

**THE IDEATIONAL MEANINGS IN THE
SHORT STORY "THE LAST LEAF" BY O.
HENRY AND ITS CONTRIBUTION TO THE
DISCOURSE STUDY**

THESIS

Submitted in Partial Fulfillment of the Requirement
for the Degree of Bachelor of
Education in English
Language Education



By :
Kunti Farida Rizqiana
Students Number : 1403046022

**EDUCATION AND TEACHER TRAINING FACULTY
WALISONGO STATE ISLAMIC UNIVERSITY
SEMARANG
2019**

A THESIS STATEMENT

I am student with the following identity:

Name : Kunti Farida Rizqiana

Student Number : 1403046022

Department : English Language Education

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

Semarang, July 24th 2019

Writer,



Kunti Farida Rizqiana

1403046022



KEMENTERIAN AGAMA R.I.
UNIVERSITAS ISLAM NEGERI WALISONGO
FAKULTAS ILMU TARBIYAH DAN KEGURUAN
Jl. Prof. Dr. Hamka (Kampus II) Ngaliyan Semarang
Telp. 024-7601295 Fax. 7615387

RATIFICATION

Thesis with the following identity:

Title : The Ideational Meanings In The Short Story ‘The Last Leaf’ By O.
Henry
Name : Kunti Farida Rizqiana
Student Number : 1403046022
Department : English Department
Field of Study : English Education

Had been ratified by the board of examiner of Education and Teacher Training Faculty of Walisongo State Islamic University and can be received as one of any requirement for gaining the Bachelor Degree in English Education.

Semarang, 31 July 2019

THE BOARD OF EXAMINERS

Chairperson,

Dr. H. Ikhrom, M.Ag
NIP.19650329 199403 1 002

Secretary,

Savvidatul Fadhilah, M.Pd.
NIP. 19810908 200710 2 001

Examiner I,

Dr. Hj. Siti Mariam, M.Pd.
NIP. 19650727 199203 2 002

Examiner II,

Nadiyah Ma'mun, M.Pd
NIP.19781103 200701 2 016

Advisor I,

Daviq Rizal, M.Pd
NIP. 19771025 200701 1 015

Advisor II,

Dra.Hj.Ma'rifatul Fadhilah, M.Ed
NIP. 19620803 198903 2 003

ADVISOR NOTE

Semarang, 24th July 2019

To

The Dean of

Walisongo State Islamic University

Assalamu'alaikum Wr. Wb.

I inform that I have given guidance, briefing and correction to whatever extent necessary of the following thesis:

Title : **THE IDEATONAL MEANINGS IN THE SHORT STORY *THE LAST LEAF* BY O. HENRY AND ITS CONTRIBUTION TO THE DISCOURSE STUDY**

Name of the Students : Kunti Farida Rizqiana

Students Number : 1403046022


Department : Education

Field of of Study : English Language Teaching

I state that the thesis is ready to be submitted to Education and Teacher Training Faculty Walisongo State Islamic University, to be examined at Munaqosyah session.

Wassalamu'alaikum Wr. Wb.

Advisor I,



Daviq Rizal, M. Pd.

NIP. 19771025 200701 1 015

ADVISOR NOTE

Semarang, 24th July 2019

To

The Dean of

Walisongo State Islamic University

Assalamu 'alaikum Wr. Wb.

I inform that I have given guidance, briefing and correction to whatever extent necessary of the following thesis:

Title : **THE IDEATIONAL MEANINGS IN THE SHORT STORY *THE LAST LEAF* BY O. HENRY AND ITS CONTRIBUTION TO THE DISCOURSE STUDY**

Name of the Students : Kunti Farida Rizqiana

Students Number : 1403046022

Department : Education

Field of of Study : English Language Teaching

I state that the thesis is ready to be submitted to Education and Teacher Training Faculty Walisongo State Islamic University, to be examined at Munaqosyah session.

Wassalamu 'alaikum Wr. Wb.

Advisor II,



Dra. Hj. Ma'rifatul Fadhillah, M.Ed.

NIP. 19620803 198903 2 003

ABSTRACT

Title : The Ideational Meanings in the Short Story
“The Last Leaf” by O. Henry and Its
Contribution to the Discourse Study
Writer : Kunti Farida Rizqiana
Students Number : 1403046022

The short story *The Last Leaf* is an old short story written by O. Henry, one of the greatest short stories author in America. This short story also has been adapted in the big screen so it is a proof that this story is inspiring and has a good moral value. In this study, the researcher conducted a research on the short story *The Last Leaf* by O. Henry by using transitivity analysis. There are three objectives of this research: to identify the ideational meanings realized in the short story *The Last Leaf*, to describe the messages represented through the ideational meanings in the short story *The Last Leaf*, and to explain the contribution of the analysis of this short story to the teaching and learning process of the discourse analysis subject. This study used a qualitative research design which uses the documentation to collect the data. Regarding the result of data analysis, there are six processes found in the short story *The Last Leaf* by O. Henry. They are material (40.29%), relational (19.71%), verbal (15.14%), mental (12.57%), behavioral (9.43%), and existential (2.86%). The dominant process of this short story is the material process. The material processes occur 141 times (40.29%), which means the author used the material processes most frequently to tell what happened to the characters or what the characters do in developing this short story. Although the author used the material process dominantly, the author still needs the other process types to develop this short story. The result of this study contributes as the teaching media for teaching learning process in the discourse analysis subject.

Keywords: Ideational meanings, O. Henry, *The Last Leaf*, transitivity analysis.

DEDICATION

The final project is dedicated to:

1. My beloved parents, M. Sami'un and Dewi Nur Alfiyah,
2. My sister and brothers, Dina Atika C, Ali Aulia R, and Balya Iqbal J.
3. My dearest friend, Laili Hikmawati who has been in the better place and my lovely girl, Santi Kumalasari who is always by my side.

MOTTO

*All our dreams can come true if we have the courage to pursue
them*

-Walt Disney-

Trying to make everyone satisfied is a waste of time

-Do Kyungsoo-

ACKNOWLEDGEMENT

Alhamdulillah, I would like to express my deepest gratitude by saying thank to Allah SWT for the blessing and mercy given to me so that I could compose and finish this research completely. Let me say sholawat and salam for Prophet Muhammad, who brings us from the darkness to the brightness.

I realize that I cannot complete this research without support, cooperation, help and encouragement from a lot of people. Therefore, I would like to extend my appreciation to all of them, especially to:

1. Dr. H. Rahardjo, M.E. St., the Dean of Education and Teacher Training Faculty
2. Dr. H. Ikhrom, M.Ag., the head of English Department for motivation and suggestions.
3. Daviq Rizal, M.Pd., as the first advisor and Dra. Hj. Ma'rifatul Fadhilah, M.Ed., as the second advisor for the patience in providing careful guidance, helpful correction, good advices and encouragement during the consultation.
4. All of the lecturers in English Department of Education and Teacher Training Faculty for valuable knowledge, and advice during the years of my study.
5. The deepest gratitude goes for my beloved parents, Muhammad Sami'un and Dewi Nur Alfiah who always give me love and support in physically and mentally.

6. My beloved sister and brothers, Dina Atika Chamdia, Ali Aulia Rahman, and Balya Iqbal Jamaludin who always by my side.
7. My lovely girls Laili Hikmawati and Santi Kumalasari.
8. My beloved friends Kholifatul Khusna and Duwi Ayu Arimbi who always help me.
9. My best mates Wahyu Budiarto and Eko Riski Apriliyanto who always cheer me up.
10. All of my friends especially my classmates of PBI A 2014.
11. Last but not least, those who cannot be mentioned one by one, who had supported me to reach my dream.

Finally, the researcher realizes that this thesis is still far from being perfect. Therefore, the researcher will accept constructive criticism in order to make it better. The researcher hopes that this thesis would be beneficial for everyone. Amin

Semarang, 22 July 2019

Researcher,

Kunti Farida Rizqiana
NIM. 1403046022

TABLE OF CONTENT

PAGE OF TITLE	i
A THESIS STATEMENT	ii
RATIFICATION	iii
ADVISOR NOTE	iv
ABSTRACT	vi
DEDICATION	vii
MOTTO	viii
ACKNOWLEDGEMENT	ix
TABLE OF CONTENT	x
LIST OF APPENDIXES	xiii
CHAPTER I INTRODUCTION	
A. Background of the Study.....	1
B. Research Question.....	4
C. The Objective of the Study	5
D. Significances of the Study.....	5
CHAPTER II REVIEW OF RELATED LITERATURE	
A. Previous Research.....	6
B. Literature Review.....	13
1. Systemic-Functional Linguistics	13
2. Discourse Analysis	14
3. Ideational Meaning and Transitivity Analysis	16
a. Material Proses.....	19

b. Material proses.....	21
c. Verbal Process.....	24
d. Behavioral Process	25
e. Existensial Process	26
f. Relational Process	27
g. Circumstantial Process	30
4. Short Story	33
5. The Last Leaf	35
6. O. Henry	37
7. Conceptual Framework.....	38

CHAPTER III RESEARCH METHOD

A. Research Design.....	39
B. Unit of Analysis	40
C. Data Collection Technique.....	40
D. Data Analysis Technique	42

CHAPTER IV THE RESULT OF DATA ANALYSIS

A. The ideational meanings realized in the short story <i>The Last Leaf</i> by O. Henry	44
1. Material Process	44
2. Verbal Process.....	50
3. Relational Process	55
4. Mental Process	62
5. Behavioral Process	64
6. Existential Process.....	66

B. The message represented through the ideational meanings in the short story <i>The Last Leaf</i> by O. Henry.....	68
C. The analysis of ideational meanings in the short story <i>The Last Leaf</i> by O. Henry's contribution.....	70

CHAPTER V CONCLUSION AND SUGGESTION

A. Conclusion	72
B. Suggestion	73

BIBLIOGRAPHY

APPENDIXES

CURRICULUM VITAE

LIST OF APPENDIXES

- Appendix 1* The original text of *The Last Leaf*
Appendix 2 The clause complex analysis
Appendix 3 The transitivity analysis
Appendix 4 The percentage of each process

CHAPTER I

INTRODUCTION

This chapter discusses the background of the study, the research questions, the objective of the study, and the significance of the study.

A. Background of the Study

A text is a genuine social communication product. According to Halliday and Hasan, there are two kinds of text: spoken and written text. However, some linguists' approaches defined 'text' is a written language and 'discourse' is a spoken language. In Systemic-Functional Linguistics, discourse refers to either spoken text as less technically or more technically at the level of meaning correlation over a text.¹

The discourse can be examined by using discourse analysis. The discourse analysis is an attempt to understand the purpose and function of discourse and also the context in it develops.² The discourse analysis has three metafunctions; textual, interpersonal and ideational metafunction. The textual metafunction is related to the clause as a message, the interpersonal one refers to the exchange of clause, and the ideational metafunction is associated with the clause's representation.³ The ideational meaning or clause

¹ Suzane Eggins, *An Introduction to Systemic Functional Linguistics* (New York: Continuum, 2004). p. 24.

² M. Knapp & J. Daly, *Handbook of Interpersonal Communication*, 3rd Edition (Newbury Park: SAGE, 2002). p. 103-104.

³ M.A.K Halliday & Christian M.I.M Matthiessen, *An Introduction to Functional Grammar*, 3rd Edition (London: Hodder Arnold, 2004). p. 58-59.

as representation contains substances such as the process, the participants, and certain circumstances like manner, time, cause, etc. The clause which can contain mode of action, mode of reflection and event information is called transitivity.⁴

The transitivity system relates to the types of process. The process itself is a depiction of our experiences in the world. We construct meaning by telling others about our inner and outer world. The outer world is all about external events in our life. For instance; someone is talking with his/her friend, someone is taking care of animals, our parents ask us to do something, etc. Meanwhile, the inner world is all about what happens in our mind and feeling. This is how we react to the outer world like how we think about our friends, how we feel happiness during a vacation and so on.⁵ As mentioned in Holy Qur'an Q.S Az-Zumar: 21:⁶

أَلَمْ تَرَ أَنَّ اللَّهَ أَنْزَلَ مِنَ السَّمَاءِ مَاءً
فَسَلَكَهُ يَتَدَبَّرُ فِي الْأَرْضِ ثُمَّ يُخْرِجُ بِهِ زَرْعًا مُخْتَلِفًا
أَلْوَانُهُ ثُمَّ يَهْبِجُ فَتَرَاهُ مُمْصِرًا ثُمَّ يَجْعَلُهُ حُطَامًا إِنَّ فِي ذَٰلِكَ
لَذِكْرًا لِّأُولِي الْأَلْبَابِ ﴿٢١﴾

“Have you not considered how God sends down water from the sky, then He makes it flow into underground wells, then He produces with it plants of various colors, then they wither

⁴ Matthiessen. p. 170.

⁵ Matthiessen. p. 171.

⁶ Talal Itani, *The Qur'an* (Dallas: Clear Qur'an, 2012). p. 240-241.

and you see them yellowing, then He turns them into debris? Surely in this is a reminder for those with understanding.”

From the verse above, we can consider that God creates everything in the world to make us think about it. We use our mind to think about the outer world around us. Therefore, it is very important for us to think and to learn all about the outer world by using our mind as human, the creature of God.

In addition to the transitivity system, we can analyze many kinds of text by conducting transitivity analysis. For instance: dialogues, speech texts, labels of product, and so forth. In this study, the researcher conducted transitivity analysis in the short story that is generally analyzed in the part of intrinsic and extrinsic elements such as characterization, plot, setting, theme, moral value, and so on. Moreover, short stories are interesting because they have unexpected climaxes and also the plots relate to our real life.

This research analyzed *The Last Leaf*, one of the greatest short stories in American literature written by O. Henry. This short story tells about how Mr. Behrman created a masterpiece in the rest of life for Johnsy. Johnsy had pneumonia and gave up her life. She counted the ivy leaves which fell every day. She thought that she will die at the same time the last leaf fell. One night, Mr. Behrman painted the leaf on the window in her bedroom and died two days later. Finally, Johnsy realized that she had not to give up her life

like Mr. Behrman who had pneumonia too.⁷The researcher is attracted to this short story because it has a good moral value about surviving our lives even though we have difficult problems to surface.

Generally, the discourse study uses newspapers and advertisements to be discussed in the class. The use of short stories as media is expected to facilitate students in comprehending discourse analysis. The students can also enrich their knowledge about literature through the native short stories that can be useful in increasing vocabularies.

B. Research Questions

In this study, the study formulated the problem as follows:

1. How are the ideational meanings realized in the short story *The Last Leaf* by O. Henry?
2. What are the messages represented through the ideational meanings in the short story *The Last Leaf* by O. Henry?
3. How does the analysis of ideational meanings in the short story *The Last Leaf* by O. Henry contribute to the teaching and learning process of the discourse study?

C. The Objective of the Study

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

1. To analyze the ideational meanings realized in the short story *The Last Leaf* by O. Henry.

⁷ O. Henry, *The Trimmed Lamp, and Other Stories* (New York: Doubleday, Page & Company, 1914). p. 198-208.

2. To describe the messages represented through the ideational meanings in the short story *The Last Leaf* by O. Henry.
3. To explain the analysis of ideational meanings in the short story *The Last Leaf* by O. Henry's contribution to the teaching and learning process of the discourse study.

D. Significance of the Study

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

1. It can enrich knowledge about Systemic-Functional Linguistics (SFL) notably the ideational meanings.
2. It can give a brief explanation of the transitivity system in short stories as learning materials in English teaching and learning process especially in the discourse analysis.
3. It can be an additional reference for those who want to conduct research related to the transitivity analysis.

CHAPTER II

LITERATURE REVIEW

In this chapter, the researcher discusses some previous researches that are relevant to this research and the related literature that has contributed to this research.

A. Previous Research

There are some relevant previous researches used to support the research, they are:

1. A journal from *the International Journal on Studies in English Language and Literature (IJSELL)* Vol. 6, Issue 4 entitled *Transitivity Analysis of Gabriel Okara's The Voice* written by Noureni Boukari and Leonard A. Koussouhon, 2018. This research aims to investigate the ideational meaning of the general message transmitted by Gabriel Okara in the novel *The Voice* (1964) using transitivity patterns. This study has selected two excerpts from M.A.K Halliday for the transitivity model. The first is on page 76 to page 78 and the second is on page 111 to 112. The first excerpt relates to Okolo's canoe trip to Sologa as his chase from his village, Amatu. The second excerpt relates that Okolo continued to seek and reflect on the significance of life even when he has reached Sologa. The method of data analysis this study divides each sentence into numbered clauses and then each clause into constituents. The data analysis is then provided in two statistical tables. The first

table describes the distribution of two extracts of the process types and the second describes the circumstances in two extracts. The total data in the first table is 106 (extract 1) and 74 (extract 2) and 35 (extract 1) and 20 (extract 2) in second table. The material process in the first table reaches the highest number with 72.64 percent in extract 1 but relational process reaches the highest number in extract 2 with 43.24 percent. The second table then shows that the location circumstance peaks at 57.14 percent in excerpt 1 and 50 percent in excerpt 2.⁸

The similarity between this current study and the previous study is in choosing transitivity patterns to analyze the data. The difference between the two studies is that they have an object of study. The previous one used novel by Gabriel Okara, *The Voice* while this research uses the short story by O. Henry, *The Last Leaf*.

