order to keep it from nature exploitation by ‘white-men’.

Other processes that occurred in the story are mental process (10,06%), behavioral process (8,71%), verbal process (12,41%), existential process (2,14%) and relational process (21,84%).

## **CHAPTER V**

### **CONCLUSION AND SUGGESTIONS**

This chapter contains the answers of the research questions in the earlier chapter. In addition, there are some suggestions for those that involved in this study.

#### **A. CONCLUSION**

This is the summary of the whole discussion from the previous chapter:

1. There are six process types found in the short story namely material process, mental process, behavioral process, verbal process, relational process and existential process.
2. Material process is the dominant process occurred in the short story. Material process is process that show doings and happenings. It is related to physiological behavior. The material process is used as a dominant process in narrative text to build the plot story by telling reader what is happening and how the actor of the story face the problem. Other processes were still used to develop the plot story well.

## **B. SUGGESTIONS**

These some recommendations are directed for students who study English Literature and the next researchers. First, the students need to have knowledge about transitivity analysis in order to comprehend short stories or other kind of texts. Transitivity analysis can help students to comprehend the text. Second, a recommendation is addressed to the next researchers or others who are interested this study. Researchers should expand the subject discourse analysis especially transitivity analysis in order to enrich the knowledge and resources about it.

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## Appendix 1

### No Witchcraft for Sale

by Doris Lessing

The Farquars had been childless for years when little Teddy was born; and they were touched by the pleasure of their servants, who brought presents of fowls and eggs and flowers to the homestead when they came to rejoice over the baby, exclaiming with delight over his downy golden head and his blue eyes. They congratulated Mrs. Farquar as if she had achieved a very great thing, and she felt that she had—her smile for the lingering, admiring natives was warm and grateful.

Later, when Teddy had his first haircut, Gideon the cook picked up the soft gold tufts from the ground, and held them reverently in his hand. Then he smiled at the little boy and said: "Little Yellow Head." That became the native name for the child. Gideon and Teddy were great friends from the first. When Gideon had finished his work, he would lift Teddy on his shoulders to the shade of a big tree, and play with him there, forming curious little toys from twigs and leaves and grass, or shaping animals from wetted soil. When Teddy learned to walk it was often Gideon who crouched before him, clucking encouragement, finally catching him when he fell, tossing him up in the air till they both became breathless with laughter. Mrs. Farquar was fond of the old cook because of his love for her child.

There was no second baby; and one day Gideon said: "Ah, missus, missus, the Lord above sent this one; Little Yellow Head is the most good thing we have in our house." Because of that "we" Mrs. Farquar felt a warm impulse toward her cook; and at the end of the month she raised his wages. He had been with her now for several years; he was one of the few natives who had his wife and children in the compound and never wanted to go home to his kraal, which was some hundreds of miles away. Sometimes a small piccanin who had been born the same time as Teddy, could be seen peering from the edge of the bush, staring in awe at the little white boy with his miraculous fair hair and Northern blue eyes. The two little children



would gaze at each other with a wide, interested gaze, and once Teddy put out his hand curiously to touch the black child's cheeks and hair.

Gideon, who was watching, shook his head wonderingly, and said: "Ah, missus, these are both children, and one will grow up to be a baas, and one will be a servant"; and Mrs. Farquar smiled and said sadly, "Yes, Gideon, I was thinking the same." She sighed. "It is God's will," said Gideon, who was a mission boy. The Farquars were very religious people; and this shared feeling about God bound servant and masters even closer together. Teddy was about six years old when he was given a scooter, and discovered the intoxications of speed. All day he would fly around the homestead, in and out of flowerbeds, scattering squawking chickens and irritated dogs, finishing with a wide dizzying arc into the kitchen door. There he would cry: "Gideon, look at me!" And Gideon would laugh and say: "Very clever, Little Yellow Head." Gideon's youngest son, who was now a herdsboy, came especially up from the compound to see the scooter. He was afraid to come near it, but Teddy showed off in front of him. "Piccanin," shouted Teddy, "get out of my way!" And he raced in circles around the black child until he was frightened, and fled back to the bush.

"Why did you frighten him?" asked Gideon, gravely reproachful.

Teddy said defiantly: "He's only a black boy," and laughed. Then, when Gideon turned away from him without speaking, his face fell. Very soon he slipped into the house and found an orange and brought it to Gideon, saying: "This is for you." He could not bring himself to say he was sorry; but he could not bear to lose Gideon's affection either. Gideon took the orange unwillingly and sighed. "Soon you will be going away to school, Little Yellow Head," he said wonderingly, "and then you will be grown up." He shook his head gently and said, "And that is how our lives go." He seemed to be putting a distance between himself and Teddy, not because of resentment, but in the way a person accepts something inevitable. The baby had lain in his arms and smiled up into his face: The tiny boy had swung from his shoulders and played with him by the hour. Now Gideon would not let his flesh touch the flesh of the white child. He was kind, but there was a grave formality in his voice that made Teddy pout and sulk away. Also, it made him into a man: With Gideon he was polite, and carried himself formally,

and if he came into the kitchen to ask for something, it was in the way a white man uses toward a servant, expecting to be obeyed.

But on the day that Teddy came staggering into the kitchen with his fists to his eyes, shrieking with pain, Gideon dropped the pot full of hot soup that he was holding, rushed to the child, and forced aside his fingers. "A snake!" he exclaimed. Teddy had been on his scooter, and had come to a rest with his foot on the side of a big tub of plants. A tree snake, hanging by its tail from the roof, had spat full into his eyes. Mrs. Farquar came running when she heard the commotion. "He'll go blind," she sobbed, holding Teddy close against her. "Gideon, he'll go blind!" Already the eyes, with perhaps half an hour's sight left in them, were swollen up to the size of fists: Teddy's small white face was distorted by great purple oozing protuberances. Gideon said: "Wait a minute, missus, I'll get some medicine." He ran off into the bush.

Mrs. Farquar lifted the child into the house and bathed his eyes with permanganate. She had scarcely heard Gideon's words; but when she saw that her remedies had no effect at all, and remembered how she had seen natives with no sight in their eyes, because of the spitting of a snake, she began to look for the return of her cook, remembering what she heard of the efficacy of native herbs. She stood by the window, holding the terrified, sobbing little boy in her arms, and peered helplessly into the bush. It was not more than a few minutes before she saw Gideon come bounding back, and in his hand he held a plant.

