THE ANALYSIS OF CHARACTERS' LIFE USING IDEATIONAL AND INTERPERSONAL METAFUNCTION ON ANDERSEN'S "THE TOP AND BALL"

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Abstract

The short story contains moral value implied within the simple sentences. This paper is aimed to find the life value of two main characters of the story which have reversed fate on their life in Hans Christian Andersen's "The Top and Ball". This study draws on the theory of ideational and interpersonal metafunctions by Halliday to analyze the moral value implied in the life of the two main characters in the short story. Because of the different processes, sentences related to character, Top and Ball, were collected and analyzed. The result shows that the material, the verbal, the relational process appear in the story indicates strong important role between the main characters. Moreover, the material process is dominant in this story. The use of interpersonal analysis on the sentence subject and clause mood proves the appreciation from the author to the characters. The findings of the paper show the moral values of the story that Top is a character with sincerity who finally get his good fate.

Keywords: transitivity, interpersonal metafunction, short story, systemic functional grammar

Introduction

The effective way to bring children sleep well is by reciting the short story. Besides as an entertainment to relax the children before going to sleep, it also becomes the easy way to insert the knowledge of value of life which guide children to differentiate good or bad deeds and introduce norms. It is expected that children would imitate the good value from the story in their life. The plot and character usually show the clear difference between the good and bad one. In which the good character would get reward and bad character would get punishment at the end of the story.

One of the prominent short stories is *Eighty Fairy Tales* by Hans Christian's Andersen. It comprises 80 short stories in one book. This paper will examine one of those stories named "The Top and Ball" which tells us about the live of a top and a ball. They are toys owns by a kid; they are talking and interacting as if they are human. The Top is portrayed as a mahogany toy who falls in love with the morrocan leather ball. The bad look of Top makes The Ball underestimates him and chooses to love a swallow in the nest. Shortly, the Ball gone and never comeback, which

makes Top longing for her. The days are changing and the Top now becomes toy with full of gold. One day Top meets Ball in the dustbin. He sees her as a rotten ball while he is now a golden toy. He is taken to home by a maidservant and placed in the warm home, leaving the morrocan ball which now turns to be a rotten ball, leaving his memory of love.

Language is symbolized by text and utterance and functions as the means for building communication among human, describing the experiences and things, and making the meaningful written or oral texts as well. (Michael Halliday, 2004). This paper is intended to analyze the story of "The Top and Ball" using Halliday's theory of Systemic Functional Grammar which uses ideational (transitivity) and interpersonal metafunctions to dig the writer's intention of the story. It identifies the transitivity process and interpersonal process of the story to find the the whole construction of writer's ideology in the story.

Method

This study is aimed to describe the relationship between the text and the implementation of ideational and interpersonal metafunctions in the short story entitled "The Top and Ball" compiled in a book named *Eighty Fairy Tales* written by Hans Christian Andersen. The main objective of this paper is to identify the transitivity and interpersonal pattern of the characterization, the findings would mention the characters involved in the story and followed by the evidences and supports to their characteristics. Some of data are presented in a number and are followed by their interpretation. To answer the formulated research question, the research design should be employed. Therefore, this study belongs to descriptive qualitative method refer to qualitative research for to explore and resolve problems related to human (Wheeler (2002:30) and refer to explore and resolve problems related to human. In this part of paper, the findings are presented and then followed by the discussion. The procedure of collecting data are: reading the story, searching and highlighting the clause and sentence with suit to its category of transitivity and interpersonal metafunction, and collect into the same category. The procedure of analyzing data are: categorize the clause and sentence, put in on a table of frequency, and analyze the transitivity and textual metafunction based on the table of frequency.