2. **A journal of the *International Journal of Liberal Arts and Social Science*, Vol.5 No.5 entitled *A Transitivity Analysis of American President Donald J. Trump's Inaugural Address* written by Mengyan Zhao and Yi Zhang, 2017.** This objective of this study was conducting transitivity analysis on American president Donald J. Trump's Inaugural Address in 2017. This research applied a combination of quantitative

⁸ Nouréni Boukari and Léonard A Koussouhon, 'Transitivity Analysis of Gabriel Okara's *The Voice*', *International Journal on Studies in English Language and Literature*, 6.4 (2018), 1–15.

and qualitative methods to investigate the functions and distribution of six transitivity process in the inaugural address. The object of this study is a text from the inaugural address given by President America Donald J. Trump on 20th January 2017 in Washington, D.C USA. The text is downloaded from White House's official website to obtain reliable research results. Quantitative methods are used to represent data objectively through tabulation while qualitative methods are used to analyze and interpret data in depth. The total data of process distribution is 140 processes. The highest number is 68.6 percent material process while the lowest number is 0.7 percent verbal process. Besides, the relational process is in second place with 15.7 percent then existential, behavioral, and mental processes get 6.4 percent, 5.0 percent, and 3.6 percent respectively. Donald J. Trump used material processes most frequently to describe America's bleakness and the new government's action will take that represents his determination and ambition. He also used relational processes to portray America's new vision. Generally, the combination of six processes he used to deliver his speech is to show his real purpose of stabilizing all Americans, to create a great image of the president, and to gain more support and trust in the world.⁹

⁹ Mengyan Zhao & Yi Zhang, 'Transitivity Analysis of American President Donald Trump's Inaugural Address', *International Journal of Literature and Arts*, 6.2 (2017), 28.

This study has similarity with my current study in using the transitivity system to analyze the data. Then, both of this study also has differences that are in having the object of research and research method. This research used the inaugural address of America President Donald J. Trump as the object of study whereas my current study uses *The Last Leaf*, one of the short stories written by O. Henry. Furthermore, this study applied the combination of the quantitative and qualitative method as a research method while my current research applies the descriptive qualitative method as my research method.

- 3. An undergraduate thesis entitled *The Depiction of Islamic Princess in Children's Books: A Transitivity Analysis*** written by Fatma Rochmalia Oriza (A320130002) from Department of English Education in School of Teacher Training and Education, University of Muhammadiyah Surakarta, 2017. This research aimed to analyze the depiction of Islamic princess books from DAR! Mizan. This study focused on how process types, participants, and circumstances in each narrative structure reveal the characterization of the princess as a lead female character. By using transitivity analysis, this research applied the descriptive qualitative method as a research method. She took five stories as her data; they are *Gaun-Gaun Princess Majidina*, *Princess Haqqiya dan Guci Kesayangan Ratu*, *Princess Bashira dan Kuda Kesayangan*, *Princess Muqita*

dan Cincin Kerajaan, and Princess Raqiibina dan Teleskop Ajaib in form of clauses. Language expert also confirmed the validity of data. This research's total data is 205 clauses. In those stories, the writer found five processes: verbal process (26.341 percent), mental process (25.366 percent), relational process (24.390 percent), material process (20.976 percent), and existential process (2.297 percent). Afterward, there are the processes that the lead female characters initiated about a narrative structure: Princess Majidina, Princess Muqita, Princess Haqqiya, Princess Bashira, and Princess Raqiibina. The relational process is the most frequently appeared in orientation then the verbal process is the type of process that is often found in evaluation and complication. Afterward, the mental process is the process that most frequently appeared in resolution and re-orientation. In summary, the transitivity analysis revealed that in Islamic books, the lead female characters (the princesses) are characters with many ideas, good attitude, and initiatives.¹⁰

The similarity between this study and my current study is conducting transitivity analysis in processing the data and also using the descriptive qualitative method as our research methods. Then, we also have a difference in having the research object. This study chose the five stories from

¹⁰ Fatma Rochmalia Oriza, 'The Depiction of Islamic Princess in Children's Books: A Transitivity Analysis', *Thesis* (University of Muhammadiyah Surakarta, 2017).

Islamic book published by DAR! Mizan while the researcher chooses the short story, *The Last Leaf* by O. Henry.

4. **An undergraduate thesis entitled *Transitivity Analysis of Employment Agreement*** written by Siti Norma Lihatina (C11.2012.01380), a college student of English Study Program of Humanities, Dian Nuswantoro University, 2016. This study aimed to find out the kinds of transitivity of an employment agreement, the generic structure of employment agreement, and the fields of discourse in each stage of the employment agreement. This study used the method of documentation to collect the data and descriptive qualitative method as a research method. The data was clauses of terms of the employment agreement at 'G' Hotel Semarang, Central Java, one of Semarang's five-star hotels. The data was taken 'G' Hotel Semarang employee's documentation of August 2015. Due to the privacy of the company, the name of the employee and company are kept confidential. Three steps were used to analyze the data: reading the text, identifying the generic employment agreement structure, and segmenting the text into clauses at each stage. Based on the theory of Gerot and Wignell (1994) and Butt et al (1995), the data was analyzed. The total data of this research is 133 clauses and three processes are included in the clauses; material, mental, and relational process. The most frequently appeared one is the material process with frequency number 98 (73.7 percent) then the relational process is about 26 (19.5 percent)

and the mental process occurs 9 times (6.8 percent). The data includes 204 participants. The highest percentage is the goal which occurs 80 times (37.3 percent). Next, circumstances appear 96 times. They are time, place, manner, cause, and role circumstances. The dominant is manner circumstance. Furthermore, the discourse field is realized through the experiential domain and also short and long term goal. In summary, it can be described in the experiential domain that the company fully informs everything about the role, rights, and obligations in each stage. The short term goal is the employee as the second party must understand sufficiently all articles in each stage of an employment agreement. Before the contract is agreed, these can be used as a consideration. The long term goal is the legal article in the contract to save both parties from any subsequent problems.¹¹

This study has a similarity with my study in choosing the descriptive qualitative method as a research method. This study also has a difference with my current research in choosing a research object. This study chose the employment agreement as her research object while the researcher chooses the short story *The Last Leaf* by O. Henry.

¹¹ Siti Norma Lihatina, 'Transitivity Analysis of Employment Agreement', *Thesis* (Semarang: Dian Nuswantoro University), 2016.

B. Literature Review

1. Systemic-Functional Linguistics

Systemic-Functional Linguistics (SFL) is a language approach that predominantly developed by M.A.K Halliday in the United Kingdom during the 1960s and later in Australia. SFL originates from Halliday's teacher, JR Firth, the 30s, 40s, and 50s linguist. SFL itself is an approach that involves contexts in analyzing a text.¹²

According to Eggins, SFL is a functional-semantic approach that examines language use in various contexts and language use as a semiotic system. It means how the social and cultural context gives an impact on language use and the way language is patterned for use as a system of making and exchanging meaning.¹³ For SFL, language is a 'meaning system'. It means when people use language, they create meaning technically. This approach recognizes *the meaning* and *the use* as the central points of the language. Thus, SFL engages the idea that a language has a system that makes it possible for writers or speakers to choose unlimited ways in creating meanings.¹⁴

¹² M.A. Hakim Assidqi, 'Contextual Classroom Experience Through Genre Based Approach', *Vision: Journal for Language and Foreign Language Learning*, 4.2 (2015), 227. p. 230.

¹³ Eggins. p. 21.

¹⁴ Thomas Bloor & Meriel Bloor, *The Functional Analysis of English (A Hallidayan Approach) Second Edition* (London: Arnold, 2004). p. 3.

In brief, Systemic-Functional Linguistics (SFL) is an approach that examines language use and focuses on the meanings. It means that language can construct unlimited meaning possibilities so SFL can help us to investigate every meaning based on the context of language use.

2. Discourse Analysis

Systemic-Functional Linguistics (SFL) developed the popular grammar system, Systemic Functional Grammar (SFG). However, Eggins and Bloor agreed that SFL is not just a grammar model but an approach that works to analyze the discourse. It clarifies that SFL has given a very meaningful influence on discourse analysis.¹⁵

Nowadays, discourse analysis has widespread use across certain disciplines with diverse goals. It also brings on the various definition of discourse analysis based on the interest of each branch of science. David Nunan, one of the linguists, defines discourse analysis differently. He uses the term 'text' to describe the communication event or the written or taped record and 'discourse' as context interpretation of that event occurs. For Nunan, the difference between text analysis and discourse analysis is that the first focuses on the formal linguistic devices that differentiate text from random sentences then second

¹⁵ Y. Hidayat, 'The Ideational Meaning Realised in Written Discourse in Online Newspaper on Abdul Qodir Jaelani', *English Education Journal*, 4.1 (2014), 25–35. p. 25.

focuses not only on such devices but also conducts the research to understand the purpose and function of discourse and also the context in it develops.¹⁶

In sum, discourse analysis is an attempt to analyze what the writer or speaker wants to write or say based on the context. It means analyzing the writer/speaker's intention or purpose in communicating the meanings.

Three metafunctions performed by language in discourse analysis: interpersonal, textual, and ideational metafunction. Interpersonal metafunction regards to the social relationship among the communication participants whereas textual metafunction is concerned with how the message is arranged within a context of the situation. Furthermore, ideational metafunction is expressed in the language context that depicts the writer or the speaker's experience of the real world that he or she feels.¹⁷

In brief, three metafunctions in the discourse analysis are interpersonal, textual, and ideational. The interpersonal metafunction is about the way in conveying meaning by the writer or speaker to the reader or listener. The textual metafunction is linked with how the speaker or writer arranges the meanings while the ideational

¹⁶ M. Knapp & J. Daly, *Handbook of Interpersonal Communication*, 3rd Edition (Newbury Park: SAGE, 2002).p. 103-104.

¹⁷ Mehwish Zahoor & Fauzia Janjua, 'Character Construction in Tributative Songs: Transitivity Analysis of the Song "I Am Malala"', *Trames*, 20.2 (2016), 201–13. p. 202.

metafunction is about how the writer or speaker expresses the meaning by describing the world.

3. Ideational Meaning and Transitivity Analysis

According to Thompson, the label of each metafunction is moderately transparent. He stated that how we use language to talk about the world is experiential or ideational meaning.¹⁸ The word “world” here has been explained more by Graham Lock in his book, *Functional English Grammar*. He explained that experiential meaning is about how language reflects our real or indirect experience of the world as well as the inner world of our minds and feelings. In other words, it refers to how we talk about events, actions, feelings, situations, beliefs, etc; the individuals and kinds of stuff involved in them and the appropriate circumstances of place, manner, time, and so forth.¹⁹

Therefore, ideational meaning relates to either the external world (events, things, qualities, etc) or our internal world (thoughts, beliefs, feelings, etc). Besides, from the experiential’s point of view, language represents our view of the world as what is happening (verbs) then what is involved thing (nouns) that may have attributes

¹⁸ Geoff Thompson, *Introducing Functional Grammar*(3rd Edition) (New York: Routledge, 1996). p. 30.

¹⁹ Graham Lock, *Functional English Grammar: An Introduction for Second Language Teachers* (Cambridge: Cambridge University Press, 1996). p. 9.

(adjectives) and detailed information such as time, manner, place, etc (adverbials).²⁰

In short, the ideational meaning is about our outside and inside the world. Then, we convey this meaning with telling what is happening, who or what is involved, and probably what is the additional information.

Halliday and Matthiessen stated “... *And experientially, the clause construes a quantum of changes as a figure, or configuration of a process, participants involved in it and any attendant circumstances.*”

They explained that each quantum of change is formed as a figure. That is a figure of doing, feeling, saying, having, happening or being. All figures consist of a time-spreading process, the participants directly involved in this process and there may be manner, time, cause, location or other circumstances that involved in this process. All of these figures are overcome in the grammar of clause. So, the clause is not only being a mode of action, of requiring and giving things, services and information but also being a mode of reflection, of foisting order on countless variation and sequence of events.²¹

²⁰ Thompson. p. 92.

²¹ M.A.K Halliday & Christian M.I.M Matthiessen, *An Introduction to Functional Grammar*, 3rd Editio (London: Hodder Arnold, 2004). p. 169.

In short, the clause can consist of the process, the participants, and the circumstances. The circumstances are the additional information about manner, location, time, cause and so on.

The explanation above relates to the clause grammatical system based on experiential's perspective called the transitivity. The transitivity system construes a practicable set of process types for the world of experience. There are six process types in the transitivity system, there are²²

a. Material Process

The material process is a process of *doing* or actual actions. The fundamental meaning of material process is that an entity is doing something or taking an action. The material process shows our experience of what we do and the experience of our outside world.²³

There are particular material process elements, namely: actor, goal, range, and beneficiary. The actor is the thing that takes the action while the goal is the thing which receives the final of the action. Every material process has an actor that carries out

²² Matthiessen. p. 170.

²³ Abdul Rashid, 'Transitivity Analysis of Hiroko's Character in *Burnt Shadows*', *COMSATS Institute of Information Technology, Islamabad – Pakistan Fall*, 2016. p. 27.

something even though sometimes it is not mentioned in the clause. This sentence is the model of material processes, '*She buys a novel*'. *She* is an actor who does the action of buying and *a novel* is a goal because it is an entity which is bought by the actor. If this sentence turned out to be a passive form, the goal or *a novel* is in front of the sentence and the actor or *she* is at the end of the sentence. The sentence is going to be '*A novel is bought by her*' according to the first sentence. In short, an actor is the subject and goal is the direct object.²⁴

There is an element of the material process called range. The range is different from the goal. Eggins explained the range using words *transfusion* and *transfused blood*. She explained that if the word *transfusion* put in a sentence like '*We did the transfusion*', it seems difficult to label *transfusion* as a goal because the meaning is close with the process itself. If we make a sentence '*We transfused the blood*', it is clear that *the blood* is the goal because the only thing which can be transfused is the blood. In other words, the word *transfusion* is like the repetition of the *doing process*. She stated that Halliday

²⁴ Graham Lock, *Functional English Grammar: An Introduction for Second Language Teachers* (Cambridge: Cambridge University Press, 1996). p. 73.

specified the range between these two things: the restatement process or the extent of the process itself. She added that the range can be created using verbs like *do*, *give*, *make*, *have*, *take*, etc. For example: *take a look*, *make a mistake*, *give a smile*, and *have a bath*.²⁵

The beneficiary is the other participant that may occur in the material process. There are two types of the beneficiary: recipient and client. The recipient is the one who receives something. The client is the one for whom something is finished. They can occur with or without the preposition. These sentences show the difference between the recipient and the client. First one, '*But in Korea, they give you chocolate*'. The word *you* in this sentence represents a recipient because it is the one who receives something from the action of *giving* and *chocolate* is a goal because it is the entity that *given* by the actor. The second one is '*I will cook some soup for you*'. *You* function as the client because *some soup* is finished for that person.²⁶

In sum, the material process is the process of action that tells what happens in reality. There are four participants in this process; they are actor, goal,

²⁵ Suzane Eggins, *An Introduction to Systemic Functional Linguistics* (New York: Continuum, 2004). p. 218.

²⁶ Eggins. p. 220.

range, and beneficiary. An actor is the one who does the process itself and the goal is an entity that receives the final action. Whereas the range is the restatement of the process and the beneficiary is the one who receives something (recipient) and the one for whom something is done (client).

b. Mental Process

The mental process relates to what we feel and think. The mental process is about ideas, feelings or senses. There are four subtypes of mental process. The first one is perception, it is linked with the process of seeing, hearing, noticing, smelling, feeling and tasting. For example, ‘*She **heard** his voice*’. The second one is affection. It is about the process of liking, admiring, hating and fearing. For instance, ‘*I **hate** snake*’. The third one is cognition. It is about verbs of thinking, remembering, believing and knowing. For example, ‘*I **don’t know** his name*’. The last one is volition. It is about the verbs of hoping, wanting, needing, intending and desiring. For instance, ‘*I **want** some cakes*’.²⁷

The participant in the mental process that feels or thinks is called senser. It is generally a human being but animals or an inanimate object which is

²⁷ Lock. p. 105.

personified may also be senser. The second participant in the mental process is a phenomenon. The phenomenon is an object which is perceived, liked, wanted, etc by the senser. This sentence shows the senser and the phenomenon, '*She believed her friend*'. The word *she* is the senser while *her friend* is the phenomenon.²⁸

Halliday identified two phenomena, they are acts and facts. The acts are performed in mental processes of hearing, noticing, seeing, and so on. For instance, '*We saw the operation taking place*'. The words *the operation taking place* represent the act phenomenon because the senser saw how the operation going on. The facts work like a simple noun. It can be shown explicitly or implicitly. For instance, '*She didn't realize that it was a knife*'. The words *that it was a knife* show the fact phenomenon. We may reduce those words to be only one word '*that*'. It also represents the fact phenomenon implicitly.²⁹

In short, the mental process is about the process of feeling or thinking. The participants of this process are senser and phenomenon. The senser is the one

²⁸ Angela Downing & Philip Locke, *A University Course in English Grammar* (New York: Routledge, 2006). p. 140.