"Do not be afraid, missus," said Gideon, "this will cure Little Yellow Head's eyes." He stripped the leaves from the plant, leaving a small white fleshy root. Without even washing it, he put the root in his mouth, chewed it vigorously, and then held the spittle there while he took the child forcibly from Mrs. Farquar. He gripped Teddy down between his knees, and pressed the balls of his thumbs into the swollen eyes, so that the child screamed and Mrs. Farquar cried out in protest: "Gideon, Gideon!" But Gideon took no notice. He knelt over the writhing child, pushing back the puffy lids till chinks of eyeball showed, and then he spat hard, again and again, into first one eye, and then the other. He finally lifted Teddy gently into his mother's arms, and said: "His eyes will get better." But Mrs. Farquar was weeping with terror, and she could hardly thank him: It was impossible

to believe that Teddy could keep his sight. In a couple of hours the swellings were gone: The eyes were inflamed and tender but Teddy could see. Mr. and Mrs. Farquar went to Gideon in the kitchen and thanked him over and over again. They felt helpless because of their gratitude: It seemed they could do nothing to express it. They gave Gideon presents for his wife and children, and a big increase in wages, but these things could not pay for Teddy's now completely cured eyes. Mrs. Farquar said: "Gideon, God chose you as an instrument for His goodness," and Gideon said: "Yes, missus, God is very good."

Now, when such a thing happens on a farm, it cannot be long before everyone hears of it. Mr. and Mrs. Farquar told their neighbors and the story was discussed from one end of the district to the other. The bush is full of secrets. No one can live in Africa, or at least on the veld, without learning very soon that there is an ancient wisdom of leaf and soil and season—and, too, perhaps most important of all, of the darker tracts of the human mind—which is the black man's heritage. Up and down the district people were telling anecdotes, reminding each other of things that had happened to them.

"But I saw it myself, I tell you. It was a puff-adder bite. The kaffir's arm was swollen to the elbow, like a great shiny black bladder. He was groggy after a half a minute. He was dying. Then suddenly a kaffir walked out of the bush with his hands full of green stuff. He smeared something on the place, and next day my boy was back at work, and all you could see was two small punctures in the skin."

This was the kind of tale they told. And, as always, with a certain amount of exasperation, because while all of them knew that in the bush of Africa are waiting valuable drugs locked in bark, in simple-looking leaves, in roots, it was impossible to ever get the truth about them from the natives themselves.

The story eventually reached town; and perhaps it was at a sundowner party, or some such function, that a doctor, who happened to be there, challenged it. "Nonsense," he said. "These things get exaggerated in the telling. We are always checking up on this kind of story, and we draw a blank every time."

Anyway, one morning there arrived a strange car at the homestead, and out stepped one of the workers from the laboratory in town, with cases full of test tubes and chemicals.

Mr. And Mrs. Farquar were flustered and pleased and flattered. They asked the scientist to lunch, and they told the story all over again, for the hundredth time. Little Teddy was there too, his blue eyes sparkling with health, to prove the truth of it. The scientist explained how humanity might benefit if this new drug could be offered for sale; and the Farquars were even more pleased: They were kind, simple people, who liked to think of something good coming about because of them. But when the scientist began talking of the money that might result, their manner showed discomfort. Their feelings over the miracle (that was how they thought of it) were so strong and deep and religious, that it was distasteful to them to think of money. The scientist, seeing their faces, went back to his first point, which was the advancement of humanity. He was perhaps a trifle perfunctory: It was not the first time he had come salting the tail of a fabulous bush secret.

Eventually, when the meal was over, the Farquars called Gideon into their living room and explained to him that this baas, here, was a Big Doctor from the Big City, and he had come all that way to see Gideon. At this Gideon seemed afraid; he did not understand; and Mrs. Farquar explained quickly that it was because of the wonderful thing he had done with Teddy's eyes that the Big Baas had come.

Gideon looked from Mrs. Farquar to Mr. Farquar, and then at the little boy, who was showing great importance because of the occasion. At last he said grudgingly: "The Big Baas want to know what medicine I used?" He spoke incredulously, as if he could not believe his old friends could so betray him. Mr. Farquar began explaining how a useful medicine could be made out of the root, and how it could be put on sale, and how thousands of people, black and white, up and down the continent of Africa, could be saved by the medicine when that spitting snake filled their eyes with poison. Gideon listened, his eyes bent on the ground, the skin of his forehead puckering in discomfort. When Mr. Farquar had finished he did not reply. The scientist, who all this time had been leaning back in a big chair, sipping

his coffee and smiling with skeptical good humor, chipped in and explained all over again, in different words, about the making of drugs and the progress of science. Also, he offered Gideon a present.

There was silence after this further explanation, and then Gideon remarked indifferently that he could not remember the root. His face was sullen and hostile, even when he looked at the Farquars, whom he usually treated like old friends. They were beginning to feel annoyed; and this feeling annulled the guilt that had been sprung into life by Gideon's accusing manner. They were beginning to feel that he was unreasonable. But it was at that moment that they all realized he would never give in. The magical drug would remain where it was, unknown and useless except for the tiny scattering of Africans who had the knowledge, natives who might be digging a ditch for the municipality in a ragged shirt and a pair of patched shorts, but who were still born to healing, hereditary healers, being the nephews or sons of the old witch doctors whose ugly masks and bits of bone and all the uncouth properties of magic were the outward signs of real power and wisdom.

The Farquars might tread on that plant fifty times a day as they passed from house to garden, from cow kraal to mealie field, but they would never know it. But they went on persuading and arguing, with all the force of their exasperation; and Gideon continued to say that he could not remember, or that there was no such root, or that it was the wrong season of the year, or that it wasn't the root itself, but the spit from his mouth that had cured Teddy's eyes. He said all these things one after another, and seemed not to care they were contradictory. He was rude and stubborn. The Farquars could hardly recognize their gentle, lovable old servant in this ignorant, perversely obstinate African, standing there in front of them with lowered eyes, his hands twitching his cook's apron, repeating over and over whichever one of the stupid refusals that first entered his head. And suddenly he appeared to give in. He lifted his head, gave a long, blank angry look at the circle of whites, who seemed to him like a circle of yelping dogs pressing around him, and said: "I will show you the root."