The use of transitivity and interpersonal metafunctions have opened the meaning of the text writing as illustrated on these several works: the transitivity is used to find how the writer of the story gives hidden message through the analysis of character using the processes of transitivity in Jumpa Lahiri's short story (Tia Xenia, 2014), to reveal the personality of the "heroic mother" as the main character through the choice of language in Hoam Pham's story Hanh Thu Nguyen (2012), and to show how it works well on analyzing the clause to avoid the potential ambiguity of personal reference in contexts (Muhammad Rayhan Bustam (2011)). Koussouhon and Dossoumou (2015) use the pattern of mood and modality in Kaine Agary's Yellow-Yellow through the daily life of the characters. The theory reveals the fact of conflict of ideologies within consensus in Nigeria. Meanwhile, Roy Randy Y. Briones (2016) compares the news article and movie review of "Star Wars: The Force Awakens" movie by using the combination of experiential and

interpersonal analysis. In terms of interpersonal it results that both of articles use similar mood and modalities, but in experiential the one text emphasizes on the director and the movie character while the other one focuses on material and relational process to emphasize the director and movie character.

Findings and Discussion

In this part, the researcher presented the result of the implementation of ideational and interpersonal metafunctions in the short story of Top and Ball.

Ideational Metafunction (Transitivity)

The Top and The Ball story consist of 30 sentences. Transitivity is a tool of analysis focusing on the depiction of ideas through the representation of experience through events, process, and actions (Halliday, 1985:53). The dominant processes happen in the story are material process. The second prominent process is verbal process and followed by relational process. Table 1 will show the distribution of the five process of transitivity.

Table 1. Transitivity Process Distribution

Process	Frequency	%
Material	60	45,80
Verbal	25	19, 08
Relational	19	14,50
Mental	16	12,21
Behavioral	10	7,63
Existential	1	0,76
Total	131	100

The material processes occur 45,80% verbal process 19, 08 % and relational process 14,50 % in respective way. Another processes occur less than 14% out of 100%. Therefore, this section will discuss the transitivity process in three sections: the material, verbal, relational, and other processes.

1. The Material Process

A material process is a process which involve the participant as the agent who gives or changes meaning. It happens in the clause which contains transitive or intransitive verb. The components of material process are: actor as the doer, goal as the object of intention, and recipient. To detect whether it is a clause which uses material process, the question "What did Y do?" is useful (Eggins, 2004, p. 215). The material process appears in the story mostly happens to the actor, the two characters of the story, The Top and The Ball.

Table 2. Material Process Distribution

Transitivity Process	Frequency	%
The Ball	27	45
The Top	25	41,66
The boy	5	8,33
Maidservant	2	3,3
The Swallow	1	1,67
Total	60	100

Material processes are mostly used to show for the depiction of the action of the two main characters as the actor of the story. It consists of 45% of Ball's action, 41, 66% Top's action, and other characters who employ 14, 67%. They show what they usually do and how they both interact. Material processes show how the main characters, Top and Ball initially comes from the same condition and place. Example:

(1) *A whipping top and a little ball lay* together in a box. (1)

(2) … *the ball, which wore* a dress of morocco leather. (2)

(3) *I (Top) am made* of mahogany,... (6)

Sentence (1) shows the Top and Ball lived in the same place. They share their life in the same box. Sentence (2) and (3) implies how they are made from good ingredients.

Material processes also show the typical children characters who like to play. Example:

(4) …*the top was spinning* round it looked splendid. (3d)

(5) … as *it touched* the earth, *it gave a higher leap* than before, either because *it longed to fly* upwards, (13)

Sentence (4) and (5) illustrate the active movements of both characters in their daily activities. It reflects how active children are when they have playing time.

The material process is also used to show the fate of characters. Example:

(6) … he looked handsomer than ever; for *he was gilded* all over. (21)

(7) So *the top was brought* again to notice and honor...(30b)

(8) But *I (the Ball) fell* in here from the gutter under the roof, …and have been thoroughly drenched. (28)

Sentence (6) and (7) show the good fate of the Top which becomes more good looking as the time goes by. Meanwhile, sentence (8) show the bad fate of Ball who gradually looks ugly because she fell in the puddle. These sentences tell us how our deeds could lead us to our recent condition.