²⁹ Daviq Rizal, *Discourse Analysis* (Semarang: UIN Walisongo Press, 2017).p. 82.

who thinks or perceives while the phenomenon is the object that is perceived or thought. There are act and fact phenomena. The act phenomenon is a phenomenon that having process of the action itself meanwhile the fact phenomenon is the phenomenon that exists even though it is shown implicitly in the clauses.

c. Verbal Process

The verbal process deals with the saying process. There are three elements in this process; sayer, receiver, and verbiage. A sayer is the one who says the verbal process. For example, the word *I* in '*I told you the truth*' is the sayer. A receiver is the one to whom the saying is addressed. For instance, the words *your sister* in '*Did you tell your sister?*' show the receiver. Meanwhile, the verbiage is the content of what is said and the name of saying. For instance, the words *your parents* in '*Tell me about your parents*' represent the content of what is said. Then, the words *a question* in '*The driver asked me a question*' show the name of saying. There is also another element called target in the verbal process. For instance, *that man* in '*The police accused that man*' represents the

target. It is the entity that targeted by the verbal process itself but it rarely occurs in this process.³⁰

These are some kinds of the verb that we can use in verbal process: *beg, explain, challenge, tell, ask, command, urge, remind, promise, grumble, agree, report*. In literary work, we also usually some kinds of verbal process that considered from the quality, volume, or the tone of the voice. For instance: *growled, gasped, barked, bawled, whispered, snarled, lisped, and babbled on*.³¹

In short, the verbal process is a saying process. The participants in this process are sayer, receiver, and verbiage. The sayer is the one that performs the verbal process. The receiver is the one who received the saying process while the verbiage is what the sayer talking about or the name of saying like *ask a question, give an order, make a statement*, and so on.

d. Behavioral Process

Halliday described this process as the middle between the material and mental process. The behavioral process is a part of the action but it must be experienced by a sentient being. This process is

³⁰ M.A.K Halliday & Christian M.I.M Matthiessen, *An Introduction to Functional Grammar*, 3rd Edition (London: Hodder Arnold, 2004). p. 256.

³¹ Thomas Bloor and Meriel Bloor, *The Functional Analysis of English (A Hallidayan Approach)* (London: Arnold, 2004). p. 124.

about psychological behavior. The instances of psychological behavior are like breathe, dream, cough, grin, laugh, look over, frown, sniff, etc. The behavioral process generally has only one participant, behavior. For instance, the word *she* in ‘*She laughed so hard*’ is the behavior.³²

However, the behavioral process may have a second participant like a range (restatement of the process). This participant is called behavior. For example, ‘*He smiled a broad smile*’. *A broad smile* here is the behavior because it is a restatement of the smiling process. If there is another participant, that is not a behavior but a phenomenon. The words *the coffee* in ‘*Agus sniffed the coffee*’ are the phenomenon.³³

In brief, the behavioral process is the daily process or psychological behavior. The participants in this process are behavior, behavior, and phenomenon. The behavior is the human and or sentient being that does the behavioral process. The behavior is the same kind of range in the material process while the

³² Suzane Eggins, *An Introduction to Systemic Functional Linguistics* (New York: Continuum, 2004). p. 233.

³³ Daviq Rizal, *Discourse Analysis* (Semarang: UIN Walisongo Press, 2017)., p. 83-84.

phenomenon is the object that is received the action by the behavior.

e. Existential Process

The existential process reflects the existence or the occurrence of something. This process typically has the verb *be*. Mostly, this process uses the word “there” but we can also represent something exists with these words: *exist, erupt, remain, arise, take place, come about, happen, flourish, occur, prevail, etc.*³⁴

The only participant in the existential process is existent. It may refer to either countable or uncountable entities. For example, ‘*There is a smartphone on the table*’ (countable) and ‘*There is some milk in the refrigerator*’ (uncountable). Sometimes, existence may also be an event. For instance, ‘*There was a tsunami*’.³⁵

In sum, the existential process is about existence and occurrence. A single participant in this process is existent. This process identically is expressed by verb "be" and the word "there" but it also may use other

³⁴ M.A.K Halliday & Christian M.I.M Matthiessen, *An Introduction to Functional Grammar*, 3rd Edition (London: Hodder Arnold, 2004). p. 258.

³⁵ Angela Downing & Philip Locke, *A University Course in English Grammar* (New York: Routledge, 2006). p. 153.

verbs which mean the occurrence such as *remain*, *occur*, *appear*, and so on.

f. Relational Process

The relational process is linked with what the subjects are, what the subjects are like, and what they have. This process typically uses a linking verb (the form of the verb *be*). There are three subtypes of this process: attributive, identifying and possessive. The first one is the attributive relational process. The participants in this process are carrier and attribute. A carrier is generally as the subject and an attribute is a complement. The attribute has two types: the first one is the attribute which functions as the quality of the carrier while the other works as the class of entities that belongs to the carrier. Generally, the first type is shown by the adjective group while the second type is expressed by the noun group. For instance, '*Fedi Nuril is very handsome*'. *Fedi Nuril* is the carrier while *very handsome* is the first type attribute. Then, the instance of the second type attribute is '*Fedi Nuril is an actor*'. *An actor* represents the attribute and *Fedi Nuril* is the carrier.³⁶

³⁶ Graham Lock, *Functional English Grammar: An Introduction for Second Language Teachers* (Cambridge: Cambridge University Press, 1996). p. 127.

The second subtype is the identifying process. This process is about defining not classifying. The participants of this process are token and value. A token is an entity that is being defined while a value functions to define the token. These participants are shown by the noun group and this process can be expressed by the passive form (reversible). For instance, '*Sehun is the youngest one here*'. *Sehun* is the token while *the youngest one here* represents the value. In passive form, it will be '*The youngest one here is Sehun*'. The value is in front of the clause while the token is at the end of the clause.³⁷

The third subtype is the possessive process. It is about ownership; one entity owns another one. For instance: *I **have** a beautiful doll, Anna **has** no idea, That cat **has** a long tail, and My mother **owned** a boutique*. This subtype belongs to the attributive and identifying process. Thus, the possessor may be a carrier or token and the possessed can be the attribute or value. For instance, '*Jane has a guitar*'. *Jane* is the carrier (possessor) while *a guitar* expresses the attribute (possessed) and the process itself is represented by *has* (process: possession). In identifying process, the clauses will be *Justin owned*

³⁷ Eggins. p. 242.

the studio and or *The studio is owned by Justin*. The identifying process is identified by the use of a passive form. Those clauses represent *Justin* as the token while *the studio* as the value and the process is shown by *owned* (process: possession). Besides, the possession process can be expressed as a participant. For instance, *the book is yours*. *The book* is possessed while *yours* is the possessor and the process here is the intensive relational process.³⁸

In short, the relational process is the being and possessing process. This process is divided into three subtypes; attributive, identifying, and possessive. The attributive process is about classifying and the participants are carrier and attribute. The identifying process is about defining and the participants are token and value. The last one is the possessive process. It is about the ownership and the possession can be either the process or the participant.

g. Circumstantial Process

The other subtypes of the relational process are the circumstantial and causative process. The circumstantial relational process is about circumstantial dimensions like manner, cause, location... etc. The circumstance itself can be put in

³⁸ Matthiessen. p. 244.

all of the types of process as the circumstantial constituent. In the attributive circumstantial process, the circumstance is usually expressed in the attribute in the form of a prepositional phrase or an adverb. Besides, the attributive circumstantial process cannot be a passive form or not reversible and the circumstantial meaning can also put on the process itself. For instance, '*My wallet was in her bag*'. *My wallet* is the carrier while *in her bag* express the attribute (the location circumstantial). The next instance, '*The operation lasted three hours*'. *The operation* is the carrier while *three hours* show the attribute and *lasted* expresses the circumstantial process. It is also possible to put circumstantial meaning as participant or process in identifying the circumstantial process. When the circumstantial meaning as the process, it can use verbs such as *take-up, follow, cross, accompany, resemble*, etc. For example, '*That man followed your daughter*'. *Followed* here is the circumstantial process while *that man* is the token and *your daughter* is the value.³⁹

Another subtype of the relational process is the causative process. It can occur either in the attributive or identifying process. In the causative process, there

³⁹ Eggins. p. 245.

is an agent causing something. For instance, ‘*The teacher made Shawn becomes a singer*’. *The teacher here* is the agent then *made* is the causative process. *Shawn* is the carrier while *becomes* is the intensive process and *a singer* is an attribute. In the identifying process, the causative process can be expressed by the causative circumstantial verb. For example, ‘*The exercise results in healthy*’. *The exercise* is the token then *healthy* is the value and *results in* is the causative circumstantial process.⁴⁰

As stated before, the circumstance can be put in all types of the process as the circumstantial constituent. There are nine types of circumstance. The first one is the circumstantial of extent. It is about distance, duration, and frequency. For instance; *seven miles, one hour, twice, five times*, etc. The second, the circumstantial of location is about place and time. For instance, ‘*She is **in the bedroom***’ and ‘*I wake up **at 5 o’clock***’. The third one is manner and it is about means, quality, degree, and comparison. For instance: *by car, slowly, much, differently*, etc. The fourth one is the cause and it is about reason, purpose, and behalf. For instance: *due to, for the sake of, because of, on my behalf*, and so on. The fifth one is the contingency and

⁴⁰ Daviq Rizal., p. 90.

it is about condition, concession, and default. For example: *despite, in the absence of, in case of*, etc. The sixth one is accompaniment and it is about joint participation. For instance, '*Bella came **with** Anna*', '*Anna came **without** Jasmine*', '*Jasmine came **as well as** Hermione*', and '*Hermione came **instead of** Harry*'. The seventh one is the role and it is about guise (be) and product (become). For instance: '*As a **student**, he spent four hours in the library*' and '*She grew **into a beautiful woman***'. The eighth one is matter and is related to which is narrated or described. For instance: *regarding, about, concerning*. The last one is angle and it expresses the source of the information such as *in the words of, according to, and the view of*.⁴¹

In brief, the circumstantial process is circumstantial dimensions either as the process or the participant. The circumstantial process as the participant is usually expressed by the adverb or prepositional phrase. The causative process needs an agent to causing something but in identifying process can be directly put at the process itself by using such verbs: *results in, cause, produce*, and so on. There are nine types of circumstance; extent, location, manner,

⁴¹ Matthiessen. p. 262.

cause, contingency, accompaniment, role, matter, and angle.

4. Short Story

According to Patea, a story is a way to express something that requires more than one statement. In other words, we need to arrange a sequence of sentences to convey the whole meaning of something.⁴² Chris Baldick explained that short story is fictional prose which is too short to be published on its own as a volume and has no specified length. A short story usually focuses on a single event and one or two characters, unlike the novel which explores the social background broadly.⁴³

Ridout and Stuart in Mahdi explained that the idea of oneness' impression has been linked with the short story. It is attained by developing an incident in one setting with a small group of characters and also in a short period. The short story has no fixed limit but it is usually no more than ten thousand words.⁴⁴ Besides, Jeremy Sims explained that short story attracts our feeling and interest in people as we are involved step by step in the story. The twist or unexpected climax remains our interest in the

⁴² Viorica Patea, *Short Story Theories (A Twenty-First-Century Perspective)* (New York: Rodopi, 2007). p.1.

⁴³ Chris Baldick, *The Concise Oxford Dictionary of Literary Terms (Oxford Paperback Reference)* (Oxford: Oxford University Press, 1990). p. 236.

⁴⁴ Hamid EL-Dood Mahdi, 'The Short Story Now and Then', *Review of Arts and Humanities*, 3.1 (2014), 71–82. p. 71.

final ending that usually is not continued by the author. It makes our imaginations develop creatively.⁴⁵

From the explanation above, each definition has elements that are emphasized. In brief, short stories are fictional processes which are no longer than a novel. It usually focuses on single or two characters in one setting and has a twist or unexpected climax.

5. The Last Leaf

The Last Leaf is a short story written by O. Henry published in his collection *The Trimmed Lamp and Other Stories* in 1907. This short story tells about Johnsy, a poor young artist who has pneumonia. She believes that when the ivy vine on the window outside loses all its leaves, she will die too. Behrman, an old artist, and also her neighbor has an idea to trick her and then he paints a leaf on the window. Johnsy recovers but Behrman who caught pneumonia while painting the leaf is dead. This story is set in an area of Greenwich Village that used as the artist's colony.⁴⁶

In May, two young women artists met at Delmonico's restaurant, Sue and Johnsy. Johnsy is a nickname for Joanna, she came from Maine and Sue was from

⁴⁵ Jeremy Sims, *Brodie's Note on English Coursework, The Short Story* (London: Pan Book, 1991). p. 1.

⁴⁶ Encyclopedia Britannica, "The Last Leaf", <https://www.britannica.com/topic/The-Last-Leaf>, 2018.

California. They discussed art and decided to share an apartment as their studio.

In November, Johnsy had pneumonia and became in serious condition. Johnsy's doctor said that she had only one out of ten chances to survive because she had no motivation to live. Sue was asked by the doctor to motivate Johnsy to live. But, Johnsy started looking at the window, counting the leaves of ivy vine which fell one by one and thinking that she would die at the same time the ivy vine's last leaf fell. After that, Sue told the condition of Johnsy to Mr. Behrman. He is an old artist who had never made a masterpiece in his whole life and he wanted to make one in the rest of his life.

Johnsy had counted the leaves every day until just the two of them remained. One night, there was a storm and Johnsy thought that she would die tomorrow. Ultimately, Johnsy saw that the last leaf of that ivy vine did not fall even there was a storm last night. She realized that she had to be like the last leaf and survived from her disease. She recovered and the doctor said to Sue that she would win against pneumonia.

Then, the doctor told Sue that he had another patient, Mr. Behrman, who lived in the downstairs of them. Mr. Behrman went to the hospital that day to have treatment because he found chilled in his room last night. The next day, Sue told Johnsy that Mr. Behrman was dead today

because he painted the last leaf for Johnsy that night. His last leaf was his masterpiece for Johnsy.⁴⁷

The Last Leaf also has been adapted in the big screen. For instance, *The Last Leaf* (Vitagraph 1917) adapted by A. Van Burel Powell and directed by Ashley Miller, *O. Henry's Full House* (20th century- Fox 1952) adapted by Ivan Goff & Ben Roberts and directed by Jean Negulesco, *The Last Leaf* (Autumn Entertainment 2003) adapted and directed by Joe Knee, *Shadows in the Wind* (Atraco Perfecto 2009) adapted and directed by Julian Guillen Creagh.⁴⁸

From the summary of the short story *The Last Leaf* above, we can consider that this story has a good moral value which we can take from Johnsy's life and Mr. Behrman's masterpiece. They have the same problem but the young one does not have any motivation to live while the old one chooses to continue his life with having a dream about making a masterpiece. Finally, Johnsy survives because of Mr. Behrman's masterpiece. In other words, Mr. Behrman rests in peace with his masterpiece to Johnsy. This story which has been adapted in the big screen is proof that the story is great and inspiring.

⁴⁷ O. Henry, *The Trimmed Lamp, and Other Stories* (New York: Doubleday, Page & Company, 1914). p. 198-208.

⁴⁸ Thomas S. Hischak, *American Literature on Stage and Screen: 525 Works and Their Adaptations* (North Carolina: McFarland and Company, 2012).p. 113-114.

6. O. Henry

O. Henry (1862-1910) was a short stories author from America named William Sidney Porter. He was born on September 11, 1862, near Greensboro, North Carolina.⁴⁹ O. Henry spent his early years in his hometown with the talent of writing and drawing like the other young men in his city. He decided to move to Texas in 1882.⁵⁰

In 1898, Porter was convicted of embezzlement and served three years in federal prison in Columbus, Ohio. During this time, Porter began pursuing the art of writing short stories intensively. He became famous and got the first and earliest national success in magazines even though in prison. In 1901, he got out of prison then he traveled to New York where he began to be a very popular short stories writer. He wrote many short stories like a flash. For instance, he wrote 110 stories within one-two years. It was like a sign he did not much time to live. Then, in 1910, he was dead and left behind many great short stories like his enduring legacy.⁵¹

O. Henry had an extraordinary life during living in prison. He used his experience to develop his imagination in creating great short stories that made him famous. He

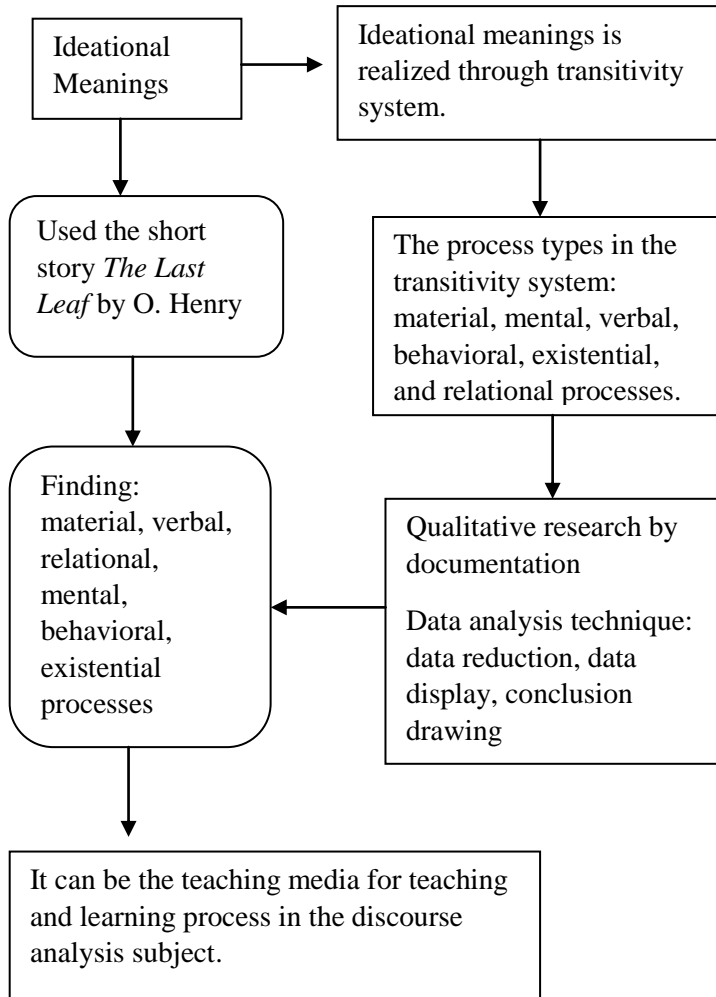
⁴⁹ American Literature Library, “O. Henry”, <https://americanliterature.com/author/o-Henry>, 2018.

