An Appraisal Study of A Short Story *Landlord of the Crystal Fountain*
Written by Malachi Whitaker

*(Based on Systemic Functional Linguistics Study)*
An Appraisal Study of A Short Story *Landlord of the Crystal Fountain* Written by Malachi Whitaker
(Based on Systemic Functional Linguistics Study)

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PRONOUNCEMENT

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Stated wholeheartedly that the thesis entitled An Appraisal Study of A Short Story Landlord of the Crystal Fountain Written by Malachi Whitaker (Based on Systemic Functional Linguistics Study) is originally written by the researcher. This is not plagiarism nor composed by others. The things related to the other people’s works are written in quotations and included within the bibliography.

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Surakarta, July 2012
The researcher

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MOTTO

“BISMILLAH RAHMANIRRAHIM.. Inna Allaha Ma’ana...”

(Al-Qur’an)

“What ever happened, life must go on...”

“Success is a journey, not a destination. Unless we change who we are, we’ve always got what we’ve got”. (July)

commit to user
DEDICATION

I dedicate this thesis to:

♥ ♥ My beloved parents (Ibu Sukiyem, Bapak Tuwuh Suparmin, and Bapak Sumeri)

♥ ♥ My beloved sister and brother

♥ ♥ My friends

commit to user
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commit to user
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*commit to use*
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Finally, I realize that I still need comments, critics, and suggestion. I hope that this thesis will be useful for others.

The researcher

Yuli Mardiyah

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AN APPRAISAL STUDY OF A SHORT STORY LANDLORD OF THE CRYSTAL FOUNTAIN WRITTEN BY MALACHI WHITAKER

(BASED ON SYSTEMIC FUNCTIONAL LINGUISTICS)

Yuli Mardiyah¹
Drs. Riyadi Santosa, M.Ed. Ph. D²

ABSTRACT

2012. This research attempts to find out the attitudes employed in the short story entitled Landlord of the Crystal Fountain written by Malachi Whitaker and to find out why the attitudes are performed in the text. This research applied qualitative descriptive method with total sampling technique. This research also employed primary and secondary data. The primary data of this research consist of linguistic phenomenon about the types of attitudes: affect (people’s feeling), judgment (people’ character), and appreciation (evaluation of thing), as well as engagement and graduation taken from the short story text. Meanwhile, the secondary data of this research is the information about the profile and biography of Malachi Whitaker as the author of the following short story and the review of the short story.

The data and source of data of this research is short story text taken from book entitled The Oxford Book of English Short Story by A.S. Byatt, that is Landlord of the Crystal Fountain written by Malachi Whitaker.

The results show that the text applies the three kinds of attitudes; affect, judgement, and appreciation. There are 27.24% affect, consisting of 65.62% positive affect and 34.38% negative affect. Meanwhile, there are 55.74% judgement, consisting of 70.99% positive judgement and 29.01% negative judgement. In addition, there are only 17.02% appreciation, consisting of 67.5% positive appreciation and 32.5% negative appreciation. Moreover, the writer applies mostly force: raise and focus: soften graduation with more one voice (monogloss) in presenting the story.

This study also finds that the plot influences the attitudes of the text. The attitudes are taken from both the narration of Malachi Whitaker and the character’s interaction with other participants in the story. As an example is the attitudes of Brenda Millgate, the main character of the story. At the orientation, Brenda’s affect is negative due to her difficulties when she entered the train. It can be seen both by the narration of Malachi Whitaker and her interaction with other characters in the story. Her affect is positive after her meeting with the five men in the train. At the complication of the story, her affect is negative when she remembered her problems, about her life, her love story, and her career. She felt positive affect when she was starting to attract and admire the landlord of the Crystal Fountain. Her affect at the resolution is positive attitudes. She was happy
for getting a solution on her life problems, to be the wife of landlord of the Crystal Fountain.

Besides, the positive judgement related with Brenda at the orientation is mostly about her appearance and quality, that she is tall, good-looking teacher, etc. Meanwhile, she is evaluated negatively as somebody who like to doze, dream or imagine about anything in her life. The judgement at the orientation is narrated by Malachi Whitaker. At the complication, she is still evaluated positively due to her quality as an easygoing person who can easily get along with many people. She is also evaluated as a nice woman. But she was not that smart, was not ambitious, and has no money. She is also ignorant about men, proven by her status that has not married yet even when she was mature enough. Those judgements are stated at the complication of the text, either by the narration of Malachi Whitaker or result interaction of the characters. Positive judgement about Brenda’s character is also shown at the resolution. She is somebody who can adapt easily in a new environment. She has a high passion and spirit to pass through her future life. But, she was doubt regarding with her decision to live together with landlord of the Crystal Fountain. This is the part of her negative judgement at the resolution of the text.

The last component of attitudes found in the text is appreciation. Almost all of the appreciation is related with Brenda, such as her things and the situation around her. The appreciation at the orientation is referred to to the things that Brenda brought and wore; her bag, her blouse, her umbrella, etc. Those evaluations are in the form of positive attitudes. Meanwhile, the situation at the time Brenda entered the train is evaluated negatively at the orientation. The appreciation in the complication is still related about Brenda, such as her hair. Brenda’s mother ambition is evaluated both negatively and positively at the complication. The situation when landlord of the Crystal Fountain offered Brenda a chance to live together with him is evaluated positively at the resolution. There is no negative appreciation at the resolution of the text.

In the part of graduation, the use of raise force and softening focus graduation implies that the volume of attitudes both strong and soft in certain parts of the story. Meanwhile, the use of more one voice (monogloss) results in the subjective way of the writer in presenting the story.

In addition, Malachi Whitaker performs the three types of attitudes in her short story; affect, judgement, and appreciation because she explores all of the feelings of the participants, the characteristics of the participants, and things within the story. The writer performs mostly force raise graduation and focus softening graduation with one voice (monogloss) in her attitudes because she presents the story subjectively. She presents the story both-sided, about the life of women at that period. In two ways, she criticizes and appraises the characters of British women which are independent and smart, proven by the character of Brenda Millgate. She stands as protagonist-right. It is because she was a Social realism artist who writes her work based on the truth. This is a British women life
which she experienced at that period. It is about social problems and hardship of everyday life during that era.

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Hasil penelitian menunjukkan bahwa ada tiga jenis attitudes (affect, judgment, dan appreciation) dalam teks. Ada 27,24% affect (mengevaluasi perasaan), yang terdiri dari 65,62% affect positif dan 34,38% affect negatif. Sementara itu, ada 55,74% judgment (mengevaluasi karakter), terdiri dari 70,99% judgment positif dan 29,01% judgment negatif. Selain itu, hanya ada 17,02% appreciation (mengevaluasi benda hal), yang terdiri dari 67,5% apresiasi positif dan 32,5% apresiasi negatif. Selain itu, penulis kebanyakan menggunakan force: raise dan focus: soften untuk menyiapkan satu suara (monogloss) dalam cerita.


Selain itu, penilaian karakter tentang Brenda pada orientasi cerita adalah positif, yang didominasi tentang penampilan dan kualitasnya, bahwa dia wanita tinggi dengan wajah yang menarik dan cantik, dll. Sementara itu, karakternya dinilai negatif sebagai sesosorang yang suka bermimpi atau membagikan tentang apa pun dalam kehidupannya. Penilaian ini berdasarkan dari narasi Malachi Whitaker. Pada kompleks cerita, dia masih dievaluasi positif karena kualitas dirinya sebagai orang santai yang dapat dengan mudah bergaul dengan banyak orang. Dia juga dinilai sebagai perempuan yang baik. Tapi Brenda tidak terlalu pintar, tidak ambisius, dan tidak memiliki banyak uang. Dia juga tidak
terlalu memikirkan laki-laki, terbukti dengan statusnya yang belum menikah bahkan ketika dia sudah cukup dewasa. Semua penilaian ini terletak pada komplikasi ceritanya yang berasal pada narasi Malachi Whitaker atau hasil interaksi Brenda dengan karakter lain dalam cerita. Brenda juga mendapat penilaian positif yang ditampilkan di resolusi sebagai sesorang yang dapat beradaptasi dengan mudah dalam lingkungan baru. Dia memiliki semangat tinggi untuk melewati kehidupan masa depannya. Tapi, dia sempat ragu tentang keputusannya untuk hidup bersama dengan pemilik dari Crystal Fountain. Ini adalah penilaian negatif tentangnya dalam resolusi teks.


Pada bagian *graduation*, penggunaan *force; raise* dan *focus; softening* menyoratkan bahwa level *attitude* sama-sama kuat dan lembut pada bagian tertentu cerita. Sementara itu, penggunaan satu suara (*monogloss*) menunjukkan kesubyektifan penulis dalam menyajikan cerita.

Selain itu, Malachi Whitaker menampilkan tiga jenis *attitudes* dalam ceritanya: *affect, judgement*, dan *appreciation* karena dia mengeksplorasi semua perasaan karakter, karakteristik karakternya, dan situasi dalam cerita tersebut. Penulis menampilkan sebagian besar *force; raise* dan *focus; softening* dengan satu suara (*monogloss*) dalam sikapnya karena dia menyajikan cerita ini secara subyektif. Dia menyajikan dua sisi cerita tentang kehidupan wanita Inggris pada masa itu. Dalam dua cara, Malachi mengkritik dan memuji karakter wanita Inggris yang mandiri dan cerdas, terbukti dengan karakter Brenda Millgate. Malachi berideologi *right-protagonist*. Dia adalah seorang seniman realisme sosial yang menulis karyanya berdasarkan kebenaran. Ini tentang kehidupan wanita Inggris yang ia alami di masa itu. Ini tentang masalah sosial dan kesulitan hidup sehari-hari selama masa itu.
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Yuli Mardiyah1  
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Besides, the positive judgement related with Brenda at the orientation is mostly about her appearance and quality, that she is tall, good-looking teacher, etc. Meanwhile, she is evaluated negatively as somebody who like to doze, dream or imagine about anything in her life. The judgement at the orientation is narrated by Malachi Whitaker. At the complication, she is still evaluated positively due to her quality as an easygoing person who can easily get along with many people. She is also evaluated as a nice woman. But she was not that smart, was not ambitious, and has no money. She is also ignorant about men, proven by her status that has not married yet even when she was mature enough. Those judgements are stated at the complication of the text, either by the narration of Malachi Whitaker or result interaction of the characters. Positive judgement about Brenda’s character is also shown at the resolution. She is somebody who can adapt easily in a new environment. She has a high passion and spirit to pass through her future life. But, she was doubt regarding with her decision to live together with landlord of the Crystal Fountain. This is the part of her negative judgement at the resolution of the text.
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In addition, Malachi Whitaker employs the three types of attitudes in her short story; affect, judgement, and appreciation because she explores all of the feelings of the participants, the characteristics of the participants, and things within the story. The writer employs mostly force raise graduation and focus softening graduation with one voice (monogloss) in her attitudes because she presents the story subjectively. She presents the story both-sided, about the life of women at that period. In two ways, she criticizes and appraises the characters of British women which are independent and smart, proven by the character of Brenda Millgate. She stands as protagonist-right. It is because she was a Social realism artist who writes her work based on the truth. This is a British women life which she experienced at that period. It is about social problems and hardship of everyday life during that era.
CHAPTER I

INTRODUCTION

A. Research Background

Appraisal can be simply defined as the indication of whether the speaker thinks that something, for example is a person, thing, action, event, situation, idea, and others is considered as good or bad (Thompson, 1996). When we feel happy, glad, pleased, joyful, and others, we appraise something positively. Conversely, we might feel sad, cheerless, gloomy, and others while appraising something negatively.

Appraisal theory is one of the three major discourse semantic resources construing interpersonal meaning (Martin & White, 2005, p. 34), negotiating social relations; about how people are interacting, including the feeling they share. Thus, appraisal relates with tenor, one of the variables of register. Tenor refers to who is taking part, the nature of the participants, their statues and roles (Martin & White, 2005, p. 29). The participants of the text refer to the text’s writer and participants involved in the text. The status and roles of participants who produce the text are having an important factor in determining the way the text’s writer show her attitudes about certain issues.

In addition, interpersonal meaning belongs to the one of three-metafunctions in Systemic Funtional Linguistics (SFL) study. This is because SFL
has been described as a functional-semantic approach to language which explores both how people use language in different contexts and how language is structured for use as a semiotic analysis (Eggins: 1994).

Martin and Rose (2003) define appraisal as “evaluation of kinds of attitudes that are negotiated in the texts, how strong is the feelings that are involved, and how the values are sourced to the readers” (p. 22). We can tell our feelings about things and people by using appraisal theory. In short, it will show us what our attitudes are.

There are many kinds of texts that can be evaluated by appraisal theory. The texts containing evaluation are usually discussion, analytical exposition, and hortatory exposition. Those three texts are mostly taken from editorial or opinion column in newspaper, both printed and online newspapers. Furthermore, other kinds of texts such as short story specifically narrative contains evaluation as well. The evaluation might be in the form of evaluating the characters of the story or the events occurred in the story. Thus, this research is trying to figure out the types of attitudes in the short story text, especially narrative by using appraisal theory. The short story is entitled Landlord of the Crystal Fountain written by Malachi Whitaker.

Landlord of the Crystal Fountain is a love theme short story. It is about the journey of woman in finding her mate. The sequence of the story (plot) is arranged structurally, from the orientation, complication, and resolution. Besides, Malachi Whitaker, the author of short story was a Social Realism writer which
portrayed social problems and hardships of everyday life. She wrote this short story in 1949, an era after the Second World War. There are many judgements (judging people’s character) inside of the story as well as the affects (feeling’s of the character). For example:

“A tall, good-looking, red-haired school teacher of about thirty stood in King’s Cross Station one Friday afternoon”.

From the cutoff of clause above, the words “A tall, good-looking, red-haired” is used to evaluate the character of the story. Brenda Millgate that she is gorgeous and fashionable. It is positive judgement, regarding with the appearance of Brenda Millgate, the main character of the story.

Meanwhile, the other forms of attitudes found in the text is affect (evaluating feelings). For example:

“She had a violent headache, and frowned as she fumbled in her brown leather bag.”

The above examples have two attitudes in the clause. Those two attitudes are classified into the same kinds of attitude that is negative affect (feelings). The first attitudes, “had a violent headache” is negative feelings expressed implicitly. Meanwhile the second attitude, “frowned” is negative feelings, shown by Brenda’s expression. Those two attitudes above are used to evaluate Brenda’s feeling when getting difficulties in taking her bag at the train station.
On the examples above, it can be seen the style of words employed by the short story’s writer, Malachi Whitaker. The words she employed are influenced by her attitudes. The attitudes used in the text is also influenced by the status and context of situation in the 1949. The writer, Malachi Whitaker might use a certain attitudes related with the struggle of woman in that era due to her status. As a result, the writer’s identity and the context of situation and culture will influence the text. Finally, the attitudes performed in the text will be used to determine the ideology of Malachi Whitaker, the short story writer.

Attitudes on appraisal study has been analyzed by a number of English Department students, Faculty of Letters and Fine Arts, UNS. The first research of appraisal was conducted by Umi Dwi Lestari (2011) entitled “A Comparative Analysis on Appraisal of Two Texts Exposing the Controversy of Sex Education Given in US Schools (Based on Systemic Functional Linguistics Study).” In this research, she analyzed the types of attitudes in two texts at Allvoices.com concerning with sex education in US; ‘Sex Education: Does it Really Work?’ and ‘Why Sex Education Should be Taught in Schools’. She provided details classifications of appreciation in attitudes analysis. However, the way to analyze appraisal system is not in the detail way. The researcher did not provide the table of appraised items in attitudes analysis. Moreover, the texts used in the analysis did not contain any affect, one of the form of attitudes. This makes the research incomplete due to the absence of affect.

The second research concerning with appraisal was conducted by Idha Dwi Prasetyo (2011) entitled “A Comparative Analysis of Appraisal between
Editorial and Opinion Column Exposing Ahmadiyah Issue Published on *The Jakarta Globe* and *The Jakarta Post Websites* (A Study Based on Systemic Functional Linguistics).” She tried to figure out the similarities and differences of two texts from the two different online newspapers. The researcher took one editorial column and opinion column on each of the websites. The texts from The Jakarta Post Websites are ‘*Turning Blind Eye to Religious Bullies*’ and ‘*Ahmadiyah’s Critics Are the Ones Who Should Declare a New Faith*’. Meanwhile, the texts taken from The Jakarta Globe are ‘*Disbanding Ahmadiyah costs the freedom of the nation*’ and ‘*Religious Persecution*’. The researcher used Martin theory (2005) as a ground of analysis. However, the researcher did not provide a detail analysis of the form attitudes in attitudes analysis, particularly the classification of appreciation.

The next research was conducted by Ata Muftihah (2011) entitled “A Comparative Study of Appraisal in Your Letters Column Exposing The Issue of Infotainment Banning Taken From WWW.THEJAKARTAPOST.COM (Systemic Functional Linguistics Approach). The texts used in the analysis were ‘*Prohibition of Infotainment?*’ and ‘*Luna Maya and Infotainment*’. The researcher employed Martin’s theory (2005) as a ground of analysis. However, she did not provide details analysis of attitudes, particularly what is being appraised. Besides, the researcher also did not give details analysis of types or classifications of forms of engagement, whether it belongs to projection, modality, or concession.

The other study of appraisal was conducted by Clara Ertyas P. (2011) entitled “An Appraisal Analysis of Gossip News Text Written by Perez Hilton...
From Perezhilton.com (A Study Based on Systemic Functional Linguistics). The researcher took eight texts concerning with the life of some American artist; Katty Perry, Leona Lewis, Miley Cyrus, and Chris Brown. Same with Idha Dwi Prasetyo and Ata Muftihaha, she used Martin’s theory (2005) as a ground of analysis. Yet, the researcher did not provide details on attitudes, specifically the classification of appreciation. Furthermore, she also did not provide a thorough analysis on the types of engagement contained in the texts.

Additionally, those four previous studies are having same topic, contrasting issues. There is one side who support the issue, while the others oppose the issue. The genre of the previous study are generally exposition (analytical and hortatory).

Thus, these situations provide research gaps for the researcher to conduct an analysis of appraisal to investigate the attitudes, engagement, and graduation by identifying the short story, in the form of narrative text written by Malachi Whitaker. That’s why; by conducting a research entitled “An Appraisal Study of A Short Story Landlord of the Crystal Fountain written by Malachi Whitaker (Based on Systemic Functional Linguistics Study)”, this research tries to analyze that narrative text to find out the attitudes and the reasons why the attitudes are employed in the text by taking the attitudes both from the narration of the short story writer as well the interaction of one characters and the others.
B. Research Questions

Based on the research objective above, this research intends to answer the following questions:

1. What attitudes are employed in the text which are portrayed by the narration of the short story's writer and the interaction as well reaction of the characters?
2. Why are the attitudes performed in the text?

C. Research Objective

Based on the background and problem statements above, the objectives of this research are:

1. To find out the attitudes discovered in the text that are described by the narration of short story’s writer and the interaction as well perspective of the characters along in the story.
2. To figure out the reason why the attitudes are performed in the text.

D. Research Significance / Benefit

The research on appraisal taken from short story text, in the form of narrative telling about the journey of woman to find her mate has the following significance:

1. It is important to get better understanding in analyzing appraising items connected with the context of text, about what is being appraised.
2. It is important to understand the attitudes used by the writer of short story *Landlord of the Crystal Fountain*, Malachi Whitaker, as one way to perceive the struggle of British woman in 1949. In this way, we can know the attitudes and ideology of the writer.

E. Scope of Research

The research is limited on the appraisal theory only, about attitudes, engagement, and graduation of the short story text, in the form of narrative entitled *Landlord of the Crystal Fountain* written by Malachi Whitaker. The analysis of appraisal will cover the attitudes (affect, judgement, and appreciation), graduation, and engagement to know the types of attitudes, the prosody, genre, and the ideology of the short story’s writer, Malachi Whitaker. Moreover, the attitudes analysis is taken from the narration of the short story’s writer and the interaction as well reaction of the characters in the text. Besides, the characters that evaluated are Brenda Millgate, the landlord of the Crystal Fountain, Claud Foden, Brenda’s mother, and the five men in the train.

F. Thesis Organization

As a scientific writing, this thesis will be organized into five chapters, as follows:

Chapter I: INTRODUCTION. In this chapter the researcher introduces the background, problem statement, research objectives, research questions, research significance/benefits, scope of research, and the organizational of the research report.
Chapter II: LITERATURE REVIEW contains some theories which are related to the research. It covers short story, systemic functional linguistics, appraisal, prosody and genre, and the last one is ideology.

Chapter III: RESEARCH METHODOLOGY deals with the research paradigm, research method, sample and sampling technique, data and source of data, data validity, and technique of data analysis.

Chapter IV: FINDING AND DISCUSSION discusses the research answers of the research questions using appraisal theory.

Chapter V: CONCLUSION and RECOMMENDATION draws conclusion and gives suggestion or recommendation about the subject matter discussed.
CHAPTER II

LITERATURE REVIEW

A. Short Story

A short story deals with a single character, a single event, a single emotion, and a single situation. It means that short story has a single effect related with the events, with the combination of a single event, emotion and situation, and self-contained. Moreover, a true short story is not merely a story which is short. The best part of a short story is a unity of impression. It can impress the readers with the belief that the story would be spoiled if it is made larger or expanded into more elaborate work (Matthews in Current-Garcia, 1961).

Esenwein in Current-Garcia (1961) also states that short story is not a condensed novel (p. 51). It is proven by some characteristics of short story that differ from novel. For example, it has a single effect and has a minute scope of structure than a novel.

Another definition of short story is stated in Merriam-Webster dictionary, “short story is an invented prose narrative shorter than a novel, usually dealing with a few characters and aiming at unity of effect and often concentrating on the creation of mood rather than plot”.

A short story must be a narrative that has plot. The plot may consist of orientation, complication, and resolution as well as the plot had by narrative. The
plot is having cause and effect relationship in constructing the story. It gives more interest in incidents rather than in plot or revelation of the characters (Esenwein in Current-Garcia, 1961, p. 56). There are six characteristics of the true short story:

- Having a single predominating incident.
- Having a single pre-eminent character.
- Usually containing imagination.
- Having a plot.
- Having organization of structure.
- Having a unity of impression.

Definition of short story based on the characteristics above is “a short story is a brief, imaginative narrative, unfolding a single predominating incident and a single main character. It contains a plot, the details of which are so compressed, and the whole treatment so organized, as to produce a single impression” (Esenwein in Current-Garcia, 1961, p. 56).

There are some elements that make short story as a good short story (http://www.britannica.com/EBchecked/topic/541698/short-story):

- A short story is a piece of prose fiction which can be read at a single sitting.
- It ought to combine matter-of-fact description with poetic atmosphere.
- It ought to present a unified impression of temper, tone, colour, and effect.
- It mostly shows a decisive moment of life (which can entail a fatal blow).
There is often little action, hardly any character development, but we get a snapshot of life.

Its plot is not very complex (in contrast to the novel), but it creates a unified impression and leaves us with a vivid sensation rather than a number of remembered facts.

There is a close connection between the short story and the poem as there is both a unique union of idea and structure.

B. Narrative

Short story belongs to narrative, while narrative is not always short story. It is more general. Narrative is somehow an interpretation. The way journalist presents a news might be in the form of narrative. Narrative can also be defined as a spoken or written account of connected events; a story; the narrated part of a literary work, as distinct from dialogue; the practice or art of narration (see also http://www.englishindo.com/2012/01/narrative-text-penjelasan-contoh.html). In other words, it can be concluded that narrative is a written or spoken text which ordered in sequence of events containing connected events.

Narrative can also be written to teach or inform, to change attitudes or social opinions such as soap operas and television dramas that are used to raise topical issues (see http://englishonline.tki.org.nz/English-Online/Teacher-needs/Reviewed-resources/Reading/Features-of-text-forms/Narrative). Narrative has a sequence of stories which set up one or more problems, that must find a way to be resolved.
The aim of this types of texts is to entertain the readers about some events in the past and instruct via reflection on experience (Hyland: 2004). Martin (1992) stated that narrative has some linguistics features; use first or third pronouns, the agent or experiencer as the subject, use simple past tense (p. 561). The significant language features of narrative can be seen as follows (http://www.scribd.com/doc/17595039/Text-Genre):

- Focus on specific and individualized participants.
- Use of material, behavioral, and verbal processes.
- Use of temporal conjunctions and circumstances.
- Use of past tense with the possibility of using present tense and future tense for various parts of the story.

The generic structure of narrative is orientation – complication – evaluation - resolution (Hyland, 2004, p. 33). Orientation provides information about the characters and situation of the story. It is about who, when, and where the story happened. Complication usually presents one or more problems for the characters to solve. Next, evaluation is to evaluate the major events for the characters. The last one is resolution. It includes the sorts of problems for the characters. The flow of attitudes in narrative text usually from negative to possitive affect (Martin, 1992).

C. Systemic Functional Linguistics

Systemic Functional Linguistics has been described as a functional-semantic approach to language which explores both how people use language in
different contexts and how language is structured for use as a semotic analysis (Eggins, 1994).