They walked single file away from the homestead down a kaffir path. It was a blazing December afternoon, with the sky full of hot rain clouds. Everything was hot: The sun was like a bronze tray whirling overhead, there was a heat shimmer over the fields, the soil was scorching underfoot, the dusty wind blew gritty and thick and warm in their faces. It was a terrible day, fit only for reclining on a veranda with iced drinks, which is where they would normally have been at that hour.

From time to time, remembering that on the day of the snake it had taken ten minutes to find the root, someone asked: "Is it much further, Gideon?" And Gideon would answer over his shoulder, with angry politeness: "I'm looking for the root, baas." And indeed, he would frequently bend sideways and trail his hand among the grasses with a gesture that was insulting in its perfunctoriness. He walked them through the bush along unknown paths for two hours, in that melting destroying heat, so that the sweat trickled coldly down them and their heads ached. They were all quite silent: the Farquars because they were angry, the scientist because he was being proved right again; there was no such plant. His was a tactful silence.

At last, six miles from the house, Gideon suddenly decided they had had enough; or perhaps his anger evaporated at that moment. He picked up, without an attempt at looking anything but casual, a handful of blue flowers from the grass, flowers that had been growing plentifully all down the paths they had come. He handed them to the scientist without looking at him, and marched off by himself on the way home, leaving them to follow him if they chose. When they got back to the house, the scientist went to the kitchen to thank Gideon: He was being very polite, even though there was an amused look in his eyes. Gideon was not there. Throwing the flowers casually into the back of his car, the eminent visitor departed on his way back to his laboratory. Gideon was back in his kitchen in time to prepare dinner, but he was sulking. He spoke to Mr. Farquar like an unwilling servant. It was days before they liked each other again. The Farquars made inquiries about the root from their laborers. Sometimes they were answered with distrustful stares. Sometimes the natives said: "We do not know. We have never heard of the root." One, the cattle boy, who had been with them a long time, and

had grown to trust them a little, said: “Ask your boy in the kitchen. Now, there’s a doctor for you. He’s the son of a famous medicine man who used to be in these parts, and there’s nothing he cannot cure.” Then he added politely: “Of course, he’s not as good as the white man’s doctor, we know that, but he’s good for us.”

After some time, when the soreness had gone from between the Farquars and Gideon, they began to joke: “When are you going to show us the snake root, Gideon?” And he would laugh and shake his head, saying, a little uncomfortably: “But I did show you, missus, have you forgotten?”

Much later, Teddy, as a schoolboy, would come into the kitchen and say: “You old rascal, Gideon! Do you remember that time you tricked us all by making us walk miles all over the veld for nothing? It was so far my father had to carry me!”

And Gideon Gideon would double up with polite laughter. After much laughing, he would suddenly straighten himself up, wipe his old eyes, and look sadly at Teddy, who was grinning mischievously at him across the kitchen: “Ah, Little Yellow Head, how you have grown! Soon you will be grown up with a farm of your own. . . .”





## Appendix 2

### Transitivity of Short Story *No Witchcraft for Sale*

<b>LIST OF ABBREVIATIONS</b>	
P: Process	Cr: Carrier
Pm: Material	At: Attribute
Pme: Mental	T: Token
Pi: Intensive	V: Value
Pb: Behavioral	Be: Behavior
Pe: Existential	Bh: Behavior
Pv: Verbal	X: Existent
Pcc: Circumstantial	Sy: Sayer
Pp: Possession	Rv: Receiver
Pc: Causative	Vb: Verbiage
A: Actor	C: Circumstance
G: Goal	Cl: Location
B: Beneficiary	Cx: Extent
Ag: Agent	Cm: manner
R: Range	Cc: Cause
S: Senser	Ca: Accompaniment
Ph: Phenomenon	Ct: Matter
	Co: Role

1.

The Farquars	had been	childless	for years
Cr	Pp	At	Cx

2.

When	little Teddy	was born
	G	Pm

3.

And	they	were touched	by the pleasure of their servants
	Ph	Pb	Be

4.

Who	brought	presents of fowls and eggs and flowers	to the homestead
A	Pm	G	Cl

5.

When	they	came	to rejoice over	the baby
	A	Pm	Pb	G

exclaiming	with delight over	his downy golden head and his blue eyes
Pm	Cm	G

6.

They	congratulated	Mrs. Farquar
Be	Pb	Ph

7.

As if	she	had achieved	a very great thing
	Be	Pb	Ph

8.

And	she	felt
	S	Pme

9.

That	she	had	her smile	for the lingering, admiring
	Cr	Pp	At	Cc

10.

Natives	was	warm and grateful
Cr	Pi	At

11.

Later	when	Teddy	had	his first haircut
		Cr	Pp	At

12.

Gideon the cook	picked up	the soft gold tufts	from the ground
A	Pm	G	Cl

and	held	Them	reverently	in his hand
	Pm	G	Cm	Cl

13.

Then	he	smiled	at the little boy	and	said	Little Yellow Head
	Be	Pb	Bh		Pv	Vb

14.

That	became	the native name	for the child
Cr	Pi	At	Cc

15.

Gideon and Teddy	were	great friends	from the first
Cr	Pi	At	Cx

16.

When	Gideon	had finished	his work
	A	Pm	G

17.

He	would lift	Teddy	on his shoulders to the shade of a big tree
A	Pm	G	Cl

and	play	with him	there	forming	curious little toys from twigs and leaves and grass,
	Pm	Ca	Cl	Pm	G

or	Shaping	animals	from wetted soil
	Pm	G	Cm

18.

When	Teddy	Learned	to walk
	A	Pm	Pm

19.

It	Was	Often	Gideon
T	Pi	Cx	V

20.

who	crouched	before him	clucking	encouragement
A	Pm	Cl	Pm	R

finally	catching	him
	Pm	G

21.

When	he	Fell	tossing	him	up	in the air
	A	Pm	Pm	G		Cl

22.

Till	they both	became	breathless	with laughter
	Cr	Pi	At	Cm

23.

Mrs. Farquar	was fond	of the old cook	because of his love for her child
S	Pme	Ph	Cc

24.

There	was	no second baby
	Pe	X

25.

and	one day	Gideon	Said
	Cl	Sy	Pv

26.