⁵⁰ Jesse F. Knight, ‘O. Henry: Some Thoughts on the Urban Romanticist’, *Libertarian Alliance*, 1987. p. 1.

⁵¹ Knight. p. 1.

deserved that because he changed his useless time into useful time

7. Conceptual Framework



CHAPTER III

RESEARCH METHOD

This chapter discusses the research design, the unit of analysis, the technique of collecting data and the technique of data analysis.

A. Research Design

The design of this research is qualitative research. According to Denzin and Lincoln, qualitative research is an activity that situates the observer in the world. This activity consists of a set of illustrative and material actions that makes the world perceptible. It turns the world into a sequence of depictions including interviews, photographs, recordings, conversations, field notes, and memos to the self. It means that qualitative researchers study objects in their natural backgrounds, aiming to interpret phenomena into meanings that people carry to them.⁵² Besides, the type of data which is described in words such as people's judgments, beliefs, emotions, ideas, feelings of comfort, etc. is called qualitative data. These data need quite divergent analytical techniques because words cannot be manipulated statistically.⁵³ Thus, this research belongs to qualitative research because the researcher

⁵² Jane Ritchie, Liz Spencer, and William O'Connor, 'Carrying out Qualitative Analysis', *Qualitative Research Practice: A Guide for Social Science Students and Researchers*, 2003. p. 3.

⁵³ Nicholas Walliman, *Research Methods: The Basics, Research Methods: The Basics* (London: Routledge, 2014). p. 71.

attempts to analyze the transitivity meanings that realized in the short story *The Last Leaf* by O. Henry which consists of words more than numbers.

B. Unit of Analysis

The part of the text which is analyzed in this research is clauses. A clause is a main unit of structure that has a particular place in expressing meaning because we can construct complex ideas and show how one idea linked to the others.⁵⁴ This study analyzed the transitivity patterns in each clause which exists in the short story *The Last Leaf* by O. Henry.

C. Data Collection Technique

Creswell stated that data collection steps in qualitative research include setting the border for the study, collecting materials through unstructured or semi-structured interviews and observations, visual materials, documents and also determining the protocol for recording information.⁵⁵ In this research, the researcher collected documents as data collection. The document is a valuable source of information. Mason mentioned the instances of the document; they are company report, minutes of the meeting, bank statement,

⁵⁴ Thomas Bloor and Meriel Bloor, *The Functional Analysis of English (A Hallidayan Approach)*, 3rd Edition (New York: Routledge, 2013).. p. 11.

⁵⁵ John W. Creswell, *Research Design: Qualitative, Quantitative, and Mixed Methods Approaches*, 4th Edition (California: SAGE, 2014). p. 239.

books, diaries, newspaper, magazine, computer files, etc.⁵⁶The researcher used O. Henry's collection book of short stories, *The Trimmed Lamp and Other Stories* as a document of this research.

According to Creswell, the researcher collected the document by following these steps:⁵⁷

1. Identifying the types of document

The researcher identified the type of document that can answer the research questions. In this research, the researcher identified the book, *The Trimmed Lamp and Other Stories* as a public document that has been published by Doubleday & Page in 1914. Then, the researcher ensured that this document can answer the research problem about analyzing transitivity meanings.

2. Recording information from the document

In this step, the researcher made a qualitative text database by saving the file of the original book, *The Trimmed Lamp and Other Stories*.

⁵⁶ Jennifer Mason, *Qualitative Researching*, 2nd Edition (London: SAGE, 2002). p. 103.

⁵⁷ John W. Creswell, *Educational Research: Planning, Conducting and Evaluating Quantitative and Qualitative Research* (Boston: Pearson Education, 2012). p. 223.

D. Data Analysis Technique

In this research, the researcher conducted the data analysis technique suggested by Miles and Huberman. There are three steps in analyzing data in this research. The first one is data reduction. In this step, the researcher selected the short story *The Last Leaf* as data, broke down the sentences into clauses and removed the fragments from the data. The second one is the data display. The researcher displayed the data in the table form of clauses after doing an in-depth analysis that investigated the clauses based on the arrangement of the transitivity system proposed by M.A.K Halliday to determine the types of the process by using the abbreviations. The last one is the conclusion drawing. In this step, the researcher concluded the result of the transitivity analysis in this research.⁵⁸ Thus, here is the list of abbreviations used in this research:⁵⁹

THE LIST OF ABBREVIATIONS	
P: Process	Cr: Carrier
Pm: Material	At: Attribute
Pme: Mental	T: Token
Pi: Intensive	V: Value
Pb: Behavioral	Be: Behavior
Pe: Existential	Bh: Behavior

⁵⁸ Matthew B. Miles & Michael A. Huberman, *Qualitative Data Analysis (An Expanded Sourcebook 2nd Edition)* (London: SAGE, 1994). p. 11.

⁵⁹ Suzane Eggins, *An Introduction to Systemic Functional Linguistics* (New York: Continuum, 2004). p. 356.

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

CHAPTER IV

RESEARCH FINDINGS AND DISCUSSION

This chapter discusses the result of data analysis of the process types realized in the short story *The Last Leaf* by O. Henry. The data were analyzed in the clause form to determine the components of the transitivity system such as the process, participants, and the circumstances. Then, the data were classified to find out the dominant process. Furthermore, the contribution of this analysis in the teaching and learning process of discourse analysis subject will be discussed.

The researcher analyzed 251 clauses in the short story *The Last Leaf* by O. Henry. There are six processes occur in the clauses. They are a material process, verbal process, relational process, mental process, behavioral process, and existential process. The details of the process types found in the short story *The Last Leaf* by O. Henry will be explained below.

A. The ideational meanings realized in the short story *The Last Leaf* by O. Henry

1. Material Process

The material process is the process of action that tells what happens in reality. There are four participants in this process: they are actor, goal, range, and beneficiary. An actor is the one who does the process itself and the goal is an entity that receives the final action. Whereas the range is the restatement of the process and the beneficiary is the

one who receives something (recipient) and the one for whom something is done (client).

In the short story *The Last Leaf*, the material processes occur 141 times. There are some examples of the material process:

The first one is "*I need the light, or I would draw the shade down.*" The underlined clause is the material process in this sentence that is explained below.

or	I	would draw	the shade down."
	Actor	Pr: material	Goal

Data no. 106

This sentence represents that Sue was worried about Johnsy who always looked out the window and started counting the ivy vine leaves which fell outside their room. Johnsy also said that she will die when the last leaf fell. Sue decided to do her work in their bedroom and made a reason that she needed the light to make her drawing better to take care of Johnsy.

The clause above consists of *I* as the actor who draws, *would draw* as the material process which is drawing, and *the shade* as the goal which is the thing that receives the final action by the actor. In short, the actor and the goal here are the participants involved in the material process. However, the material process has the other participants: the range and the beneficiary.

The second one is '*Behrman, in his old blue shirt, took his seat as the hermit-miner on an upturned kettle for a rock.*' This clause represents the material process with the range.

Behrman, in his old blue shirt,	took	his seat
Actor	Pr: Material	Range

Data no. 172

This clause shows that Mr. Behrman who lived in the room beneath them (Sue and Johnsy) took his seat or sit to pose as Sue's model. He indeed offered himself to be a model for poor young artists to earn little money. Besides, Sue earned money from selling her paintings for a magazine and she asked Mr. Behrman to be her model.

This clause consists of two participants. The first one is *Behrman* as the actor who does the process of sitting and the second one is *his seat* as the range. The range is different from the goal. If the goal is the entity which receives the final action, the range is the restatement of the process. Thus, *his seat* expresses the sitting process itself.

The third one is "*You may bring me a little broth now, and some milk with a little port in it, and —no; bring me a hand-mirror first, and then pack some pillows about me, and I will sit up and watch you cook.*" The underlined clause shows the material process with the beneficiary.

You	may	bring	me	a little broth now, and some milk
Actor		Pr: Material	Beneficiary	Goal

Data no. 212

This sentence expresses Johnsy's good mood after she realized that she had to have the motivation to live. She noticed that someone had painted the last leaf on the brick wall to show her how foolish she was. Then, Johnsy asked Sue to bring her chicken broth, some milk, a hand mirror and also wanted to watch Sue cooked from her bed.

The example above represents material process that shown by the verb *bring* which expresses the process of carrying something. Then, the word *you* is the actor who does the carrying process while *me* is the beneficiary because it is the one who receives *a little broth* and *some milk* from the actor and the goal is *a little broth and some milk* which are the thing that will be carried by the actor.

The fourth one is "*They're falling faster now.*" This clause shows the material process followed by circumstances.

They	're falling	faster	now.
Actor	Pr: Material	Circ:manner	Circ:location

Data no. 66

This clause shows Johnsy said that the ivy vine leaves were still falling even quicker than before. She was counting the ivy vine leaves which fell one by one and thinking that she would die at the same time when the last leaf fell.

This clause represents the material process without any second participant but followed by the circumstances. They are the ivy vine leaves that perform as the actor while *are falling* is the material process because showing the process of falling. Then, *faster* is the circumstance of manner because it shows how the way the ivy vine leaves is falling from their branches. The word *now* represents the circumstance of location because it shows when the ivy vine leaves fall from their branches.

The fifth one is '*Didn't you wonder why it never fluttered or moved when the wind blew?*' The underlined clause represents the material process without any second participants and circumstances.

why	It	never fluttered	or	moved
	Actor	Pr: Material		Pr: Material

Data no. 247

This sentence shows when Sue asked Johnsy why the last leaf over there did not move or flutter at all even the wind blew. Then, Sue told Johnsy that it was because Mr.

Behrman had painted the last leaf for Johnsy when the storm endured that night.

This clause consists of two material processes; they are *fluttered* and *move*. Those show the process of changing position. The word *it* refers to the last leaf that functions as the actor while there are no second participants such as goal, range, or beneficiary and also any circumstances.

The last one is "Try to take some broth now, and let Sudie go back to her drawing, so she can sell the editor man with it, and buy port wine for her sick child, and pork chops for her greedy self." The underlined clause shows the material clause without the first participant.

Try	to take	some broth	now,
	Pr: Material	Goal	Circ: location

Data no. 91

This sentence represents Sue commanded Johnsy to take some chicken broth and let her go back to her drawing so she could earn money. Sue did that because Johnsy was still thinking about death. She did not believe she could get well again. Then, Johnsy tried to encourage her and told her to eat some chicken broth so that she would not think about death again.

This clause consists of a material process, goal, and circumstance. The word *to take* works like the material

process. It clearly shows the process of taking something. *Some broth* here is the goal because it is the thing which taken by the actor. There is no actor in this clause but actually, the actor implicitly exists. In other words, the actor is Johnsy but it is not mentioned in this clause because it is an imperative clause. Thus, Sue ordered Johnsy to take some broth at that time but did not mention Johnsy in her sentence.

2. Verbal Process

The verbal process is the saying process. The participants in this process are sayer, receiver, and verbiage. The sayer is the one that performs the verbal process. The receiver is the one who received the saying process while the verbiage is what the sayer talking about or the name of saying like *ask a question, give an order, make a statement*, and so on.

In this short story, the verbal processes occur 53 times. There are some examples of the verbal process:

The first example is 'And then she called to Sue, who was stirring her chicken broth over the gas stove.' The underlined clause shows the verbal process. Here is the explanation of the clause.

And then	She	Called	to Sue
	Sayer	Pr: verbal	Receiver

Data no. 205

This clause expresses that Johnsy called Sue who was preparing her dish in the kitchen after looking at the window for a long time. Johnsy realized that the last leaf was unreal. Someone has made that last leaf for her. She wanted to tell Sue quickly so she called Sue from her bed.

This clause consists of a verbal process, sayer, and receiver. *She* or Johnsy here is the sayer who does the calling process. The word *called* is the verbal process itself because it is the process of calling someone. Then, *Sue* here is the receiver who is addressed by the sayer or someone who receives the calling process.

The second example is come up from '*She told him of Johnsy's fancy, and how she feared she would, indeed, light and fragile as a leaf herself, float away when her slight hold upon the world grew weaker.*' The underlined clause shows the verbal process with the verbiage. It will be explained below.

She	told	him	of Johnsy's fancy,
Sayer	Pr: Verbal	Receiver	Verbiage

Data no. 139

This sentence expresses that Sue told Mr. Behrman about Johnsy's fantasy. Johnsy thought that she was weak and light as the ivy vine leaf that fell when the wind blew. Sue went to Mr. Behrman's room to ask him to be her model. She told him by chance about Johnsy's ill and how

she thought about her death by counting the ivy vine leaves which fell one by one.

Based on the underlined clause above, *She* refers to Sue that functions as a sayer. A sayer is the one who does the telling process. Then, *told* is the verbal process while *him* or Mr. Behrman as a receiver. A receiver is the one who is targeted by the sayer to receive what the sayer telling about. What the sayer telling about is called verbiage so the verbiage in this clause is *Johnsy's fancy*.

The third example is '*One morning the busy doctor invited Sue into the hallway with a shaggy, gray eyebrow.*' This clause shows the verbal clause followed by circumstances

One morning	the busy doctor	invited	Sue	into the hallway	with a shaggy, gray eyebrow.
Circ: location	Sayer	Pr:Verbal	Receiver	Circ: location	Circ:manner

Data no. 21

This clause represents when the doctor came to Johnsy and Sue's apartment to see Johnsy. Then, the doctor asked Sue to come out into the hallway and told Sue that Johnsy only had one out of ten chances to live because she had no motivation to live.

The clause above consists of a verbal process, sayer, receiver, and the circumstances. *The busy doctor* is the

sayer who does the inviting process while *invited* is the verbal process itself. *Sue* is the receiver who receives the inviting process. Then, *into the hallway* and *one morning* are the circumstances of location because they show the place and time the verbal process taking place. *With a shaggy, gray eyebrow* is the circumstance of manner because it describes how the expression of the doctor is.

The next example is “*Tell your Sudie.*” This clause represents the verbal clause with the only first participant. Here is the explanation of the clause.

Tell	your Sudie.
Pr: Verbal	Sayer

Data no. 72

This clause expresses when Sue asked Johnsy to tell what Johnsy talking about. Johnsy was counting something and looking at the window seriously. Sue was confused and worried about Johnsy’s weird act so she asked Johnsy to explain what happened to her.

This clause only consists of sayer and verbal process without any circumstances. There is the second participant or receiver but it is implicit in this clause. In other words, Sue as sayer was talking to Johnsy as the receiver but Sue did not mention her name or called her. Sue just asked Johnsy to tell her what Johnsy did. Thus, the sayer here is *your Sudie* or Sue while *tell* is the verbal

process itself. This clause does not mention the second participant because it is an imperative clause.

The last example is "*It is the last one,*" said Johnsy. It is the clause which consists of the verbal process and the sayer.

Said	Johnsy.
Pr: Verbal	Sayer

Data no. 184

This kind of clauses mostly occurs in this short story. Those clauses are used when the author describes the characters do a dialogue to make it clear who is saying and who is replying. In this clause, *Johnsy* as the sayer said that there was a last ivy vine leaf while *said* is the saying process itself. Then, the content of the dialogue or what the sayer talking about is explained in other clauses.

3. Relational Process

The relational process is being and possessing process. This process is divided into three subtypes: attributive, identifying, and possessive.

a. Intensive Attributive Process

The attributive process is about classifying and the participants are carrier and attribute. A carrier is an entity who is classified while an

attribute is an entity that classifying the subject (carrier).

In this short story, the intensive relational processes occur 51 times. There are some examples of the intensive attributive process:

The first example is "*Well, it is the weakness, then,*" said the doctor. The underlined clause is about the intensive relational process. Here is the explanation of the clause.