Halliday (1994) states that it is functional grammar due to three conceptual frameworks; in its interpretation of texts, of the system, and of the elements of linguistic structures. It is functional in the sense that it is designed to see how language is used. Language is interpreted as systems of meanings, accompanied by forms through the meaning which can be realized (Halliday, 1994). Every text (everything that is said or written) is related with contexts, context of situation and context of culture.

Moreover, all languages are organized around two main kinds of meaning, ‘ideational’ (to understand the environment) and ‘interpersonal’ (to act on the others on it). Those two meanings are combined with ‘textual’ meaning, which also known as three metafunctions of text (Halliday, 1994). He adds that those three meanings are systematically coded into the content plane from the point of view of both structure and system (Halliday in Martin, 1992, p. 8)

Furthermore, ideational meaning divided into experiencial and logical meanings. Experiencial meaning is reflect the experience of participants. On the other hand, logical meaning employs the reasoning on the basis of experiences. The interpersonal meaning refers to the social relation of participants, included the types of social interactions, giving information, or demanding a service. The ideational and interpersonal metafunctions are projected in textual metafunctions
(Santosa, 2003). Additionally, these three metafunctions are related with context of situation; field, tenor, and mode (Santosa, 2003, p. 21).

D. Text and Context

Everything that is said or written in a context is called as a text (Halliday, 1994). Text is not an extension of grammatical forms (phrase, sentence, or paragraph). Text is a language which purposefully express a social functions through context of situation and context of culture at a certain societies (Santosa, 2003).

A text cannot be separated from its context. A text can be in the form of a word, a phrase, a sentence, a paragraph, and even more. It will create a meaning as long placed at a context of situation and carries certain social functions (Santosa, 2003).

Furthermore, Santosa (2003) also states that language is a product of social process both in the form of verbal and non-verbal process (p. 17). Language also realizes the social function of social process within society. It means that the text contains the norms and cultural values of a certain societies. Moreover, language as a text always surrounded by context, context of situation and context of culture, which supports the realization of meaning. The meaning of the text can be changed whenever the context of situation and context of culture are changed.

Halliday (1985a; 1994; Halliday & Hasan, 1985; Martin, 1992) in Santosa (2011) states that context of situation consists of three aspects, they are field (the social action), tenor (the role structure), and mode (the symbolic organization).
These three aspects of context situation work simultaneously to create a configuration of meaning. The configuration of these three aspects of context of situation will determine the type and register used to realize social process.

Field refers to what is going on, expressed by what happen, when, how, and why a certain event happened. Channel and medium are two aspects included into mode. Channel refers to whether the language used is spoken or written. Meanwhile, medium is used to channelize the social process. It can be spoken or written, audio or audio-visual, and others. Tenor refers to the types of participants of the events, including the status and social role of the participants (Santosa, 2003, p. 50).

Besides, language also has a social function, called metafunctions by Halliday. Language function in this case is same with how people use language to interact during their activities. The language metafunctions are ideational, interpersonal, and textual metafunctions (Santosa, 2003).

In addition, the three language metafunctions are then combined together with context of situation to create a meaning (Halliday, 1978a: 142-143 in Martin, 1992; Santosa, 2003). The relation of context of situation and the three metafunctions of language as follows (Santosa, 2003; Martin & Rose, 2003). Ideational metafunction is related with field. This is because field covers the event and surroundings, while ideational represent our experience and connect events. Mode has a close relation with textual metafunction, since mode includes channel and medium used in the text, while textual is the system to organize text to be
meaningful. Finally, tenor is related with interpersonal meaning. This because tenor refers to the status and role relation of participants, while interpersonal meaning is to enact our relationships. It is concerned with semiotics of relationship. As stated by Martin and Rose (2003), appraisal is in the level of interpersonal meaning. It is because interpersonal meaning negotiates social relations, about how people are interacting, including they feeling they share (p. 22).

E. Appraisal

Martin and Rose (2003) explain that appraisal is a system of interpersonal meaning. It is for negotiating our social relationships, by telling our listeners or readers how we feel about things and people (in other word, what our attitudes are). Martin and White (2005) also state that appraisal is about how evaluation is established, amplified, and targeted or sourced.

They also said, appraisal is one of three major discourse semantic resources construing interpersonal meaning (alongside involvement and negotiation). Appraisal is classified into three interacting domains; attitudes, graduation, and engagement. Attitude is concerned with our feelings, including emotional reactions, judgements of behaviour and evaluation of things. Engagement deals with sourcing attitudes and the play of voices around opinions in discourse. Graduation attends to grading phenomena whereby feelings are amplified and categories blurred.
Attitudes have to do with evaluating things, people’s character, and feelings. Those attitudes might be more or less implied. In addition, the attitudes may come from the writer or from other sources (Martin & Rose, 2003). The system of appraisal will be explained further below:

1. **Attitude**

Attitudes deals with three regions of feelings, ‘affect’ (expressing people’s feelings), ‘judgement’ (judging people’s characters), and ‘appreciation’ (evaluating things) (Martin & Rose, 2003; Martin & White, 2005).

   **a. Affect (expressing people’s feeling)**

   As exploring how people express their feelings, there are two types of affects, positive and negative. Moreover, affect also can be expressed both directly and implied. The affect is negative whenever we express our sadness, anxiousness, and others, while the positive affect is seen when we want to show happiness, joy, and others (Martin & White, 2005). The table below will make us easier to understand.

<table>
<thead>
<tr>
<th>Table 2.1</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Options for affect</strong></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Positive</th>
<th>Negative</th>
</tr>
</thead>
<tbody>
<tr>
<td>We were ecstatic.</td>
<td>I was torn to pieces.</td>
</tr>
<tr>
<td>We even celebrated.</td>
<td>I can’t explain the pain and bitterness in me...</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Direct</th>
<th>Emotional state</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ecstatic</td>
<td>Wild consuming fear</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Physical Expression</th>
<th>Withdrawn</th>
</tr>
</thead>
</table>
| Shake uncontrollably | }
In Halliday’s terms, attitudes include ‘qualities’, ‘processes’, and ‘comments’ (Martin & Rose, 2003, p. 58). The grammatical function for each type as follows:

Table 2.2
Realization of affect in grammar

<table>
<thead>
<tr>
<th>Affect as ‘quality’</th>
<th>Affect as ‘process’</th>
<th>Affect as ‘comments’</th>
</tr>
</thead>
<tbody>
<tr>
<td>Describing participants</td>
<td>A happy boy</td>
<td>Happily, he had a long map</td>
</tr>
<tr>
<td>Attributed to participants</td>
<td>The boy was happy</td>
<td></td>
</tr>
<tr>
<td>Manner of processes</td>
<td>The boy played happily</td>
<td></td>
</tr>
<tr>
<td>Affective sensing</td>
<td>The present pleased the boy</td>
<td></td>
</tr>
<tr>
<td>Affective behaving</td>
<td>The boy smiled</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Process (effective)</td>
<td>Modal adjunct</td>
</tr>
<tr>
<td></td>
<td>Process (middle)</td>
<td></td>
</tr>
</tbody>
</table>

(taken from Martin and Rose, 2003)

In addition, the following questions have to be answered to classify affect (Martin & Rose, 2003, p. 59).

1. Are the feelings positive or negative?
Positive affect the boy was happy

Negative affect the boy was sad

2. Are the feelings a surge of emotion or an ongoing mental state?

Behavioral surge the boy laughed

Mental disposition the boy liked the girl

3. Are the feelings reacting to specific external agency or an ongoing mood?

Reaction to others the boy liked the teacher/ the teacher pleased the boy

Undirected mood the boy was happy

4. Are the feelings as more or less intense?

Low the boy liked the present

Median the boy loved the present

High the boy adored the present

5. Do the feelings involve intention (rather than reaction), with respect to a stimulus that is irrealis (rather than realis)?

Realis the boy liked the present

Irrealis the boy wanted the present
6. Are the feelings to do with un/happiness, in/security, or dis/satisfaction? The un/happiness includes emotions that concerned with feelings of the heart, such as sadness, hate, happiness, and love. It also means that un/happiness deals with the mood of feeling happy or sad, and the feeling to like or dislike something (Martin & White, 2005, p. 49). The in/security includes emotions that concerned with ecosocial well-being, such as anxiety, fear, confidence, and trust. It also deals with the feeling of peace and nervousness (Martin & White, 2005, p. 49). The dis/satisfaction includes emotions that concerned with the pursuit of goals, such as displeasure, curiosity, and respect. It also deals with feeling of accomplishment and disappointment (Martin & White, 2005, p. 49).

Un/happiness: the boy was sad/happy

In/security: the boy was felt anxious/confident

Dis/satisfaction: the boy was felt fed up/absorbed

b. Judgement (people’s character)

Martin and White (2005) state that judgement deals with attitudes towards behaviour, including admiring or criticising, praising or condemning. Similar to affect, judgement can also be positive or negative. It can also be judged explicitly or implicitly. However, different from affect, judging people’s character is divided into two: personal and moral judgements. Personal judgements are used to evaluate people’s character in the form of admiring (positive) or criticizing
(negative). On the other hand, moral judgements are used to evaluate a group of people’s character in the form of praising (positive) or condemning (negative).

Table 2.3

**Example of Judgement of character**

<table>
<thead>
<tr>
<th>Personal</th>
<th>Direct</th>
<th>Implied</th>
</tr>
</thead>
<tbody>
<tr>
<td>Admire</td>
<td><em>Bubbly, vicious, energetic, intelligent, popular</em></td>
<td><em>He was working in a top security structure.</em></td>
</tr>
<tr>
<td>Criticize</td>
<td><em>What’s wrong with him?</em> ... I can’t handle the man anymore!</td>
<td><em>I can’t explain the pain and bitterness in me when I saw.</em></td>
</tr>
<tr>
<td>Moral</td>
<td>Praise</td>
<td><em>Their leaders have the guts to stand by their vultures.</em></td>
</tr>
<tr>
<td>Condemn</td>
<td><em>Our leaders are too holy and innocent. And faceless.</em></td>
<td><em>I envy and respect the people of the struggle.</em> ... ‘those at the top’ were again targeting the next ‘permanent removal from society’...</td>
</tr>
</tbody>
</table>

(taken from Martin and Rose, 2003)

Furthermore, personal judgements have to do with normality (how unusual someone is), capacity (how capable they are), and tenacity (how resolute they are) (Martin & Rose, 2003, p. 62). Meanwhile, moral judgements have to do with veracity (how truthful someone is) and propriety (how ethical someone is) (Martin & Rose, 2003, p. 62). It is clearly explained in the table below:

Table 2.4

Types of Judgement

<table>
<thead>
<tr>
<th>Personal judgement</th>
<th>Positive (admire)</th>
<th>Negative (criticize)</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Normality:</strong> fate is she/he capable?</td>
<td><em>Lucky, fortunate, charmed.</em></td>
<td><em>Unfortunate, pitiful, tragic.</em></td>
</tr>
<tr>
<td></td>
<td><em>Normal, average, everyday.</em></td>
<td><em>Odd, peculiar, eccentric.</em></td>
</tr>
<tr>
<td></td>
<td><em>Dated, daggy.</em></td>
<td></td>
</tr>
</tbody>
</table>
Capacity: is she/he capable?

- In, fashionable, avant grade..
- Powerful, vigorous, robust..
- Insightful, clever, gifted..
- Balanced, together, sane..

- retrograde..
- Mild, weak, wimpy..
- Slow, stupid, thick..
- Flaky, neurotic, insane..

Tenacity: resolve
is she/he dependable?

- Plucky, brave, heroic..
- Reliable, dependable..
- Tireless, persevering, resolute..

- Rash, cowardly, despondent..
- Unreliable, undependable..
- Weak, distracted, dissolute..

Moral judgement

Veracity: truth
is she/he honest?

- Positive (praise)
  - Truthful, honest, credible..
  - Real, authentic, genuine
  - Frank, direct..

- Negative (condemn)
  - Dishonest, deceitful..
  - Glitzy, bogus, fake..
  - Deceptive, manipulative..

Propriety: ethics
is she/he beyond reproach?

- Good, moral, ethical..
- Law abiding, fair, just..
- Sensitive, kind, caring..

- Bad, immoral, evil..
- Corrupt, unfair, unjust..
- Insensitive, mean, cruel..

(taken from Martin and Rose, 2003, p. 62)

c. Appreciation (evaluating things)

Appreciation refers to evaluations of things, whether it is worth or not (Martin & White, 2005). For example, we may evaluate about TV shows, films, books, CD’s, and others.

As with affect and judgement, appreciation can be done positively or negatively. The system of appreciation is organized around three variables: reaction, composition, and valuation. Reaction has to do with attention (reaction: impact) and the emotional impact with the degree to which the text/ process in question captures our reaction: quality. Composition refers to our perception of
proportionality (composition: balance) and detail (composition: complexity) in a text/process. Valuation is tied up with field, since the criteria for valuating a text/process are for the most part institutionally specific (Martin & Rose, 2003). The following table shows the types of appreciation:

Table 2.5
Types of Appreciation

<table>
<thead>
<tr>
<th>Linguistics</th>
<th>positive</th>
<th>Negative</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Reaction:</strong></td>
<td><strong>impact</strong></td>
<td><strong>quality</strong></td>
</tr>
<tr>
<td>‘did it grab me?’</td>
<td>Arre\texting, captivating, involving, engaging, absorbing, imposing, stunning, interesting...</td>
<td>Dull, boring, tedious, staid., Fascinating, exciting, moving..</td>
</tr>
<tr>
<td></td>
<td><strong>Reaction:</strong></td>
<td></td>
</tr>
<tr>
<td>‘did i like it?’</td>
<td>Arresting, captivating, involving, engaging, absorbing, imposing, stunning, interesting...</td>
<td>Dull, boring, tedious, staid., Fascinating, exciting, moving., Dry, ascetic, uninviting..</td>
</tr>
<tr>
<td><strong>Composition:</strong></td>
<td>balanced</td>
<td>Unbalanced, discordant, unfinished, incomplete..</td>
</tr>
<tr>
<td>‘did it hang together?’</td>
<td>Balanced, harmonious, unified, symmetrical, proportional..</td>
<td>Unbalanced, discordant, unfinished, incomplete..</td>
</tr>
<tr>
<td><strong>Composition:</strong></td>
<td>complexity</td>
<td></td>
</tr>
<tr>
<td>‘was it hard to follow?’</td>
<td>Simple, elegant..</td>
<td>Ornamental, extravagant, puzzling..</td>
</tr>
<tr>
<td><strong>Valuation:</strong></td>
<td>‘was it worthwhile?’</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Challenging, significant, deep, profound, provocative, daring..</td>
<td>Shallow, insignificant, unsatisfying, sentimental..</td>
</tr>
<tr>
<td></td>
<td>Experiential, innovative, original, unique, fruitful, illuminating..</td>
<td>Conservative, reactionary, generic..</td>
</tr>
<tr>
<td></td>
<td>Enduring, lasting..</td>
<td>Unmemorable, forgettable..</td>
</tr>
</tbody>
</table>

(taken from Martin & Rose, 2003, p. 63)
Furthermore, the attitudes is expressed through some forms (adapted form Santosa, 2003; Martin & Rose, 2003):

a. **Minor Clause**: a clause that does not have predicator.

For example: *OK*  
*Disgusting.*

b. **Word**: a unit of language with meaning.

1). Grammatical item (intensifier): the meaning depends on the content words that preceeding or following it.

For example: *several/all/some* questions

2). Lexical item (attitudinal lexis): a lexis that contains attitude.

For example: *vicacious man*

3). Modal adjunct: an adjunct or adverb that contains modality.

For example: *probably, possibly*

4). Metaphor: a word that have connotation meaning.

For example: *Beat-Her-Down*, means that someone who beats her down.

c. **Nominal Group**: a group of words that have a meaning.

1). Ephitet: pre-modifier which describes in terms of physical and psychological condition.  
*commit to user*
For example: *beautiful* lady, *one-eyed* man.

2). Adjective phrase (qualifier): post modifier which adds information about thing.

For example: a topic *interesting to read*

   a song *easy to sing*

3). Metaphor: a group of words that contain connotation meaning.

For example: *dirt poor*

d. **Clause**: a language unit that consists of a group of words which contain predicator.

1). Mental process: process of sensing such as perception, cognition, and affection.

For example: I *feel* so nervous.

   It *smells* good.

2). Mental behavior process: the combination of matterial and mental process.

For example: She *looks* at you.

3). Relational process: a process of giving attributive (attributive relational process) or giving value to an entity (identifying relational process).

   *commit to user*

For example: I *feel* hungry (Attributive relational process)
This reflects the crisis (Identifying relational process).

4). Modality clause: a clause that contains modality.

For example: You should go.

They must have been hungry.

2. Graduation

Martin and Rose (2003) state that one distinctive features of attitudes is that they are gradable. It means that we can measure how strongly we feel about someone or something. The example of gradable can be seen below.

- Extremely intelligent
- Sharply intelligent
- Really intelligent
- Quite intelligent
- Fairly intelligent
- Somewhat intelligent

Extremely intelligent

Sharply intelligent

Really intelligent

Quite intelligent

Fairly intelligent

Somewhat intelligent

**high grading**

**low grading**

*Figure 2.1. Figure of Graduation. Taken from Martin and Rose, 2003, p. 38.*

The figure above shows the choices of turning the volume up by the words extremely and sharply show, while the words fairly and somewhat show the choices of turning the volume down.

Martin and Rose (2003) also explain that graduation is divided into two parts, they are force and focus. Force graduation includes the words that intensify the meaning, such as very/really/extremely and vocabulary items that belong to degree of intensity, such as happy/delighted/ecstatic. On the other hand, focus

*commit to user*
Graduation involves ‘sharpening’ or ‘softening’ categories of people or things by some words, such as about/exactly or real/sort of/kind of.

a. Graduation: force

Graduation force is a way of people to turn up or down the volume of attitudes. There are four types of graduation force based on Martin and Rose (2003).

- Intensifiers

Intensifiers make us possible to compare things – to say how strong we feel about someone or something, by comparing to something else (Martin & Rose, 2003). The example of comparison intensifiers can be seen in the sentence below:

If I had to watch how white people became dissatisfied with the best and still wanted better and got it.

The words in bold type is best which is compared to better. These words are able to be compared because they are gradable.

- Attitudinal lexis

Attitudinal lexis is lexis with attitude. It includes the degree of intensity, such as the word happy/delighted/ecstatic or saddened/grief stricken/torn to pieces (Martin & Rose, 2003). Those words are attitudinal lexis because the lexical items refer to degree of happiness and sadness.
- **Metaphors**

  Metaphors is telling about something (can be feelings) in unordinary utterances. It means that our attitudes are shown by unordinary language. The examples below are taken from Martin and Rose (2003) about Helena’s story.

  **Ice** cold in sweltering night

  **Dull like the dead**

  **Blood-curdling** shrieks

  The words in bold type above are metaphors. Those metaphors show us how cold Helena’s second love was, how dull his eyes were, and how frightening his screams were.

- **Swearing**

  Swearing could also be employed to express our attitudes. Martin and Rose (2003) provide example about Helena’s story uses swearing word to express her frustration with white South African leaders:

  **Dammit!** What else can this abnormal life be than a cruel human rights violation!

  The word **dammit** is swearing because it is rude, to express the writer’s feeling.
b. Graduation: focus

Graduation focus contains the value of attitudes, they might be sharpening or softening (Martin & White, 2005). The example of sharpening up-scale are: a real father, a true friend. These words show how strong we evaluate to someone else.

Meanwhile, softening is related to evaluate the things using down-scale. The examples are: they sort of play jazz, they are kind of crazy. The differences of graduation between force and focus as follows:

Table 2.6
Options for Graduation

<table>
<thead>
<tr>
<th>Force</th>
<th>Intensifiers</th>
<th>Attitudinal lexis</th>
<th>Metaphors</th>
<th>Swearing</th>
<th>Focus</th>
<th>Sharpen</th>
<th>Soften</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>He still plays great</td>
<td>The second part is fantastic</td>
<td>Ice cold in sweltering night</td>
<td>Dommit, there must be clique</td>
<td>A true guitar legend</td>
<td>A part-time blues fan</td>
<td></td>
</tr>
</tbody>
</table>

(taken from Martin & Rose, 2003)

3. Engagement

The last component related with attitudes is source of attitudes. In other words, it tells us from where and who are the attitudes taken from (Martin & Rose, 2003). Moreover, there are two categories of engagement: they are monogloss and heterogloss. Monogloss means that the attitudes come from the author or writer own opinion. Meanwhile, heterogloss means that the source of attitudes come from the any other than the writer or someone else. In addition,
there are three ways to show additional voices into text: projecting source, modality, and concession.

a. Projecting source

Projections is quoting or reporting what people say or think. Projections may quote the exact words that someone said, usually it uses ‘speech marks’ (Martin & Rose, 2003). For example:

He says: “He and three of our friends have been promoted. We are moving to a special unit...”

In addition, it may also report the general meaning that was said, usually does not need any ‘speech marks’. For example: He and three of our friends have been promoted.

Furthermore, the examples of projecting sources as follows:

Table 2.7

<table>
<thead>
<tr>
<th>Projecting Sources</th>
</tr>
</thead>
<tbody>
<tr>
<td>Projecting clause</td>
</tr>
<tr>
<td><em>Then he says:</em> He and three of our friends have been promoted.</td>
</tr>
<tr>
<td><em>I know where everything begun, the background</em></td>
</tr>
<tr>
<td>Names for speech act</td>
</tr>
<tr>
<td><em>I end with few lines that my wasted vulture said to me.</em></td>
</tr>
<tr>
<td><em>They broadcast substantial extract:</em></td>
</tr>
<tr>
<td>Projecting within clause</td>
</tr>
<tr>
<td><em>Many of those who have come forward had previously been regarded as respectable.</em></td>
</tr>
<tr>
<td><em>Such offices as it may deem necessary</em></td>
</tr>
<tr>
<td>Scare</td>
</tr>
<tr>
<td><em>‘those at the top’, the ‘clique’ and ‘our men’</em></td>
</tr>
</tbody>
</table>

(taken from Martin and Rose, 2003)
b. Modality

Halliday (1994) in Martin and Rose (2003) describes modality as a resource which sets up a semantic space between yes and no, a cline running between positive and negative poles. There are two general kinds of modality: one for negotiating services and the other for negotiating information. Demands for a service can be negotiated as follows:

![Figure 2.2. Figure of demand modality. Taken from Martin and Rose, 2003.](image)

On this scale we can say ‘how obliged’ someone to act. On the other hand, there is also statements that give information. It shows about how ‘probable’ a statement is. At each pole of these scales of modality is the choice of positive or negative polarity. The explanation as figure below:

![Figure 2.3 Figure of modality negotiating information. Taken from Martin and Rose, 2003.](image)
c. Concession

Conjunctions that counter our expectations are known as concessive (Martin & Rose, 2003). But is the most common conjunction used to signal concession. But there are other possibilities, including however and although, and variations on the theme including even if and even by; in fact, at least, indeed; and nevertheless, needless to say, of course, admittedly, in any case etc. Conjunctions used for concessive consequences are given in the following table.

Table 2.8
Conjunctions used for concessive consequences

<table>
<thead>
<tr>
<th>Means</th>
<th>Concessive</th>
</tr>
</thead>
<tbody>
<tr>
<td>By</td>
<td>Even by</td>
</tr>
<tr>
<td>Thus</td>
<td>But</td>
</tr>
<tr>
<td>Because</td>
<td>Although, even though</td>
</tr>
<tr>
<td>So, therefore</td>
<td>But, however</td>
</tr>
<tr>
<td>Condition</td>
<td>If</td>
</tr>
<tr>
<td>Then</td>
<td>Even if</td>
</tr>
<tr>
<td>Purpose</td>
<td>In order to</td>
</tr>
<tr>
<td></td>
<td>Even then</td>
</tr>
<tr>
<td></td>
<td>Without</td>
</tr>
</tbody>
</table>

(taken from Martin & Rose, 2003)

F. Prosody and Genre

Martin & Rose (2003) state that appraisal resources are used to establish the tone or mood of a passage of discourse, as choices resonate with one another from one moment to another as a text unfolds. The pattern of choices is thus ‘prosodic’. They form a prosody of attitude running through the text that swells and diminishes, in the manner of a musical prosody.

The prosodic pattern of appraisal choices constructs the ‘stance’ or ‘voice’ of appraisal, and this voice defines the kind of community that is being set up
around shared values (Martin & Rose, 2003). Based on the statement above, the prosody is a voice dealing with objective and subjective of the writer toward the issue. It can be more objective or more subjective. The pattern of prosody would lead to the genre. Here, the ranges of prosody of factual genres:

- Report, procedure, and explanation
- Description
- Recount
- Discussion
- Analytical exposition
- Hortatory exposition

More objective

More subjective

Genre is realization of a prototype of verbal and non-verbal social process related with norms and cultural values of a society (Santosa, 2011). Furthermore, genre is a social process having such a certain purpose and has to do with interpersonal meaning. Each of genre has its social function. These social functions make the arrangement of activities of each genre different.