Ah, missus, missus	The Lord	above	sent	this one
	A	Cl	Pm	G

27.

Little Yellow Head	Is	the most good thing
T	Pi	V

28.

we	Have	in our house
Cr	Pp	Cl

29.

Because of that “we”	Mrs. Farquar	felt	a warm impulse toward her cook
Cc	S	Pme	Ph

30. .

and	at the end of the month	she	raised	his wages
	Cl	A	Pm	G

31.

He	had been	with her	now	for several years
Cr	Pi	At	Cl	Cx

32.

He	was	one of the few natives
Cr	Pi	At

33.

Who	had	his wife and children	in the compound
Cr	Pp	At	Cl



and	never	wanted to	go home	to his kraal
		Pme	Pm	Cl

34. .

Which	was	some hundreds of miles	away
Cr	Pi	At	Cl

35.

Sometimes	a small piccanin	who	had been born	the same time as Teddy
Cx	Ph	G	Pm	Cl

could be seen	peering	from the edge of the bush
Pb	Pb	Cl

staring	in awe	at the little white boy with his miraculous fair hair and Northern blue eyes
Pb	Cm	Ph

36.

The two little children	would gaze	at each other	with a wide, interested gaze,
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Be	Pb	Ph	Cm
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37.

And	once	Teddy	put out
	Cx	A	Pm

his hand	curiously	to touch	the black child's cheeks and hair
G	Cm	Pm	G

38.

Gideon	who	was watching	Shook	his head
A	Be	Pb	Pm	G

wonderingly	And	said
Cm		Pv

39. ,

Ah, missus	these	are	both children
	Cr	Pi	At

40.

and	One	will grow up to be	a baas
	Cr	Pi	At

41.

and	one	will be	a servant
	Cr	Pi	At

42.

And	Mrs. Farquar	smiled	and	said	sadly
	Be	Pb		Pv	Cm

43.

Yes,	Gideon	I	was thinking	the same
		S	Pme	Ph

44.

She	Sighed
Be	Pb

45.

It	is	God's will	Said	Gideon
Cr	Pi	At	Pv	Sy

46.

Who	was	a mission boy
Cr	Pi	At

47.

The Farquars	were	very religious people
Cr	Pi	At

48.

and	this shared feeling	about God	bound	servant and masters	even closer together
	A	Ct	Pm	R	

49.

Teddy	was	about six years old
Cr	Pi	At

50.

when	he	was given	a scooter
	B	Pm	G

and	discovered	the intoxications of speed
	Pm	R

51.

All day	he	would fly	around the homestead	in and out	of flowerbeds
Cx	A	Pm	Cl	Pm	Cl

scattering	squawking chickens and	finishing	with a wide dizzying arc	into the kitchen door
------------	------------------------	-----------	--------------------------	-----------------------

	irritated dogs			
Pm	G	Pm	Cm	Cl

52.

There	he	would cry	Gideon	look at	Me
Cl	Sy	Pv		Pb	Ph

53.

And	Gideon	would laugh	and	say	very clever	Little Yellow Head
	Be	Pb		Pv		

54.

Gideon's youngest son	who	was	Now
A	Cr	Pi	Cl

a herds boy	came	especially	Up
At	Pm	Cm	

from the compound	to see	the scooter
Cl	Pb	Ph

55.

He	was	afraid	to come	near it
Cr	Pi	At	Pm	Cl

56.

But	Teddy	showed off	in front of him
	Be	Pb	Cl

57.

Piccanin,	shouted	Teddy
	Pv	Sy

58.

get out	of my way
Pm	Cl

59.

And	he	raced	in circles	around the black child
	A	Pm	Cm	Cl

60.

until	he	was	frightened	and	fled back	to the bush
	Cr	Pi	At		Pm	Cl

61.

Why	did	you	frighten	him
		A	Pm	G

62.

Asked	Gideon	gravely reproachful
Pv	Sy	Cm

63.

Teddy	said	Defiantly
Sy	Pv	Cm

64.

he	's	only	a black boy	and	laughed
Cr	Pi		At		Pb

65.

Then	when	Gideon	turned away	from him	without speaking
		A	Pm		Cm

66.

His face	fell
A	Pm

67.

Very soon	he	slipped	into the house	And	found	an orange
	A	Pm	Cl		Pm	G

and	brought	it	to Gideon	saying
	Pm	G	B	Pv

68.

This	Is	for you
Cr	Pi	At/Cc

69.

He	could not bring	himself	to say
A	Pm	R	Pv

70.

He	was	Sorry
Cr	Pi	At

71.

but	he	could not bear	to lose	Gideon's affection	Either
	A	Pm	Pm	R	

72.

Gideon	took	the orange	unwillingly	and	sighed
A	Pm	G	Cm		Pb

73.

Soon	you	will be going away	to school	Little Yellow Head
	A	Pm	Cl	

74.

He	Said	Wonderingly
Sy	Pv	Cm

75.

And	then	you	will be grown up
		G	Pm

76.

He	shook	his head	gently	and	said
----	-------	----------	--------	-----	------



A	Pm	G	Cm		Pv
---	----	---	----	--	----

77.

And	that	is	how	our lives	go
	Cr	Pi	At		
			A	Pm	

78.

He	seemed	to be putting	a distance	between himself and Teddy	not because of resentment
Cr	Pi	At		Cl	Cc
		Pm	G		

79.

But	in the way	a person	accepts	something inevitable
	Cm	A	Pm	R

80.

The baby	had lain	in his arms	and	smiled up	into his face
A	Pm	Cm		Pb	Cl

81.

The tiny boy	had swung	from his shoulders	and	played	with him	by the hour
A	Pm	Cl		Pm	Ca	Cx

82.

Now	Gideon	would not let	his flesh	touch	the flesh of the
-----	--------	---------------	-----------	-------	------------------

					white child
Cl	A	Pm	A	Pm	R

83.

He	was	Kind
Cr	Pi	At

84.

But	there	was	a grave formality	in his voice
		Pe	X	Cl

85.

That	made	Teddy	pout	and	sulk away
Ag	Pc	Be	Pb		Pb

86.

Also	it	made	him	into	a man
	Ag	Pc	Cr	Pi	At

87.

With Gideon	he	was	polite
Ca	Cr	Pi	At

and	carried	himself	formally
	Pm	R	Cm

88.