It	Is	the weakness,
Carrier	Pr: Intensive	Attribute

Data no. 36

This clause explains when the doctor asked Sue about Johnsy's longing. He asked about what Johnsy wanted to do to make her get well soon or about her love. But, Sue answered that Johnsy did not have any thought about love. She just wanted to paint the Bay of Naples. Thus, the doctor said that it is the weakness of Johnsy's recovery.

This clause shows the intensive relational process. The word *it* who refers to a man (love) is the carrier because it is the subject that classified by the attribute. Then, *the weakness* is the attribute which classifies the carrier. The linking verb *is* here shows the intensive attributive process.

The second example is '*But now it's easy*'.

Here is the explanation of this clause.

But	now	It	's	easy.
	Circ: location	Carrier	Pr: intensive	Attribute

Data no. 69

This clause shows Johnsy's saying that she started to count the ivy vine leaves easier because the ivy vine leaves remained less than before. She had counted almost a hundred of the ivy vine leaves stayed at those branches but that day the leaves only left five leaves. So, she said that it was easy for her to count them.

This clause represents the intensive attributive process with the circumstance. The word *it* refers to the count of the leaves as the carrier or the subject. Then, *is* shows the intensive attributive process itself. The word *easy* is the attribute because it represents the quality of the carrier. *Now* is the circumstance of location because it shows when the intensive attribute process takes place.

The last example is '*That was in May.*' This clause will be explained below.

That	Was	in May.
Carrier	Pr: intensive	Attribute

Data no. 13

This clause explains when the meeting of Johnsy and Sue took place. Their meeting resulted in the sharing of a studio apartment. They met at the restaurant and talked about art and then decided to have a joint studio apartment.

This clause shows the intensive attributive process with the circumstance as the attribute. *In May* refers to the circumstance of location but it can be the attribute in the intensive relational process. Thus, *that* which refers to Johnsy and Sue's meeting is the carrier while *in May* functions as the attribute in this clause.

b. Intensive Identifying Process

The identifying process is about defining and the participants are token and value. It is an example of the intensive identifying process. "It is the last one," said Johnsy. The underlined clause will be explained below.

"It	Is	the last one,"
Token	Pr: intensive	Value

Data no. 183

This clause expresses Johnsy's saying about the only one ivy vine leaf remained. She heard the wind blew and she said that the last leaf will fall tonight. She said when the last leaf falls so she will die too.

This clause shows the intensive identifying process. *It* is the token while *the last one* is the value which identifies the token. The linking verb represents the intensive identifying process.

c. Possessive Process

The possessive process is about the ownership and the possession can be either the process or the participant. The possessive processes occur 12 times in this short story. Here is the example of the possessive process, '*At the top of a squatty, three-story brick Sue and Johnsy had their studio.*' The explanation of this clause will be explained below.

At the top of a squatty, three-story brick	Sue and Johnsy	Had	their studio.
Circ:location	Carrier	Pr:possession	Attribute

Data no. 8

This clause shows that Sue and Johnsy decided to share a studio apartment. Then, they lived at the top of the apartment building. The type of the

building is a three-story brick which is common in Old Greenwich Village.

This clause represents the possessive relational process that consists of a carrier, attribute, the circumstance, and the possessive process itself. *Sue and Johnsy* is the carrier because they possess the studio while *their studio* is the attribute which is possessed by the carrier. *Had* shows the possessive process itself. Then, *At the top of a squatty, three-story brick* is the circumstance of location because it describes where the attribute exists.

In addition to the relational process, other subtype processes belong to the relational process. They are the circumstantial and causative process. The circumstantial process is circumstantial dimensions either as the process or the participant. The circumstantial process as the participant is usually expressed by the adverb or prepositional phrase. The causative process needs an agent to causing something but in identifying process can be directly put at the process itself by using such verbs: *results in, cause, produce*, and so on.

The circumstantial processes occur twice in this short story. It is the example of the circumstantial process, *'But, lo! after the beating rain and fierce gusts of wind that had endured*

through the livelong night, there yet stood out against the brick wall one ivy leaf.’ The underlined clause shows the circumstantial process. Here is the explanation of the clause.

after	the beating rain and fierce gusts of wind	that	had endured	through the livelong night,
	Carrier		Pr: circ	Attribute

Data no. 179

This clause shows that the heavy rain and fierce wind had endured that night but there was a leaf which still clung to its branch. The author described the condition after the storm last night especially the last leaf which still exists over there.

This clause expresses the circumstantial relational process. It consists of a carrier, attribute, and the circumstantial process itself. *The beating rain and fierce gusts of wind* is the carrier while *had endured* is the circumstantial process itself. Then, *through the livelong night* is the attribute even though is the circumstantial of extent but in this clause, it is the circumstantial as the participant. Thus, it works as the attribute in this clause.

The causative processes occur 4 times in this short story. It is the example of the causative process, “Something has made that last leaf stay there to show me how wicked I was. The underlined clause represents the causative process. This clause will be explained below.

“Someth ing	has made	that last leaf	stay	there
Agent	Pr: causative	Carrier	Pr: intensive	Attribute

Data no. 209

This clause represents Johnsy’s saying. She said that someone has painted the last leaf to show her how wicked she was. She noticed that it was an unreal leaf so she realized that she was wrong. She wanted to die when the last leaf fell so she realized that it was a sin.

This clause shows the causative process with an agent. *Something* here is the agent who made the unreal last leaf while *has made* is the causative process itself. *The last leaf* is the carrier while *stay* is the intensive attributive process. Then, *there* which refers to the circumstantial of location functions as the attribute in this clause.

4. Mental Process

The mental process is about the process of feeling or thinking. The participants of this process are sener and phenomenon. The sener is the one who thinks or perceives while the phenomenon is the object that is perceived or thought. There are act and fact phenomena. The act phenomenon is a phenomenon that having process of the action itself meanwhile the fact phenomenon is the phenomenon that exists even though it is shown implicitly in the clauses.

The mental processes occur 44 times in this short story. Here are examples of the mental process.

The first one is '*I heard the wind.*' The clause will be explained below.

I	heard	the wind.
Senser	Pr: mental	Phenomenon

Data no. 186

This clause explains Johnsy's saying. She said that she heard the wind blew so the last leaf would fall tonight. She believed that she would die when the last leaf fell.

This clause shows the material process which consists of sener and phenomenon. *I* refer to Johnsy as the sener because she is the one who does the

hearing process. *The wind* is the phenomenon because it is the entity which is heard by the senser while *heard* is the mental process itself.

The next one is '*They couldn't imagine where he had been on such a dreadful night.*' The underlined clause is about the mental process. Here is the explanation of the clause.

They	couldn't	imagine
Senser		Pr: mental

Data no. 241

This clause shows Sue's saying. She told Johnsy that Mr. Behrman was found wet and frozen in his room. They could not imagine where he had been during the dreadful night. He died of pneumonia after spending two days in the hospital. Then, she told that Mr. Behrman is the one who made the last leaf for Johnsy. He made his masterpiece for her.

This clause represents the mental process without any phenomenon. *They* are the senser who does the imagining process while *imagine* is the mental process itself.

5. Behavioral Process

The behavioral process is the daily process or psychological behavior. The participants in this

process are behavior, behavior, and phenomenon. The behavior is the human and or sentient being that does the behavioral process. The behavior is the same kind of range in the material process while the phenomenon is the object that is received the action by the behavior.

The behavioral processes occur 33 times in this short story. Here are examples of the behavioral process.

The first one is 'Johnsy was sleeping when they went upstairs.' The underlined clause is the behavioral process. The clause will be explained below.

Johnsy	was sleeping
Behavior	Pr: behavioral

Data no. 166

This sentence tells that Johnsy was sleeping when Sue and Mr. Behrman went to their studio. Sue asked Mr. Behrman to pose as her model because she was making a painting to magazine stories.

This clause represents the behavioral process with the first participant. *Johnsy* refers to the behavior who does the sleeping process while *was sleeping* is the behavioral process itself.

The next one is 'When Sue awoke from an hour's sleep the next morning she found Johnsy with dull, wide-open eyes staring at the drawn green shade.' This underlined clause represents the behavioral process followed by the circumstances. Here is the explanation of the clause.

When	Sue	awoke	from an hour's sleep	the next morning
	Behaver	Pr:behavioral	Circ:extent	Circ:location

Data no. 173

The sentence above tells that Sue got up from her sleep in the morning after the dreadful night. She stared at Johnsy who was looking out the window seriously. Then, Johnsy asked Sue to pull the curtain up because she wanted to see the last leaf.

The underlined clause represents the behavioral process with circumstantial of manner and circumstantial of location. *Sue* is the behaver because she is the sentient being who does the waking up the process while *awoke* is the behavioral process. Then, *from an hour's sleep* is the circumstantial of extent while *the next morning* is the circumstantial of location that tells when the behavioral process taking place.

6. Existential Process

The existential process is about existence and occurrence. A single participant in this process is existent. This process identically is expressed by verb "be" and the word "there" but it also may use other verbs which mean the occurrence such as *remain, occur, appear*, and so on.

The existential processes occur 10 times in this short story. The example of the existential process will be discussed below.

The first example is "*There is no hope for him;* but he goes to the hospital to-day to be made more comfortable." The underlined clause shows the existential process. Here is the explanation of the clause.

There	Is	no hope	for him;
	Pr: existent	Existent	Circ: cause

Data no. 228

The sentence above shows that the doctor told Sue about another patient, Mr. Behrman. He went to the hospital for the better treatment but the attack is acute. Thus, there was no hope for him to live.

The underlined clause represents the existential process followed by the circumstance. *No hope* is the existent while *is* as the existential

process. Then, *for him* is the circumstantial of cause because it shows the purpose of the existent.

The next example is '*Three days ago there were almost a hundred.*' Here is the explanation of the clause.

Three days ago	there	Were	almost a hundred.
Circ: location		Pr: existential	Existent

Data no. 67

This clause represents Jonhsy's saying about the ivy vine leaves. Three days ago, there were almost a hundred leaves but they are falling faster now. Thus, only five leaves left now. She said that it made her easier to count them.

This clause shows the existential process with the circumstance. *Three days ago* here is the circumstantial of location which tells when the existential process taking place. *Almost a hundred* is the existent while the linking verb '*were*' is the existential process itself.

B. The messages represented through the ideational meanings in the short story *The Last Leaf* by O. Henry

The author or O. Henry used the six types of process in the ideational meanings to develop his short story *The Last Leaf*. They are material, verbal, relational, mental,

behavioral, and existential processes. The material process is the dominant process in this short story with 40.29%. The verbal process takes second place with 15.14%. Then the intensive relational process (14.57%), the mental process (12.57%), the behavioral process (9.43%), the possessive relational process (3.43%), the existential process (2.86%), the causative relational process (1.14%), and the circumstantial relational process (0.57%) take the place consecutively.

The author used the material process as the dominant process in developing his short story to tell about the events, what happened to the characters, and what is going on at each stage of the plot. He used the material process verbs such as *found*, *paint*, *did went*, *fell*, *ride*, *take*, *draw*, *sold*, and many more to describe what the characters do, what happened to the characters, and what happened to the things around the characters. O. Henry liked to describe the place or setting and the things with material processes. For instance, he described *pneumonia* like the person who can stride and smite the victim (people who suffer from that disease).

In developing stories, the authors must need more than one process to make the stories dynamic. O. Henry also used the verbal process more often to develop his short story. He showed the dialogue between Sue, Johnsy, Mr. Behrman, and the doctor to make the story seems real. He

wanted to introduce the characters by using their statements. Thus, the reader can understand more about the characters' behavior. O. Henry also used other processes like relational, mental, behavioral, and existential processes in developing his short story. He described the characters' behavior by showing their thoughts (mental process) and introduced them by their identities (relational process). He also used the other processes as the complement of this short story. They are less used than the others but the author still needs them to develop his short story.

Besides the types of process, O. Henry also liked to use the circumstance in conveying his meanings to the readers. He used the circumstantial of location most frequently than others with 44.44%. It means that he often described the place and the time of the events taking place. He also used the other circumstances with the percentage as follows: the circumstantial of manner (26.14%), the circumstantial of extent (13.73%), the circumstantial of cause (7.20%), the circumstantial of accompaniment (3.92%), the circumstantial of role (3.27%), and the circumstantial of matter (1.30%). He used the circumstances to make the story more detail so the readers can build their imagination freely based on their understanding in reading the short story *The Last Leaf* by O. Henry.

C. The analysis of ideational meanings in the short story *The Last Leaf* by O. Henry's contribution to the teaching and learning process of the discourse study.

The analysis of ideational meanings in the short story *The Last Leaf* by O. Henry is expected to give a contribution to the teaching and learning process of the discourse analysis subject. Generally, the discourse analysis subject uses newspapers and advertisements to be discussed in the class. The use of short story as the teaching media is expected to facilitate students in comprehending the discourse analysis materials especially the ideational meanings through the transitivity analysis.

The implementation of this short story as the teaching media in the class can be described as follows. The first, the students are divided into small groups which consist of 4-5 people. The lecturer can divide them randomly or use the various ways to group them into small groups. Then, the lecturer gives them one or two paragraphs of this short story for each group and asks the students to analyze them through transitivity analysis. After each group has discussed their materials, the lecturer asks them to discuss their works together. The representative of each group comes forward in front of the class, presents their works and then discusses together with all students alternately. The use of short story as the teaching media is expected to be additional or alternative media in teaching discourse analysis notably the

ideational meanings through transitivity analysis. Besides, the use of native short story as media is expected to enrich students' knowledge about literature and also can be useful in increasing the students' vocabularies as we know that it is the American old short story which consists of old English writing style.

CHAPTER V

CONCLUSION AND SUGGESTION

This chapter discusses the conclusion of this research and the researcher suggestions for the students and the next researchers.

A. Conclusion

The discussion from the previous chapter is summarized as follow:

1. There are six types of process found in the short story *The Last Leaf* by O. Henry. They are a material, verbal, relational, mental, behavioral, and existential process.
2. The dominant process of this short story is the material process. It means that the author developed the short story by telling what happened to the characters or what the characters do. In other words, the author used the doing process to describe and explain more about the sequence of events that happened to the characters in this short story. Furthermore, the author also used other process types in developing this short story and used the circumstances to make it more detailed.
3. The contribution of the analysis of this short story as teaching media is expected to facilitate students in comprehending the discourse analysis materials

especially the ideational meanings through the transitivity analysis and it can enrich the students' knowledge about literature.

B. Suggestion

These recommendations are directed to the students who study discourse analysis and the next researchers. The first, the students have to comprehend the ideational meanings through the transitivity analysis. The transitivity analysis helps us to comprehend the texts, not only the short story but many kinds of text can be analyzed by using the transitivity analysis. The second is for those who want to conduct the researches using transitivity analysis, can explore the other kinds of the text so it can help the development of transitivity analysis in many branches of studies.

BIBLIOGRAPHY

Assidqi, MA Hakim, 'Contextual Classroom Experience Through Genre Based Approach', *Vision: Journal for Language and Foreign Language Learning*, Volume 4, No.2, 2015.

Baldick, Chris, *The Concise Oxford Dictionary of Literary Terms (Oxford Paperback Reference)*, Oxford: Oxford University Press, 1990.

Bloor, Thomas, and Meriel Bloor, *The Functional Analysis of English (A Hallidayan Approach)* 3rd Edition, New York: Routledge, 2013.

———, *The Functional Analysis of English (A Hallidayan Approach) Second Edition*, London: Arnold, 2004.

Boukari, Nouréni, and Léonard A Koussouhon, 'Transitivity Analysis of Gabriel Okara's The Voice', *International Journal on Studies in English Language and Literature*, Volume 6, Issue 4, 2018.

Creswell, John W., *Educational Research: Planning, Conducting, and Evaluating Quantitative and Qualitative Research*, Boston: Pearson Education, 2012.

———, *Research Design: Qualitative, Quantitative, and Mixed Methods Approaches* 4th Edition, California: SAGE, 2014.

Downing, Angela, and Philip Locke, *A University Course in English Grammar*, New York: Routledge, 2006.

Egins, Suzane, *An Introduction to Systemic Functional Linguistics*, New York: Continuum, 2004.

EL-Dood Mahdi, Hamid, 'The Short Story Now and Then', *Review of Arts and Humanities*, Volume 3, Issue 1, 2014.

Henry, O., *The Trimmed Lamp, and Other Stories*, New York: Doubleday, Page & Company, 1914.

Hidayat, Y., 'The Ideational Meaning Realised in Written Discourse in Online Newspaper on Abdul Qodir Jaelani', *English Education Journal*, Volume 4, Issue 1, 2014.

Itani, Talal, *The Qur'an*, Dallas: Clear Qur'an, 2012.

Jeremy Sims, *Brodie's Note on English Coursework, The Short Story*, London: Pan Book, 1991.

Knapp, M. & J. Daly, *Handbook of Interpersonal Communication*, 3rd Edition, Newbury Park: SAGE, 2002.

Knight, Jesse F, 'O. Henry: Some Thoughts on the Urban Romanticist', *Libertarian Alliance*, 1987.

Lihatina, Siti Norma, 'Transitivity Analysis of Employment Agreement' *Thesis*, Semarang: Dian Nuswantoro University, 2016.