Martin (1992) in Santosa (2011) classifies genre into two categories; they are factual genre and story genre.

1. **Factual genre**

Martin (1992) in Santosa (2011) explains that factual genre is explored from the social process including daily activities, academic, journalistic, and many others activities. Factual genre is divided into eight categories: recount, report, description, procedure, explanation, exposition, discussion, and exploration. Table 2.9 shows the detail informations of factual genre.
Table 2.9

Types of factual genre

<table>
<thead>
<tr>
<th>Genre</th>
<th>Social purpose</th>
<th>Social location</th>
</tr>
</thead>
<tbody>
<tr>
<td>Recount</td>
<td>To retell past events for the purpose of informing.</td>
<td>Personal letters, police report, insurance claims, etc.</td>
</tr>
<tr>
<td>Report</td>
<td>To describe the ways things are, with reference to a whole range of phenomena, natural, cultural and social in our environment. The genre is to generalize something, that’s the result is document.</td>
<td>Brochures, government and business report.</td>
</tr>
<tr>
<td>Description</td>
<td>To describe things, both living or non-living things.</td>
<td>Travel brochures, novels, product details.</td>
</tr>
<tr>
<td>Procedure</td>
<td>To describe how something is worked out through a sequence of actions or steps.</td>
<td>Instruction manuals, science reports, cookbooks, etc.</td>
</tr>
<tr>
<td>Explanation</td>
<td>To explain the process of phenomenon. It includes the questions how and why.</td>
<td>News reports, textbooks.</td>
</tr>
<tr>
<td>Exposition</td>
<td>To put forward point of view or give one-side argument.</td>
<td>Editorials, essays, commentaries.</td>
</tr>
<tr>
<td>Discussion</td>
<td>To presents information and argument for both sides of topical issue. It is usually conclude with a recommendation based on the weight of evidence.</td>
<td>Politics and social cases forum.</td>
</tr>
<tr>
<td>Exploration</td>
<td>To find out something which is still theoretical phase.</td>
<td></td>
</tr>
</tbody>
</table>

(Adapted from Hyland, 2004; Santosa, 2011)

Furthermore, the general structure of factual genres (Santosa, 2011) as follows (*= followed by):

a). Recount : Orientation ^= Record of events ^= Reorientation

b). Report : General Statement ^= General Classification ^= Description

c). Description : Identification ^= Description

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d). Procedure: Goal ^ Procedure

e). Explanation: General Statement ^ Sequence of explanations

f). Exposition: Thesis ^ Arguments ^ Summing up / Recommendation

g). Discussion: General statement about particular social issue or social problem to be discussed ^ Argument for ^ Argument against ^ Conclusion or Recommendation.

2. Story genre

Santosa (2011) states that story genre is explored from the social process which has the main purpose to entertain readers. There are four types of story genre: recount, anecdote, exemplum, and narrative. The following table is explaining the types of story genre:

Table 2.10

<table>
<thead>
<tr>
<th>Types of story genre</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Genre</strong></td>
</tr>
<tr>
<td>Recount</td>
</tr>
<tr>
<td>Anecdote</td>
</tr>
<tr>
<td>Exemplum</td>
</tr>
<tr>
<td>Narrative</td>
</tr>
</tbody>
</table>

^ = followed by (Adapted from Martin, 1992; Santosa, 2011)
In addition, the significant language features of story genres are (http://www.scribd.com/doc/17595039/Text-Genre):

a). Recount

- Focus on specific participants.
- Use of material processes.
- Circumstances of time and place.
- Use of past tense.
- Focus on temporal sequence.

b). Anecdote

- Use of exclamations, rhetorical questions, and intensifiers (eg: really, very, quite, etc) to point up the significance of the events.
- Use of material process to tell what happened.
- Use of temporal conjunctions.

c). Narrative

- Focus on specific and individualized participants.
- Use of material, behavioral, and verbal processes.
- Use of relational process and mental process.
- Use of temporal conjunctions and circumstances.
- Use of past tense.

commit to user
d). Exemplum

- Use of past tense.
- Use of material process to tell what happened.
- Use of temporal conjunctions.

G. **Ideology**

Santosa (2003) states that ideology is considered as a result of the interaction of cultural values, norms, beliefs, and experiences in viewing the social phenomenon in the society. Moreover, ideology is a part of context of culture that determines the use of genre and register. It can also be seen as individual opinion or reaction towards certain.

In addition, Martin (1992) in Santosa (2003) states that ideology can be seen as style or register or language variation used by a group or a certain societies. Ideology in this case differs from that ideology on politics terminology.

Furthermore, Martin (1992) suggests that as part of a model for dealing with ideology involving two axes: antagonist/protagonist and left/right. Antagonist is as interlocutors who are interested in creating issues, while protagonist is as interlocutors attempting to dissolve issues. The term left is used to refer to those who have semiotic power to gain through the ensuing debate; the term right refers to support the issues. The perspective of ideology can be seen at the diagram below.
Figure 2.4 Figure of ideology. Adapted from Martin, 1992 in Santosa, 2003.

In short, the ideology of the writer can be found by identifying the arguments, whether the arguments support or challenge the issue and whether the arguments openly support or refuse the issue. Thus, the ideology of the writer will be discovered as antagonist right or left, conversely as protagonist right or left.

H. **Malachi Whitaker**

Marjorie Olive Taylor which also called as Malachi Whitaker, was born in Bradford in 1895. She was the eighth from eleven children in her family. She lived in Bolton Villas. Malachi’s education ended until grammar school because she had to work for her father. In 1917, she married with textile businessman, Leonard Whitaker. They adopted a daughter, Valerie, and a son, Michael (see [http://www.thetelegraphandargus.co.uk/tahistory/featuresnostalgia/pttimes/4434632.Bradford's_great_unknown_author/](http://www.thetelegraphandargus.co.uk/tahistory/featuresnostalgia/pttimes/4434632.Bradford_s_great_unknown_author/)).

Malachi was an English writer, noted for her short stories and an autobiography ([http://en.wikipedia.org/wiki/Marjorie_Whitaker](http://en.wikipedia.org/wiki/Marjorie_Whitaker)). She wrote a number of short stories in the twenties and thirties, and was regarded as the finest authors at that time. Moreover, her chronicled tends to be known to tell about the
life of ordinary folk in the north England, where she lived in, with sensitivity and humanity (see also http://www.bbc.co.uk/programmes/b00kdvm4#).

As her son, Michael Bradley also stated in one of an online sources http://www.yorkshirepost.co.uk/news/at-a-glance/main-section/radio_renaissance_for_writer_dubbed_the布拉福德_chekhov_1_3321281#, “the great thing about her short stories is that they are true or based on the truth”. It means that her short story is based on the true story of the British women in the era after Second World war. Her reputation as a writer of short stories reached over the years from 1929 to 1949. She was a Social Realism artist who portrays the social problems and hardships of everyday life. She has a sure sense of style in which make her know how to say something (http://www.thetelegraphandargus.co.uk/tahistory/featuresnostalgia past times/4434632.Bradford_s great unknown author/).

Malachi wrote the Landlord of the Crystal Fountain in 1949, after the Second World War. She gave information about the development of the role of women at this period. She wanted to show the emancipation done by women at this period, which is proven by the character of Brenda Millgate, in her short story (see also http://www.schule-ratgeber.de/materialien/download/3225-women-in-british-short-stories.html).
CHAPTER III

RESEARCH METHODOLOGY

A. Research Design

This research belongs to a qualitative research employing descriptive method. It is called descriptive because at the end of the research, it describes the ideology of the text writer. Moreover, in descriptive method, the researcher merely collects the data, makes an analyses and conclusions (Moleong, 2001). The research describes linguistic phenomenon, i.e. how appraisal is applied to see how the attitudes of the writer on the short story text Landlord of the Crystal Fountain by Malachi Whitaker.

Besides, Bogdan and Taylor (in Moleong, 2001) has defined a qualitative research, as a research procedure which is presenting descriptive data in the form of written or oral words of human behaviour that can be observed. This research does not include any calculation and the data which are produced are in the form of words. A qualitative research relates with context in a entity. It means that context has a big significant in determining the meaning of the research. Furthermore, qualitative research is usually held inductively. It is started from evidences rather than imposing theoretical model so that it gives deeper understanding with the research (Wattles & Raddic-Bojanic, 2007). A qualitative research aims to solve problems by collecting data, classifying data, analyzing data, interpreting the result, and drawing the conclusion. Thus, linguistics
information as data, particularly appraisal is used to qualitatively describe what, how, and why the attitudes are employed (Moleong, 2001, p. 6).

Furthermore, this research also applies a case study which attempts to explain appraisal analysis, about the way and reason of the using attitudes in the short story text written by Malachi Whitaker.

As the approach, this research applies appraisal theory as one of the frame of SFL (Halliday, 1994). The research analyzes short story text entitled *Landlord of the Crystal Fountain* written by Malachi Whitaker which is realized by the appraising items or the attitudes.

**B. Research Methodology**

Nazir (1998) states that research method is a guidance for the researcher about the sequence of how is the way to do a research (p. 51). The research method belongs to how to determine the research location, sampling technique, data and source of data, and data validity.

1. **Research location**

    The location of this research is in the form of media, particularly the short story text written by Malachi Whitaker. Research location includes the settings of this research, actors or participants, and events (Spradley, 1980). The setting of this research is short story text taken from short story book collection entitled The Oxford Book of English Short Stories. The research takes one text of short story entitled *Landlord of the Crystal Fountain* written by Malachi Whitaker. The
participants are the text writer and the actors or characters within short story in the text. Finally, the events are the journey of the short story characters in finding her mate in the text.

2. Sample and Sampling Technique

Sample is a part of representation of the data which is being observed (Marzuki, 2002; Arikunto, 2006, p. 131). This research employs total sampling technique because the researcher takes the entire sample in the source of data and analyzes it. In a qualitative research, the sample is not taken from the population because the selection of sample does not intend to make generalization of the population, but it intends to obtain deeper understanding or information relates with the field of study (Sutopo, 2002). Moreover, all data containing appraising items both positive and negative will be analyzed.

3. Data and Source of Data

Arikunto (2006) defines source of data as subject from which the data are obtained (p. 129). Generally, Arikunto classifies source of data into three types; source of data in the form of person, in the form of place, and in the form of paper. Moreover, Lofland and Lofland (in Moleong, 2001) state the main source of data of qualitative research is in the form of words and actions. Besides, the data may also appear in the form of discourse, sentence, clause, phrase or words that can be attained from magazines, newspapers, books, etc (Subroto, 1992). The source of data of this research is short story text taken from book entitled The
Oxford Book of English Short Story. The short story text is entitled Landlord of the Crystal Fountain written by Malachi Whitaker.

On the other hand, Patton (1980) states that data are detail description of situation, events, people, interaction and observed behaviors. Moreover, data can be classified into two types; primary and secondary data. Primary data is data which are obtained from the direct source (Marzuki, 2002). The primary data of this research consist of linguistic phenomenon about the types of attitudes: affect (people’s feeling), judgment (people’s character), and appreciation (evaluation of thing), as well as engagement and graduation taken from the short story text.

Moreover, secondary data is data which is not collected by the own researcher, but taken from any sources, such as magazines, newspapers both online and printed version, and others (Marzuki, 2002). The secondary data of this research is the information about the profile and biography of Malachi Whitaker as the author of the following short story and the review of the short story.

4. Data Validity

Based on Michael Quin Patton (1980), data validity refers to a strategy to collect data using more than one technique. It is usually called triangulation.

There are four types of triangulation; data triangulation or source of triangulation (use of various of data in a study), investigator triangulation (use of some different evaluators or social scientists), methodological triangulation (use of more than one method to investigate the problems, such as interview, observation, questionnaire, and documentation), and theoretical triangulation (use
of more than one theory or point of view to interpret a set of single data) (Sutopo, 2002; Patton, 1980).

The triangulation applied in this research is data triangulation, particularly the secondary data which consists of the information related with the short story writer and the review of the short story taken from any sources.

C. Technique of Analysis

The technique of analyzing data is conducted qualitatively and inductively based on the content analysis (Sutopo, 2002, p. 39; Lincoln & Guba, 1985). James P. Spradley (1980) states that content analysis is organized into four components; domain analysis, taxonomic analysis, componential analysis, and finding cultural values. The illustration as follows:

![Diagram](https://via.placeholder.com/150)

*Figure 3.1. The flow of analysis of the study. Adapted from Spradley, 1980 in Santosa, 2010.*

The technique of analysing data in this research will be explained below:

1. Applying domain analysis.

The data are separated from other that does not belong to the data (collecting appraising items). The data was collected from the short story text,
taken from *The Oxford Book of English Short Stories*. The short story text entitles ‘Landlord of the Crystal Fountain’ written by Malachi Whitaker. In this step, domain analysis is used to determine which data belongs to the appraising item and not. These are examples:

a. **A tall, good-looking, red-haired school teacher** of about thirty stood in King’s Cross Station one Friday afternoon trying to find enough change for her ticket.

b. Then she turned her head to see how many people were in the carriage behind her.

The data “a” typed in bold are identified as the attitudes that will be classified using appraisal theory. On the other hand, data “b” is not belonged to a data because it does not have any appraising items.

2. Applying taxonomic analysis

Taxonomic analysis is applied to see the attitudes; affect, judgement, and appreciation, including the types of items, and the source of attitudes; monogloss and heterogloss.

a. Affect
   - Positive or negative
   - Direct or indirect

b. Judgement
   - Positive or negative
   - Personal (admire/ criticize) or moral (praise/ condemn)
c. Appreciation

- Positive or negative
- Reaction (impact or quality), composition (balance or complexity), or valuation

d. Types of the items

- Minor clause
- Word: grammatical item, lexical item, modal adjunct, or metaphor.
- Nominal group: epithet, adjective phrase, or metaphor.
- Clause: mental process, mental behavior process, relational process, or modality clause.

The examples of analysis as follows:

Table 3.1

<table>
<thead>
<tr>
<th>Clause</th>
<th>Form</th>
<th>Appraising items</th>
<th>Appraised items</th>
<th>Attitudes</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Ephitet-thing</td>
<td>She had a <strong>violent</strong> headache, and frowned as she fumbled in her brown leather bag.</td>
<td>She (Brenda Millgate)</td>
<td>Negative</td>
</tr>
<tr>
<td>2</td>
<td>Mental behavior process</td>
<td>She had a violent headache, and frowned as she fumbled in her brown leather bag.</td>
<td>She (Brenda Millgate)</td>
<td>Negative</td>
</tr>
</tbody>
</table>
Table 3.2

The Analysis of graduation

<table>
<thead>
<tr>
<th>Clause</th>
<th>Form</th>
<th>Appraising items</th>
<th>Graduation Force</th>
<th>Focus</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Metaphors</td>
<td>She had a violent headache, and frowned as she fumbled in her brown leather bag.</td>
<td>Raise</td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>Attitudinal lexis</td>
<td>She had a violent headache, and frowned as she fumbled in her brown leather bag.</td>
<td>Raise</td>
<td></td>
</tr>
</tbody>
</table>

Table 3.3

The analysis of engagement

<table>
<thead>
<tr>
<th>Clause</th>
<th>Form</th>
<th>Appraising items</th>
<th>Engagement</th>
<th>Monogloss</th>
<th>Heterogloss</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td></td>
<td>She had a violent headache, and frowned as she fumbled in her brown leather bag.</td>
<td></td>
<td>✓</td>
<td>-</td>
</tr>
<tr>
<td>2</td>
<td></td>
<td>She had a violent headache, and frowned as she fumbled in her brown leather bag.</td>
<td></td>
<td>✓</td>
<td>-</td>
</tr>
</tbody>
</table>

Table 3.1 shows the classification of attitudes. The classification is conducted to see the types of attitudes used in the text, whether it belongs to affect, judgement, or appreciation. Table 3.2 presents the analysis of graduation of the attitudes on the text. It can show us the gradable of the attitudes, whether it belongs to force or focus graduation. Table 3.3 is the analysis of engagement. It has purpose to tell from where the source of attitudes are.

3. Applying componential analysis

Componential analysis is an analysis by viewing relation of the classification and phenomenon. It is the continuance of the previous step,
taxonomic analysis. The data of previous analysis is presented to give a whole picture of what have been identified and classified. The following table presents the example of general analysis of the attitudes:

Table 3.4.

*Number of attitudes in the text*

<table>
<thead>
<tr>
<th>Types of attitudes</th>
<th>Frequency of occurrence</th>
</tr>
</thead>
<tbody>
<tr>
<td>Affect</td>
<td></td>
</tr>
<tr>
<td>Positive</td>
<td>38</td>
</tr>
<tr>
<td>Negative</td>
<td>22</td>
</tr>
<tr>
<td>Judgment</td>
<td></td>
</tr>
<tr>
<td>Positive</td>
<td>93</td>
</tr>
<tr>
<td>Negative</td>
<td>38</td>
</tr>
<tr>
<td>Appreciation</td>
<td></td>
</tr>
<tr>
<td>Positive</td>
<td>27</td>
</tr>
<tr>
<td>Negative</td>
<td>13</td>
</tr>
<tr>
<td>Graduation</td>
<td></td>
</tr>
<tr>
<td>Force</td>
<td>186</td>
</tr>
<tr>
<td>Focus</td>
<td>45</td>
</tr>
<tr>
<td>Engagement</td>
<td></td>
</tr>
<tr>
<td>Monogloss</td>
<td>118</td>
</tr>
<tr>
<td>Heterogloss</td>
<td>117</td>
</tr>
</tbody>
</table>

Moreover, the following table shows the categorization and distribution of attitudes in the plot of the story.

Table 3.5.

*Relation of attitudes in the plot*

<table>
<thead>
<tr>
<th>Types of attitudes</th>
<th>Plot of short story</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Orientation Complication Resolution</td>
</tr>
<tr>
<td>Affect</td>
<td>Positive 23 7 8</td>
</tr>
<tr>
<td></td>
<td>Negative</td>
</tr>
<tr>
<td>----------------------</td>
<td>----------</td>
</tr>
<tr>
<td>Judgement</td>
<td>17</td>
</tr>
<tr>
<td>Appreciation</td>
<td>18</td>
</tr>
<tr>
<td>Graduation Force</td>
<td>98</td>
</tr>
<tr>
<td>Graduation Focus</td>
<td>17</td>
</tr>
<tr>
<td>Engagement Monogloss</td>
<td>74</td>
</tr>
<tr>
<td>Engagement Heterogloss</td>
<td>39</td>
</tr>
</tbody>
</table>

Table 3.4 and table 3.5 will be used to describe the impact of attitudes towards the text.

4. Applying finding cultural values

This step intends to find the reason behind the evaluations. It is an answer of the second problem statement, about why the text writer used certain attitudes to show their feeling towards the issue. The componential analysis is put on its context. The explanation is on the figure below.

*Figure 3.2. Figure of finding cultural values*
5. Drawing conclusion

The conclusion is taken by identifying the attitudes, prosody, genre, and the ideology of the text writer using appraisal theory.
CHAPTER IV

FINDINGS AND DISCUSSION

A. Introduction

This chapter is divided into two; the findings and discussion. The data analysis is held by ‘content analysis’ by Spradley, as stated in Chapter III. The steps are domain analysis, taxonomic, componential analysis, and finding cultural values. Domain analysis and taxonomic are used to answer the first question of problem statement, about the types of attitudes found in the text. Meanwhile, componential analysis and finding cultural values are used to answer the third questions of the problem statement, about why are the attitudes are performed by connecting with the secondary data.


B. Findings

This sub-chapter will describe the types of attitudes employed in the text, including the graduation and engagement. The attitudes are taken both from the narration of the short story writer and the result interaction between one character with others. Moreover, all characters in this story are evaluated to see their characterization.

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1.1 Analysis of Attitudes

There are three kinds of attitudes found in the short story text entitled *Landlord of the Crystal Fountain* written by Malachi Whitaker, namely affect, judgement, and appreciation. The attitudes are taken from the narration of the short story’s writer and the interaction result between one character with others characters within the story. The types of attitudes and the classification are found by applying the domain analysis and taxonomic analysis. The finding of attitudes is explained in the table 4.1.

Table 4.1.
*Number of attitudes in the text*

<table>
<thead>
<tr>
<th>Attitudes</th>
<th>Frequency of occurrence</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Affect</td>
<td>Positive 42</td>
<td>65.62%</td>
</tr>
<tr>
<td>(27.24%)</td>
<td>Negative 22</td>
<td>34.38%</td>
</tr>
<tr>
<td>Judgement</td>
<td>Positive 93</td>
<td>70.99%</td>
</tr>
<tr>
<td>(55.74%)</td>
<td>Negative 38</td>
<td>29.01%</td>
</tr>
<tr>
<td>Appreciation</td>
<td>Positive 27</td>
<td>67.5%</td>
</tr>
<tr>
<td>(17.02%)</td>
<td>Negative 13</td>
<td>32.5%</td>
</tr>
</tbody>
</table>

Table 4.1 shows the number of attitudes found in the text. As can be seen, the writer performs all of the types of attitudes in her story text, the affect, judgement, and appreciation. Malachi Whitaker performs affect to evaluate the feelings of the characters towards some events, judgement to evaluate the characters within the story text, and appreciation to evaluate everything related
with the story, including the things correlated with the characters or the situation around the story. Here is the detail explanation.

1.1.1 Affect

As stated in Chapter II, affect is the evaluation of people’s feelings. It can be in the form of positive or negative feelings, happy or sad. Besides, affect can also be expressed implied and directly. There are many characters which are being evaluated by the feelings they shared, such as Brenda Millagate, the five men, and the landlord of Crystal Fountain. Moreover, the affect is classified based on two sources; the narration of the short story’s writer and the interaction result between one character with others characters in the story. Here is the detail explanation.

1.1.1.1 Affect of Brenda Millgate

As stated previously, the evaluation of Brenda’s feelings is taken from two sources, they are the narration of short story writer and the interaction result between one character with other characters in the story. Below is the explanation of her feelings evaluation described by Malachi Whitaker, the short story writer.

Table 4.2.

Affect analysis of Brenda Millgate by the narration of Malachi Whitaker

<table>
<thead>
<tr>
<th>No. of Clause</th>
<th>Form</th>
<th>Type of affect</th>
<th>Appraising items</th>
</tr>
</thead>
<tbody>
<tr>
<td>2a</td>
<td>Carrier-attribute</td>
<td>Negative- direct - emotional state</td>
<td>She had a violent <strong>headache</strong></td>
</tr>
<tr>
<td>2b</td>
<td>Mental behavior process</td>
<td>Negative- direct – physical</td>
<td>and <strong>frowned</strong></td>
</tr>
<tr>
<td>2c</td>
<td>Behavioral process</td>
<td>Negative- direct – physical</td>
<td>as she <strong>fumbled</strong> in her brown leather bag</td>
</tr>
<tr>
<td></td>
<td></td>
<td><strong>commit to user</strong></td>
<td></td>
</tr>
<tr>
<td>6b</td>
<td>Carrier-</td>
<td>Negative- direct –</td>
<td>and she <strong>felt embarrassed</strong></td>
</tr>
<tr>
<td>Attribute</td>
<td>Emotional State</td>
<td>Annotation</td>
<td></td>
</tr>
<tr>
<td>-----------</td>
<td>----------------</td>
<td>------------</td>
<td></td>
</tr>
<tr>
<td>but she felt too tired to go down</td>
<td>Negative-direct-emotional state</td>
<td>8b</td>
<td></td>
</tr>
<tr>
<td>but she did not like the stink</td>
<td>Negative-direct-emotional state</td>
<td>15b</td>
<td></td>
</tr>
<tr>
<td>She did not know what to call it</td>
<td>Negative-direct-emotional state</td>
<td>17</td>
<td></td>
</tr>
<tr>
<td>She felt tired enough to faint or to fall asleep</td>
<td>Negative-direct-emotional state</td>
<td>28</td>
<td></td>
</tr>
<tr>
<td>until they had her settled and comfortable</td>
<td>Negative-direct-emotional state</td>
<td>30b</td>
<td></td>
</tr>
<tr>
<td>she wondered</td>
<td>Positive-direct-emotional state</td>
<td>38b</td>
<td></td>
</tr>
<tr>
<td>After a short while she woke, [feeling much better], her mind flashed</td>
<td>Positive-direct-emotional state</td>
<td>41a</td>
<td></td>
</tr>
<tr>
<td>At first, she was full of dismay</td>
<td>Negative-direct-emotional state</td>
<td>71</td>
<td></td>
</tr>
<tr>
<td>Yet presently she was eating one of salmon and cucumber</td>
<td>Positive-direct-emotional state</td>
<td>73</td>
<td></td>
</tr>
<tr>
<td>she cried in astonishment</td>
<td>Positive-direct-emotional state</td>
<td>74b</td>
<td></td>
</tr>
<tr>
<td>She blushed with pleasure</td>
<td>Positive-implicit-metaphor</td>
<td>81</td>
<td></td>
</tr>
<tr>
<td>they all relaxed</td>
<td>Positive-direct-emotional state</td>
<td>82c</td>
<td></td>
</tr>
<tr>
<td>sighing with joy</td>
<td>Positive-direct-emotional state</td>
<td>86b</td>
<td></td>
</tr>
<tr>
<td>She had not the least idea [why she now felt so happy]</td>
<td>Negative-direct-emotional state</td>
<td>87</td>
<td></td>
</tr>
<tr>
<td>She had not the least idea [why she now felt so happy]</td>
<td>Positive-direct-emotional state</td>
<td>87</td>
<td></td>
</tr>
<tr>
<td>She thought with astonishment of the examinations she had passed, the years of pleasant training</td>
<td>Positive-direct-emotional state</td>
<td>90</td>
<td></td>
</tr>
<tr>
<td>And because she had liked the children [who flowed under, rather than passed through her hands], and she knew it</td>
<td>Positive-direct-emotional state</td>
<td>96a</td>
<td></td>
</tr>
<tr>
<td>But she was not in any way satisfied with him</td>
<td>Positive-direct-emotional state</td>
<td>97b</td>
<td></td>
</tr>
<tr>
<td>that one day, when she was tired and sick of school and all that it meant</td>
<td>Negative-direct-emotional state</td>
<td>101b</td>
<td></td>
</tr>
<tr>
<td>She felt astonished to hear these words coming from her mouth</td>
<td>Positive-direct-emotional state</td>
<td>111</td>
<td></td>
</tr>
</tbody>
</table>
Clauses 2a to 88b belong to the orientation, while clauses 89 to 121 are the complication, and the resolution stated in the clauses 130a to 151b.