2.   Verbal Process

With the number of occurrence of 25 or 19, 08%, the relational processes are second major processes in the story. Verbal process is the experiential process which refers to the utterance. It illustrates how the characters doing the physical actions which reflects mental process through the act of saying. The verbal processes show how The Top tries to convince The Ball that he loves her and asking for engagement. However, The Ball refuses him.

The verbal processes are used to show Top's proposal.
Example:

(9) "Look at me," *said the top* to the ball. "What do you say now? Shall we be engaged to each other?" (4)

The sentence (9) illustrates how Top tries to propose and convince the Ball and asking for her acceptance confirmation.

Verbal processes are also used to illustrate the arrogance and rejection of the Ball.
Example:

(10) "Indeed! Do you think so? Perhaps you do not know that my father and mother were morocco slippers, and that I have a Spanish cork in my body" *said the Ball* (5)

(11) "Can I believe it?" *asked the ball*. (Top made of mahogany) (7)

(12) "You certainly know how to speak for yourself very well," *said the ball*;(9a)

Sentence (10) show Ball's pride towards her parents, that she came from expensive ingredients family. It implies Ball's rejection because she felt that she was made from better material than Top. Sentence (11) shows Ball's doubt over what Top was made of. Both sentences illustrate that Ball was looking down at Top. Sentence (12) show how Ball rejects Top's proposal arrogantly.

The verbal processes also show how finally The Top forget about his love.
Example:

(13) *The top said* nothing (29a)

(14) *He spoke* not a word about his old love. (31)

Sentence (13) and (14) tell us that Top finally set him free from his one-sided love and choose to ignore Ball when he saw her as seen in sentence.

3.   The Relational Process

A relational process is a process on giving a value or attribute to things. It has two types: attributive and identifying relational process. This process shows the physical appearance of The Ball and The Top from their initial appearance until the end of the story. They have opposite appearance as shown in the sentence.
Example:

(15) The top *was* really a fine sight,...(3b)

(16) He *was* now a golden top, ...and *was* something worth looking at.(22a)

(17) It *was*, however, not an apple, but an old ball, …and *was* soaked through with water. (25)

The sentence (15) and (16) describe Top's physical appearance. They show how Top's appearance turns better from the initial to the end of story. In the other side, sentence (17) illustrates the appearance of the Ball that is physically worsen.

The relational process also shows how the one-sided love happens between The Top and The Ball.
Example:

(18) His love increased the more, just because *he could not get* her(love); (18a)

(19) …and *his love became* quite old. (20)

Sentence (18) and (19) show that Top loves Ball and but Ball has different feeling. Even Top's love is getting bigger but Ball closes his chance to have a romantic relationship with her. Ball's neglect makes Top's love fade away slowly.

Interpersonal Metafunction

The interpersonal metafunction enacts the relationship between our personal and social world (Haliday and Matthiessen, 2004). It focuses on the interaction of the interlocutors through the context to express the attitude in the interaction. It investigates the sentence mood which covers both the sentence subject and finite. This study analyses sentence subject and clause mood to dig the ideology of the story.

a.   Sentence Subject

Subject is variously defined as the topic, the actor, or that which is spoken about. (Brinton and Brinton, 2010, 191). It is the part of a sentence mood followed by finite. The following table shows the choice of subject of sentences in the story.

Table 3. Clause Mood Distribution

Sentence Subject	Frequency	Percentage
The Ball	51	44,73
The Top	48	42,11
The Boy	5	4,39
Top's love	3	2,63
Servant	3	2,63
Swallow	2	1,75
No one	2	1,75
Total	114	100

The Top is used mostly as the subject of sentence subjects (51 or 44, 73%) followed by *The ball* (48 or 42, 11%). The other characters employ 13, 16% total of sentence subjects. The sentence subject mostly tells the reader that the inanimate character is presented as a human being who can move, think, feel or say something.

The sentence subjects present the action of the characters. The two outstanding characters are depicted as active moving characters like children. Example:

(20) *He* was now a golden top, and whirled and danced. (22a)

(21) *He* had jumped into the dust-bin. (23b)

(22) Every time *I*(the Ball) fly up in the air... (9b)

The Top can whirl, dance, and jump into somewhere. The Ball can fly up. They illustrate the active children who like to play and run in the field.