Lock, Graham, *Functional English Grammar: An Introduction for Second Language Teachers*, Cambridge: Cambridge University Press, 1996.

Mason, Jennifer, *Qualitative Researching*, 2nd Edition, London: SAGE, 2002.

Matthiessen, M.A.K Halliday & Christian M.I.M, *An Introduction to Functional Grammar*, 3rd Edition, London: Hodder Arnold, 2004.

Miles, Matthew B, and Michael A. Huberman, *Qualitative Data Analysis (An Expanded Sourcebook 2nd Edition)*, London: SAGE, 1994.

Oriza, Fatma Rochmalia, 'The Depiction of Islamic Princess in Children's Books: A Transitivity Analysis' *Thesis*, University of Muhammadiyah Surakarta, 2017.

Rashid, Abdul, 'Transitivity Analysis of Hiroko ' S Character in Burnt Shadows', *COMSATS Institute of Information Technology , Islamabad – Pakistan Fall*, 2016.

Ritchie, Jane, Liz Spencer, and William O'Connor, 'Carrying out Qualitative Analysis', *Qualitative Research Practice: A Guide for Social Science Students and Researchers*, 2003.

Rizal, Daviq, *Discourse Analysis*, Semarang: UIN Walisongo Press, 2017.

Thomas S. Hirschak, *American Literature on Stage and Screen: 525 Works and Their Adaptations*, North Carolina: McFarland and Company, 2012.

Thompson, Geoff, *Introducing Functional Grammar(3rd Edition)*, New York: Routledge, 1996.

Viorica Patea, *Short Story Theories (A Twenty-First-Century Perspective)*, New York: Rodopi, 2007.

Walliman, Nicholas, *Research Methods: The Basics, Research Methods: The Basics*, London: Routledge, 2014.

Zahoor, Mehwish, and Fauzia Janjua, 'Character Construction in Tributative Songs: Transitivity Analysis of the Song "I Am Malala"', *Trames*, Volume 20, Issue 2, 2016.

Zhang, Mengyan Zhao & Yi, 'Transitivity Analysis of American President Donald Trump's Inaugural Address', *International Journal of Literature and Arts*, Volume 6, Issue 2, 2017.

American Literature Library, "O. Henry",
<https://americanliterature.com/author/o-Henry>, retrieved on 31 December 2018

Britannica, Encyclopedia, "The Last Leaf",
<https://www.britannica.com/topic/The-Last-Leaf>, retrieved on 31 December 2018

THE LAST LEAF

IN a little district west of Washington Square the streets have run crazy and broken themselves into small strips called "places." These "places" make strange angles and curves. One street crosses itself a time or two. An artist once discovered a valuable possibility in this street. Suppose a collector with a bill for paints, paper and canvas should, in traversing this route, suddenly meet himself coming back, without a cent having been paid on account !

So, to quaint old Greenwich Village the art people soon came prowling, hunting for north windows and eighteenth-century gables and Dutch attics and low rents. Then they imported some pewter mugs and a chafing dish or two from Sixth avenue, and became a "colony."

At the top of a squatty, three-story brick Sue and Johnsy had their studio. "Johnsy" was familiar for Joanna. One was from Maine; the other from California. They had met at the table d'hote of an Eighth street "Delmonico's," and found their tastes in art, chicory salad and bishop sleeves so congenial that the joint studio resulted.

That was in May. In November a cold, unseen stranger, whom the doctors called Pneumonia, stalked about the colony, touching one here and there with his icy fingers. Over on the east side this ravager strode boldly, smiting his victims by scores, but his feet trod slowly through the maze of the narrow and moss-grown "places."

Mr. Pneumonia was not what you would call a chivalric old gentleman. A mite of a little woman with blood thinned by California zephyrs was hardly fair game for the red-fisted, short-breathed old duffer. But Johnsy he smote; and she lay, scarcely moving, on her painted iron bedstead, looking through the small Dutch window-panes at the blank side of the next brick house.

One morning the busy doctor invited Sue into the hallway with a shaggy, gray eyebrow.

"She has one chance in — let us say, ten," he said; as he shook down the mercury in his clinical thermometer."And that chance is for her to want to live. This way people have of lining-up on the side of the undertaker makes the entire pharmacopeia look silly. Your little

lady has made up her mind that she's not going to get well. Has she anything on her mind? "

"She — she wanted to paint the Bay of Naples some day," said Sue.

"Paint? —bosh! Has she anything on her mind worth thinking about twice — a man, for instance?"

"A man?" said Sue, with a jew's-harp twang in her voice. "Is a man worth—but, no, doctor; there is nothing of the kind."

"Well, it is the weakness, then," said the doctor. "I will do all that science, so far as it may filter through my efforts, can accomplish. But whenever my patient begins to count the carriages in her funeral procession I subtract 50 per cent, from the curative power of medicines. If you will get her to ask one question about the new winter styles in cloak sleeves I will promise you a one-in-five chance for her, instead of one in ten.

"After the doctor had gone Sue went into the workroom and cried a Japanese napkin to a pulp. Then she swaggered into Johnsy's room with her drawing board, whistling ragtime.

Johnsy lay, scarcely making a ripple under the bed clothes, with her face toward the window. Sue stopped whistling, thinking she was asleep.

She arranged her board and began a pen-and-ink drawing to illustrate a magazine story. Young artists must pave their way to Art by drawing pictures for magazine stories that young authors write to pave their way to Literature.

As Sue was sketching a pair of elegant horse-show riding trousers and a monocle on the figure of the hero, an Idaho cowboy, she heard a low sound, several times repeated. She went quickly to the bedside.

Johnsy's eyes were open wide. She was looking out the window and counting— counting backward.

"Twelve," she said, and a little later " eleven;"and then "ten," and "nine ;" and then "eight" and "seven," almost together.

Sue looked solicitously out the window. What was there to count? There was only a bare, dreary yard to be seen, and the blank side of the brick house twenty feet away. An old, old ivy vine, gnarled and decayed at the roots, climbed half way up the brick wall. The cold breath of autumn had stricken its leaves from the vine until its skeleton branches clung, almost bare, to the crumbling bricks.

"What is it, dear?" asked Sue.

"Six," said Johnsy, in almost a whisper.

"They're falling faster now. Three days ago there were almost a hundred. It made my head ache to count them. But now it's easy. There goes another one. There are only five left now."

"Five what, dear. Tell your Sudie."

"Leaves. On the ivy vine. When the last one falls I must go, too. I've known that for three days. Didn't the doctor tell you?"

"Oh, I never heard of such nonsense," complained Sue, with magnificent scorn. "What have old ivy leaves to do with your getting well? And you used to love that vine so, you naughty girl. Don't be a goosey. Why, the doctor told me this morning that your chances for getting well real soon were —let's see exactly what he said —he said the chances were ten to one ! Why, that's almost as good a chance as we have in New York when we ride on the street cars or walk past a new building. Try to take some broth now, and let Sudie go back to her drawing, so she can sell the editor man with it, and buy port wine for her sick child, and pork chops for her greedy self."

"You needn't get any more wine," said Johnsy, keeping her eyes fixed out the window. "There goes another. No, I don't want any broth. That leaves just four. I want to see the last one fall before it gets dark. Then I'll go, too."

"Johnsy, dear," said Sue, bending over her, "will you promise me to keep your eyes closed, and not look out the window until I am done working? I must hand those drawings in by to-morrow. I need the light, or I would draw the shade down."

"Couldn't you draw in the other room?" asked Johnsy, coldly.

"I'd rather be here by you," said Sue. "Besides, I don't want you to keep looking at those silly ivy leaves."

"Tell me as soon as you have finished," said Johnsy, closing her eyes, and lying white and still as a fallen statue," because I want to see the last one fall. I'm tired of waiting. I'm tired of thinking.

I went to turn loose my hold on everything, and go sailing down, down, just like one of those poor, tired leaves."

"Try to sleep," said Sue. "I must call Behrman up to be my model for the old hermit miner. I'll not be gone a minute. Don't try to move 'till I come back."

Old Behrman was a painter who lived on the ground floor beneath them. He was past sixty and had a Michael Angelo's Moses beard curling down from the head of a satyr along the body of an imp. Behrman was a failure in art. Forty years he had wielded the brush without getting near enough to touch the hem of his Mistress's robe. He had been always about to paint a masterpiece, but had never yet begun it. For several years he had painted nothing except now and then a daub in the line of commerce or advertising. He earned a little by serving as a model to those young artists in the colony who could not pay the price of a professional. He drank gin to excess, and still talked of his coming masterpiece. For the rest he was a fierce little old man, who scoffed terribly at softness in any one, and who regarded himself as especial mastiff-in-waiting to protect the two young artists in the studio above.

Sue found Behrman smelling strongly of juniper berries in his dimly lighted den below. In one corner was a blank canvas on an easel that had been waiting there for twenty-five years to receive the first line of the masterpiece. She told him of Johnsy's fancy, and how she feared she would, indeed, light and fragile as a leaf herself, float away when her slight hold upon the world grew weaker.

Old Behrman, with his red eyes plainly streaming, shouted his contempt and derision for such idiotic imaginings.

"Vass!" he cried. "Is dere people in de world mit der foolishness to die because leafs dey drop off from a confounded vine? I haf not heard of such a thing. No, I vill not bese as a model for your fool hermit-dunderhead. Vy do you allow dot silly pusiness to come in der prain of her? Ach, dot poor little Miss Johnsy."

"She is very ill and weak," said Sue, "and the fever has left her mind morbid and full of strange fancies. Very well, Mr. Behrman, if you do not care to pose for me, you needn't. But I think you are a horrid old— old flibbertigibbet."

"You are just like a woman !" yelled Behrman.

"Who said I vill not bese? Go on. I come mityou. For half an hour I haf been trying to say dot I am ready to bese. Gott! dis is not any place in which one so goot as Miss Yohnsy shall lie sick.

Some day I vill baint a masterpiece, and ve shall all go away. Gott ! yes."

Johnsy was sleeping when they went upstairs. Sue pulled the shade down to the window-sill, and motioned Behrman into the other room. In there they peered out the window fearfully at the ivy vine. Then they looked at each other for a moment without speaking. A persistent, cold rain was falling, mingled with snow. Behrman, in his old blue shirt, took his seat as the hermit-miner on an upturned kettle for a rock.

When Sue awoke from an hour's sleep the next morning she found Johnsy with dull, wide-open eyes staring at the drawn green shade.

"Pull it up ; I want to see," she ordered, in a whisper.

Wearily Sue obeyed.

But, lo ! after the beating rain and fierce gusts of wind that had endured through the livelong night, there yet stood out against the brick wall one ivy leaf. It was the last on the vine. Still dark green near its stem, but with its serrated edges tinted with the yellow of dissolution and decay, it hung bravely from a branch some twenty feet above the ground.

"It is the last one," said Johnsy. " I thought it would surely fall during the night. I heard the wind. It will fall to-day, and I shall die at the same time."

"Dear, dear !" said Sue, leaning her worn face down to the pillow, " think of me, if you won't think of yourself. What would I do?"

But Johnsy did not answer. The loneliest thing in all the world is a soul when it is making ready to go on its mysterious, far journey. The fancy seemed to possess her more strongly as one by one the ties that bound her to friendship and to earth were loosed.

The day wore away, and even through the twilight they could see the lone ivy leaf clinging to its stem against the wall. And then, with the coming of the night the north wind was again loosed, while the rain still beat against the windows and pattered down from the low Dutch eaves.

When it was light enough Johnsy, the merciless, commanded that the shade be raised.

The ivy leaf was still there.

Johnsy lay for a long time looking at it. And then she called to Sue, who was stirring her chicken broth over the gas stove.

"I've been a bad girl, Sudie," said Johnsy." Something has made that last leaf stay there to show me how wicked I was. It is a sin to want to die. You may bring me a little broth now, and some milk with a little port in it, and —no; bring me a hand-mirror first, and then pack some pillows about me, and I will sit up and watch you cook."

An hour later she said.

"Sudie, some day I hope to paint the Bay of Naples."

The doctor came in the afternoon, and Sue had an excuse to go into the hallway as he left.

"Even chances," said the doctor, taking Sue's thin, shaking hand in his. "With good nursing you'll win. And now I must see another case I have downstairs. Behrman, his name is — some kind of an artist, I believe. Pneumonia, too. He is an old, weak man, and the attack is acute. There is no hope for him ; but he goes to the hospital to-day to be made more comfortable."

The next day the doctor said to Sue:" She's out of danger. You've won. Nutrition and care now —that's all."

And that afternoon Sue came to the bed where Johnsy lay, contentedly knitting a very blue and very useless woolen shoulder scarf, and put one arm around her, pillows and all.

"I have something to tell you, white mouse," she said."Mr. Behrman died of pneumonia to-day in the hospital. He was ill only two days. The janitor found him on the morning of the first day in his room downstairs helpless with pain. His shoes and clothing were wet through and icy cold. They couldn't imagine where he had been on such a dreadful night. And then they found a lantern, still lighted, and a ladder that had been dragged from its place, and some scattered brushes, and a palette with green and yellow colors mixed on it, and — look out the window, dear, at the last ivy leaf on the wall. Didn't you wonder why it never fluttered or moved when the wind blew? Ah, darling, it's Behrman's masterpiece— he painted it there the night that the last leaf fell."

Appendix 2

No	Code	Expression
1.		IN a little district west of Washington Square the streets have run crazy and broken themselves into small strips called "places."
2.		These "places" make strange angles and curves.
3.		One street crosses itself a time or two.
4.		An artist once discovered a valuable possibility in this street.
5.		Suppose a collector with a bill for paints, paper and canvas should, in traversing this route, suddenly meet himself coming back, without a cent having been paid on account !
6.		So, to quaint old Greenwich Village the art people soon came prowling, hunting for north windows and eighteenth-century gables and Dutch attics and low rents.
7.		Then they imported some pewter mugs and a chafing dish or two from Sixth avenue, and became a "colony."
8.		At the top of a squatty, three-story brick Sue and Johnsy had their studio.
9.		"Johnsy" was familiar for Joanna.
10.		One was from Maine; the other from California.
11.	α	They had met at the table d'hote of an Eighth street "Delmonico's," and found their tastes in art, chicory salad and bishop sleeves so congenial
12.	β	that the joint studio resulted.
13.		That was in May.
14.		In November a cold, unseen stranger, whom the doctors called Pneumonia, stalked about the colony, touching one here and there with his icy fingers.

15.	1	Over on the east side this ravager strode boldly, smiting his victims by scores,
16.	2	but his feet trod slowly through the maze of the narrow and moss-grown "places."
17.		Mr. Pneumonia was not what you would call a chivalric old gentleman.
18.		A mite of a little woman with blood thinned by California zephyrs was hardly fair game for the red-fisted, short-breathed old duffer.
19.	1	But Johnsy he smote;
20.	2	and she lay, scarcely moving, on her painted iron bedstead, looking through the small Dutch window-panes at the blank side of the next brick house.
21.		One morning the busy doctor invited Sue into the hallway with a shaggy, gray eyebrow.
22.	1	"She has one chance in — let us say, ten,"
23.	2	he said;
24.		as he shook down the mercury in his clinical thermometer.
25.		"And that chance is for her to want to live.
26.		This way people have of lining-up on the side of the undertaker makes the entire pharmacopeia look silly.
27.	α	Your little lady has made up her mind
28.	β	that she's not going to get well.
29.		Has she anything on her mind?"
30.	1	"She — she wanted to paint the Bay of Naples some day,"
31.	2	said Sue.
32.		Has she anything on her mind worth thinking about twice — a man, for instance?"
33.		"A man?" said Sue, with a jew's-harp twang in her voice.
34.	1	"Is a man worth
35.	2	but, no, doctor; there is nothing of the kind."