Table 4.2 shows the affect of the main character, Brenda Millgate. The negative affect that is narrated by Malachi Whitaker is mostly performed in the orientation and complication of the plot. At the beginning of story, she is evaluated negatively. Malachi Whitaker narrated the feelings of Brenda in negative attitudes. She described the bad or inconvenient feeling experienced by Brenda at the moment she entered the train. It can be seen from the clauses 2a, 2b, 2c, 6b, 8b, 15b, 17, and 28. It is in the orientaion of the plot. In clause 2b, the affect is also negative. It is in the form of mental behavior process because the character does not only feel the bad feelings inside of her mind but also express the feelings physically, as stated in the story "and frowned". Brenda’s expression, frowned, can be categorized as negative feelings because it represents the unhappy feeling. In the behavioral clause 2c, the affect is also negative. It is stated directly and physically because the character does not only felt the feelings inside of her mind but also expressed by the physical action. The character is having little problem in taking her bag, “as she fumbled in her brown leather bag”.

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In clauses 6b, 8b, and 28 the main character, Brenda Millgate feels negative affect which are expressed directly. She feels the feelings inside of her mind. She feels this negative affect when she was in the train. When she was trying to take her pennies which fell down, she was embarrassed. She also did not try to find some alluring-looking magazines because she has already felt tired enough to go down. It is in the form of carrier-attribute, “and she felt embarrassed”, “but she felt too tired to go down”, and “she felt tired enough to faint or to fall sleep”.

Brenda’s affect turns to be positive after her meeting with the five men in the train. They are able to make anyone happy. They gave Brenda food, attention, and well-manner attitudes (see clauses 30b, 41a, 73, 74b, 81, 82c, 92d, and 86d). The affect in the form of extra-causer: initiator is at clause 30b, “until they had her settled and comfortable”. Extra-causer initiator means making or letting be. In this case, the five men in the train has made Brenda feel settled and comfortable. In short, Brenda is enjoying her meeting with that five men. Her positive attitudes after her meeting with the five men in the train is stated at the orientation of the plot.

However, Brenda’s feeling is narrated to be negative at the moment Malachi presented the problems faced by Brenda, especially about Claud Foden, a man who could not make her feel satisfied. It is stated in the clauses 98 and 101b. Brenda was secretly not satisfied with Claud Foden. She thought he was a passive man who could not make her fall for him. Meanwhile, the positive affect in the
complication is when Brenda recalled her good examination that she ever took. She might consider it as a good memory.

There is no negative affect felt by Brenda at the resolution of the story. It might happen due to the solution that has been offered to Brenda from the landlord of the Crystal Fountain, to live together with him. In addition, Brenda’s affect is in the from of positive attitudes at the moment she interacts intensively with landlord of the Crystal Fountain. Landlord of the Crystal Fountain attracts her, same for himself, Brenda is also interesting. They are looking and admiring each other with pleasure (clauses 117b, 121, and 148). In the end of the story, Malachi also narrated that Brenda is happy of the way landlord of the Crystal Fountain held her bag (clause 151b). She seems so delighted be with him.

Besides, here is Brenda’s affect shown in the interaction with other characters in the story.

Table 4. 3.

<table>
<thead>
<tr>
<th>No. of Clause</th>
<th>Form</th>
<th>Type of affect</th>
<th>Appraising items</th>
</tr>
</thead>
<tbody>
<tr>
<td>33a</td>
<td>Carrier-attribute</td>
<td>Negative-direct-emotional state</td>
<td>‘I’ve got such an awful headache.’</td>
</tr>
<tr>
<td>44c</td>
<td>Mental process</td>
<td>Positive-direct-emotional state</td>
<td>‘I like the smell.’</td>
</tr>
<tr>
<td>44f</td>
<td>Mental process</td>
<td>Negative-direct-expression</td>
<td>I’ve been wondering ever since I saw you.’</td>
</tr>
<tr>
<td>76b</td>
<td>Mental behavior process</td>
<td>Negative-direct-physical</td>
<td>I’ll bet.’</td>
</tr>
<tr>
<td>88a</td>
<td>Mental process</td>
<td>Negative-direct-expression</td>
<td>‘I’ve never met any landlords socially,’</td>
</tr>
<tr>
<td>88c</td>
<td>Mental process</td>
<td>Negative-direct-expression</td>
<td>‘No, I’ve never met a landlord before in my life.’</td>
</tr>
</tbody>
</table>
Table 4.3 presents Brenda’s affect that is shown by her interaction with other characters in the story. Almost all of her affects are negative attitudes. It might be a confession of the feeling that Brenda experienced. She uttered what she really felt to the other characters. The first clause in Table 4.3 shows Brenda’s negative feeling. She was telling the five men in the train that previously she experienced a very bad feeling (see clause 33a). She went through some of difficulties at the moment she entered the train, such as her difficulty on taking her heavy bag, her fallen pennies, her tired, etc. She wanted to show her frustration at that time. Another Brenda’s negative affect is at the time she met the five men in the train by saying that she never met any landlords before in her life (clauses 44f, 88a, and 88c). She might be curious about them. On the other side, Brenda is stating her sigh relief after her meeting with the five men in the train. When one of the five men started to smoke, she permitted them by saying that she liked the smell of the smoke (clause 44c).

Besides, she also stated her speculation as a teacher. She seems questioning her life decision as a teacher, as stated in the complication of the plot. Somehow, she did not really want to be a teacher (clause 110l). She just did it for the sake of her mother. However, there is no positive affect that is shown by her interaction with other characters at the complication of the story.
There is no negative affect portrayed at the resolution based on Brenda’s interaction with other characters in the story. She was happy when the landlord of the Crystal Fountain offered her a new better life. Even, the landlord of the Crystal Fountain also ensures her that she will be happy of accepting that chance (clause 129d). It is stated in the resolution of the story.

In addition, Malachi Whitaker mostly evaluates the feelings of the main characters of the story, Brenda Millgate, and the people around her, like the landlord of the Crystal Fountain. This is because the story mainly tells about the journey of both two characters in finding each other and finally could be together.

1.1.1.2 Affect of the five men in the train

The five men also got evaluation regarding with the feelings they shared during the story. Here is the table of their feelings described by the narration of Malachi Whitaker.

Table 4.4.

<table>
<thead>
<tr>
<th>No. of Clause</th>
<th>Form</th>
<th>Type of affect</th>
<th>Appraising items</th>
</tr>
</thead>
<tbody>
<tr>
<td>31e</td>
<td>Verbal behavior</td>
<td>Positive-direct-</td>
<td>and the fifth one stood up <strong>laughing</strong></td>
</tr>
<tr>
<td></td>
<td>process</td>
<td>expression</td>
<td></td>
</tr>
<tr>
<td>50a</td>
<td>Behavioral</td>
<td>Positive-direct-</td>
<td>He <strong>wagged</strong> his finger at her</td>
</tr>
<tr>
<td></td>
<td>process</td>
<td>physical</td>
<td></td>
</tr>
<tr>
<td>75b.</td>
<td>Verbal behavior</td>
<td>Positive-direct-</td>
<td>one <strong>shouted</strong>.</td>
</tr>
<tr>
<td></td>
<td>process</td>
<td>physical</td>
<td></td>
</tr>
<tr>
<td>82c.</td>
<td>Carrier-attribute</td>
<td>Positive-direct-</td>
<td>they all <strong>relaxed</strong>,</td>
</tr>
<tr>
<td></td>
<td>attribute</td>
<td>expression</td>
<td></td>
</tr>
<tr>
<td>84c.</td>
<td>Carrier-attribute</td>
<td>Positive-direct-</td>
<td>he was <strong>glad</strong>.</td>
</tr>
<tr>
<td></td>
<td>attribute</td>
<td>emotional state</td>
<td></td>
</tr>
</tbody>
</table>
Moreover, affect of the five men in the train is also shown in their interaction with other characters in the story. Here is the explanation.

Table 4.5.

Affect analysis of the five men in the train by their interaction with other characters in the story

<table>
<thead>
<tr>
<th>No. of Clause</th>
<th>Form</th>
<th>Type of affect</th>
<th>Appraising items</th>
</tr>
</thead>
<tbody>
<tr>
<td>44a</td>
<td>Mental process</td>
<td>Positive-direct-emotional state</td>
<td>‘Smoke if you like,’</td>
</tr>
<tr>
<td>85f</td>
<td>Carrier-attribute</td>
<td>Positive-direct-emotional state</td>
<td>But I’m glad.’</td>
</tr>
</tbody>
</table>

Overall, the feelings of the five men in the train are good (or positive). Their affect is positive at the orientation of the story. There is no affect about them in complication and resolution because they do not interact directly with other characters. They enjoy to meet with Brenda. The five men in the train can make Brenda’s affect positive. Those positive feelings are portrayed in Table 4.5. The five men in the train could make Brenda happy during their stay in the train. Their positive affect can be seen either from the narration of Malachi Whitaker or the interaction result between one character with other characters.

1.1.1.3 Affect of Landlord of the Crystal Fountain

The next character which is given evaluation about his feelings is landlord of the Crystal Fountain. Similar with Brenda and the five men in the train, affect of landlord of the Crystal Fountain is also evaluated both the narration of Malachi Whitaker and his interaction with other characters in the story. Here is the explanation.
Table 4. 6.

Affect analysis of the landlord of the Crystal Fountain by the narration of Malachi Whitaker

<table>
<thead>
<tr>
<th>No. of Clause</th>
<th>Form</th>
<th>Type of affect</th>
<th>Appraising items</th>
</tr>
</thead>
<tbody>
<tr>
<td>66b.</td>
<td>Mental behavior process</td>
<td>Positive- direct-expression</td>
<td>he said, <em>smiling</em> slowly.</td>
</tr>
<tr>
<td>117b.</td>
<td>Mental process</td>
<td>Positive – direct – emotional state</td>
<td>admirning each other.</td>
</tr>
<tr>
<td>121.</td>
<td>Mental behavior process, qualifier</td>
<td>Positive- direct-physical</td>
<td>They <em>kept on looking at</em> each other with absorbed pleasure [[as the train rushed through the gathering darkness]].</td>
</tr>
</tbody>
</table>

Additionally, here is affect of landlord of the Crystal Fountain which is shown by his interaction with other characters in the story.

Table 4. 7.

Affect analysis of the landlord of the Crystal Fountain by his interaction with other characters in the story

<table>
<thead>
<tr>
<th>No. of Clause</th>
<th>Form</th>
<th>Type of affect</th>
<th>Appraising items</th>
</tr>
</thead>
<tbody>
<tr>
<td>62a.</td>
<td>Carrier-attribute</td>
<td>Positive- direct- emotional state</td>
<td>‘I’m <em>proud</em> of the name of mine,’</td>
</tr>
<tr>
<td>129e.</td>
<td>Carrier-attribute</td>
<td>Positive – direct – emotional state</td>
<td>I’ve <em>no fear</em> of that.</td>
</tr>
<tr>
<td>129f.</td>
<td>Mental process</td>
<td>Positive – direct – emotional state</td>
<td>I <em>like</em> it.</td>
</tr>
</tbody>
</table>

The feelings of landlord of the Crystal Fountain on each staging of this text are positive attitudes. There is no negative affect found in the plot of the story which is referred to him, either from the narration of Malachi Whitaker and his interaction with other characters in the story. He might enjoy the journey that he took while in the train that also make him met with Brenda Millgate.
1.1.2 Judgement

The next attitude employed by Malachi Whitaker is judgement. Judgement has to do with evaluating people’s character. The characters that given many judgements within the story are Brenda Millgate, the landlord of Crystal Fountain, Brenda’s mother, Claud Foden (the man that waiting for Brenda), and the five men whom Brenda met in the train (the friends of landlord of Crystal Fountain). The characters are judged positively and negatively. It can also be done implicit and explicit. Meanwhile, the evaluation can be done both personally and morally. Similar with the affect, judgement of the characters in the story is described both by the narration of Malachi Whitaker and their interaction response toward other characters within the story.

1.1.2.1 Judgement of Brenda Millgate

Table 4.8 will show the judgement related with the main character, Brenda Millgate, shown by the narration of the short story writer.

Table 4.8.

*Judgement analysis of Brenda Millgate by the narration of Malachi Whitaker*

<table>
<thead>
<tr>
<th>No. of clause</th>
<th>Form</th>
<th>Type of judgement</th>
<th>Appraising items</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Ephitet-thing</td>
<td>Personal- admire-direct</td>
<td>A tall, good-looking, red-haired school teacher of about thirty stood in King’s Cross Station...</td>
</tr>
<tr>
<td>1</td>
<td>Thing-qualifier</td>
<td>Personal- admire-direct</td>
<td>A tall, good-looking, red-haired school teacher of about thirty stood in King’s Cross Station...</td>
</tr>
<tr>
<td>1</td>
<td>Mental behavior process</td>
<td>Personal- admire-direct</td>
<td>school teacher of about thirty .... [trying to find enough change for her ticket]].</td>
</tr>
<tr>
<td>4b</td>
<td>Carrier-attribute</td>
<td>Personal- criticize-direct</td>
<td>she had nothing whatever in common with Doris</td>
</tr>
</tbody>
</table>
She was dressed very neatly in brown clothes.

She had also a brown silk umbrella with a shining orange knob on it.

In spite of her knowledge that she looked both well and intelligent, she could not find nowhere suitable.

But her head was so bad [that she could hardly see them] and she laughed softly.

She was not in the least clever.

She had no retentive memory.

But somehow everything had come to her.

And she was good with children.

Just plain good at getting on with people, with the heads, with her fellow teachers.

And had spent her time hoping that here and there a silk purse dwelt among the pig’s ears, she had not thought a great deal about men.

She would turn to him.

She did not dislike him physically.

She was tolerant, and adaptable, ready to make the best of anything.

She answered him just as quietly.
Judgement about Brenda is spread out in the plot of the story; orientation, complication, and resolution. Her positive judgement at the orientation is mostly telling about her appearance and quality. She is narrated by the writer as a tall, good-looking teacher, who wore a beautiful bag and dress. It stated in the clauses
1, 1, 1, 12a, 13a, and 80, such as “A tall, good-looking, red-haired school teacher of about thirty stood in King’s Cross Station...”, “She was dressed very neatly in brown”, “She had also a brown silk umbrella with a shining orange knob on it”, “Brenda got plenty of compliments---[(on her height, on her appetite, on her red hair)]”, and “Her red hair was thick and curly”. Her good quality is portrayed in the clauses 14a, 34b, and 84b, “In spite of her knowledge that she looked both well and intelligent”. She is narrated as smart and intelligent woman. Meanwhile, her negative judgement is still concerning with her quality. She is unable to find an empty seat in the train. She got difficulties at the moment she entered the train. It can be seen in clauses 4b, 18b, and 25b. She also liked to doze, dream, or imagine about something in her life. It is stated in the clause 88h.

Next part is her judgement at the complication of the plot. She is narrated to have a good quality about her character by Malachi Whitaker. She was an easygoing person who can easily get along with many people. It stated in the clauses 93 and 95a. She also wanted to accept something that actually she did not really want, for example is Claud Foden. The clauses are stated in 108c, 103, 104a, and 104b. Her appearance about her hair is also given in the positive judgement. Meanwhile, her negative judgement by the narration of the writer is about her another side qualities, “She was not in the least clever” and “She had no retentive memory”. She was not that smart and has no money. One of the clause stated “she had not thought a great deal about men”. She is also ignorant woman who did not really thing about men. It is proven in the clauses 91, 92, 96b, 96c, 115, and 116c. Brenda also liked to dream, doze, or imagine about her life, as
stated in the clause 122, “She dozed again” and “Brenda began to think dreamily [that she would like to have a...”.

At the last staging is Brenda’s evaluation by the narration of Malachi Whitaker. Her positive judgement which is narrated by Malachi shows her as somebody who can adapt easily in any situation. It is proven with the clause 144, that she was ready to live the rest of her path life. This characteristic might be a gift from her mother. Meanwhile, the negative judgement concerns with her doubt decision in taking the chance to live with the landlord of the Crystal Fountain, as can be seen in clause 138c.

Moreover, the evaluation regarding with Brenda Millgate also shown by her interaction along with other characters in the story. Here is the explanation.

Table 4. 9.

Judgement analysis of Brenda Millgate by her interaction with other characters

<table>
<thead>
<tr>
<th>No. of clause</th>
<th>Form</th>
<th>Type of judgement</th>
<th>Appraising items</th>
</tr>
</thead>
<tbody>
<tr>
<td>108e.</td>
<td>Carrier-attribute</td>
<td>Personal-admire-direct</td>
<td>‘but you’re a nice woman.</td>
</tr>
<tr>
<td>108f.</td>
<td>Carrier-attribute</td>
<td>Personal-criticize-direct</td>
<td>I suppose you’re more a lady, though.’</td>
</tr>
<tr>
<td>110i.</td>
<td>Mental behavior process</td>
<td>Personal-criticize-direct</td>
<td>I’m supposed to know a lot,</td>
</tr>
<tr>
<td>110j.</td>
<td>Carrier-attribute</td>
<td>Personal-criticize-direct</td>
<td>but I’m not ambitious that way, at all.</td>
</tr>
<tr>
<td>110l.</td>
<td>Carrier-attribute</td>
<td>Personal-criticize-direct</td>
<td>[[for my heart isn’t in it]].</td>
</tr>
<tr>
<td>110n.</td>
<td>Mental process</td>
<td>Personal-criticize-direct</td>
<td>but not with what I’m supposed to be teaching them.’</td>
</tr>
<tr>
<td>130d.</td>
<td>Verbal behavior process</td>
<td>Personal-admire-direct</td>
<td>But I’m going to do it.</td>
</tr>
</tbody>
</table>

commit to user
In addition, there is no judgement, either positive or negative resulted from her interaction with other characters in the orientation of the plot because she does not interact directly with other participants.

There is only one positive judgement at the complication, based on Brend’s interaction with the landlord of the Crystal Fountain. She is complimented by him as a nice woman. Meanwhile, there are five negative judgements that resulted from her interaction with other characters in the story. As an example, she is evaluated as mature woman who has not married yet by one of the five men when they were interacting, as in the clause 108f. Brenda also stated her lackness as somebody who did not know a lot of things. She was also not ambitious. In this part, she also stated her profession as a teacher, in which did not make her happy. She did not want to be a teacher, but she did, for her mother. In this part, she seems questioning why she took this as her profession.

There is only positive judgement regarding with Brenda at the resolution of the text. It is about her spirit and passion to come to her future life that somehow never been expected by her before. She is ready to move on, as stated in clauses 130d and 145b. She is also given compliment due to her ability to be a good wife for the landlord of the Crystal Fountain, as seen in clause 135b.
1.1.2.2 Judgement of Landlord of the Crystal Fountain

Landlord of the Crystal Fountain is also judged in the story. His personality or characteristic are explained in details both by the narration of the author and his reaction regarding with situation around him. These are some of the characteristics which are described by the narration of the author.

Table 4.10.

Judgement analysis of landlord of the Crystal Fountain by the narration of Malachi Whitaker

<table>
<thead>
<tr>
<th>No. of clause</th>
<th>Form</th>
<th>Type of judgement</th>
<th>Appraising items</th>
</tr>
</thead>
<tbody>
<tr>
<td>55b.</td>
<td>Behavioral process</td>
<td>Personal-admire-direct</td>
<td>the one who had moved [[so that she might put her feet up]].</td>
</tr>
<tr>
<td>56a.</td>
<td>Carrier-attribute</td>
<td>Personal-admire-direct</td>
<td>He was, the tallest of them all.</td>
</tr>
<tr>
<td>57.</td>
<td>Carrier-attribute</td>
<td>Personal-admire-direct</td>
<td>He had a red face and tight, straw-coloured curls thick over his head.</td>
</tr>
<tr>
<td>58.</td>
<td>Carrier-attribute</td>
<td>Personal-admire-direct</td>
<td>His eyes were blue-grey.</td>
</tr>
<tr>
<td>59.</td>
<td>Carrier-attribute</td>
<td>Personal-admire-direct</td>
<td>He wore a dark suit and a black tie.</td>
</tr>
<tr>
<td>63d.</td>
<td>Ephitet-thing</td>
<td>Positive-reaction-quality</td>
<td>the straw-haired giant</td>
</tr>
<tr>
<td>63d.</td>
<td>Thing-qualifier</td>
<td>Personal-admire-direct</td>
<td>the straw-haired giant, [[whose deep voice had at the same time pleased and startled her]].</td>
</tr>
<tr>
<td>68c.</td>
<td>Carrier-attribute</td>
<td>Personal-criticize-direct</td>
<td>all but the landlord of the Crystal Fountain, who kept silent.</td>
</tr>
<tr>
<td>108a.</td>
<td>Mental behavior process</td>
<td>Personal-admire-direct</td>
<td>He leaned forward</td>
</tr>
<tr>
<td>108b.</td>
<td>Verbal behavior process</td>
<td>Personal-admire-direct</td>
<td>and spoke quietly.</td>
</tr>
<tr>
<td>125b.</td>
<td>Thing-qualifier</td>
<td>Personal-admire-direct</td>
<td>the man opposite said, in his voice [[that could be deep and quiet at the same time]], and presented her gravely to his four friends.</td>
</tr>
<tr>
<td>136b.</td>
<td>Verbal behavior process</td>
<td>Personal-admire-direct</td>
<td></td>
</tr>
<tr>
<td>149b.</td>
<td>Carrier-attribute</td>
<td>Personal-admire-direct</td>
<td>because he had one of his own.</td>
</tr>
</tbody>
</table>
Landlord of the Crystal Fountain is evaluated by the narration of Malachi Whitaker on each staging of the plot. At the orientation, he got positive judgements due to his apperance. That he is tall, handsome, muscular, and so on. “He was, the tallest of them all” in the carrier-attribute clause 56a. His appearance somehow presents the way or style of high class society, “He wore a dark suit and a black tie” (carrier-attribute clause 59). Meanwhile, there is also negative judgement related with him. It is about his reaction at the first he met Brenda. He seems so quite, as seen in clause 68c. This might represent that he does not sociable to others.

His positive judgement at the complication is stated when he was leaning forward to ensure Brenda that everything was just fine, at the clause 108a. It seems so gentle for him. He also looked polite by answering the questions of Brenda quietly. Landlord of the Crystal Fountain has no negative judgement at the complication of the story.

All of his positive judgement at the resolution were referred to his quality. He is represented as wise men, it can be seen from his way of speaking and his voice, “in his voice [[that could be deep and quiet at the same time]]” (thing-qualifier clause 125b). He is also so gentle, proven by an action he did for Brenda Millgate, taking her bags, “because he had one of his own (carrier-attribute, clauses 149b and 151a). Same at the resolution, he has no negative judgement at the resolution of the story.
Additionally, here is the characteristics of landlord of the Crystal Fountain shown by his interaction with other characters in the story.

Table 4. 11.

Judgement analysis of landlord of the Crystal Fountain by his interaction with other characters within the story

<table>
<thead>
<tr>
<th>No. of clause</th>
<th>Form</th>
<th>Type of judgement</th>
<th>Appraising items</th>
</tr>
</thead>
<tbody>
<tr>
<td>125d.</td>
<td>Mental process</td>
<td>Personal-criticize-direct</td>
<td>I don’t know much about you---</td>
</tr>
<tr>
<td>127f.</td>
<td>Mental behavior</td>
<td>Personal-admire-direct</td>
<td>I’m wanting another wife.</td>
</tr>
<tr>
<td>127g.</td>
<td>Mental behavior</td>
<td>Personal-criticize-direct</td>
<td>I’m wanting her quick,</td>
</tr>
<tr>
<td>129i.</td>
<td>Mental process</td>
<td>Personal-admire-direct</td>
<td>but I don’t</td>
</tr>
</tbody>
</table>

There is no judgement, either positive or negative, regarding with the landlord of the Crystal Fountain at the orientation of the story because he did not participate and interact directly here. He is only narrated by Malachi at the orientation of the story. In addition, there is no judgement about him at the complication that resulted from his interaction with other character in the story. It happens because at the complication, it only focuses on Brenda. He has no significant contribution here.