And	if	he	came	into the kitchen	to ask	for something
-----	----	----	------	------------------	--------	---------------

		A	Pm	Cl	Pv	Cc
--	--	---	----	----	----	----

89.

It	was	in the way	a white man	uses	toward a servant
Cr	Pi	At			
		Cm	A	Pm	G

expecting	to be obeyed
Pme	Pm

90.

But	on the day	that	Teddy	came	staggering
	Cl		A	Pm	Cm

into the kitchen	with his fists to his eyes	shrieking	with pain
Cl	Cm	Pv	Cm

91.

Gideon	dropped	the pot full of hot soup
A	Pm	G

92.

That	he	was holding	rushed	to the child
	A	Pm	Pm	G

and	forced aside	his fingers
	Pm	G

93.

A snake	he	exclaimed
	Sy	Pv

94.

Teddy	had been	on his scooter	and
Cr	Pi	At	

had come	to a rest	with his foot	on the side of a big tub of plants.
Pm	Cc	Cm	Cl

95.

A tree snake	hanging	by its tail	from the roof	had spat full	into his eyes
A	Pm	Cm	Cl	Pm	Cl

96.

Mrs. Farquar	came	Running
A	Pm	Cm

97.

When	she	heard	the commotion
	S	Pme	Ph

98.

He	'll go	Blind
Cr	Pi	At

99.

She	sobbed	holding	Teddy	close against her
Be	Pb	Pm	G	Cm

100.

Gideon	he	'll go	blind
	A	Pm	R

101.

Already	the eyes	with perhaps	half an hour's	sight
	G		Cx	A

left	in them	were swollen up	the size of fists
Pm	Cl	Pm	Cm

102.

Teddy's small white face	was distorted	by great purple oozing protuberances
G	Pm	A

103.

Gideon	said	Wait	a minute	Missus
Sy	Pv	Pm	Cx	

104.

I	'll get	some medicine
A	Pm	G

105.

He	ran off	into the bush
A	Pm	Cl

106.

Mrs. Farquar	lifted	the child	into the house	and	bathed	his eyes	with permanganate
A	Pm	G	Cl		Pm	G	Cm

107.

She	had	scarcely	heard	Gideon's words
S		Cm	Pme	Ph

108.

But	when	she	saw	that
		S	Pme	Ph

109.

Her remedies	had	no effect	at all	and	remembered
Cr	Pp	At			Pme

how she had seen	natives with no sight	in their eyes	because of the spitting of a snake
Ph			
S	Pme	Ph	Cl
			Cc

110.

She	began to look for	the return of her cook	remembering
Be	Pb	Ph	Pme

111.

what	she	heard	of the efficacy of native herbs.
	S	Pme	Ph

112.

She	stood	by the window	holding	the terrified sobbing little boy
A	Pm	Cl	Pm	G

in her arms	and	peered	helplessly	into the bush
Cl		Pb	Cm	Cl

113.

It	was	not more than a few minutes
T	Pi	V

114.

Before	she	saw	Gideon	come	bounding back
--------	-----	-----	--------	------	---------------

	S	Pme	Ph	Pm	Pm
--	---	-----	----	----	----

115.

and	in his hand	he	held	a plant
	Cl	A	Pm	G

116.

Do not	(you)	be	afraid	missus	said	Gideon
	A	Pm	Pme		Pv	Sy

117.

This	will cure	Little Yellow Head's eyes
A	Pm	G

118.

He	stripped	the leaves	from the plant	leaving	a small white fleshy root
A	Pm	G		Pm	G

119.

Without even washing it	he	put	the root
Cm	A	Pm	G



in his mouth	chewed	it	vigorously
Cl	Pm	G	Cm

and	then	held	the spittle	there
		Pm	G	Cl

120.

while	he	took	the child	forcibly	from Mrs. Farquar
	A	Pm	G	Cm	

121.

He	gripped	Teddy	down	between his knees
A	Pm	G		Cl

and	pressed	the balls of his thumbs	into the swollen eyes,
	Pm	G	Cl

122.

So that	the child	screamed
	Sy	Pv

123.

And	Mrs. Farquar	cried out	in protest	Gideon, Gideon
	Sy	Pv	Cm	

124.

But	Gideon	took	no notice
	A	Pm	R

125.

He	knelt over	the writhing child	pushing back
A	Pm	G	Pm

the puffy lids	till	chinks of eyeball	showed
G		G	Pm

126.

And	then	he	spat	hard	again and again
		A	Pm	Cm	Cx

into first one eye	and	then	the other
--------------------	-----	------	-----------

Cl			
----	--	--	--

127.

He	finally	lifted	Teddy	gently
A		Pm	G	Cm

into his mother's arms	and	said
Cl		Pv

128.

His eyes	will get	better
A	Pm	R

129.

But	Mrs. Farquar	was weeping	with terror
	Be	Pb	Cm

130.

And	she	could	hardly	thank	him
	Be		Cm	Pb	Ph

131.

It	was	impossible	to believe
Cr	Pi	At	Pme

132.

That	Teddy	could keep	his sight
	A	Pm	R

133.

In a couple of hours	the swellings	were gone
Cl	G	Pm

134.

The eyes	were	inflamed and tender
Cr	Pi	At

135.

But	Teddy	could see
	S	Pme

136.

Mr. and Mrs. Farquar	went to	Gideon	in the kitchen
A	Pm	G	Cl

and	thanked	him	over and over again.
	Pb	Ph	Cx

137.

They	felt	helpless	because of their gratitude
S	Pme	Cm	Cc

138.

It	seemed	they	could do	nothing	to express	it
Cr	Pi	At				
		A	Pm	R	Pb	Ph

139.

They	gave	Gideon	presents
A	Pm	B	G

for his wife and children	and	a big increase in wages
Cc		G

140.

But	these things	could not pay	for Teddy's now completely cured eyes
	A	Pm	Cc

141.

Mrs. Farquar	said
Sy	Pv

142.

Gideon	God	chose	you	as an instrument	for His goodness
	A	Pm	G	Co	Cc

143.

and	Gideon	said
	Sy	Pv

144.

yes	missus	God	is	good
		Cr	Pi	At

145.

Now	when	such a thing	happens	on a farm
-----	------	--------------	---------	-----------

Cl		A	Pm	Cl
----	--	---	----	----

146.