36.	1	"Well, it is the weakness, then,"
37.	2	said the doctor.
38.	1	"I will do all that science,
39.	2	so far as it may filter through my efforts, can accomplish.
40.	1	But whenever my patient begins to count the carriages in her funeral procession
41.	2	I subtract 50 per cent, from the curative power of medicines.
42.	β	If you will get her to ask one question about the new winter styles in cloak sleeves
43.	α	I will promise you a one-in-five chance for her, instead of one in ten."
44.	β	After the doctor had gone,
45.	α	Sue went into the workroom and cried a Japanese napkin to a pulp.
46.		Then she swaggered into Johnsy's room with her drawing board, whistling ragtime.
47.		Johnsy lay, scarcely making a ripple under the bed clothes, with her face toward the window.
48.		Sue stopped whistling, thinking she was asleep.
49.		She arranged her board and began a pen-and-ink drawing to illustrate a magazine story.
50.	α	Young artists must have their way to Art by drawing pictures for magazine stories
51.	β	that young authors write to pave their way to Literature.
52.	β	As Sue was sketching a pair of elegant horse-show riding trousers and a monocle on the figure of the hero, an Idaho cowboy,
53.	α	she heard a low sound, several times repeated.
54.		She went quickly to the bedside.
55.		Johnsy's eyes were open wide.
56.		She was looking out the window and counting—

		counting backward.
57.		"Twelve," she said, and a little later " eleven;"and then "ten," and "nine ;" and then "eight" and "seven," almost together.
58.		Sue looked solicitously out the window.
59.		What was there to count?
60.		There was only a bare, dreary yard to be seen, and the blank side of the brick house twenty feet away.
61.		An old, old ivy vine, gnarled and decayed at the roots, climbed half way up the brick wall.
62.		The cold breath of autumn had stricken its leaves from the vine until its skeleton branches clung, almost bare, to the crumbling bricks.
63.	1	"What is it, dear?"
64.	2	asked Sue.
65.		"Six," said Johnsy, in almost a whisper.
66.		"They're falling faster now.
67.		Three days ago there were almost a hundred.
68.		It made my head ache to count them.
69.		But now it's easy.
70.		There goes another one.
71.		There are only five left now."
72.		Tell your Sudie."
73.	β	When the last one falls
74.	α	I must go, too.
75.		I've known that for three days.
76.		Didn't the doctor tell you?"
77.	1	"Oh, I never heard of such nonsense,"
78.	2	complained Sue, with magnificent scorn.
79.		"What have old ivy leaves to do with your getting well?
80.		And you used to love that vine so, you naughty girl.
81.		Don't be a goosey.
82.	α	Why, the doctor told me this morning

83.	β	that your chances for getting well real soon were —
84.	α	let's see exactly
85.	β	what he said —
86.	α	he said
87.	β	the chances were ten to one !
88.	α	Why, that's almost as good a chance
89.	β	as we have in New York
90.	β	when we ride on the street cars or walk past a new building.
91.	1	Try to take some broth now,
92.	2	and let Sudie go back to her drawing,
93.	2	so she can sell the editor man with it, and buy port wine for her sick child, and pork chops for her greedy self."
94.	1	"You needn't get any more wine,"
95.	2	said Johnsy, keeping her eyes fixed out the window.
96.		"There goes another.
97.		No, I don't want any broth.
98.	α	I want to see the last one fall
99.	β	before it gets dark.
100.		Then I'll go, too."
101.		"Johnsy, dear," said Sue, bending over her,
102.	1	"will you promise me to keep your eyes closed,
103.	2	and not look out the window until I am done working?
104.		I must hand those drawings in by tomorrow.
105.	1	I need the light,
106.	2	or I would draw the shade down."
107.	1	"Couldn't you draw in the other room?"
108.	2	asked Johnsy, coldly.
109.	1	"I'd rather be here by you,"
110.	2	said Sue.
111.		"Besides, I don't want you to keep looking at those silly ivy leaves."
112.	α	"Tell me

113	β	as soon as you have finished,"
114	α	said Johnsy, closing her eyes, and lying white and still as a fallen statue,"
115	β	because I want to see the last one fall.
116		I'm tired of waiting.
117		I went to turn loose my hold on everything, and go sailing down, down, just like one of those poor, tired leaves."
118	1	"Try to sleep,"
119	2	said Sue.
120		"I must call Behrman up to be my model for the old hermit miner.
121		I'll not be gone a minute.
122		Don't try to move 'till I come back."
123	α	Old Behrman was a painter
124	β	who lived on the ground floor beneath them.
125		He was past sixty and had a Michael Angelo's Moses beard curling down from the head of a satyr along the body of an imp.
126		Behrman was a failure in art.
127		Forty years he had wielded the brush without getting near enough to touch the hem of his Mistress's robe.
128		He had been always about to paint a masterpiece, but had never yet begun it.
129		For several years he had painted nothing except now and then a daub in the line of commerce or advertising.
130	α	He earned a little by serving as a model to those young artists in the colony
131	β	who could not pay the price of a professional.
132		He drank gin to excess, and still talked of his coming masterpiece.
133	α	For the rest he was a fierce little old man,
134	β	who scoffed terribly at softness in any one,
135	β	and who regarded himself as especial mastiff-in-

		waiting to protect the two young artists in the studio above.
136		Sue found Behrman smelling strongly of juniper berries in his dimly lighted den below.
137	α	In one corner was a blank canvas on an easel
138	β	that had been waiting there for twenty-five years to receive the first line of the masterpiece.
139	1	She told him of Johnsy's fancy,
140	2	and how she feared
141	α	she would, indeed, light and fragile as a leaf herself, float away
142	β	when her slight hold upon the world grew weaker.
143		Old Behrman, with his red eyes plainly streaming, shouted his contempt and derision for such idiotic imaginings.
144		"Vass!" he cried."
145	α	Is dere people in de world mit der foolishness to die
146	β	because leafs day drop off from a confounded vine?
147		I haf not heard of such a thing.
148		No, I vill not bose as a model for your fool hermit-dunderhead.
149		Vy do you allow dot silly pushiness to come in der prain of her?
150	1	"She is very ill and weak,"
151	2	said Sue,"
152	2	and the fever has left her mind morbid and full of strange fancies.
153	β	Very well, Mr. Behrman, if you do not care to pose for me,
154	α	you needn't.
155		But I think you are a horrid old— old flibbertigibbet."
156	1	"You are just like a woman!"
157	2	yelled Behrman.
158		"Who said I vill not bose?"

159		I come mityou.
160	α	For half an hour I haf peen trying to say
161	β	dot I am ready to bose.
162	α	Gott! dis is not any blace in which one so goot
163	β	as Miss Yohnsy shall lie sick.
164	1	Some day I vill baint a masterpiece,
165	2	and ve shall all go away.
166	α	Johnsy was sleeping
167	β	when they went upstairs.
168		Sue pulled the shade down to the window-sill, and motioned Behrman into the other room.
169		In there they peered out the window fearfully at the ivy vine.
170		Then they looked at each other for a moment without speaking.
171		A persistent, cold rain was falling, mingled with snow.
172		Behrman, in his old blue shirt, took his seat as the hermit-miner on an upturned kettle for a rock.
173	β	When Sue awoke from an hour's sleep the next morning
174	α	she found Johnsy with dull, wide-open eyes staring at the drawn green shade.
175	1	"Pull it up ;
176	2	I want to see,"
177		she ordered, in a whisper.
178		Wearily Sue obeyed.
179	α	But, lo! after the beating rain and fierce gusts of wind that had endured through the livelong night,
180	β	there yet stood out against the brick wall one ivy leaf.
181		It was the last on the vine.
182		Still dark green near its stem, but with its serrated edges tinted with the yellow of dissolution and decay, it hung bravely from a branch some twenty feet above the ground.

183	1	"It is the last one,"
184	2	said Johnsy.
185		"I thought it would surely fall during the night.
186		I heard the wind.
187	1	It will fall to-day,
188	2	and I shall die at the same time."
189		"Dear, dear !" said Sue, leaning her worn face down to the pillow,
190	α	"think of me,
191	β	if you won't think of yourself.
192		What would I do?"
193		But Johnsy did not answer.
194	α	The lonesome thing in all the world is a soul
195	β	when it is making ready to go on its mysterious, far journey.
196	α	The fancy seemed to possess her more strongly
197	β	as one by one the ties that bound her to friendship and to earth were loosed.
198		The day wore away, and even through the twilight they could see the lone ivy leaf clinging to its stem against the wall.
199	α	And then, with the coming of the night the north wind was again loosed,
200	β	while the rain still beat against the windows and pattered down from the low Dutch eaves.
201	β	When it was light enough
202	α	Johnsy, the merciless, commanded that the shade be raised.
203		The ivy leaf was still there.
204		Johnsy lay for a long time looking at it.
205	α	And then she called to Sue,
206	β	who was stirring her chicken broth over the gas stove.
207	1	"I've been a bad girl, Sudie,"
208	2	said Johnsy.

209	α	"Something has made that last leaf stay there to show me
210	β	how wicked I was.
211		It is a sin to want to die.
212	1	You may bring me a little broth now, and some milk with a little port in it, and —no;
213	2	bring me a hand-mirror first,
214	2	and then pack some pillows about me,
215	2	and I will sit up and watch you cook."
216		An hour later she said.
217		"Sudie, some day I hope to paint the Bay of Naples."
218	1	The doctor came in the afternoon,
219	2	and Sue had an excuse to go into the hallway
220	2	as he left.
221		"Even chances," said the doctor, taking Sue's thin, shaking hand in his.
222		"With good nursing you'll win.
223		And now I must see another case I have downstairs.
224	1	Behrman, his name is —
225	2	some kind of an artist, I believe.
226	1	He is an old, weak man,
227	2	and the attack is acute.
228	1	There is no hope for him ;
229	2	but he goes to the hospital to-day to be made more comfortable."
230	1	The next day the doctor said to Sue:
231	2	"She's out of danger.
232		You've won.
233	α	And that afternoon Sue came to the bed
234	β	where Johnsy lay, contentedly knitting a very blue and very useless woolen shoulder scarf, and put one arm around her, pillows and all.
235	1	"I have something to tell you, white mouse,"
236	2	she said.

237		"Mr. Behrman died of pneumonia to-day in the hospital.
238		He was ill only two days.
239		The janitor found him on the morning of the first day in his room downstairs helpless with pain.
240		His shoes and clothing were wet through and icy cold.
241	α	They couldn't imagine
242	β	where he had been on such a dreadful night.
243	α	And then they found a lantern, still lighted, and a ladder
244	β	that had been dragged from its place, and some scattered brushes, and a palette with green and yellow colors mixed on it, and —
245	β	look out the window, dear, at the last ivy leaf on the wall.
246	α	Didn't you wonder
247	β	why it never fluttered or moved
248	β	when the wind blew?
249		Ah, darling, it's Behrman's masterpiece—
250	α	he painted it there the night
251	β	that the last leaf fell."

Appendix 3

1.

IN a little district west of Washington Square	the streets	have run	crazy	and	broken	themselves	into small strips called "places."
Cl	A	Pm	Cm		Pm	G	Co

2.

These "places"	make	strange angles and curves.
A	Pm	G

3.

One street	crosses	itself	a time or two.
T	Pcc	V	Cx

4.

An artist	once	discovered	a valuable possibility	in this street.
A		Pm	G	Cl

5.

Suppose	a collector with a bill for paints, paper and canvas should, in traversing this route,	suddenly	meet	himself	coming back,	without a cent having been paid on account !
	A		Pm	G	Pm	Ca

6.

So, to quaint old Greenwich Village	the art people	soon	came prowling,	hunting	for north windows and eighteenth-century gables and Dutch attics and low rents.
Cl	A		Pm	Pm	Cc

7.

Then	they	imported	pewter mugs and a chafing dish or two	from Sixth avenue,	and	became	a "colony."
	A	Pm	G	Cl		Pi	At

8.

At the top of a squatty, three-story brick	Sue and Johnsy	had	their studio.
Cl	Cr	Pp	At

9.

"Johnsy"	was	familiar for Joanna.
Cr	Pi	At

10.

One	was	from Maine;	the other	from California.
Cr	Pi	At	Cr	At

11.

They	had met	at the table d'hote of an Eighth street "Delmonico's,"	and	found	their tastes	in art, chicory salad and bishop sleeves	so congenial
A	Pm	Cl		Pm	G	Ct	Cm

12.

that	the joint studio	resulted.
Cr	At	Pi

13.

That	was	in May.
Cr	Pi	At

14.

In November a cold,	unseen stranger,	whom	the doctors	called	Pneumonia,	stalked	about the colony,
Cl	A		Sy	Pv	Vb	Pm	Ct

touching	one	here and there	with his icy fingers.
Pm	G	Cl	Cm

15.

Over on the east side	this ravager	strode	boldly,	smiting	his victims	by scores,
Cl	A	Pm	Cm	Pm	G	Cm

16.

but	his feet	trod	slowly through the maze of the narrow and moss-grown "places."
	A	Pm	Cm

17.

Mr. Pneumonia	was not	what	you	would call	a chivalric old gentleman.
Cr	Pi		Sy	Pv	Vb

18.

A mite of a little woman with blood thinned by California zephyrs	was	hardly fair game	for the red-fisted, short-breathed old duffer.
Cr	Pi	At	Cc

19.

But	Johnsy	he	smote;
	G	A	Pm

20.

And	she	lay,	scarcely	moving,	on her painted iron bedstead,
	A	Pm	Cx	Pm	Cl

looking through	the small Dutch window-panes at the blank side of the next brick house.
Pb	Ph

21.

One morning	the busy doctor	invited	Sue	into the hallway	with a shaggy, gray eyebrow.
Cl	Sy	Pv	Rv	Cl	Cm

22.

"She	has	one chance in	let	us	say,	ten.
Cr	Pp	At		Rv	Pv	

23.

he	said
Sy	Pv

24.

As	He	shook down	the mercury in his clinical thermometer.
	A	Pm	G

25.

"And	that chance	is	for her	to want to	live.
	Cr	Pi	At	Pme	Pb

26.

This way people	have	of lining-up on the side of the undertaker	makes	the entire pharmacopeia	look	silly
Cr	Pp	At	Pc	Cr	Pi	At

27.

Your little lady	has made up	her mind
S	Pme	Ph

28.

that	she's	not going to get well.
	Be	Pb

29.

Has	she	anything on her mind?"
Pp	Cr	At

30.

"She —	she	wanted	to paint	the Bay of Naples	someday,"
	S	Pme	Pm	G	Cl

31.

said	Sue.
Pv	Sy

32.

Has	she	anything on her mind worth	thinking	about twice	— a man ,	for instance?"
Pp	Cr	At	Pme	Cx	Ph	

33.

"A man?"	said	Sue,	with a jew's-harp twang in her voice.
	Pv	Sy	Cm

34.

"Is	a man worth
Pe	X

35.

but, no, doctor;	there	is	nothing of the kind."
		Pe	X

36.

"Well,	it	is	the weakness,	then,"
	Cr	Pi	At	

37.

said	the doctor.
Pv	Sy

38.

"I	will do	all that science,
A	Pm	G

39.

so far as	it	may	filter	through my efforts,	can	accomplish.
Cx	A		Pm	G		Pm

40.

But	whenever	my patient	begins to count	the carriages in her funeral procession
		Sy	Pv	Vb

41.

I	subtract	50 per cent, from the curative power of medicines.			
S	Pme	Ph			

42.

If	you	will get	her	to ask	one question about the new winter styles in cloak sleeves
	A	Pm	G	Pv	Vb

43.

I	will promise	you	a one-in-five chance for her,	instead of one in ten.
Sy	Pv	Rv	Vb	Ca

44.

After	the doctor	had gone,
	A	Pm

45.

Sue	went	into the workroom	and	cried	a Japanese napkin to a pulp.
A	Pm	Cl		Pb	Cm

46.

Then	she	swaggered	into Johnsy's room	with her drawing board,	whistling	ragtime.
	A	Pm	Cl	Ca	Pb	Ph

47.

Johnsy	lay,	scarcely	making a ripple	under the bed clothes,	with her face toward the window.
A	Pm	Cx	Pv	Cl	Cm

48.

Sue	stopped whistling,	thinking	she	was asleep.
Be	Pb	Pme	Be	Pb

49.

She	arranged	her board	and	began	a pen-and-ink drawing
A	Pm	G		Pm	G

to illustrate	a megazine story
Pm	G

50.

Young artists	must	have	their way to Art	by drawing pictures	for magazine stories
Cr		Pp	At	Cm	Cc

51.

that	young authors	write	to pave	their way to Literature.
	A	Pm	Pm	G

52.

As	Sue	was sketching	a pair of elegant horse-show riding trousers and a monocle on the figure of the hero, an Idaho cowboy,
	A	Pm	G

53.

She	heard	a low sound,	several times repeated.
S	Pme	Ph	Cx

54.

She	went	quickly	to the bedside
A	Pm	Cm	Cl

55.

Johnsy's eyes	were open	wide.
Be	Pb	Cm

56.

She	was looking out	the window	and	counting—	backward.
Be	Pb	Ph		Pv	Cm

57.

"Twelve,"	she	said,	and	a little later	" eleven;"and then "ten," and "nine ;" and then "eight" and "seven," almost together.
	Sy	Pv		Cx	Cm

58.

Sue	looked solicitously out	the window.
Be	Pb	Ph

59.

What	was	there	to count?
X	Pe		Pv

60.

There	was	only a bare, dreary yard	to be seen,	and	the blank side of the brick house twenty feet away.
	Pe	X	Pme		X

61.

An old, old ivy vine,	gnarled	and	decayed	at the roots,	climbed half way up	the brick wall.
A	Pm		Pm	G	Pm	G

62.

The cold breath of autumn	had stricken	its leaves from the vine	until its skeleton branches	clung,	almost bare,	to the crumbling bricks.
A	Pm	G	A	Pm	Cm	Cl

63.

"What	is	it,	dear?"
	Pi	Cr	

64.

asked	Sue.
Pv	Sy

65.

"Six,"	said	Johnsy,	in almost a whisper.
	Pv	Sy	Cm

66.

"They	're falling	faster	now.
A	Pm	Cm	Cl

67.

Three days ago	there	were	almost a hundred.
Cl		Pe	X

68.

It	made	my head ache	to count	them.
T	Pc	V	Pv	Vb

69.

But	now	it	's	easy.
	Cl	Cr	Pi	At

70.

There	goes	another one.
	Pe	X

71.

There	are	only five	left	now."
	Pe	X	Pm	Cl

72.

Tell	your Sudie."
Pv	Sy

73.

When	the last one	falls
	A	Pm

74.