Meanwhile, it differs from the two previous stagings. Landlord of the Crystal Fountain is evaluated positively when he offered Brenda a solution to her problem. He offered her a chance to change her previous life by living together with him, as his wife. Besides, his character seen to be negative when he seems so rush in deciding something about his life, by offering Brenda as his wife, even
wanting it to be quick. He did not even give her some of the time to think. It is stated in the clauses 127f and 127g.

1.1.2.3 Judgement of Brenda’s mother

The next judgement is referred to Brenda’s mother. Her character evaluation is only presented by the narration of Brenda Millgate when she was telling about her life to the landlord of the Crystal Fountain. Here is the table of Brenda’s mother judgement:

Table 4.12.

<table>
<thead>
<tr>
<th>No. of clause</th>
<th>Form</th>
<th>Type of judgement</th>
<th>Appraising items</th>
</tr>
</thead>
<tbody>
<tr>
<td>110e.</td>
<td>Behavioral process</td>
<td>Personal-criticize-direct</td>
<td>My mother always used to tell us [[that she had married again]]</td>
</tr>
<tr>
<td>110f.</td>
<td>Modality clause</td>
<td>Moral-praise-direct</td>
<td>so that we could have a good education.</td>
</tr>
<tr>
<td>110g.</td>
<td>Mental process</td>
<td>Personal-criticize-direct</td>
<td>She didn’t know much,</td>
</tr>
<tr>
<td>110h.</td>
<td>Carrier-attribute</td>
<td>Personal-admire-direct</td>
<td>but she was ambitious.</td>
</tr>
</tbody>
</table>

There is only one evaluation character related with Brenda’s mother which is presented by Malachi Whitaker, the short story writer. It is in the clause 146a, “There must be some of her mother’s ambition in her”. The clause is in the form of existential process, in which admiring the characters of Brenda’s mother.

Brenda’s mother is only evaluated at the complication of the story because at this staging, Malachi revealed the problems faced by Brenda. Brenda’s mother having good judgement relates with her characteristic. She is so ambitious, even though she did not really know about what she was doing. But overall, she is good mother to her
daughter. She is also a responsible woman who has taken care of her daughter to an adult. Brenda’s mother ambition who make Brenda and her sister got a good education. Meanwhile, she is evaluated negatively by the narration of Brenda to landlord of the Crystal Fountain as someone who did not know much.

1.1.2.4 Judgement of Claud Foden

Another character that is judged at the story is Claud Foden, a man who is waiting for Brenda. All of his characteristics are only presented by the narration of Malachi Whitaker. Here is the detail explanation:

Table 4.13.
Judgement analysis of Claud Foden by the narration of Malachi Whitaker

<table>
<thead>
<tr>
<th>No. of clause</th>
<th>Form</th>
<th>Type of judgement</th>
<th>Appraising items</th>
</tr>
</thead>
<tbody>
<tr>
<td>97a.</td>
<td>Existential process</td>
<td>Positive-reaction-quality</td>
<td>There was one who thought of her,</td>
</tr>
<tr>
<td>99.</td>
<td>Carrier-attribute</td>
<td>Personal-criticize-direct</td>
<td>He was shorter than she was—[[small, dark, dry, and meticulous]].</td>
</tr>
<tr>
<td>100.</td>
<td>Mental process</td>
<td>Personal-criticize-direct</td>
<td>He liked her to be a kind of imitation of himself.</td>
</tr>
<tr>
<td>101a.</td>
<td>Extra-causer-initiator</td>
<td>Personal-admire-direct</td>
<td>He had the power of making her feel [[that she would eventually marry him]];</td>
</tr>
<tr>
<td>102.</td>
<td>Behavioral process</td>
<td>Personal-criticize-direct</td>
<td>So he simply waited.</td>
</tr>
</tbody>
</table>

All of judgements related with Claud Foden are negative. It is stated in the complication of the story. He is one of the character that lead a problem in Brenda’s life. Physically, he is not the favourite style of woman. He is small and black. It is so contrast with Brenda. He is a man who silently stays behind Brenda Millgate. He does not even tell Brenda how he really feel about her. He is like a shadow for Brenda. Brenda knows and realizes about Claud Foden even if he does
not tell that he is loving her. He seems so weak for not trying to chase after Brenda, for not trying to make Brenda really be with him.

1.1.2.5 Judgement of the five men in the train

The last character that is appraised in the story is the five men in the train, which also mean the friends of landlord of Crystal Fountain. The five men in the train were also evaluated both by the narration of the short story writer and their interaction toward other characters in the story, especially with Brenda Millgate. Here is the judgements of the five men in the train by the narration of short story writer.

Table 4.14. 
Judgement analysis of the five men in the train by the narration of Malachi Whitaker

<table>
<thead>
<tr>
<th>No. of clause</th>
<th>Form</th>
<th>Type of judgement</th>
<th>Appraising items</th>
</tr>
</thead>
<tbody>
<tr>
<td>19b</td>
<td>Ephitet-thing</td>
<td>Positive-admire</td>
<td>she heard a loud, hearty voice saying something [[that was followed by a burst of laughter]]</td>
</tr>
<tr>
<td>23b</td>
<td>Carrier-attribute</td>
<td>Moral-praise-direct</td>
<td>but five such big men [[she had never before seen together]]</td>
</tr>
<tr>
<td>24</td>
<td>Carrier-attribute</td>
<td>Moral-praise-direct</td>
<td>They seemed to fill the place to overflowing</td>
</tr>
<tr>
<td>29a</td>
<td>Ephitet-thing</td>
<td>Moral-praise-direct</td>
<td>The five big men rearranged themselves</td>
</tr>
<tr>
<td>30a</td>
<td>Mental behavior process</td>
<td>Moral-praise-direct</td>
<td>For a few minutes they gave her all their attention</td>
</tr>
<tr>
<td>30b</td>
<td>Extra-causer-initiator</td>
<td>Moral-praise-direct</td>
<td>until they had her settled and comfortable.</td>
</tr>
<tr>
<td>34a</td>
<td>Verbal behavior process</td>
<td>Personal-criticize-direct</td>
<td>One of them made a joke about her red hair,</td>
</tr>
<tr>
<td>54a</td>
<td>Carrier-attribute</td>
<td>Moral-praise-direct</td>
<td>They were all busy,</td>
</tr>
<tr>
<td>68a</td>
<td>Verbal</td>
<td>Moral-praise</td>
<td>They discussed their wives,</td>
</tr>
</tbody>
</table>
Five men in the train are evaluated mostly at the orientation of the story. At this staging, they were having intense interaction with Brenda. Hence, they are evaluated positively as kind, friendly, and loveable people, as seen at clauses 30a and 30b. Furthermore, they are also loveable to their family. It can be seen when they are discussing their wives and family, as seen in clause 68a. Their negative judgement at the moment one of them made a joke about Brenda’s hair. Somehow, it can be considered as impolite action (clause 34a).

The five men in the train are not evaluated at the complication of the story because they have no interaction with other characters in the story. There were only Brenda Millgate and the landlord of the Crystal Fountain. In addition, their positive judgement is seen when they ensured Brenda to live together with the landlord of the Crystal Fountain. It is at the resolution of the story.

Moreover, the five men in the train also evaluated by their interaction with other characters in the story. Here is the explanation.

| 70a. | Behavioral process | Moral praise-direct | Casually they **brought** out stacks of sandwiches, |
| 70b. | Extra-causer-initiator process | Moral praise-direct | and **made her** share them. |
| 138a. | Behavioral process | Moral admire-direct | The five big men **took everything** for granted. |
Table 4.15.

*Judgement analysis of the five men in the train by their interaction with other characters within the story*

<table>
<thead>
<tr>
<th>No. of clause</th>
<th>Form</th>
<th>Type of judgement</th>
<th>Appraising items</th>
</tr>
</thead>
<tbody>
<tr>
<td>38a</td>
<td>Carrier-attribute</td>
<td>Moral-praise-direct</td>
<td>‘Why are these men so <em>pleasant</em>?’</td>
</tr>
<tr>
<td>40</td>
<td>Mental process</td>
<td>Moral-praise-direct</td>
<td><em>felt nice</em> to be with them.</td>
</tr>
<tr>
<td>42a</td>
<td>Carrier-attribute</td>
<td>Moral-praise-direct</td>
<td>‘What <em>great hulking</em> men,’</td>
</tr>
<tr>
<td>42c</td>
<td>Attributive</td>
<td>Moral-praise-direct</td>
<td>‘and yet how <em>considerate</em> they are,’</td>
</tr>
<tr>
<td>43</td>
<td>Behavioral process</td>
<td>Moral-praise-direct</td>
<td>Not one of them <em>had started</em> to smoke.</td>
</tr>
<tr>
<td>47a</td>
<td>Carrier-attribute</td>
<td>Moral-praise-direct</td>
<td>‘<em>Landlords</em>, my girl,’</td>
</tr>
<tr>
<td>47c</td>
<td>Lexical item</td>
<td>Moral-praise-direct</td>
<td>‘<em>Landlords</em>, all of us.</td>
</tr>
<tr>
<td>47d</td>
<td>Carrier-attribute</td>
<td>Moral-praise-direct</td>
<td>‘We’re every one <em>got licensed</em> houses.’</td>
</tr>
<tr>
<td>75c</td>
<td>Mental process</td>
<td>Moral-praise-direct</td>
<td>‘We know what to buy and where to buy it.’</td>
</tr>
</tbody>
</table>

The five men in the train are evaluated by their interaction with other characters. They were interacting with Brenda. Thus, Brenda described these five men by her own words, that they are so pleasing. That she felt nice to be with them (clauses 38a and 40). The five men have helped Brenda when she got a difficulties at the train. They are trying to make Brenda feel comfortable. They also share their meal (sandwiches) to her. They are successful landlord, proven by many places owned by them. The five men know many things as well. They know how to get good stuff around places (clause 75c). It is proven that they are having wide knowledge. There is no negative judgement about them in all of staging of the text.
In addition, their character are not evaluated at the complication and resolution of the plot because they did not interact or communicate directly with other participants in the text.

1.1.3 Appreciation

As stated in Chapter II, appreciation has to do with evaluating thing. It may also negative or positive. Moreover, it can be expressed implied and explicitly. Malachi Whitaker performs all three kinds of appreciation; reaction impact and quality, compositional balance and complexity, and valuation.

Malachi Whitaker performs more positive appreciation than the negative ones (see Table 4.1). It implies that she evaluates things and circumstances within the story positively. Mainly, she appraised good things about Brenda, anything related with her. The details analysis of appreciation is:

1.1.3.1 Appreciation Reaction

Table 4.16 shows the use of appreciation reaction. The appreciation reaction can be done by giving emotional state or reaction; impact and giving reaction by degree or reaction; quality. There are some things or circumstances that are given evaluation appreciation reaction; the journey done by Brenda, the train, the sandwiches, the house of landlord of Crystal Fountain, the chance given by landlord of Crystal Fountain to Brenda, and the situation between landlord of Crystal Fountain and Brenda Millgate. Table 4.16 shows the evaluation about the train which is narrated by the short story writer.
Table 4. 16.

Appreciation (reaction) analysis of the train by the narration of Malachi Whitaker

<table>
<thead>
<tr>
<th>No. of clause</th>
<th>Form</th>
<th>Types of appreciation</th>
<th>Appraising items</th>
</tr>
</thead>
<tbody>
<tr>
<td>11</td>
<td>Carrier-attribute</td>
<td>Negative-reaction-quality</td>
<td>And now she found the train was crowded</td>
</tr>
<tr>
<td>14b</td>
<td>Existential process</td>
<td>Negative-reaction-quality</td>
<td>there seemed to be no room for her</td>
</tr>
</tbody>
</table>

The attitudes above are referred to the bad situation and condition of the train that is narrated by Malachi Whitaker. The train was crowded and no room for Brenda. Therefore, she made Brenda’s affect to be negative at the beginning she entered the train.

The next thing to be evaluated is anything related with Brenda Millgate. All of the evaluation is portrayed by the narration of short story writer. Here is the explanation.

Table 4. 17.

Appreciation (reaction) analysis regarding with Brenda Millgate by the narration of Malachi Whitaker

<table>
<thead>
<tr>
<th>No. of clause</th>
<th>Form</th>
<th>Types of appreciation</th>
<th>Appraising items</th>
</tr>
</thead>
<tbody>
<tr>
<td>4a</td>
<td>Carrier-attribute</td>
<td>Positive-reaction-quality</td>
<td>It was purely a visit of duty</td>
</tr>
<tr>
<td>5</td>
<td>Carrier-attribute</td>
<td>Negative-reaction-quality</td>
<td>Nothing would go right for her</td>
</tr>
<tr>
<td>25b</td>
<td>Carrier-attribute</td>
<td>Negative-reaction-quality</td>
<td>but her head was so bad [[that she could hardly see them]]</td>
</tr>
<tr>
<td>34a</td>
<td>Ephitet-thing</td>
<td>Negative-reaction-quality</td>
<td>One of them made a joke about her red hair,</td>
</tr>
<tr>
<td>69a.</td>
<td>Thing-qualifier</td>
<td>Positive-reaction-quality</td>
<td>He and Brenda sat looking at each other [[in perfect contentment]],</td>
</tr>
<tr>
<td>116d.</td>
<td>Carrier-attribute</td>
<td>Positive-reaction-quality</td>
<td>[[that it was beautiful]],</td>
</tr>
</tbody>
</table>
Still, the attitudes above is narrated by the writer. Malachi Whitaker tries to emphasize that Brenda’s visit to Doris place, her sister, is totally a visit of duty. There is no behind intention of going there. As written in carrier-attribute clause 4a, “it was purely a visit of duty”. Brenda’s condition when she starts to be attracted to the landlord of the Crystal Fountain is evaluated positively at the orientation of the plot. The landlord of the Crystal Fountain is vice versa. Meanwhile, the negative appreciation reaction is concerning with the bad situation faced by Brenda at the moment she entered the train. She might be confuse. Her head is sick that make her hardly to see an empty seat.

There is only one positive appreciation reaction at the complication of the plot, about the beautiful hair of Brenda. It is in the clause 116d. There is no negative appreciation reaction in this staging. In addition, it is no found either positive or negative appreciation reaction at the resolution of the text.

Another thing being evaluated in the text is about sandwiches given by the five men in train to Brenda Millgate. The evaluation is shown by the statement of Brenda Millgate when she was given the sandwiches by the five men in the train. Here is the explanation.

<table>
<thead>
<tr>
<th>No. of clause</th>
<th>Form</th>
<th>Types of appreciation</th>
<th>Appraising items</th>
</tr>
</thead>
<tbody>
<tr>
<td>74a.</td>
<td>Carrier-attribute</td>
<td>Positive-reaction-quality</td>
<td>‘But this is real salmon,’</td>
</tr>
<tr>
<td>74c.</td>
<td>Carrier-attribute</td>
<td>Positive-reaction-quality</td>
<td>‘and the cucumber’s as fresh as a drink of water.’</td>
</tr>
</tbody>
</table>
The appreciation reaction of sandwiches is stated at the orientation of the plot. It is when the five men offered it to Brenda. The sandwiches was good and delicious that make her delighted.

Not least the evaluation of the house of the landlord of the Crystal Fountain. It is stated by the landlord of the Crystal Fountain himself. He was telling Brenda about his house. Here is the explanation.

Table 4. 19.

<table>
<thead>
<tr>
<th>No. of clause</th>
<th>Form</th>
<th>Types of appreciation</th>
<th>Appraising items</th>
</tr>
</thead>
<tbody>
<tr>
<td>129g.</td>
<td>Carrier-attribute</td>
<td>Negative-reaction-quality</td>
<td>It's out at Ella Syke, on the moor edge.</td>
</tr>
<tr>
<td>129h.</td>
<td>Adjective phrase</td>
<td>Negative-reaction-quality</td>
<td>You might find it a bit quiet.</td>
</tr>
</tbody>
</table>

The appreciation reaction regarding with the house of landlord of the Crystal Fountain is only stated at the resolution because it is explained when he offered Brenda to live together with him. There is no explanation about his house at the orientation and complication of the story.

The last thing evaluated by appreciation reaction in the text is the chance to live with landlord of the Crystal Fountain offered to Brenda Millgate. Her chance is stated either by the narration of the short story writer and statement of Brenda herself. The explanation is.

\textit{commit to user}
Table 4. 20.

Appreciation (reaction) analysis of the chance given to Brenda Millgate by the narration of Malachi Whitaker

<table>
<thead>
<tr>
<th>No. of clause</th>
<th>Form</th>
<th>Types of appreciation</th>
<th>Appraising items</th>
</tr>
</thead>
<tbody>
<tr>
<td>141.</td>
<td>Carrier-attribute</td>
<td>Positive- reaction-quality</td>
<td>It would mean a fresh start in life.</td>
</tr>
<tr>
<td>143.</td>
<td>Ephitet-thing</td>
<td>Positive- reaction-quality</td>
<td>On the other hand, this new bliss ..</td>
</tr>
<tr>
<td>143.</td>
<td>Modality clause</td>
<td>Positive- reaction-quality</td>
<td>On the other hand, this new bliss [[that had grown up in her]] would never leave her.</td>
</tr>
</tbody>
</table>

The chance is appeared at the resolution of the text. It is when Malachi narrated the wish of Brenda not to lose this bliss. The bliss that makes her able to try something new in her life.

On the other hand, here is the statement of Brenda Millgate regarding with the chance given to her.

Table 4. 21.

Appreciation (reaction) analysis of the chance given to Brenda Millgate by her own statement related with the offer

<table>
<thead>
<tr>
<th>No. of clause</th>
<th>Form</th>
<th>Types of appreciation</th>
<th>Appraising items</th>
</tr>
</thead>
<tbody>
<tr>
<td>130b.</td>
<td>Modality clause</td>
<td>Positive- reaction-quality</td>
<td>‘This can’t often happen to people.</td>
</tr>
<tr>
<td>130c.</td>
<td>Token-value</td>
<td>Positive- reaction-quality</td>
<td>It’s never happened to anyone I know.</td>
</tr>
<tr>
<td>145a.</td>
<td>Carrier-attribute</td>
<td>Negative- reaction-quality</td>
<td>‘It’ll be hard work, and different work.</td>
</tr>
</tbody>
</table>

Same as the previous explanation, this part also tells about the chance given by Brenda, at the resolution of the story. The chance when she is offered to live with landlord of the Crystal Fountain is worth. It is never happened to anyone
else unless you have a good luck. It is stated in clauses 130b and 130c; “This cannot often happen to people” and “It’s never happened to anyone I know”. By given that proffer, Brenda thought of a good future life she would be. However, it differs in the form of source of attitudes. These parts were uttered by Brenda herself. Overall, she stated that the chance is good. She might be very thankful for the bliss that she got.

All of the appreciation reactions intend to give more level and point, which also calls quality. It might mean that either Malachi Whitaker or the interaction between one character and others want to evaluate how the scale or extent of certain clause in the story. The function of all these reaction is to give underline in the quality and the degree of things and circumstances within the story.

1.1.3.2 Appreciation Composition

Malachi Whitaker also performs her evaluation in the form of appreciation composition. There are two types of appreciation composition; composition-complexity and composition-balance. She also shows her evaluation positively and negatively. Additionaly, both of the appreciation composition (complexity and balance) are stated by the narration of the short story writer. Here is the detail table.

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Table 4.22.

*Appreciation (composition) analysis by the narration of Malachi Whitaker*

<table>
<thead>
<tr>
<th>No. of clause</th>
<th>Form</th>
<th>Types of appreciation</th>
<th>Appraising items</th>
</tr>
</thead>
<tbody>
<tr>
<td>8a</td>
<td>Carrier-attribute</td>
<td>Negative-composition-complexity</td>
<td>The bookstall was <em>further down</em> on her left</td>
</tr>
<tr>
<td>25a</td>
<td>Existential process</td>
<td>Positive-composition-complexity</td>
<td>Probably there were <em>lots</em> more <em>seats</em> on the train</td>
</tr>
<tr>
<td>139.</td>
<td>Existential process</td>
<td>Negative-composition-complexity</td>
<td>There <em>would</em> certainly be a <em>lot of fuss</em> about her job.</td>
</tr>
</tbody>
</table>

The appreciation composition in the text is all narrated by Malachi Whitaker. Appreciation composition means the point that is hard to follow. At the orientation, it is evaluating positively about the possibility number of an empty seat in the train. But Brenda could not find it. The negative appreciation is referred to the location of the bookstall which was further down the road. Carrier-attribute 8a clause shows the far position of the bookstore so that it might be difficult to be visited. It is same as the existential process in the clause 139.

There is no appreciation composition, either positive or negative at the complication of the story. In addition, there is no positive appreciation resolution of the text. There is negative appreciation composition regarding with the effect of Brenda’s leaving. There would be a lot of fuss in her job after her leaving, as stated in clause 139. When Brenda gets a chance to live together with the landlord of Crystal Fountain, she thinks about another problems in her mind. That there would be a *lot of fuss* about her job.
1.1.3.3  Appreciation valuation

The appreciation valuation in this text are mainly used to asses the things related with Brenda. It can be her jewelry, her accessories, her bag, the situation experienced by her, etc. There are twelve appreciation compositions, consist of nine positive valuation and three negative valuation. The use of dominant positive valuation in the texts may indicate that Malachi wants to give Brenda good image as a woman. The appreciation valuation are mostly about Brenda.

Table 4. 23.
Appreciation (valuation) analysis by the narration of Malachi Whitaker

<table>
<thead>
<tr>
<th>No. of clause</th>
<th>Form</th>
<th>Types of appreciation</th>
<th>Appraising items</th>
</tr>
</thead>
<tbody>
<tr>
<td>2c</td>
<td>Ephitet-thing</td>
<td>Positive-valuation</td>
<td>as she fumbled in her brown leather bag</td>
</tr>
<tr>
<td>4c</td>
<td>Carrier-attribute</td>
<td>Negative-valuation</td>
<td>and she looked upon the week-end as wasted already</td>
</tr>
<tr>
<td>8c</td>
<td>Ephitet-thing</td>
<td>Positive-valuation</td>
<td>and buy any of the alluring-looking magazines offered for sale</td>
</tr>
<tr>
<td>9</td>
<td>Existential process</td>
<td>Negative-valuation</td>
<td>There was not much time</td>
</tr>
<tr>
<td>12b</td>
<td>Carrier-attribute</td>
<td>Positive-valuation</td>
<td>and had on a cream-coloured blouse with buttons [[that very nearly matched the colour of her hair]]</td>
</tr>
<tr>
<td>13b</td>
<td>Ephitet-thing</td>
<td>Positive-valuation</td>
<td>and there was an orange leather band across her brown handbag</td>
</tr>
<tr>
<td>26b</td>
<td>Ephitet-thing</td>
<td>Positive-valuation</td>
<td>and a friendly voice said,</td>
</tr>
<tr>
<td>79.</td>
<td>Existential process</td>
<td>Positive-valuation</td>
<td>There was enough for everybody.</td>
</tr>
<tr>
<td>89.</td>
<td>Ephitet-thing</td>
<td>Positive-valuation</td>
<td>She thought of her life, of her mother’s ambition..</td>
</tr>
<tr>
<td>123.</td>
<td>Ephitet-thing</td>
<td>Negative-valuation</td>
<td>And imitation pearls---only they must be great big ones, too.</td>
</tr>
</tbody>
</table>

As stated previously, the appreciation valuation are mostly about anything related with Brenda; her jewelry, her accessories, her bag, the situation

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experienced by her, etc. Malachi has narrated the things that Brenda’s wore as something good. She is narrated the good quality of things on Brenda’s body, such as her bag, blouse, accessories that she wore, see clauses 2c, 12b, and 13b. Meanwhile, the negative valuation is referred to the weekend, that might be wasted already.

Next, Brenda’s mother ambition is evaluated positively. It is something that can motivate her. However, the imitation of pearls that she has been imagined are categorized as a negative valuation. There is no appreciation valuation, either positive or negative, which is narrated by Malachi at the resolution of the text.

The valuation about the situation around Brenda and the five men in the train is stated by the statement of Brenda Millgate. Here is the detail explanation.

Table 4.24.