The subjects of the sentences are also used to show human characteristics employed by *Top* and *Ball.* Example:

(23) The more the top thought of this, the more he longed for the ball. (17)

(24) Now I am in a nice place (24a)

Sentence (23) show that a toy can think of something and it is yearning for someone. Sentence (24) show that a toy can feel a convenience. Both sentences

illustrate that the story characters imitate human characteristics who are able to think and feel.

The subjects of sentences also show that they are able to see and speak.

(25) "Look at me," said the top to the ball. (4)

(26) "Much good that will be to me," said the top; and they spoke to each other no more. (10)

Sentence (25) reflects the request of *Top* to *Ball* to stare at him in order to convince her about his love sincerity. *Look* shows that the Ball and Top have eyes to stare at each other which implies that they have eyes as sense for seeing. The word *said* in sentence (25) and (26) and *spoke* in (26) show that they have mouths as sense for speaking. They reflect human.

b. Clause Mood

Interpersonal metafunction uses clauses as exchange. It consists of subject and finite as the sentence elements. (Halliday and Matthiessen, 2004). It is realized through the application of mood and modality in the clause. The mood system consisting subject and finite can be analyzed into declarative, interrogative, and imperative and it functions to demand or give goods and services or information (Thompson, 2014:47-48). The sentences in the story are mostly comprises of declarative mood.

The choice of mood represents the beauty of a human that enchants the opposite sex to approach:

(27) But *the ball, who was made* of morocco leather and fancied herself quite as much as any smart young lady, (2)

(28) But she came back again each time and, whether from longing or because *she had* a cork inside her, this was always followed by a high bounce as soon as she touched the ground. (14)

(29) ... suddenly one day *he found* himself painted all over with gold(18b)

(30) *He was* now a golden top, and *whirled* and *danced* about till he hummed quite loud, and was something worth looking at;

The Top and *The Ball* are vividly described as the ones who are physically beautiful. Sentence (27) shows the beauty of a woman who has a beauty even herself adores her body. Sentence (30) shows the proud of a man who becomes a good-looking man, and find himself happy as he has point of physical attraction. Sentence (27)-(30) illustrate how a human has something that most people don't have. *Morocco leather* may portray the expensive thing because usually a ball was made of plastic or rattan.

The choice of clause mood also defines the condition of the characters
Example:

(31) *I was sewn* together by a young lady, and *I have* a Spanish cork in my body; but no one would think it, to look at me now. (27)

(32) *It was*, however, not an apple, but an old ball, which had lain for years in the gutter, and was soaked through with water. (25)

(33) "Thank goodness, *here comes* one of my own class, with whom I can talk," said the ball, examining the gilded top (26)

Sentence (31) and (32) describe the contrast condition of the *Ball.* It was depicted as a good-looking character in the initial story but ended up as a poor thing.

In the other hand, sentence (33) illustrates the *Top* as the same beautiful thing as the *Ball* and continue to have more beauty projected in the end of the story.

The choice of clause mood is also used to show that a sincerity may fade when it is not welcomed.

(34) *His love increased* the more, just because he could not get her; (18a)

(35) *He spoke not* a word about his old love. (31)

(36) *He thought* of his old love; and the more she said, the clearer it became to him that this was the same ball. (29)

Sentence (34) shows the sincerity of the *Top*. He still loves *Ball* even though he does not get love from *Ball* in return. Sentence (35) and (36) illustrates how finally *Top* let himself free from his feeling.

Conclusion

Ideational and interpersonal metafunctions are proven to be powerful tools to analyze the story of Andersen's "The Top and The Ball" which presents how the characters life are from the similar conditions of both characters, The Top and Ball in the beginning of the story, their daily action and different conditions of The Top and The Ball at the end of the story. This story uses inanimate objects which represent human who has physical appearance and faces consequences that doing bad leads to the bad fate such in arrogance becomes being ignored and doing good leads to the good fate such by loving becomes being loved.

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