I	must	go,	too.
A		Pm	

75.

I	've known	that	for three days.
S	Pme	Ph	Cx

76.

Didn't	the doctor	tell	you?"
	Sy	Pv	Rv

77.

"Oh,	I	never	heard of	such nonsense,"
	S		Pme	Ph

78.

Complained	Sue,	with magnificent scorn.
Pv	Sy	Cm

79.

"What	have	old Ivy leaves	to do	with your getting well?
		A	Pm	G

80.

And	you	used to love	that vine so,	you naughty girl.
	S	Pme	Ph	

81.

Don't	be	a goosey.
	Pi	At

82.

Why,	the doctor	told	me	this morning
	Sy	Pv	Rv	Cl

83.

that	your chances for getting well	real soon	were —
	Cr		Pi

84.

let's	see	exactly
	Pme	Cm

85.

what	he	said —
	Sy	Pv

86.

he	said
Sy	Pv

87.

the chances	were	ten to one !
Cr	Pi	At

88.

Why,	that	's	almost as good a chance
	Cr	Pi	At

89.

as	we	have	in New York
	Cr	Pp	At

90.

when	we	ride	on the street cars	or	walk	past a new building
	A	Pm	Cl		Pm	Cl

91.

Try	to take	some broth	now,
	Pm	G	Cl

92.

and	let	Sudie	go back	to her drawing,
		A	Pm	G

93.

so	she	can	sell	the editor man	with it,	and	buy	port wine
	A		Pm	B	G		Pm	G

94.

"You	needn't	get	any more wine,"
S	Pme	Pm	G

95.

said	Johnsy,	keeping her eyes fixed out the window.
Pv	Sy	Cm

96.

"There	goes	another.
	Pe	X

97.

No,	I	don't want	any broth.
	S	Pme	Ph

98.

I	want	to see	the last one	fall
S	Pme	Pme	A	Pm

99.

before	it	gets	dark.
	Cr	Pi	At

100.

Then	I	'll go,	too."
	A	Pm	

101.

"Johnsy,	dear,"	said	Sue,	bending over	her,
		Pv	Sy	Pm	G

102.

"will	you	promise	me	to keep your eyes closed,
	Rv	Pv	Sy	Pb

103.

and	not look out	the window	until	I	am done working?
	Pb	Ph		A	Pm

104.

I	must	hand	those drawings in	by tomorrow
A		Pm	G	Cl

105.

I	need	the light,
S	Pme	Ph

106.

or	I	would draw	the shade down."
	A	Pm	G

107.

"Couldn't	you	draw	in the other room?"
	A	Pm	Cl

108.

asked	Johnsy,	coldly.
Pv	Sy	Cm

109.

"I	'd rather be	here	by you,"
Cr	Pi	At	Cl

110.

said	Sue.
Pv	Sy

111.

I	don't want	you	to keep looking at	those silly ivy leaves?"
S	Pme	Ph	Pb	Ph

112.

"Tell	me
Pv	Sy

113.

as soon as	you	have finished,"
Cx	A	Pm

114.

said	Johnsy,	closing her eyes,	and	lying white	and	still as a fallen statue,"
Pv	Sy	Pb		Pme		Co

115.

because	I	want	to see	the last one	fall.
	S	Pme	Pme	A	Pm

116.

I	'm tired of	waiting.
S	Pme	Ph

117.

I	went to turn loose	my hold on everything	,and	go	sailing	down, down,just like one of those poor, tired leaves."
A	Pm	G		Pm	R	Cm

118.

"Try	to sleep,"
	Pb

119.

said	Sue.
Pv	Sy

120.

"I	must	call	Behrman up	to be	my model	for the old hermit miner.
Sy		Pv	Rv	Pi	At	Cc

121.

I	"ll not be gone	a minute
A	Pm	Cx

122.

Don't	try to move	'till	I	come back."
	Pm		A	Pm

123.

Old Behrman	was	a painter
Cr	Pi	At

124.

who	lived	on the ground floor beneath them.
Be	Pb	Cl

125.

He	was	past sixty	and	had	a Michael Angelo's Moses beard curling down from the head of a satyr along the body of an imp.
Cr	Pi	At		Pp	At

126.

Behrman	was	a failure in art.
Cr	Pi	At

127.

Forty years	he	had wielded	the brush	without getting near enough	to touch	the hem of his Mistress's robe.
Cx	A	Pm	G	Ca	Pm	G

128.

He	had been	always	about to paint	a masterpiece,	but	had never yet begun	it.
Cr	Pi		Pm	G		Pm	G

129.

For several years	he	had painted	nothing except now and then a daub in the line of commerce or advertising.
Cx	A	Pm	G

130.

He	earned	a little	by serving as a model	to those young artists in the colony
A	Pm	G	Cm	Cc

131.

who	could not pay	the price of a professional
A	Pm	G

132.

He	drank	gin	to excess,	and	still talked	of his coming masterpiece.
A	Pm	G	Pm		Pv	Vb

133.

For the rest	he	was	a fierce little old man,
Cl	Cr	Pi	At

134.

who	scoffed	terribly at softness	in any one,
Sy	Pv	Cm	Rv

135.

And	who	regarded	himself	as especial mastiff-in-waiting	to protect	the two young artists	in the studio above.
	S	Pme	Ph	Co	Pm	G	Cl

136.

Sue	found	Behrman	smelling	strongly	of juniper berries	in his dimly lighted den below.
A	Pm	G	Pb	Cm	Ph	Cl

137.

In one corner	was	a blank canvas on an easel
Cr	Pi	At

138.

that	had been waiting	there	for twenty-five years	to receive	the first line of the masterpiece.
A	Pm	Cl	Cx	Pm	G

139.

She	told	him	of Johnsy's fancy,
Sy	Pv	Rv	Vb

140.

and	how	she	feared
		S	Pme

141.

she	would,	indeed,	light and fragile as a leaf herself,	float away
A			Cm	Pm

142.

when	her slight	hold	upon the world	grew	weaker.
	A	Pm	G	Pb	Cm

143.

Old Behrman, with his red eyes	plainly	streaming,	shouted	his contempt and derision	for such idiotic imaginings.
Be	Cm	Pb	Pv	Vb	Cc

144.

"Vass!"	he	cried.
	Be	Pb

145.

"Is dere people in de world mit der foolishness to die					
Pe	X	Cl	Pme	Ph	Cc

146.

because	leafs	day	drop off	from a confounded vine?
	A	Cx	Pm	Cl

147.

I	haf not heard	of such a thing.
S	Pme	Ph

148.

No, I	vill not bose	as a model	for your fool hermit-dunderhead.
A	Pm	Co	Cc

149.

Vy	do	you	allow	dot silly pushiness	to come	in der prain of her?
		A	Pm	G	Pm	Cl

150.

"She	is	very ill and weak,"
Cr	Pi	At

151.

said	Sue,"
Pv	Sy

152.

and	the fever	has left	her mind morbid and full of strange fancies.
	A	Pm	G

153.

Very well,	Mr. Behrman,	if	you	do not care	to pose	for me,
			S	Pme	Pm	Cc

154.

you	needn't.
S	Pme

155.

But	I	think	you	are	a horrid old— old flibbertigibbet."
	S	Pme	Cr	Pi	At

156.

"You	are	just like a woman!"
Cr	Pi	At

157.

yelled	Behrman.
Pv	Sy

158.

"Who	said	I	vill not bouse?
Sy	Pv	A	Pm

159.

I	come mit	you.
A	Pm	G

160.

For half an hour	I	haf been trying	to say
Cx	A	Pm	Pv

161.

dot	I	am ready	to bouse.
	S	Pme	Pm

162.

Gott!	dis	is not	any blace in which one so goot
	Cr	Pi	At

163.

as	Miss Yohnsy	shall	lie sick.
	Be		Pb

164.

Some day	I	vill baint	a masterpiece
Cl	A	Pm	G

165.

and	ve	shall all go away
	A	Pm

166.

Johnsy	was sleeping
Be	Pb

167.

when	they	went	upstairs.
	A	Pm	G

168.

Sue	pulled	the shade down	to the window -sill,	and	motioned	Behrman	into the other room.
A	Pm	G	Cl		Pm	G	Cl

169.

In there	they	peered out	the window	fearfully	at the ivy vine.
Cl	Be	Pb	Ph	Cm	Cl

170.

Then	they	looked at	each other	for a moment	without speaking
	Be	Pb	Ph	Cx	Cm

171.

A persistent, cold rain	was falling,	mingled	with snow.
A	Pm	Pm	G

172.

Behrman, in his old blue shirt,	took	his seat	as the hermit-miner	on an upturned kettle for a rock.
A	Pm	R	Co	Cl

173.

When	Sue	awoke	from an hour's sleep	the next morning
	Be	Pb	Cx	Cl

174.

she	found	Johnsy with dull, wide-open eyes	staring	at the drawn green shade.
A	Pm	G	Pb	Ph

175.

"Pull	it up ;
Pm	G

176.

I	want	to see,"
S	Pme	Pme

177.

she	ordered,	in a whisper.
Sy	Pv	Cm

178.

Wearily	Sue	obeyed.
Cm	A	Pm

179.

But,	lo!	after	the beating rain and fierce gusts of wind	that	had endured	through the livelong night,
			Cr		Pcc	At

180.

there	yet	stood out	against the brick wall one ivy leaf
Cr		Pi	At

181.

It	was	the last on the vine.
Cr	Pi	At

182.

Still dark green near its stem, but with its serrated edges tinged with the yellow of dissolution and decay,	it	hung	bravely	from a branch some twenty feet above the ground.
Cm	A	Pm	Cm	Cl

183.

"It	is	the last one,"
T	Pi	V

184.

said	Johnsy.
Pv	Sy

185.

"I	thought	it	would surely fall	during the night.
S	Pme	A	Pm	Cx

186.

I	heard	the wind.
S	Pme	Ph

187.

It	will fall	to-day,
A	Pm	Cl

188.

and	I	shall die	at the same time."
	Be	Pb	Cl

189.

Dear, dear!"	said	Sue,	leaning	her worn face down	to the pillow,
	Pv	Sy	Pm	G	Cl

190.

"think	of me,
Pme	Ph

191.

if	you	won't think	of yourself
	S	Pme	Ph

192.

What	would	I	do?"
		A	Pm

193.

But	Johnsy	did not answer.
	Sy	Pv

194.

The lonesome thing in all the world	is	a soul
Cr	Pi	At

195.

when	it	is making ready	to go	on its mysterious, far journey.
	S	Pme	Pm	G

196.

The fancy	seemed	to possess	her	more strongly
Cr	Pi	Pp	At	Cm

197.

as one by one	the ties	that	bound	her	to friendship and to earth	were	loosed.
Cm	Cr	A	Pm	G	Cc	Pi	At

198.

The day wore away, and even through the twilight	they	could	See	the lone ivy leaf	clinging	to its stem	against the wall.
Cx	S		Pme	Ph	Pm	G	Cl

199.

And then,	with the coming of the night	the north wind	was	again loosed,
	Cl	Cr	Pi	At

200.

while	the rain	still	beat	against the windows	and	pattered down	from the low Dutch eaves.
	A		Pm	G		Pm	Cl

201.

When	it	was	light enough
	Cr	Pi	At

202.

Johnsy, the merciless,	commanded	that	the shade	be	raised.
Sy	Pv		Cr	Pi	At

203.

The ivy leaf	was	still there.
Cr	Pi	At

204.

Johnsy	lay	for a long time	looking at	it.
A	Pm	Cx	Pb	Ph

205.

And then	she	called	to Sue
	Sy	Pv	Rv

206.

who	was stirring	her	chicken broth	over the gas stove.
A	Pm	B	G	Cl

207.

"I	've been	a bad girl,	Sudie,"
Cr	Pi	At	

208.

said	Johnsy.
Pv	Sy

209.

“Something	has made	that last leaf	stay	there	to show	me
A	Pc	Cr	Pi	At	Pm	B

210.

how	wicked	I	was.
	At	Cr	Pi

211.

It	is	a sin	to want	to die.
Cr	Pi	At	Pme	Pb

212.

You	may	bring	me	a little broth now, and some milk with a little port in it,	and — no;
A		Pm	B	G	

213.

bring	me	a hand-mirror	first,
Pm	B	G	

214.

and then	pack	some pillows	about me,
	Pm	G	Cl

215.

and	I	will sit up	and	watch	you	cook.”
	Be	Pb		Pb	Ph	Pm

216.

An hour later	she	said.
Cx	Sy	Pv

217.

“Sudie,	someday	I	hope	to paint	the Bay of Naples.”
	Cl	S	Pme	Pm	G

218.

The doctor	came	in the afternoon,
A	Pm	Cl

219.

and	Sue	had	an excuse	to go	into the hallway
	Cr	Pp	At	Pm	Cl

220.

as	he	left
	A	Pm

221.

"Even chances,"	said	the doctor,	taking	Sue's thin,	shaking hand	in his.
	Pv	Sy	Pm	G	Pm	G

222.

With good nursing	you	'll win.
Ca	A	Pm

223.

And now	I	must	see	another case	I	have	downstairs
	S		Pme		Cr	Pp	At

224.

Behrman,	his name	is —
Cr	At	Pi

225.

some kind of an artist,	I	believe.
Ph	S	Pme

226.

He	is	an old, weak man
Cr	Pi	At

227.

and	the attack	is	acute
	Cr	Pi	At

228.

There	is	no hope	for him ;
	Pe	X	Cc

229.

but	he	goes to	the hospital	to-day	to be made	more comfortable."
	A	Pm	G	Cl	Pc	At

230.

The next day	the doctor	said	to Sue:
Cl	Sy	Pv	Rv

231.

"She	's	out of danger.
Cr	Pi	At

232.

You	've won.
A	Pm

233.

And that afternoon	Sue	came	to the bed
Cl	A	Pm	Cl

234.

where	Johnsy	lay,	conten tedly	knitting	a very blue and very useless woolen shoulder scarf,
	A	Pm	Cm	Pm	G

and	put	one arm around her, pillows and all.
	Pm	G

235.

"I	have	something	to tell	you,	white mouse,"
Cr	Pp	At	Pv	Rv	

236.

she	said.
Sy	Pv

237.

"Mr. Behrman	died	of pneumonia	to-day	in the hospital.
Be	Pb	Ph	Cl	Cl

238.

He	was	ill	only two days
Cr	Pi	At	Cx

239.

The janitor	found	him	on the morning of the first day	in his room downstairs	helpless with pain
A	Pm	G	Cl	Cl	Cm

240.

His shoes and clothing	were	wet through and icy cold.
Cr	Pi	At

241.

They	couldn't	imagine
S		Pme

242.

where	he	had been	on such a dreadful night.
	Cr	Pi	At

243.

And then	they	found	a lantern, still lighted, and a ladder
	A	Pm	G

244.

that	had been dragged	from its place,	and some scattered brushes, and a palette with green and yellow colors mixed on it, and —
A	Pm	Cl	Ca

245.

look out	the window,	dear,	at the last ivy leaf on the wall.
Pb	Ph		Cl

246.

Didn't	you	wonder
	S	Pme

247.

why	it	never fluttered	or	moved
	A	Pm		Pm

248.

when	the wind	blew?
	A	Pm

249.

Ah, darling,	it	's	Behrman's masterpiece—
	Cr	Pi	At

250.

he	painted	it	there	the night
A	Pm	G	Cl	Cl

251.

that	the last leaf	fell."
	A	Pm

Appendix 4

Process Types	Frequency of Occurrence	Percentage (%)
Material Process	141	40.29
Verbal Process	53	15.14
Intensive Relational Process	51	14.57
Mental Process	44	12.57
Behavioral Process	33	9.43
Possessive Relational Process	12	3.43
Existential Process	10	2.86
Causative Relational Process	4	1.14
Circumstantial Relational Process	2	0.57
Total	350	100

Participants	Frequency of Occurrence	Percentage (%)
Actor	91	20.00
Goal	72	15.82
Beneficiary	5	1.10
Range	2	0.44
Carrier	59	12.97
Attribute	60	13.19
Token	3	0.66
Value	3	0.66
Sayer	43	9.45
Receiver	12	2.64
Verbiage	9	1.97
Senser	31	6.81
Phenomenon	35	7.69
Behaver	19	4.18
Behavior	0	0
Existent	11	2.42
Total	455	100

Circumstance Types	Frequency of Occurrence	Percentage (%)
Circumstance Location	68	44.44
Circumstance Manner	40	26.14
Circumstance Extent	21	13.73
Circumstance Cause	11	7.20
Circumstance Accompaniment	6	3.92
Circumstance Role	5	3.27
Circumstance Matter	2	1.30
Total	153	100

CURRICULUM VITAE

Name : Kunti Farida Rizqiana
Student Number : 1403046022
Birth : Kendal, 21st December 1995
Address :Jalan Pramuka No.3, Boja. Kab. Kendal
E-mail : kuntifarida@gmail.com

Educational Background:

A. Formal Education

1. TK tarbiyatul Athfal 01 Boja-Kendal
2. SDN 01 Boja-Kendal
3. SMP Pondok Modern Selamat Kendal
4. SMA Pondok Modern Selamat Kendal
5. Education and Teacher Training Faculty Walisongo State Islamic University