<table>
<thead>
<tr>
<th>No. of clause</th>
<th>Form</th>
<th>Types of appreciation</th>
<th>Appraising items</th>
</tr>
</thead>
<tbody>
<tr>
<td>33b</td>
<td>Carrier-attribute</td>
<td>Positive-valuation</td>
<td>This is lovely, lovely.’</td>
</tr>
<tr>
<td>66a</td>
<td>Carrier-attribute</td>
<td>Positive-valuation</td>
<td>‘All in good time,’</td>
</tr>
</tbody>
</table>

The table above shows the situation that is narrated by Brenda at the time she interacted directly with the five men in the train. It is stated at the orientation of the plot. These statements show the joyful situation felt by her. She said that she liked the condition that felt that time, after her meeting with the five men in the train.
1. 2 Analysis of Graduation

The attitudes are gradable, means that it can be raise or lower. By graduation, we can measure how strong people think or feel about something. In telling the story of Landlord of the Crystal Fountain, Malachi Whitaker performs both of the forms of graduation; force and focus. The amplification of Malachi Whitaker is force; raise and lower and focus; sharpening and softening. It implies that she emphasizes certain parts of attitudes which might be important in the story, and gives less amplification on the attitudes which might be less insignificant in the story. In addition, the attitudes below are taken from either the narration of the short story author and the reaction or interaction of one character with other participants within the story. Here is the detail explanation.

Table 4. 25.

Graduation Analysis

<table>
<thead>
<tr>
<th>Clause</th>
<th>Form</th>
<th>Appraising items</th>
<th>Graduation</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Attitudinal lexis</td>
<td>A tall, good-looking, red-haired school teacher of about thirty stood in King’s Cross Station...</td>
<td>Raise</td>
</tr>
<tr>
<td>1</td>
<td>Attitudinal lexis</td>
<td>A tall, good-looking, red-haired school teacher of about thirty stood in King’s Cross Station...</td>
<td>Softening</td>
</tr>
<tr>
<td>1</td>
<td>Attitudinal lexis</td>
<td>school teacher of about thirty .... [[trying to find enough change for her ticket]]</td>
<td>Lower</td>
</tr>
<tr>
<td>2a</td>
<td>Metaphor</td>
<td>She had a violent headache and frowned</td>
<td>Raise</td>
</tr>
<tr>
<td>2b</td>
<td>Attitudinal lexis</td>
<td>as she fumbled in her brown leather bag</td>
<td>Raise</td>
</tr>
<tr>
<td>2c</td>
<td>Attitudinal lexis</td>
<td>as she fumbled in her brown leather bag</td>
<td>Raise</td>
</tr>
<tr>
<td>2c</td>
<td>Attitudinal lexis</td>
<td>She had nothing whatever in common with Doris</td>
<td>Sharpening</td>
</tr>
<tr>
<td>4a</td>
<td>-</td>
<td>It was purely a visit of duty</td>
<td>Softening</td>
</tr>
<tr>
<td>4b</td>
<td>-</td>
<td>she had nothing whatever in common with Doris</td>
<td>Softening</td>
</tr>
</tbody>
</table>
Nothing would go right for her already as wasted

and she felt embarrassed

as obsequious strangers handed

pennies back to her

The bookstall was further down on

her left

but she felt too tired to go down

and buy any of the alluring-looking

magazines offered for sale

There was not much time

And now she found the train was
crowded

She was dressed very neatly in

brown

and had on a cream-coloured

blouse with buttons [[that very

nearly matched the colour of her

hair]]

and had on a cream-coloured blouse

with buttons [[that very nearly

matched the colour of her hair]]

She had also a brown silk umbrella

with a shining orange knob on it

She had also a brown silk

umbrella with a shining orange

knob on it

and there was an orange leather

band across her brown handbag

In spite of her knowledge that she

looked both well and intelligent

there seemed to be no room for her

but she did not like the stink [[that

come out of them]]

She did not know what to call it

she could not find nowhere

suitable

she heard a loud, hearty voice

saying something [[that was

followed by a burst of laughter]]

.. saying something [[that was

followed by a burst of laughter]]

but five such big men [[she had

never before seen together]]

They seemed to fill the place to

overflowing

Probably there were lots more seats
but her head was so bad [[that she could hardly see them]]
and a friendly voice said,
She felt tired enough to faint or to fall asleep.
The five big men rearranged themselves
until they had her settled and comfortable.
and the fifth one stood up laughing
This is lovely, lovely.'
One of them made a joke about her red hair,
and she laughed softly.
Why are these men so pleasant?
she wondered.
Not one of them had started to smoke.
‘I’ve been wondering ever since I saw you.’
He had thinning black hair
brushed as far as it would go round a dome-like forehead.
We’re every one got licensed houses.'
lexis

55b. Attitudinal lexis
the one who had moved [so that she might put her feet up].

56a. Intensifier
He was, the tallest of them all.

57. Attitudinal lexis
He had a red face and tight, straw-coloured curls thick over his head.

58. Metaphors
His eyes were blue-grey.

59. Attitudinal lexis
He wore a dark suit and a black tie.

62a. Intensifier
‘I’m proud of the name of mine,’

63b. Attitudinal lexis
and she took them impatiently

63d. Attitudinal lexis
the straw-haired giant

63d. Metaphors
the straw-haired giant, [whose deep voice had at the same time pleased and startled her]]

66a. Attributive
‘All in good time,’

66b. Attitudinal lexis
he said, smiling slowly.

68a. Attitudinal lexis
They discussed their wives,

68c. Attitudinal lexis
all but the landlord of the Crystal Fountain, who kept silent.

69a. Attitudinal lexis
He and Brenda sat looking at each other [[in perfect contentment]]

70a. Casually
they brought out stacks of sandwiches,

70b. Attitudinal lexis
and made her share them.

71. Attitudinal lexis
At first, she was full of dismay.

73. Yet presently
she was eating one of salmon and cucumber.

74a. Metaphors
‘But this is real salmon,’”

74b. Metaphors
she cried in astonishment,

74c. ‘and the cucumber’s as fresh as a drink of water.’

75b. Attitudinal lexis
one shouted.

75c. Attitudinal lexis
‘We know what to buy and where to buy it.’

76b. Attitudinal lexis
I’ll bet.’

78. Metaphors
The sandwiches melted away like snow in a thaw.

79. Intensifier
There was enough for everybody.

80. Brenda got plenty of compliments---[on her height, on her appetite, on her red hair]
metaphors

81. Metaphors She blushed with pleasure. Raise
82c. Attitudinal lexis they all relaxed. Raise
84a. Attitudinal lexis The dome-headed one offered her cigarettes. Raise
84b. Attitudinal lexis and when she refused one, Raise
84c. Intensifier he was glad. Raise
85f. Intensifier But I’m glad.’ Raise
86b. Metaphors sighing with joy. Raise
87. Attitudinal lexis She had not the least idea [[why she now felt so happy]]. Softening
87. Intensifier She had not the least idea [[why she now felt so happy]]. Raise
88a. Intensifier ‘I’ve never met any landlords socially.) Softening
88c. Attitudinal lexis ‘No, I’ve never met a landlord before in my life. Raise
88h. Intensifier She dozed again. Raise
89. Attitudinal lexis She thought of her life, of her mother’s ambition .... Raise
90. Attitudinal lexis She thought with astonishment of the examinations she had passed; the years of pleasant training. Raise
91. She was not in the least clever. Softening
92. Attitudinal lexis She had no retentive memory. Raise
93. But somehow everything had come to her. Softening
95a. Intensifier And she was good with children just plain good at getting on with people, with the heads, with her fellow teachers. Raise
95b. Softening
96a. Metaphors And because she had liked the children [[who flowed under, rather than passed through her hands]], Raise
96b. Metaphors And had spent her time hoping that here and there a silk purse dwelt among the pig’s ears, Raise
96c. Softening
96c. She had not thought a great deal about men. Softening
97a. Quantification There was one who thought of her, Raise
97b. Attitudinal lexis and she knew it. Raise
98. But she was not in any way satisfied with him. Softening
99. Intensifier He was shorter than she was---[[small, dark, dry, and meticulous]]. Raise
100. He liked her to be a kind of imitation of himself.
101a. Attitudinal lexis

He **had the power** of making her feel [[that she would eventually marry him]];

101b. Attitudinal lexis

that one day, when she was **tired** and **sick of** school and all that it meant,

101c. Attitudinal lexis

she **would turn to** him.

102. Attitudinal lexis

So he **simply** waited.

103. Attitudinal lexis

She did **not dislike** him physically.

104a. Attitudinal lexis

She was **tolerant, and adaptable,**

104b. Attitudinal lexis

**ready to make the best of anything.**

107. Metaphor

He was studying her **gravely.**

108a. Attitudinal lexis

He **leaned forward.**

108b. Attitudinal lexis

and **spoke quietly.**

108e. Intensifier

"but you’re a nice woman."

108f. Intensifier

I suppose you’re **more a lady,** though.’

109b. Attitudinal lexis

she answered him just as quietly,

109d. Attitudinal lexis

and soon she was **telling him** about herself.

110c. Intensifier

[[a big fine man with curly hair like yours, only white]].

110e. Attitudinal lexis

My mother always used to tell us [[that she had **married again**]]

110f. Attitudinal lexis

so that we **could have** a good education.

110g. Intensifier

She didn’t know **much,**

110h. Attitudinal lexis

but she was **ambitious.**

110i. Attitudinal lexis

I’m **supposed to** know a lot,

110j. Intensifier

but I’m **not ambitious that way,** at all.

110l. Attitudinal lexis

but I’ve just **begun to wonder** why I’m a teacher, [[for my heart isn’t in it]].

110l. Attitudinal lexis

[[for my heart isn’t in it]].

110n. Attitudinal lexis

but **not** with what I’m **supposed to** be teaching them.’

111. Attitudinal lexis

She **felt astonished** to hear these words coming from her mouth.
She did not usually talk like that.

No, she used a sort of jargon. [a ‘we’re all girls together’ kind of language].

She really envied the dim creatures [who tripped about like neat mice!], knowing she could never grow like them.

Her red hair was thick and curly, and it shone; she knew [that it was beautiful], she always thought disparagingly of people [who liked that kind of thing].

She really envied the dim creatures [who tripped about like neat mice!], knowing she could never grow like them.

Brenda began to think dreamily [that she would like to have a... and imitation pearls---only they must be great big ones, too.

the man opposite said, in his voice [that could be deep and quiet at the same time]],

I don’t know much about you---you’re not married, by any chance, are you?’

‘Well, I have been, to a fine girl, [none better].

But she’s dead now.

She’s gone

and can’t be brought back.

I’m wanting another wife.

I’m wanting her quick.

but you’ll like it.
I’ve **no fear** of that.

I **like** it.

It’s **out** at Ella Syke, on the moor edge.

You might find it a **bit quiet**, but I **don’t**.

‘This **can’t often happen** to people.

**It’s never happened** to anyone I know.

But I’m **going to do it**.

**She had no other qualms.**

But you **might have been born to it**.

and presented her **gravely** to his four friends.

‘**There’s no underhand business here**.

The five big men **took everything** for granted.

while the girl **leaned back** and thought.

**There would certainly** be a lot of fuss about her job.

It would mean a **fresh start** in life.

**She would never** see Claud Foden again so long as she lived.

On the other hand, this **new bliss** ..

On the other hand, this new bliss **would never leave** her.

She was **ready** to go on.

‘**It’ll be hard work, and different work,**

but I’ll **do it**.’

**There must be** some of her mother’s ambition in her,
Her eyes** blazed with a new light.** Raise
because he** had one** of his own. Raise

But he** took hold of** her arm with Raise
his free hand, and she** liked the firm way** it held Raise
her.

**Table 4. 25 shows the graduation is dominated by two hundreds force graduation and forty seven focus graduation.** By the two hundreds force graduation, there are only nine lower and the rest are raise graduation. Meanwhile, by the forty seven focus graduation, there are only fourteen sharpening and the others are softening graduation.

In the orientation, when the author tells about the setting of the story, there are only three lower graduation, while the rest are raise graduation. For example, force; lower occurs when the author narrates the effort of Brenda, the main character in getting the ticket for the train (clause 1). The other example of lower graduation is when the landlord of Crystal Fountain is answering the questions given by Brenda about the name of his place. He said the answer by smilling slowly (clause 66b).

In addition, the force; raise graduation is most employed in the orientation. It indicates that the amplification used in the orientation is high. When the author tells about the characters, setting, and events within the story, she puts a more attentions. Malachi Whitaker exposes the characters in the story in details, such as Brenda Millgate, the landlord of Crystal Fountain, the five men in the train, the mother of Brenda, and Claud Foden. The attitudes are seen both from the **commit to user**
narration of the writer and the character interaction with another participants in the text.

The are twelve softening focus graduation in the orientation of the story. It occurs when the author reveals the characteristic of Brenda, that she is thirty years old, has not married yet, and has nothing on with her. Meanwhile, there are only five sharpening focus graduation on the orientation of the story. It is when Brenda is offered some of sandwiches by the five men in the train and she accepts that. She is astonish of getting that delicious sandwiches.

Next, there are only five lower graduation employed in complication of the story, whereas there rest are raise graduation. The example of lower graduation are stated in clauses 108b, 109b, 110i, 110l, and 110n. The landlord of Crystal Fountain is studying Brenda gravely and after that he spoke quietly to her. He is saying that Brenda is a nice woman and more a lady. As the response, Brenda also says just as quietly as him.

The force graduation applied in the complication is used to emphasize and give highlight about the problems occured here. It is when Brenda is telling about how complicated is her life. She tells about her mother who married again in order to make her children get better education. It is about her life, that she does not intend to be a teacher but she does. It is about Claud Foden who is waiting for her without ever try to make her feel in love with him. The problems faced by the main character is when she remembers and somehow regrets about her life. Malachi Whitaker points up this problems by giving many raise graduation.
Malachi Whitaker performs twelve softening focus graduation in the complication. It can be found when she tells about the characteristics of Brenda, that she is not the least clever, has good luck, just plain good to socialize with anyone, has not any ambitious feelings, and so on. Malachi also describes some of the characteristics of Claud Foden in softening graduation. That he is not the type of man who can any way satisfy Brenda, in every field. He also considers Brenda as imitation of himself.

The sharpening focus graduation in the complication is only found five. It is used when the author gives Brenda attribute as a teacher. It also occurs when Brenda really envies the things that she has not have from other people’s life.

In addition, the author only puts one lower gradution on the resolution. It is when Brenda leans back, as reconsidering again the decision that she made to be with landlord of the Crystal Fountain. The rest of graduation in the resolution are raise. It starts from when the landlord of Crystal Fountain proposes Brenda to be his second wife after because his wife has been death a couple of years ago (clauses 127c, 127d, 127e, 127f, and 127g). He thinks that Brenda is suitable to be with him so that he proposes her (clause 127h). This is the solution of Brenda’s problems that have been felt by her for several years ago.

There are only four sharpening focus graduation stated in the resolution. It arises when the landlord of Crystal Fountain tells about his death wife that is really fine and none better. As Brenda thinks that she will have a fresh start in her life is also exposed in sharpening graduation. She thinks that there must be some
of her mothers ambitions left in her personality when deciding decision to live with landlord of Crystal Fountain.

Nine softening focus graduation is as well discovered from the resolution. When Brenda thinks that she would never see Claud Foden again in her life if she takes the chance given to her, when she wishes that the bliss on her life would never leave her, and when she could not think nothing except she will be fine to live with the landlord of Crystal Fountain are conveyed in softening graduation.

1.3 Analysis of Engagement

The last component in the attitudes analysis is engagement. Engagement means the source of attitudes, about from where and who are the attitudes sourced. Table 4.26 shows the details analysis of engagement of the short story text *Landlord of the Crystal Fountain* by Malachi Whitaker. She uses both of monogloss and heterogloss in almost same quantification. There are one hundred twenty five monogloss applied in the text, while there are one hundred twenty two heterogloss employed in the text. This same number of engagement might happen due to the genre of the text, that is short story or narrative. There is usually dialogue between the character within the story which might be the reason of appearing almost exact number of engagement.

Table 4.26.

*Engagement analysis*

<table>
<thead>
<tr>
<th>Clause</th>
<th>Form</th>
<th>Appraising items</th>
<th>Engagement</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>A tall, good-looking, red-haired school teacher of about thirty</td>
<td></td>
<td>√</td>
</tr>
</tbody>
</table>
stood in King’s Cross Station....
A tall, good-looking, red-haired school teacher of about thirty
stood in King’s Cross Station....

1 school teacher of about thirty....
[[trying to find enough change for her ticket]].

2a She had a violent headache
2b and frowned
2c Concession as she fumbled in her brown leather bag
2c Concession as she fumbled in her brown leather bag

4a It was purely a visit of duty
4b she had nothing whatever in common with Doris
4c and she looked upon the weekend as wasted already

5 Modality Nothing would go right for her
6b and she felt embarrassed
6c Concession as obsequious strangers handed pennies back to her
8a The bookstall was further down on her left
8b Concession but she felt too tired to go down and buy any of the alluring-looking magazines offered for sale

9 There was not much time
11 And now she found the train was crowded
12a She was dressed very neatly in brown
12b and had on a cream-colored blouse with buttons [[that very nearly matched the colour of her hair]]
13a She had also a brown silk umbrella with a shining orange knob on it
13b and there was an orange leather band across her brown handbag
14a Concession In spite of her knowledge that she looked both well and intelligent there seemed to be no room for her
14b
15b Concession but she did not like the stink [[that come out of them]]
<table>
<thead>
<tr>
<th>Line</th>
<th>Type</th>
<th>Text</th>
</tr>
</thead>
<tbody>
<tr>
<td>17</td>
<td>Modality</td>
<td>She did <strong>not know</strong> what to call it</td>
</tr>
<tr>
<td>18b</td>
<td>Modality</td>
<td>she <strong>could not find</strong> nowhere suitable</td>
</tr>
<tr>
<td>19b</td>
<td>Modality</td>
<td>she heard a <strong>loud, hearty voice</strong> saying something ([\text{that was followed by a burst of laughter}])</td>
</tr>
<tr>
<td>23b</td>
<td>Concession</td>
<td><strong>but five such big men</strong> ([\text{she had never before seen together}])</td>
</tr>
<tr>
<td>24</td>
<td>Modality</td>
<td>They <strong>seemed to fill the place to overflowing</strong></td>
</tr>
<tr>
<td>25a</td>
<td>Modality</td>
<td>Probably there were <strong>lots more seats</strong> on the train</td>
</tr>
<tr>
<td>25b</td>
<td>Concession</td>
<td><strong>but her head was so bad</strong> ([\text{that she could hardly see them}])</td>
</tr>
<tr>
<td>26b</td>
<td>Modality</td>
<td><strong>but her head was so bad</strong> ([\text{that she could hardly see them}])</td>
</tr>
<tr>
<td>28</td>
<td>Modality</td>
<td>she heard a <strong>loud, hearty voice</strong> saying something</td>
</tr>
<tr>
<td>29a</td>
<td>Modality</td>
<td>She <strong>felt tired enough</strong> to faint or to fall asleep.</td>
</tr>
<tr>
<td>30a</td>
<td>Modality</td>
<td>The five big men rearranged themselves.</td>
</tr>
<tr>
<td>30b</td>
<td>Modality</td>
<td>For a few minutes they <strong>gave her all their attention</strong></td>
</tr>
<tr>
<td>30b</td>
<td>Modality</td>
<td>until they <strong>had her settled and comfortable.</strong></td>
</tr>
<tr>
<td>31e</td>
<td>Concession</td>
<td>and the fifth one stood up laughing.</td>
</tr>
<tr>
<td>33a</td>
<td>Projecting</td>
<td>‘I’ve got such an awful <strong>headache.</strong>’</td>
</tr>
<tr>
<td>33b</td>
<td>Projecting</td>
<td>‘This is <strong>lovely, lovely.</strong>’</td>
</tr>
<tr>
<td>34a</td>
<td>Projecting</td>
<td>One of them <strong>made a joke</strong> about her red hair,</td>
</tr>
<tr>
<td>34a</td>
<td>Projecting</td>
<td>One of them <strong>made a joke</strong> about her <strong>red hair,</strong></td>
</tr>
<tr>
<td>34b</td>
<td>Projecting</td>
<td>and she <strong>laughed</strong> softly.</td>
</tr>
<tr>
<td>38a</td>
<td>Projecting</td>
<td>‘Why are these men <strong>so pleasant?</strong>’</td>
</tr>
<tr>
<td>38b</td>
<td>Modality</td>
<td>She <strong>wondered.</strong></td>
</tr>
<tr>
<td>40</td>
<td>Modality</td>
<td>It <strong>felt nice</strong> to be with them.</td>
</tr>
<tr>
<td>41a</td>
<td>Modality</td>
<td>After a short while she woke, ([\text{feeling much better}]).</td>
</tr>
<tr>
<td>41b</td>
<td>Modality</td>
<td>and began to study her <strong>fellow-travelers.</strong></td>
</tr>
<tr>
<td>42a</td>
<td>Projecting</td>
<td>‘What <strong>great hulking</strong> men,’</td>
</tr>
</tbody>
</table>
| 42c  | Projecting | ‘and yet how **considerate** they
Not one of them had started to smoke.

‘Smoke if you like,’

‘I like the smell.’

‘I’ve been wondering ever since I saw you.’

He had thinning black hair brushed as far as it would go round a dome-like forehead.

‘We’re everyone got licensed houses.’

her mind flashed

You’re all very big landlords

He wagged his finger at her

They were all busy,

the one who had moved [[so that she might put her feet up]].

He was, the tallest of them all.

He had a red lace and tight, straw-coloured curls thick over his head.

His eyes were blue-grey.

He wore a dark suit and a black tie.

‘I’m proud of the name of mine.’

and she took them impatiently the straw-haired giant

the straw-haired giant, [[whose deep voice had at the same time pleased and startled her]].

‘All in good time,’

he said, smiling slowly.

They discussed their wives,

all but the landlord of the Crystal Fountain, who kept silent.

He and Brenda sat looking at each other [[in perfect contentment]],

Casually they brought out stacks of sandwiches,

and made her share them.

At first, she was full of dismay.

Yet presently she was eating one of salmon and cucumber.

‘But this is real salmon,’

she cried in astonishment.
74c. Projecting clause ‘and the cucumber’s as fresh as a drink of water.’

75b. Projecting clause one shouted.

75c. Projecting clause ‘We know what to buy and where to buy it.’

76b. Projecting clause ‘I’ll bet.’

78. The sandwiches melted away like snow in a thaw.

79. There was enough for everybody.

80. Brenda got plenty of compliments—[on her height, on her appetite, on her red hair].

81. She blushed with pleasure.

82c. they all relaxed.

84a. The dome-headed one offered her cigarettes.

84b. and when she refused one, he was glad.

85f. Concession But I’m glad.

86b. sighing with joy.

87. She had not the least idea [why she now felt so happy].

88a. Modality I’ve never met any landlords socially.

88c. Modality No, I’ve never met a landlord before in my life.

88h. She dozed again.

89. She thought of her life, of her mother’s ambition.

90. She thought with astonishment of the examinations she had passed, the years of pleasant training.

91. She was not in the least clever.

92. She had no retentive memory.

93. Concession But somehow everything had come to her.

95a. And she was good with children

95b. just plain good at getting on with people, with the heads, with her fellow teachers.

96a. Concessive And because she had liked the children [who flowed under, rather than passed through her hands].

96b. And had spent her time hoping
that here and there a silk purse
dwelt among the pig’s ears,

96c. she had **not thought a great deal**

about men.

97a. **There** was one who thought of

her,

97b. **Projecting clause** and she **knew it**.

98. **Concession** **But** she was **not** in any way

**satisfied** with him.

99. **He** was **shorter** than she was---

[[small, dark, dry, and

meticulous]].

100. **He liked her** to be a kind of

imitation of himself.

101a. **Modality** **He had the power** of making her

feel [[that she **would** eventually

marry him]];

101b. that one day, when she was **tired**

and **sick** of school and all that it

**meant**,.

101c. **Modality** she **would** turn to him.

102. **So** he simply **waited**.

103. **She** did **not dislike** him

physically.

104a. **She** was **tolerant**, and **adaptable**,


104b. **ready to make the best of**

anything.

107. **He** was **studying** her gravely.

108a. **He leaned forward**

108b. and **spoke** quietly.

108e. **Projecting clause/Concession**

‘**but you’re a nice woman.**’

108f. **Projecting clause/Concession**

‘**I suppose you’re more a lady,**

though.’

109b. **she answered** him **just as**

quietly.

109d. and soon she was **telling** him

**about herself**.

110c. **Projecting clause** [[**a big fine** man with curly hair

like yours, only white]].

110e. **Projecting clause** My mother always used to tell us

[[that she **had married again**]]

110f. **Projecting clause/Modality** ‘**so that we could** have a good

education.’

110g. **Projecting clause** ‘**She didn’t know** much,’
110h. Projecting clause/Concession
‘but she was ambitious.’

110i. Projecting clause/Concession
‘I’m supposed to know a lot.’

110j. Projecting clause/Concession
‘but I’m not ambitious that way, at all.’

110l. Projecting clause/Concession
‘but I’ve just begun to wonder why I’m a teacher, [[for my heart isn’t in it]].’

110n. Projecting clause/Concession
‘but not with what I’m supposed to be teaching them.’