It	cannot be	long
Cr	Pi	At

147.

Before	everyone	hears of	it
	S	Pme	Ph

148.

Mr. and Mrs. Farquar	told	their neighbors
Sy	Pv	Rv

149.

and	the story	was discussed	from one end of the district to the other
	Ph	Pv	Cl

150.

The bush	is	full of secrets
Cr	Pi	At

151.

No one	can live	in Africa	or	at least	on the veld	without learning	very soon
A	Pm	Cl			Cl	Cm	

152.

That	there	is	an ancient wisdom of leaf and soil and season	and	too	perhaps most important of all, of the darker tracts of the human mind
		Pe	X			X

153.

Which	is	the black man's heritage
T	Pi	V

154.

Up and down the district people	were	telling	Anecdotes
Sy		Pv	Ph

reminding	each other	of things
Pme		Ph



155.

That	had happened to	Them
A	Pm	G

156.

But	I	saw	it	myself
	S	Pme	Ph	Cm

157.

I	tell	you
Sy	Pv	Rv

158.

It	was	a puff-adder bite
Cr	Pi	At

159.

The kaffir's arm	was swollen	to the elbow	like a great shiny black bladder
G	Pm	Cl	Cm

160.

He	was	groggy	after a half a minute
Cr	Pi	At	Cl

161.

He	was dying
A	Pm

162.

Then	suddenly	a kaffir	walked out	of the bush	with his hands full of green stuff.
	Cm	A	Pm	Cl	Cm

163.

He	smeared	something	on the place
A	Pm	G	Cl

164.

And	next day	my boy	was	back at work
	Cl	Cr	Pi	At

165.

And	all	you	could see	was	two small punctures	in the skin
-----	-----	-----	-----------	-----	---------------------	-------------

	Cr		Pi	At	Cl
	S	Pme		Ph	

166.

This	was	the kind of tale
T	Pi	V

167.

they	told
Sy	Pv

168.

And	as always	with a certain amount of exasperation
		Cm

because	while	all of them	knew
		S	Pme

169.

That	in the bush of Africa	are waiting	valuable drugs	locked	in bark, in simple- looking leaves, in
------	--------------------------	-------------	-------------------	--------	---

					roots
	Cl	Pm	A	Pm	Cl

170.

It	was	impossible	to ever get	the truth	about them	from the natives themselves
Cr	Pi	At	Pm	R	Ct	

171.

The story	eventually	reached	town
A	Cm	Pm	R

172.

And	perhaps	it	was	a sundowner party or some such function
		Cr	Pi	At

173.

That	a doctor	who	happened to be
	A	Cr	Pi

there	challenged	it
At	Pm	G

174.

Nonsense	he	said
	Sy	Pv

175.

These things	get	exaggerated	in the telling
A	Pm	R	

176.

We	are always checking up	on this kind of story
A	Pm	G

177.

And	we	draw	a blank	every time
	A	Pm	R	Cx

178.

Anyway	one morning	there
	Cl	Cl

arrived	a strange car	at the homestead
---------	---------------	------------------

Pm	A	Cl
----	---	----

179.

and	out stepped	one of the workers	from the laboratory in town	with cases full of test tubes and chemicals.
	Pm	A	Cl	Cm

180.

Mr. And Mrs. Farquar	were	flustered and pleased and flattered
Cr	Pi	At

181.

They	asked	the scientist	to lunch
Sy	Pv	Rv	Pm

182.

And	they	told	the story	all over again	for the hundredth time
	Sy	Pv	Ph	Cx	Cx

183.

Little Teddy	was	there	Too
--------------	-----	-------	-----

Cr	Pi	At	
----	----	----	--

184.

His blue eyes	sparkling	with health	to prove	the truth of it
A	Pm	Cm	Pm	G

185.

The scientist	Explained
Sy	Pv

186.

how	humanity	might benefit
	A	Pm

187.

If	this new drug	could be offered	for sale
	G	Pm	Cc

188.

And	the Farquars	were	even	more pleased
	Cr	Pi		At

189.

They	were	kind, simple people
Cr	Pi	At

190.

Who	liked	to think	of something good	coming about	because of them
S	Pme	Pme	Ph	Pm	Cc

191.

But	when	the scientist	began
		Sy	Pv

talking	of the money	that	might result
Pv	Ph		Pm

192.

Their manner	showed	discomfort
Cr	Pi	At

193.

Their feelings	that	was	how	they	thought	of it
----------------	------	-----	-----	------	---------	-------



over the miracle						
Cr	Cr	Pi	At			
				S	Pme	Ph

were	so strong and deep and religious
Pi	At

194.

That	it	was	distasteful	to them	to think	of money
	Cr	Pi	At	S	Pme	Ph

195.

The scientist	seeing	their faces	went back	to his first point
S	Pme	Ph	Pm	R

196.

Which	was	the advancement of humanity
Cr	Pi	At

197.

He	was	perhaps	a trifle perfunctory
----	-----	---------	----------------------

Cr	Pi		At
----	----	--	----

198.

It	was not	the first time
Cr	Pi	At/Cx

199.

he	had come	salting	the tail of a fabulous bush secret.
A	Pm	Pm	R

200.

Eventually	when	the meal	was	Over
Cm		Cr	Pi	At

201.

The Farquars	called	Gideon	into their living room
Sy	Pv	Rv	Cl

and	explained to	Him
	Pv	Rv

202.

That	this baas	here	was	a Big Doctor	from the Big City
	Cr	Cl	Pi	At	Cl

203.

And	he	had came	all that way	to see	Gideon
	A	Pm		Pm	G

204.

At this	Gideon	seemed	afraid
	Cr	Pi	At

205.

He	did not understand
S	Pme

206.

And	Mrs. Farquar	explained	quickly
	Sy	Pv	Cm

207.

That	it	was	because of the wonderful thing
	Cr	Pi	At/ Cc

208.

He	had done	with Teddy's eyes
A	Pm	G

209.

That	the Big Baas	had come
	A	Pm

210.

Gideon	looked	from Mrs. Farquar to Mr. Farquar and then at the little boy
Be	Pb	Ph

211.

Who	was showing	great importance	because of the occasion
A	Pm	G	Cc

212.