111. She felt astonished to hear these words coming from her mouth.

112. She did not usually talk like that.

113. No, she used a sort of jargon, [[a “we’re all girls together” kind of language]].

115. She really envied the dim creatures [[who tripped about like neat mice]], knowing she could never grow like them.

116a. Her red hair was thick and curly, and it shone;

116d. she knew [[that it was beautiful]],

116d. [[that it was beautiful]],

116e. Concession but always thought disparagingly of people [[who liked that kind of thing]].

117b. admiring each other.

121. They kept on looking at each other with absorbed pleasure [[as the train rushed through the gathering darkness]].

122. Modality Brenda began to think dreamily [[that she would like to have a ...]]

123. Modality And imitation pearls---only they must be great big ones, too.

124b. she murmured.

125b. Modality the man opposite said, in his voice [[that could be deep and quiet at the same time]].

125d. Projecting ‘I don’t know much about you---‘
125c. Projecting clause  ‘you’re not married, by any chance, are you?’ ✓
127a. Projecting clause  ‘Well, I have been, to a fine girl, [none better].’ ✓
127c. Projecting clause/Concession  ‘But she’s dead now.’ ✓
127d. Projecting clause  ‘She’s gone’ ✓
127f. Projecting clause  I’m wanting another wife. ✓
127g. Projecting clause  I’m wanting her quick, ✓
129d. Projecting clause  but you’ll like it. ✓
129e. Projecting clause  I’ve no fear of that. ✓
129f. Projecting clause  I like it. ✓
129g. Projecting clause  It’s out at Ella Syke, on the moor edge. ✓
129h. Projecting clause/Modality  You might find it a bit quiet. ✓
129i. Projecting clause/Concession  but I don’t. ✓
130b. Projecting clause/Modality  ‘This can’t often happen to people.’ ✓
130c. Projecting clause  It’s never happened to anyone I know. ✓
130d. Projecting clause/Concession  But I’m going to do it.’ ✓
132c. Projecting clause  as soon as you like.’ ✓
134b.  She’s expecting me. ✓
134e.  She had no other qualms. ✓
135b. Projecting clause/Modality  But you might have been born to it.’ ✓
136b.  and presented her gravely to his four friends. ✓
137c. Projecting clause  ‘There’s no underhand business here.’ ✓
138a.  The five big men took everything for granted. ✓
138c.  while the girl leaned back and
<table>
<thead>
<tr>
<th>Clause</th>
<th>Type</th>
<th>Modality</th>
<th>Thought/Concession</th>
<th>Projecting Clause/Concession</th>
<th>Example</th>
</tr>
</thead>
<tbody>
<tr>
<td>139</td>
<td>Modality</td>
<td>There would certainly be a lot of fuss about her job.</td>
<td>✓</td>
<td></td>
<td></td>
</tr>
<tr>
<td>141</td>
<td>Modality</td>
<td>It would mean a fresh start in life.</td>
<td>✓</td>
<td></td>
<td></td>
</tr>
<tr>
<td>142</td>
<td>Modality</td>
<td>She would never see Claud Foden again so long as she lived.</td>
<td>✓</td>
<td></td>
<td></td>
</tr>
<tr>
<td>143</td>
<td>Modality</td>
<td>On the other hand, this new bliss would never leave her.</td>
<td>✓</td>
<td></td>
<td></td>
</tr>
<tr>
<td>144</td>
<td>Modality</td>
<td>She was ready to go on.</td>
<td>✓</td>
<td></td>
<td></td>
</tr>
<tr>
<td>145a</td>
<td>Projecting</td>
<td>“It”ll be hard work, and different work.</td>
<td>✓</td>
<td></td>
<td></td>
</tr>
<tr>
<td>145b</td>
<td>Projecting</td>
<td>but I”ll do it.</td>
<td>✓</td>
<td></td>
<td></td>
</tr>
<tr>
<td>146a</td>
<td>Modality</td>
<td>There must be some of her mother’s ambition in her,</td>
<td>✓</td>
<td></td>
<td></td>
</tr>
<tr>
<td>148</td>
<td>Concession</td>
<td>Her eyes blazed with a new light.</td>
<td>✓</td>
<td></td>
<td></td>
</tr>
<tr>
<td>149b</td>
<td>Concession</td>
<td>because he had one of his own.</td>
<td>✓</td>
<td></td>
<td></td>
</tr>
<tr>
<td>151a</td>
<td>Concession</td>
<td>But he took hold of her arm with his free hand, and she liked the firm way it held her.</td>
<td>✓</td>
<td></td>
<td></td>
</tr>
<tr>
<td>151b</td>
<td>Concession</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

The heterogloss form of engagement happens by the projection source, concession, and modality. The heteroglossness is mainly caused by the projection source. There are seventy eight projection sources found in the story. It might relate with the genre of the story, narrative. There is always dialogue and conversation between the characters of the story. The projection source is marked by the speech marks (“”). There is one of the projecting clause which is in the form of names for speech act. The example is in the clause 68a, “They discussed their wives”. The projection source is mostly stated in the complication and resolution. It happens because at this plot, the characters have contact one another so that they possibly do such conversation.
The concession employed in the text are in the form of ‘but, as, in spite of, yet, because, though, and supposed’. Meanwhile, the form of modality applied in the text are ‘would, could, might, should, is not, must, and can’.

Meanwhile, the monogloss is mostly occurred at the orientation when the author tells or presents the characters and the setting of the story. There is less or even no contact of one character with another. There are seventy eight monogloss employed in the orientation, twenty five monogloss in the complication, and twelve monogloss in the resolution of the story. From the analysis above, Malachi Whitaker tends to use one voice (monogloss) in evaluating the characters and the events within the story than to use more than one voice (heterogloss). Thus, she intends to be more subjective than objective in evaluating the events and characters within the story.

1.4 Analysis of the relation between attitudes, prosody, and genre

Quantitatively based on the result of analysis, the findings of appraisal analysis in this short story text is quite rare. There are many positive attitudes in the plot of the story, from the orientation, complication, and resolution. The number of attitudes, graduation, and engagement as follows:

Table 4. 27.

<table>
<thead>
<tr>
<th>A number of attitudes, graduation, and engagement</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Attitudes</strong></td>
</tr>
<tr>
<td>Affect</td>
</tr>
<tr>
<td>Negative</td>
</tr>
</tbody>
</table>
Furthermore, Table 4.28 shows the detail analysis of attitudes, prosody, and generic structure of short story text entitled *Landlord of the Crystal Fountain* written by Malachi Whitaker.

**Table 4.28.**
Analysis of the relation between attitudes, prosody, and genre

<table>
<thead>
<tr>
<th>The generic structure</th>
<th>Clause</th>
<th>Kinds of attitudes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Title</td>
<td><strong>Landlord</strong> of the Crystal Fountain</td>
<td>Positive</td>
</tr>
<tr>
<td>Orientation</td>
<td>A tall, good-looking, red-haired school teacher of about thirty stood in King’s Cross Station one Friday afternoon [[trying to find enough change for her ticket]]. She had a violent headache, and frowned as she fumbled in her brown leather bag. Her name was Brenda Millgate, and she was going north for the week-end to see her sister. It was purely a visit of duty; she had nothing whatever in common with Doris, and she looked upon the week-end as wasted already. Nothing would go right for her. A few coppers rolled from her fingers, and she felt embarrassed as obsequious strangers handed pennies back to her. But at length the ticket was bought, and she picked up her week-end case and walked resolutely on to Platform Ten. The bookstall was further down on her left, but she felt too tired to go down and buy any of the alluring-looking magazines</td>
<td>Positive</td>
</tr>
</tbody>
</table>
offered for sale. There was not much time. She had had to hurry as it was. And now she found the train was crowded.

She was dressed very neatly in brown, and had on a cream-coloured blouse with buttons [[that very nearly matched the colour of her hair]]. She had also a brown silk umbrella with a shining orange knob on it, and there was an orange leather band across her brown handbag. She had also a brown silk umbrella with a shining orange knob on it.

In spite of her knowledge that she looked both well and intelligent, there seemed to be no room for her. There was a place or two in the non-smoking carriages, but she did not like the stink that came out of them. ‘You can get the smell of smoke out of your clothes,’ she thought, ‘but not that—-that other.’ She did not know what to call it. But though she walked quickly up and down the platform in her brown shoes, she could not find nowhere suitable, and had to jump up and stand in the corridor at last. Just behind her, she heard a loud, hearty voice saying something [[that was followed by a burst of laughter]].

She put down her case, and watched the bookstall glide smoothly past the window. Then she turned her head to see how many people were in the carriage behind her. Why, there was a seat! In fact, only five men were sitting down, but five such big men she had never before seen together. They seemed to fill the place to overflowing. Probably there were lots more seats on the train, but her head was so bad [[that she could hardly see them]]. The door of the carriage opened, and a friendly voice said, ‘Do come in here, miss. There’s plenty of room.’

‘Thank you,’ she said gratefully. She felt tired enough to faint or to fall asleep.

The five big men rearranged themselves and let her sit in a corner seat near the window. For a few minutes they gave her all their attention until they had her settled and comfortable. One put her case on the rack, another even helped her off with her hat, the one opposite moved so that she could put her feet up on the seat, the fourth asked her if she would like a paper to read, and the fifth one stood up laughing and said, ‘Now we’re all comfortable, aren’t we?’

She sank back with a sigh of relief. ‘I’ve got such an awful headache. This is lovely, lovely.’

One of them made a joke about her red hair, and she laughed softly. ‘You’re all together, aren’t you?’ she asked. ‘Friends?’

‘Yes, friends,’ they answered, and one of them said ‘All together.’

She sank almost immediately into a kind of stupor, in
which she could hear the dulled rattle of the train wheels and the quiet hum of voices. ‘Why are these men so pleasant?’ she wondered. ‘So steeped in comfortableness?’ It felt nice to be with them.

After a short while she woke, [[feeling much better]], and began to study her fellow-travellers. ‘What great hulking men,’ she thought, ‘and yet how considerate they are.’ Not one of them had started to smoke.

‘Smoke if you like,’ she said. ‘I like the smell. But first of all, do tell me what you are. What do you do? I’ve been wondering ever since I saw you.’

The man in the far corner leaned forward. He had thinning black hair brushed as far as it would go round a dome-like forehead.

‘We’re landlords, my girl,’ he said. ‘Landlords, all of us. We’re every one got licensed houses.’

‘Pubs,’ her mind flashed.

‘You’re all very big landlords,’ she said.

He wagged his finger at her, ‘Ah, it’s the life.’ He took out a pipe and filled it, and began to smoke.

‘Tell me the names of your...your houses,’ she said.

‘The Golden Lion at Firley Green; The White Horse at Itterington; The Case is Altered (that’s a puzzler, isn’t it, miss?) just at the entrance to Hay Park; The Crown, Bridge Road.’

They were all busy, but one, pulling card-cases out of their pockets. ‘We’ve been up to a convention; a spree, by God. Hush, we’ve had the time of our lives!’

Then she looked across at the man who sat opposite, the one who had moved [[so that she might put her feet up]]. He was, she thought, the tallest of them all. He had a red face and tight, straw-coloured curls thick over his head. His eyes were blue-grey. He wore a dark suit and a black tie. He had not yet spoken. ‘What’s the name of yours?’

‘I’m proud of the name of mine,’ he said, ‘but I haven’t any cards on me.’

The others all handed their cards to her, and she took them impatiently, leaning forward, looking at the straw-haired giant, [[whose deep voice had at the same time pleased and startled her]]. looking at the straw-haired giant, [[whose deep voice had at the same time pleased and startled her]]. ‘What is it? what’s the name of yours?’

‘All in good time,’ he said, smiling slowly. ‘It’s called the Crystal Fountain.’

Then the others began to talk abot their homes and their lives. They discussed their wives, and announced themselves as henpecked men, all but the landlord of the Crystal Fountain, who kept silent. He and Brenda sat looking at each other. [[in perfect contentment]], listening to the talk around them.
Casually they brought out stacks of sandwiches, and made her share them. At first, she was full of dismay. Sandwiches—dry sandwiches in a train! Yet presently she was eating one of salmon and cucumber.

‘But this is real salmon,’ she cried in astonishment, ‘and the cucumber’s as fresh as a drink of water.’

‘Of course it is,’ one shouted. ‘We know what to buy and where to buy it.’

‘You didn’t get them near here, I’ll bet.’

‘But we did. And within a stone’s throw of King’s Cross, too.’

The sandwiches melted away like snow in a thaw. There was enough for everybody. Brenda got plenty of compliments—[on her height, on her appetite, on her red hair]. She blushed with pleasure.

After the meal, they all relaxed, leaning back and unfastening buttons [[that had become too tight]]. One or two smoked. The dome-headed one offered her cigarettes, and when she refused one, he was glad.

‘Not speaking in a business way, of course,’ he said. ‘I’ve nothing against it. We see it, practically speaking, every evening of our lives. It wouldn’t do for us to be prejudiced. But I’m glad.’

Brenda slipped her feet down from the opposite seat, sighing with joy. She had not the least idea [[why she now felt so happy]].

‘I’ve never met any landlords socially, she thought. ‘No, I’ve never met a landlord before in my life. Publicans. Publicans and sinners. Perhaps they were like this when Jesus was alive. No wonder He . . .’ She dozed again.

Complication

She thought of her life, of her mother’s ambition [[that she should be a teacher]]. She thought with astonishment of the examinations she had passed, the years of pleasant training. She was not in the least clever. She had no retentive memory. But somehow everything had come to her. Flukes, flukes. And she was good with children—just plain good at getting on [[with people, with the heads, with her fellow teachers]].

And because she had liked the children who flowed under, rather than passed through her hands, and had spent her time hoping that here and there a silk purse dwelt among the pig’s ears, she had not thought a great deal about men.

There was one who thought of her, and she knew it. But she was not in any way satisfied with him. He was shorter than she was—[[small, dark, dry, and meticulous]]. He liked her to be a kind of imitation of himself. He had the power of making her feel [[that she would eventually marry him]]; that one day, when she was tired and sick of school and all that it meant, she
would turn to him. So he simply waited.
She did not dislike him physically. She was tolerant, and adaptable, ready to make the best of anything. His name was Claud Foden.
She opened her eyes and looked across at the landlord of the Crystal Fountain. He was studying her gravely. He leaned forward and spoke quietly. ‘My God,’ he said, ‘but you’re a nice woman. I suppose you’re more a lady, though.’
‘No,’ she answered him just as quietly, ‘woman’s the word,’ and soon she was telling him about herself.
‘My father kept a shop. Well, my stepfather, and Doris—-that’s my sister—-and I went to school on his money. He was a butcher, [[a big fine man with curly hair like yours, only white]]. I don’t remember my own father. My mother always used to tell us [[that she had married again]] so that we could have a good education. She didn’t know much, but she was ambitious. I’m supposed to know a lot, but I’m not ambitious that way, at all. I’m a teacher, but I’ve just begun to wonder why I’m a teacher, [[for my heart isn’t in it]]. It’s with the children, all right, but not with what I’m supposed to be teaching them.’
She felt astonished to hear these words coming from her mouth. She did not usually talk like that. No, she used a sort of jargon, [[a ‘we’re all girls together’ kind of language]]. Anything to crush down her height and healthiness, her over-exuberance. She really envied the dim creatures [[who tripped about like neat mice]], knowing she could never grow like them. Her red hair was thick and curly, and it shone; when she saw it in a mirror, she knew [[that it was beautiful]], but always thought disparagingly of people [[who liked that kind of thing]].
The two sat looking each other, admiring each other. The other four men were talking among themselves. They leaned back, stretching out their legs. Their firm calves touched each other, so that their blood seemed to flow through one body rather than two. They kept on looking at each other [[with absorbed pleasure]] as the train rushed through the gathering darkness.

Brenda began to think dreamily [[that she would like to have a dressing-gown of orange and green, and a link of great amber beads like lumps of sucked toffee]]. And imitation pearls---only they must be great big ones, too. She would like to have rings on her fingers, ‘and bells on my toes’ she murmured, and dangling gold earrings.

Resolution

Positive
‘Well, I have been, to a fine girl, [[none better]]. For five years. But she’s dead now. She’s gone and can’t be brought back. I’m wanting another wife. I’m wanting her quick, and I think you’ll do. What do you say?’

‘You’ll have to let me think.’

‘Well, don’t take long, then, for we haven’t far to go. I want you to come with me to see the place, but you’ll like it. I’ve no fear of that. I like it. It’s out at Ella Syke, on the moor edge. You might find it a bit quiet, but I don’t. What do you say, lass?’

She was thinking, ‘This can’t often happen to people. It’s never happened to anyone I know. But I’m going to do it.’

A silence had fallen over the carriage. She said, ‘All right, then, as soon as you like.’

‘That’s good.’

‘I’ll have to send a telegram to Doris. She’s expecting me. But do you think I’d make you a good wife---in business way, I mean?’ She had no other qualms.

‘I’ll soon teach you. But you might have been born to it.’ He stood up and presented her gravely to his four friends.

‘Any one of them’ll vouch for me,’ he said. ‘There’s no underhand business here. And I expect to call and see your sister in a day or so. And I expect to call and see your sister in a day or so. We’ll make a special day of the wedding.

The five big men took everything for granted, and fell to talking again, while the girl leaned back and thought.

There would certainly be a lot of fuss about her job. Doris would be astounded. It would mean a fresh start in life. She would never see Claud Foden again [[so long as she lived]].

On the other hand, this new bliss [[that had grown up in her]] would never leave her. She was ready to go on. ‘It’ll be hard work, and different work, but I’ll do it.’ There must be some of her mother’s ambition in her, she thought. Here it was. Her eyes blazed with a new light.

She carried her own case, because he had one of his own. They walked across the grey northern station to find a telegraph office behind the closed Post Office. But he took hold of her arm with his free hand, and she liked the firm way it held her. Yet she could think nothing to put in the telegram except: ‘Don’t worry about me. I am going to the Crystal Fountain.’

Based on the result quantity of appraisal analysis in this short story, it might be seen differ like what Martin (1992) stated in his theory that the flow of
attitudes in the narrative text is starting from negative to positive attitudes. Quantitatively, the number of attitudes in the narrative *Landlord of the Crystal Fountain* written by Malachi Whitaker are mostly dominated by positive attitudes. The flow of attitudes in this short story text is consisting of all positive attitudes if it is looked in skimming. The orientation, complication, and resolution are all belonged to positive attitudes.

The prosody of the text will be clearly seen if the findings of analysis are connected with the context of the story. At the first, the prosody might seem all positive. But, the analysis findings are then linked with another factors beyond the story, such as the secondary data. The italic clauses in the complication are the main focus or the main crisis occured in the story. That italic clauses are belonged to negative attitudes which became the main problem in this short story.

By using combination of positive and negative prosody and narrative genre, Malachi Whitaker seems want to portray the life of women in her period positively. She might want to arise the social problems faced by women at that period, but still she revealed the problems in good way. It seems that British women at that era are mostly independent and smart. It can be seen based on the characters of the story. Brenda Millgate is travelling to the north alone, by the train. It symbolizes the emancipation at that era. Another example is when she does not want to end with Claud Foden eventhough she does not have a passionate love with him. She just does not want to waste something good besides her.
The ideology of Malachi Whitaker is protagonist right. She tries to give some critics to the British women character by providing soften and negative evaluation in the characters within the story, while she also give some appraising to the British women character by providing strong and positive evaluation. Thus, she is subjective due to the present of one voice (monogloss) when narrating this British women story.

C. Discussion

The aim of this part is to answer the problem statements as stated in chapter I by using appraisal theory. The questions include the types of attitudes applied in the short story text and the reason why the short story’s author employed the attitudes in the text. Below are the detail discussions.

1. Types of attitudes used in the text

As stated by Martin and Rose (2003) and Martin and White (2005), there are three types of attitudes in appraisal theory; affect, judgement, and appreciation. This short story text contains these three types of attitudes. The attitudes are taken from the narration of Malachi Whitaker and the interaction between one character and the others. Due to the genre of the text, narrative, it deals more in evaluating people’s feelings and people’s characters (Martin & Rose, 2003, p. 25). The author tends to emphasize and sympathize with the characters involved within the story. It is contrast with the previous research which has been conducted by Umi Dwi Lestari, in which she found no affect in her research. On the other hand, the author of this short story employs affect to
tell about the feelings felt by the characters in the story, such as Brenda Millgate, the landlord of the Crystal Fountain, Claud Foden, Brenda’s mother, and the five men in the train. The characters that are given more attentions are Brenda Millgate and the landlord of the Crystal Fountain as the story tells about their meeting in the train which is ended with the life-changing experience felt by Brenda. The judgement is employed to evaluate the characters of the story. Meanwhile, the appreciation is mainly used to evaluate the things related with the characters within the story. The researcher explains in detail about the types of appreciation which correlated with the things around the story to build a through analysis regarding with the application of appraisal in narrative. Meanwhile, it is contradict with the previous researches in which there is no detail explanation or classification about appreciation in that previous researches. The affect, judgement, and the appreciation of the story can be seen in the Table 4.1 p. 53; Table 4.2 p. 54; Table 4.3 p. 58; Table 4.4 p. 60; Table 4.5 p. 61; Table 4.6 p. 62; Table 4.7 p. 62; Table 4.8 p. 63; Table 4.9 p. 67; Table 4.10 p. 69; Table 4.11 p. 71; Table 4.12 p. 72; Table 4.13 p. 73; Table 4.14 p. 74; Table 4.15 p. 76; Table 4.16 p. 78; Table 4.17 p. 78; Table 4.18 p. 79; Table 4.19 p. 80; Table 4.20 p. 81; Table 4.21 p. 81; Table 4.22 p. 83; Table 4.23 p. 84, and Table 4.24 p. 85.

The graduation or amplification is also employed in short story text Landlord of the Crystal Fountain written by Malachi Whitaker. “Narrative tends to amplify most”, as stated by Martin and Rose (2003, p. 40). There are two hundreds force graduation applied in the text, distributed in the plot of the story; orientation, complication, and resolution. The force graduation which are stated in
the orientation shows that the author want to emphasize some of the things written at this plot. It about the settings, the characters, and circumstances within the story. Meanwhile, the force graduation in the complication are mainly used to underline the crisis within the story, when the main character deals with the problem. The use of force graduation in the resolution aims in giving emphasis to the solution presented in the story. It is starting when the landlord of the Crystal Fountain offered Brenda Millgate a new life.

Meanwhile, there are only forty seven focus graduation applied in the plot of the story. Malachi Whitaker tries to criticize the characters of British women at that period in softening, while she also gives positive evaluation to the British women at that era in strong expression (see Table 4.25 p. 86).

Malachi tends to be subjective in portraying the life of British women, proven by the use of more one voice (monogloss) in her story, rather than more than one voice (heterogloss) (see Table 4.26 p. 97). The use of heterogloss in the story is presented in the form of projection sources, modality, and concessive. However, it is more detail compared to the previous researches, Ata Muftihah and Clara Ertyas, in which there is no brief detail explanation and classification regarding with the types of engagement employed in the text. In addition, there are two hundreds twenty five monogloss applied in the story, while there are two hundreds twenty two heterogloss employed in the story.
2. **The reasons why the attitudes are employed in the text**

The text contains three types of attitudes; the affect, judgement, and appreciation. The plot of story influences the use of attitudes in the text. The attitudes are taken from the narration of the short story writer and also the result interaction between one character and the others. The author, Malachi Whitaker uses affect to evaluate the characters’s feeling, judgement to evaluate the characteristics of the characters, and appreciation to evaluate everything happened within the story. She gives more attention in evaluating the characteristics of the characters and the character’s feelings in the story. She utters the attitudes in strong and soften way, that is also followed by subjective perspective.

Table 4. 29 tells about the influence of plot to the attitudes of the story. As we know, the orientation of the story contains about who, when, and where of the story. It is about the participants involved in the story (the characters of the story), the time when the story occured, and the place where the story is happened. Meanwhile, the complication is when the problem or crisis is occured. The solution of the problem is located in the resolution.

<table>
<thead>
<tr>
<th>Types of attitudes</th>
<th>The staging of narrative</th>
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<tbody>
<tr>
<td></td>
<td>Orientation</td>
<td>Complication</td>
<td>Resolution</td>
<td></td>
</tr>
<tr>
<td>Affect</td>
<td>Positive</td>
<td>25</td>
<td>7</td>
<td>10</td>
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<tr>
<td></td>
<td>Negative</td>
<td>17</td>
<td>3</td>
<td>2</td>
</tr>
<tr>
<td>Judgement</td>
<td>Positive</td>
<td>40</td>
<td>27</td>
<td>26</td>
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</tbody>
</table>
2.1. The use of affect in the text

The affect of Brenda Millgate based on the narration of Malachi Whitaker and her interaction with another character is using emotional state affect to show how the characters felt about something else around the story. The flow of her affect is based on the plot of the story. The affect resulted from the narration of Malachi is started from negative feelings of the main character, Brenda Millgate. It happened at the orientation of the story. It is used to give a setting (of place and time) of the story. Her negative affect is also shown by the attitudes taken from her interaction with another character in the story. She tells what she felt to the other characters. She told the five men in the train that previously she got an awful condition. Meanwhile, her affect is turned to be positive at the moment she met the five men in the train. The five men treated her well by making her feel comfortable. It is supported by the statement uttered by Brenda when she was interacting with that five men.