At last	he	said	Grudgingly
	Sy	Pv	Cm

213.

The Big Baas	want to	Know
S	Pme	Pme

214.

What medicine	I	used
G	A	Pm

215.

He	spoke	incredulously
Sy	Pv	Cm

216.

as if	he	could not believe	his old friends
	S	Pme	Ph

could	so	betray	him
		Pm	G

217.

Mr. Farquar	began explaining
-------------	------------------

Sy	Pv
----	----

how	a useful medicine	could be made out	of the root
	G	Pm	A

218.

And	how	it	could be put	on sale
		G	Pm	Cl

219.

and	how	thousands of people, black and white, up and down the continent of Africa	could be saved	by the medicine
		G	Pm	A

220.

When	that spitting snake	filled	their eyes	with poison
	A	Pm	G	Cm

221.

Gideon	Listened
Be	Pb

222.

His eyes	bent	on the ground
A	Pm	Cl

223.

The skin of his forehead	puckering	in discomfort
A	Pm	Cm

224.

When	Mr. Farquar	had finished
	A	Pm

225.

He	did not reply
Sy	Pv

226.

The scientist	who	all this time	had been leaning back	in a big chair
---------------	-----	---------------	-----------------------	----------------

Be	A	Cx	Pm	Cl
----	---	----	----	----

sipping	his coffee	and	smiling	with skeptical good humor
Pb	G		Pb	Cm

chipped in	and	explained	all over again	in different words	about the making of drugs and the progress of science.
Pv		Pv	Cx	Cm	Ct

227.

Also	he	offered	Gideon	a present
	A	Pm	B	G

228.

There	was	silence	after his further explanation
	Pe	X	Cl

229.

And	then	Gideon	Remarked	indifferently
		Sy	Pv	Cm



230.

That	he	could not remember	the root
	S	Pme	Ph

231.

His face	was	sullen and hostile
Cr	Pi	At

232.

Even	when	he	looked at	the Farquars
		Be	Pb	Ph

233.

Whom	he	usually	Treated	like old friends
	A	Cx	Pm	Cm

234.

They	were beginning to feel	annoyed
S	Pme	Pme

235.

And	this feeling	annulled	the guilt
-----	--------------	----------	-----------

	A	Pm	R
--	---	----	---

236.

That	had been sprung	into life	by Gideon's accusing manner
G	Pm	Cl	A

237.

They	were beginning to feel
S	Pme

238.

That	he	was	unreasonable
	Cr	Pi	At

239.

But	it	was	at that moment
	Cr	Pi	At/Cl

240.

That	they all	realized
	S	Pme

241.

He	would	never	give in
A			Pm

242.

The magical drug	would remain
A	Pm

243.

Where	It	was	unknown and useless	except	for the tiny scattering of Africans
	Cr	Pi	At		Cc

244.

Who	had	the knowledge
Cr	Pp	At

245.

Natives	who	might be digging	a ditch	for the municipality in a ragged shirt and a pair of patched shorts,
	A	Pm	G	Cc

246.

But	who	were	still	born	to healing	hereditary healers, being the nephews or sons of the old witch doctors
	G			Pm	Cc	Co

247.

Whose ugly masks and bits of bone and all the uncouth properties of magic	were	the outward signs of real power and wisdom.
Cr	Pi	At

248.

The Farquars	might tread	on that plant	fifty times a day
A	Pm	Cl	Cx

249.

As	they	passed	from house to garden, from cow kraal to mealy field
	A	Pm	Cl

250.

But	they	would	never	know	it
-----	------	-------	-------	------	----

	S			Pme	Ph
--	---	--	--	-----	----

251.

But	They	went on	persuading and arguing	with all the force of their exasperation
	A	Pm	G	Cm

252.

and	Gideon	continued to say
	Sy	Pv

253.

That	he	could not remember
	S	Pme

254.

Or	that	there	was no	Such root
			Pe	X

255.

Or	that	it	was	the wrong season of the year
		Cr	Pi	At/Cl

256.

Or	that	it	wasn't	the root itself
		Cr	Pi	At

257.

But	the spit from his mouth	that	had cured	Teddy's eyes
	A		Pm	G

258.

He	said	all these things	one after another	and	seemed not	to care
Sy	Pv	Ph			Pi	Pb

259.

They	were	Contradictory
Cr	Pi	At

260.

He	was	rude and stubborn
Cr	Pi	At

261.

The Farquars	could	hardly	recognize	their gentle, lovable old servant
S			Pme	Ph

in this ignorant, perversely obstinate African	standing	there in front of them	with lowered eyes
	Pm	Cl	Cm

262.

His hands	twitching	his cook's apron	repeating over and over
A	Pm	G	Cx

263.

Whichever	one of the stupid refusals	that	first	entered	his head
	A			Pm	R

264.

And	suddenly	he	appeared	to give in
	Cm	A	Pm	Pm

265.

He	lifted	his	gave	a long, blank angry	at the circle of
----	--------	-----	------	---------------------	------------------

		head		look	whites,
A	Pm	G	Pm	R	B

266.

Who	seemed	to him
Cr	Pi	

like	a circle of yelping dogs	pressing	around him	And	said
At/Cm					
	A	Pm	Cl		Pv

267.

I	will show	you	the root
A	Pm	B	G

268.

They	walked	single file away	from the homestead	down	a kaffir path
A	Pm	Cx	Cl	Pm	G

269.



It	was	a blazing December afternoon	with the sky full of hot rain clouds
Cr	Pi	At	Cm

270. :

Everything	Was	hot
Cr	Pi	At

271.

The sun	Was	like a bronze tray whirling overhead
Cr	Pi	At/Cm

272.

There	was	a heat shimmer	over the fields
	Pe	X	Cl

273.

The soil	was scorching	underfoot
A	Pm	G

274.

The dusty wind	blew	gritty and thick and warm	in their faces
----------------	------	---------------------------	----------------

A	Pm	Cm	Cl
---	----	----	----

275.

It	was	a terrible day	fit	only
Cr	Pi	At	Pm	

for reclining	on a veranda	with iced drinks
Pm	Cl	Ca

276.

Which	is	where	they	would	normally	have been	at that hour
Cr	Pi	At					
		A	Cm	Pm	Cl		

277.

From time to time	Remembering	that	on the day of the snake
Cx	Pme		Cl

It	had taken	ten minutes	to find	the root
T	Pcc	V	Pm	G

278.

Someone	asked
Sy	Pv

279.

Is	it	much further	Gideon
Pi	Cr	At	

280.

And	Gideon	would answer	over his shoulder	with angry politeness
	Sy	Pv	Cm	Cm

281.

I	'm looking for	the root	Baas
Be	Pb	Ph	

282.

And	indeed	he	would	frequently	bend	sideways
		A		Cx	Pm	Cl

And	trail	his hand	among the grasses	with a gesture
	Pm	G	Cl	Cm

283.

That	was insulting	in its perfunctoriness
A	Pm	

284.

He	walked	them	through the bush along unknown paths	for two hours	in that melting destroying heat,
A	Pm	R	Cl	Cx	

285.

So that	the sweat	trickled	coldly	down	them
	A	Pm	Cm		G

286.

And	their heads	ached
	A	Pm

287.

They	Were	all quite silent
Cr	Pi	At

288.

The Farquars	because	They	were	angry
		Cr	Pi	At

289.

The scientist	because	he	was being proved	right	again
		A	Pm	G	Cx

290.

There	was no	such plant
	Pe	X

291.

His	was	a tactful silence
Cr	Pi	At

292.

At last	six miles from the house	Gideon	suddenly	decided
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	Cl	A	Cm	Pm
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293.

they	had	had enough
Cr	Pp	At

294.

Or	perhaps	his anger	evaporated	at that moment
		A	Pm	Cl

295.

He	picked up	without an attempt at looking anything but casual	a handful of blue flowers	from the grass
A	Pm	Cm	G	Cl

296.

Flowers	that	had been growing	plentifully	all down the paths
A		Pm	Cm	Cl

297.

They	had come
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A	Pm
---	----

298.

He	handed	them	to the scientist	without looking at him	and	marched off
A	Pm	G	B	Cm		Pm

by himself	on the way home	leaving	them	to follow	him
Cm	Cl	Pm	G	Pm	G

299.

If	they	chose
	A	Pm

300.

When	They	got back	to the house
	A	Pm	Cl

301.

The scientist	went to	the kitchen	to thank	Gideon
A	Pm	Cl	Pb	Ph

302.

He	was being	very polite
Cr	Pi	At

303.

Even though	there	was	an amused look	in his eyes
		Pe	X	Cl

304.

Gideon	was	not there
Cr	Pi	At/Cl

305.

Throwing	the flowers	casually	into the back of his car
Pm	G	Cm	Cl

the eminent visitor	Departed	on his way back	to his laboratory
A	Pm	Cl	Cl

306.

Gideon	was	back	in his kitchen	in time	to prepare	dinner
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Cr	Pi	At	Cl	Cl	Pm	R
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307.

But	he	was sulking
	Be	Pb

304.

He	spoke to	Mr. Farquar	like an unwilling servant
Sy	Pv	Rv	Cm

308.

It	was	days
Cr	Pi	At

309.

Before	they	liked	each other	again
	S	Pme	Ph	Cx

310.

The Farquars	made	inquiries	about the root	from their laborers
A	Pm	R	Ct	

311.

Sometimes	They	were answered	with distrustful stares
	Rv	Pv	Cm

312.

Sometimes	the natives	said
	Sy	Pv

313.

We	do not know
S	Pme

314.

We	Have	never	heard	of the root
S			Pme	Ct

315.

One	the cattle boy	who	had been	with them	a long time
	Sy	Cr	Pi	At	Cx

and	had grown	to trust	them	a little	said
	Pm	Pme	Ph		Pv

316.

Ask	your boy	in the kitchen
Pv	Rv	Cl

317.

Now	there	's	a doctor	for you
Cl		Pe	X	Cc

318.

He	's	the son of a famous medicine man
Cr	Pi	At

319.

Who	used to be	in these parts
A	Pm	G

320.

And	there	's	nothing
		Pe	X

321.

he	cannot cure
A	Pm

322.

Then	he	added	politely
	Sy	Pv	Cm

323.

Of course	He	's not	as good as the white man's doctor
	Cr	Pi	At

324.

We	know	that
S	Pme	Ph

325.

But	he	's	good	for us
	Cr	Pi	At	Cc

326.

After some time	when	the soreness	had gone	from between the Farquars and Gideon
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Cx		A	Pm	
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327.

They	began to joke
Be	Pb

328.

when	are	You	going to show	us	the snake root	Gideon
		A	Pm	B	G	

329.

And	he	would laugh	and
	Be	Pb	

shake	his head	saying	a little uncomfortably
Pm	R	Pv	Cm

330.

But	I	did show	you	missus
	A	Pm	B	

331.

Have	you	forgotten
	S	Pme

332.

Much later	Teddy	as a schoolboy	would come	into the kitchen
	A	Co	Pm	Cl

And	say	You	old rascal	Gideon
	Pv			

333.

Do	you	remember	that time
	S	Pme	Cl

334.

You	tricked	us all	by making	us	walk	miles all over the veld	for nothing
S	Pme	Ph	Cm				Cc
			Pc	A	Pm	Cx	

335.

It	was	so far
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Cr	Pi	At
----	----	----

336.

My father	had to carry	me
A	Pm	G

337.

And	Gideon	would double up	with polite laughter
	A	Pm	Cm

338.

After much laughing	he	would	suddenly	straighten	himself up
Pb	A		Cm	Pm	G

339.

Wipe	his old eyes	and	look	sadly	at Teddy
Pm	G		Pb	Cm	Ph

340.

Who	was grinning	mischievously	at him	across the kitchen
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Be	Pb	Cm	Ph	Cl
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341.

Ah	Little Yellow Head,	how	you	have	grown
			A		Pm

342.

Soon	you	will be grown up	with a farm of your own
	G	Pm	Ca



## CURRICULUM VITAE

### A. PERSONAL IDENTITY

**Name** : Dewi Kurnia  
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### B. EDUCATIONAL BACKGROUND

TK Pertiwi 06	<b>Semarang</b>	Graduation 2001
SDN 02 Sumurejo	<b>Semarang</b>	Graduation 2007
MTs Al Islam Sumurejo	<b>Semarang</b>	Graduation 2010
MA Al Asror Patemon	<b>Semarang</b>	Graduation 2013
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