Malachi narrated Brenda’s negative feelings when she thought of her life again. She remembers Claud Foden, a man who is always secretly be with her, but has no effort to make her fall for him. She was not satisfied with him. It is stated in the complication of the story. In addition, Brenda wondered why she is a teacher. In fact, she did not really want to be a teacher. Somehow, it is because her
mother’s order. Brenda uttered her doubt as a teacher. Her positive affect at the complication is only narrated by Malachi. She was happy to know more about the landlord of the Crystal Fountain. They are starting to attract one another.

All of Brenda’s affect at the resolution from the narration of the writer are positive feelings. She was happy with the offer given by the landlord of the Crystal Fountain to live together with him. She considered it as a better chance in her life. At the moment the landlord of the Crystal Fountain proposed his offer, he also ensured her that she would like his life. It can be seen from the interaction between both of them.

Another characters that are given evaluation feelings are the landlord of the Crystal Fountain and the five men in the train. The landlord of the Crystal Fountain has positive affect on each staging of the plot, either which is taken from the narration of Malachi Whitaker or his interaction with another characters. Besides, the five men in the train also have positive affect at the orientation of the story. They have no affect, either positive or negative a the complication and resolution of the story. In addition, their affect is taken from either from the narration of Malachi Whitaker or his interaction with another characters.

2.2. The use of judgement in the text

The second attitudes employed in the text is judgement. The writer of this short story, Malachi Whitaker applied more judgement than the other types of attitudes. It can be seen from the Table 4. 29, judgement is mostly applied in the plot of the story. The judgement is referred to the characters within the story, such
as Brenda Millgate, the landlord of Crystal Fountain, Claud Foden, Brenda’s mother, and the five men in the train.

The use of judgement is mainly found in the orientation of the story. It happens because the writer of the story needs to introduce the characters within the story by evaluating their characteristics. The characters which are given many judgements in the orientation of the story is Brenda Millgate, the five men in the train, and the landlord of the Crystal Fountain.

The characters that are firstly evaluated is Brenda Millgate. Her character is represented through three aspects: her appearance, her quality, and her respond towards something happened around her. These three features are narrated both in the form of positive and negative judgement. In addition, her appearance is taken from either the narration of Malachi Whitaker and her interaction with another characters in the story.

The positive judgement about Brenda’s appearance shows that she is tall, good-looking woman with a red-haired. She is a school teacher which dresses very neatly. She looks so well and intelligent. Brenda also gets many compliments due to her height, her apetite, and her red-hair. Besides, Brenda is also evaluated negatively in the orientation of the story. She characterised as a woman who tends to dreaming about everything in her life. She often to doze. It is stated in the form of mental behavior process.

The other characters that are given judgement in the orientation is the five men in the train. They are evaluated by the perspective of Brenda. That they are
big men. They are also kind for making Brenda feels so comfortable during her trip in the train. Brenda also said that they are so nice and pleasant. As a landlord, they are very good men. Meanwhile, the five men does not be evaluated negatively. Overall, they are judged positively in the orientation of the story.

The next characters that is evaluated in the story is the landlord of the Crystal Fountain. He is evaluated physically, that he is the tallest among that five men in the train. He has a grey eyes with a red face and tight. He wears a dark suit and a black tie. It somehow represents his social status as a high level men. When he is saying, his deep voice would make pleased and startled Brenda. He seems so wise and mature. Physically, everywoman would be interested in him. Besides, he also has a negative evaluation related with his characteristics. When his friends are telling Brenda about their wives, he only keeps silent. It might show that he is an introvert person. The evaluation is exposed in carrier-attribute clause, “all but the landlord of the Crystal Fountain, who kept silent (clause 68c)”.

Furthermore, the characters which are given evaluations in the complication of the story are related with the problems dealt with Brenda. They are Brenda ownselves, Brenda’s mother, and Claud Foden. The problem of this short story is when Brenda recalls about her unpleasant life she experienced. She is a teacher due to the desire of her mother. It is her mother ambition to be a teacher so that she is able to make a good life. In fact, she knows that she is not so clever. She even does not have a good memory. As a thirty years old woman and unmarried, she seems so ignorance about a man. Eventhough she has an
interesting appearance and quality, she just does not take a great deal about a man. Thus, her characters are evaluated negatively, in the form of carrier-attribute process.

Despite Brenda’s ignorance about a man, there is one man who is always silently with her. His name is Claud Foden. Physically, Claud Foden does not interest Brenda Millgate. In any way, Brenda does not satisfied with him. He is short, small, dry, and meticulous. He is passive man and just so plain. He does not want to really try to get Brenda’s love because he just thinks that someday when Brenda is sick and tired of school, she would turn to him. So he simply waits. Therefore, Claud Foden is evaluated negatively in the complication.

As stated before, Brenda’s mother ambition is so good. She is ambitious woman that somehow makes her look so materialistic. She married again in order to get a better life for her children, to make a life easier. She has a huge desire not to be a poor woman. It is a positive judgement which can also be categorized as negative judgement in a certain time. Hence, she is evaluated both in positively and negatively. Moreover, Brenda’s mother ambition somehow contributes in constructing the character of Brenda. Even when she does not really like Claud Foden, she still does not want to lose him. He is like a back up man for Brenda when she fails to get the better one.

There are only two characters that are given attention in the resolution. They are Brenda Millgate and the landlord of the Crystal Fountain. As stated before, Brenda’s meeting with the five men in the train is a life-changing
experience. Specifically, when the landlord of the Crystal Fountain offers her a new better life, to live with him. This is solution for all of Brenda’s problem; about her financial, her love story, and her whole life. Both of them are mostly evaluated positively.

2.3. The use of appreciation in the text

The last attitudes applied in the text are appreciation. It has a less number compared with the other types of attitudes. The appreciation is referred to the things about Brenda and the circumstances around her. The appreciation is taken from both the narration of Malachi Whitaker and characters interaction with another participant in the story. First, the appreciation in the orientation is referred to the appearance of Brenda, about what she wears or brings. For examples are the brown leather bag that Brenda takes during the train, the colour of her blouse, and the shining umbrella she had. Hence, the appreciation about that things are positive. Meanwhile, the situation which is evaluated around her is when she firstly entered the train and did not find any seat. The situation is negatively evaluated until her meeting with the five men in the train that changes the situation be better.

The appreciation in the complication is still same as stated in the orientation. It is about the appearance of Brenda, who is having a beautiful hair. The next appreciation is about Brenda’s mother ambition. As stated before, her mother’s ambition somehow could be categorized as a negative in a certain time.
On the other hand, the appreciation in the resolution is mainly about the circumstances or situations after Brenda’s meeting with the landlord of the Crystal Fountain. The chance when she is offered to live with the landlord of the Crystal Fountain is expressed positively. She also wishes not to lose the bliss that let her meet with the landlord of the Crystal Fountain.

2.4. The use of graduation in the text

The next thing employed in the text is graduation. It is important to know how strong or lower the use of attitudes in the staging of the text. Here is the explanation.

Table 4. 30.

<table>
<thead>
<tr>
<th>Types of graduation</th>
<th>Orientation</th>
<th>Complication</th>
<th>Resolution</th>
</tr>
</thead>
<tbody>
<tr>
<td>Force</td>
<td>Raise</td>
<td>95</td>
<td>42</td>
</tr>
<tr>
<td></td>
<td>Lower</td>
<td>3</td>
<td>5</td>
</tr>
<tr>
<td>Focus</td>
<td>Sharpening</td>
<td>5</td>
<td>3</td>
</tr>
<tr>
<td></td>
<td>Softening</td>
<td>12</td>
<td>12</td>
</tr>
</tbody>
</table>

Table 4. 30 shows the use of graduation in the short story text entitled *Landlord of the Crystal Fountain* written by Malachi Whitaker which is dominated by the force graduation due to the plot of the story. The force graduation is mainly applied in the orientation of the text. In addition, there are two types of force graduation; raise and lower. There are more raise force graduation employed in the text because the writer might need to emphasize
clearly about the participants, the place, and the time when the story is occurred. Meanwhile, the lower graduation which is applied in the orientation is to refer about something minor. The examples of lower graduation is in the form of attitudinal lexis, “he said, smiling **slowly** (clause 66b)”.

The more number of raise force graduation also occurred in the complication of the story. The raise graduation is used to underline the problem of the story. When Brenda recalls again her life that she is not happy with that life, it is presented in the raise graduation. The use of raise force graduation is usually in the form of attitudinal-lexis, metaphor, and intensifier. The use of attitudinal-lexis and intensifier is to make the strong attitudes. On the other hand, the use of many metaphors due to the genre of the text, narrative.

On the other hand, the use of lower force graduation in the complication is to show the way Brenda tells about her hesitation in choosing her life as a teacher. It is stated in the attitudinal-lexis form.

As same with the complication, the use of raise force graduation in the resolution is bigger than the number of lower force graduation. There is only one lower graduation in the resolution. It is when Brenda has a doubt whether she would accept the proposal given by the landlord of the Crystal Fountain or not. It is stated in the attitudinal-lexis form, “while she **leaned back** and thought (clause 138e)”.

In addition, the use of raise force graduation is mainly applied when the landlord of the Crystal Fountain offers Brenda to live together with him. He thinks
that Brenda is as wonderful as his previous death wife so that he chooses her to be a substituter of his previous wife. The raise force graduation in this staging is uttered in the attitudinal-lexis and metaphorss form.

The next types of graduation applied in the text is focus graduation. There are two types of focus graduation: sharpening and softening. From the Table 4. 30, the use of focus graduation is dominated by the softening form. It is occured in the orientation, complication, and the resolution of the text.

The use of softening graduation in the orientation is shown when the writer tells about the situation or condition at the moment Brenda entered the train. She is trying enough to find the tickets for her and having an awful headache. Moreover, she feels so tired. The writer also tells the moment when Brenda met the five men in the train in softening way. Meanwhile, the use of sharpening graduation is applied when the writer states about the quality of sandwichess and cucumber which are brought by the five men in the train.

Furthermore, the use of softening graduation in the complication is stated when the writer tells about Brenda’s life. That she is not least clever to be a teacher. But somehow everything just came to her. The writer tells about the situation faced by Brenda and Claud Foden in softening way. That she was not in any way satisfied with him. She also tells about Brenda’s stepfather in softening way. On the other hand, the use of sharpening in the complication is employed when Brenda says that she should be a teacher for her mother’s ambition. Her
condition that is more than lady and has not married are also exposed in sharpening graduation.

Moreover, the softening graduation in the resolution is applied when Brenda thinks that the chance of given proposal by the landlord is never happenend to anyone she knew. Her feeling of loosing contact with Claud Foden is also exposed in softening, that she is happy. At the end of the story, it is stated that Brenda could not think nothing to write in the telegram. This situation is also written in softening. Meanwhile, the use of sharpening graduation in the resolution is when the landlord of the Crystal Fountain tells Brenda that he has married with a fine girl, but she was dead now. The statement that Brenda would have a new start in life after receiving the proposal of the landlord of the Crystal Fountian to marry him is also written in sharpening. At the end, she realizes that her mother ambition in life has really influenced her so much that makes her take a great decision with the landlord of the Crystal Fountain.

2.5. The use of engagement in the text

Furthermore, the last thing relates with attitudes in the text is source of attitudes, engagement. There are two kinds of source attitudes; one voice (monogloss) and more than one voice (heterogloss). It spreads in the plot of the text. Here is the explanation.
Table 4.31 shows the number of engagement in the text that is dominated by one voice (monogloss) than more than one voice (heterogloss) which is spread in the orientation, complication, and resolution of the plot. The use of engagement is related with the plot of the story. In addition, the heterogloss is employed in the form of projection source, concession, and modality.

The monogloss source is mostly employed in the orientation of the story. In this staging, the writer tells a lot about the characters involved in the story and the setting of place and time. The contact or direct communication between one character and the others is lesser so that makes the staging dominated by one voice (monogloss).

Similar with the source of attitudes in the orientation, the number of source of attitudes in the complication is still dominated by the one voice source (monogloss). Actually, this is the staging where the writer reveals the problem of the story. But, the way the writer tells about the problem of the story is by Brenda. In this staging, Brenda tells about the problem that she faced to the landlord of the
Crystal Fountain. But still, the landlord of the Crystal Fountain only has a little chance to respond Brenda’s statement. Thus, it makes the source of attitudes in complication is still dominated by one voice source (monogloss).

The projection source is mainly applied in the resolution because at this staging, there is an intense communication between Brenda and the landlord of the Crystal Fountain. It is when the landlord of the Crystal Fountain proposes Brenda until she accepts that proposal. There are lot of dialogues between those two characters in this staging.

Based on the explanation above, it can be concluded that Malachi Whitaker puts more positive attitudes in evaluating the feelings, characters, and things of the participants involved within the story (such as Brenda Millgate, the landlord of the Crystal Fountain, and the five men in the train) in the orientation of the story. The writer uses mostly raise force graduation in telling the orientation of the story. Moreover, she also uses one voice to present the circumstances or situation occurred.

The flow of attitudes then changes to be negative when Brenda remembers about her life; her profession, her family, and her love. This is the problem of the story. It is stated in the complication. Still, the writer expresses the problem at the complication in raise force graduation. Besides, she also applies one voice to tell about the problem.

The attitudes of resolution in the story turns to be positive. It is a solution for all of the problems faced by Brenda. The landlord of the Crystal Fountain
proposes Brenda to be his next wife. It is still explained in raise force graduation. Meanwhile, the writer uses more than one voice (heterogloss) in the resolution of the story because both of the main characters (Brenda and the landlord of the Crystal Fountain) communicate intensely. The use of more than one voice (monogloss) in the resolution does not mean that the writer presents objectively the story. Due to the genre of the text, narrative, the writer might employ many projection sources as an indication of the interaction between one character and the others.

Thus, Malachi Whitaker presents both-sided in presenting the story of British women at that time. In some cases she criticizes the characters or feelings of the participants involved in the story softly, while at the other cases she gives appraising to characters or feelings of the participants within the story strongly. Thus, she stands as protagonist right. This is because, she is type of a writer who tells about the story based on the truth (as stated by her son, Michael Bradley in http://www.yorkshirepost.co.uk/news/at-a-glance/main-section/radio_renaissance_for_writer_dubbed_the_brADFORD_chekhov_1_3321281#). She tells about the life of British women at that period, in 1949, an era after the second World War. It was the time of severity, seriousness, and realism. Most of the works made at this period was telling about social problems and hardship of everyday life. Malachi Whitaker also belonged to this type of writer. So, everything that she saw and experienced at that period would definitely influence her style and her way in presenting this story. She was Social Realism artist

In addition, the theme of this short story is social mobility in which women became the main point. That women became independent, proven by characteristics of the main character in the story, Brenda Millgate. She is thirty years old and has not married yet. Moreover, she does not want to end up with Claud Foden, a man that in any way does not make her have passionate in love. Somehow, it seems that Brenda does not want to be like her mother, who married a man just to have enough money. Then she was travelling to the north alone, by train. Her journey was a life-changing experience due to her meeting with landlord of the Crystal Fountain (see http://www.schule-ratgeber.de/materialien/download/3225-women-in-british-short-stories.html).

The stand of the writer about the characters in the story can also be seen in the plot of the story. In the orientation, the writer both gives appraising and criticing toward the character of Brenda Millgate, a British woman. Then, the flow of attitudes in the complication is negative. This is because the writer start to arise the problem of the story. Malachi was presenting the problem by Brenda. It is when Brenda tells about her life, including her love, her profession, and her family. At the resolution, the attitudes turns to be positive. It is the part when Brenda gets solution of her problem, that is by accepting the proposal of landlord of the Crystal Fountain.
In summary, Malachi Whitaker uses protagonist right to condemn some of the characteristics of British women at that period, while also to appraise the characters of British women.
CHAPTER V

CONCLUSION AND RECOMMENDATIONS

This chapter is divided into two sub-chapters. It aims at providing the conclusion and recommendations of the research. In summary, the research is carried out to find the types of attitudes and the reason why the attitudes are employed in the text of the short story entitled *Landlord of the Crystal Fountain* written by Malachi Whitaker, taken from The Oxford Book of English Short Stories by A.S. Byatt.

A. Conclusion

Based on the finding and discussion stated in Chapter IV, there are number of conclusions which can be drawn from this research:

1. **Types of attitudes employed in the text**

   There are three types of attitudes employed in the short story text entitled *Landlord of the Crystal Fountain* written by Malachi Whitaker. They are affect, judgement, and appreciation throughout the staging of the story. The attitudes are taken from the narration of the short story writer, Malachi Whitaker and the interaction as well the reaction of one character with other participants within the story.
There are 27.24% affect, consisting of 65.62% positive affect and 34.38% negative affect. The character that is mostly evaluated is Brenda Millgate. At the orientation, complication, and the resolution of the story, she is evaluated both by the narration of the Malachi Whitaker and her interaction with other characters in the story.

The flow of Brenda’s affect is based on the plot of the story. The affect resulted from the narration of Malachi is started from negative feelings of the main character, Brenda Millgate. It happened at the orientation of the story. It is used to give a setting of place and time of the story. Her negative affect is also shown by the attitudes taken from her interaction with other characters in the story. She tells what she felt to the other characters. She told the five men in the train that previously she got an awful condition. Meanwhile, her affect is turned to be positive at the moment she met the five men in the train. The five men treated her well by making her feel comfortable. It is supported by the statement uttered by Brenda when she was interacting with that five men.

Malachi narrated Brenda’s negative feelings when she thought of her life again. She recalled Claud Foden, a man who is always in secret be with her, but has no effort to make her fall for him. She was not happy with him. It is stated in the complication of the story. In addition, Brenda wondered why she is a teacher. Indeed, she did not really want to be a teacher. It might mean her confession about what she really felt in her life. Somehow, her decision as a teacher because of her mother’s order. Brenda uttered her doubt as a teacher. Her positive affect at the complication is only narrated by Malachi. She was happy to know more about the
landlord of the Crystal Fountain. They were starting to attract and admire one another.

Brenda’s affect at the resolution from the narration of the writer are positive feelings. She was happy with the bid given by the landlord of the Crystal Fountain to live together with him, to be his wife due to the death of his previous wife. She considered it as a better chance to change her earlier life. At the moment the landlord of the Crystal Fountain proposed his offer, he also ensured her that she would like his life.

Landlord of the Crystal Fountain and the five men in the train are evaluated less than Brenda Millgate. Their affect is also revealed both by the narration of Malachi Whitaker and their interaction with other characters in the story. The landlord of the Crystal Fountain has positive affect on each staging of the plot, either which is taken from the narration of Malachi Whitaker or his interaction with other characters. Besides, the five men in the train also have positive affect at the orientation of the story. They have no affect, either positive or negative a the complication and resolution because they do not interact directly with other characters in the story.

In addition, there are 55.74% judgement, consisting of 70.99% positive judgement and 29.01% negative judgement. The judgement mostly evaluates the main character, Brenda Millgate and the landlord of the Crystal Fountain. Claud Foden is also evaluated in the judgement as well as Brenda’s mother. Those two
characters are the background problem that faced by Brenda which are stated in the complication of the story.

The use of judgement is mostly found in the orientation of the story. It happens because the writer needs to introduce the characters within the story by evaluating their characteristics. The characters which are given many judgements in the orientation of the story is Brenda Millgate, the five men in the train, and the landlord of the Crystal Fountain.

The character that is firstly evaluated is Brenda Millgate. Her character is represented through three aspects; her appearance, her quality, and her respond towards something happened around her at the orientation of the story. These three features are narrated both in the form of positive and negative judgement. In addition, her appearance is taken from either the narration of Malachi Whitaker and her interaction with other characters in the story.

The positive judgement about Brenda’s appearance shows that she is tall and good-looking woman with a red-haired. She is a school teacher which dresses very neatly. She looks so well and intelligent. Brenda also gets many compliments due to her appearance. On the other side, Brenda is also evaluated negatively in the orientation of the story. She is characterised as a woman who likes to dream and imagine about some possibilities in her life. She often dozes.

The other characters that are given judgement in the orientation is the five men in the train. They are evaluated by the Brenda’s point of view. They are kind for making Brenda feels comfortable during her trip in the train. Brenda also said
that they are so nice and pleasant. As a landlord, they are very good men. In addition, the five men does not be evaluated negatively. Overall, they are judged positively in the orientation of the story.

The next characters that is evaluated in the orientation of the story is the landlord of the Crystal Fountain. He is evaluated physically, that he is the tallest among that five men in the train. He has a grey-eyes with a red face and tight. He wears a dark suit and a black tie. It represents his social status as a high level men. When he is saying a word, his deep voice would make pleased and startled Brenda. He seems so wise and mature. Besides, he also has a negative evaluation related with his characteristics. When his friends are telling Brenda about their wives, he only keeps silent. It might show that he is an introvert person.

Furthermore, the characters which are given evaluations in the complication of the story are related with the problems dealt with Brenda. They are Brenda, Brenda’s mother, and Claud Foden. The problem appears when Brenda recalls about her unpleasant life she had experienced. She was a teacher due to the desire of her mother. It is her mother ambition to be a teacher so that she is able to make a good life. Indeed, she also knew that she was not that smart. As a thirty years old woman and unmarried, she seems so ignorance about a man. Eventhough she has an interesting appearance and quality, she just does not take a great deal about a man. Thus, her characters are evaluated negatively, in the complication of the plot.
In spite of Brenda’s ignorance about a man, there is a man who always likes her in secret. He is Claud Foden. Physically, Claud Foden could not make Brenda be attracted. In other words, Brenda does not really want to be with him. He is short, small, dry, and meticulous. He is passive man and just so plain. He does not want to really make Brenda fall for him. He just thinks that someday when Brenda is sick and tired of school, she would turn to him. So he just waits. Therefore, Claud Foden is evaluated negatively in the complication.

As stated before, Brenda’s mother is one of the character who arise the problem. She was ambitious. Her ambition that somehow makes her look so materialistic. She married again to get a better life for her children, to make a life easier. It is a positive judgement which can also be categorized as negative judgement in a certain time. Hence, she is evaluated both in positively and negatively. In addition, Brenda’s mother ambition also contributes in constructing the character of Brenda. Even when she does not really like Claud Foden, she still does not want to lose him. He is a back up man for Brenda when she fails to get the better one.

There are only two characters that are given attention in the resolution; Brenda Millgate and the landlord of the Crystal Fountain. As stated before, her meeting with the five men in the train is a life-changing experience for her life. Especially, when the landlord of the Crystal Fountain offers her a new better life, to live with him as his wife. This is a way out for all of Brenda’s problem; about her financial, her love story, and her whole life. Both of them are mostly evaluated positively.
Besides, there are only 17.02% appreciation, consisting of 67.5% positive appreciation and 32.5% negative appreciation. The appreciation mainly consists of anything related with Brenda. It could be about her good things, situation around her at the time she entered the train, situation as she starts to attract the landlord of the Crystal Fountain, the chance offered to her, etc.

The appreciation, either reaction, composition, or valuation, is taken from both the narration of Malachi Whitaker and characters interaction with other participants in the story. The first appreciation in the orientation is concerning with the appearance of Brenda, about what she wears or brings with her. As an example, the brown leather bag that Brenda brought, her blouse, and her shining umbrella. Hence, the appreciation about that things are in positive appreciation. However, the situation when she firstly entered the train and did not find any seat is negatively evaluated until her meeting with the five men in the train that changes the situation be better.

The appreciation at the complication is same as stated in the orientation. It is about the appearance of Brenda, who is having a beautiful hair. The next appreciation is about Brenda’s mother ambition. Her mother’s ambition somehow could be categorized as a negative in a certain time.

In addition, the appreciation in the resolution is mainly about the situation after Brenda’s meeting with the landlord of the Crystal Fountain. The chance about his offer to live with the landlord of the Crystal Fountain is expressed positively. She also wished not to lose the bliss that make her meet with the
landlord of the Crystal Fountain. In addition, the bliss who make her able to change her previous life.

Additionally, the writer applies mostly force: raise and focus: soften graduation to present the criticising and appraising within the story, spread in the orientation, complication, and resolution in the staging of the story. Besides, the writer also employs mostly one voice (monogloss) in the orientation and complication of the story, while applying many projection sources in the resolution of the story. Therefore, from the percentage and explanation above, it can be seen that Malachi Whitaker both criticizes and appraises the event of the story in negative and positive attitudes.

2. The Reason why attitudes used in the text

Based on the finding and discussion in Chapter IV, it can be found the reasons why the writer employs the attitudes in the text.

1. The plot of narrative influences the attitudes of the text. The attitudes are taken from the narration of the short story writer and also the result interaction between one character and the others. As an example is the affect of Brenda. At the orientation, Brenda’s affect is negative due to her difficulties when she entered the train. It can be seen both by the narration of Malachi Whitaker and her interaction with other characters in the story. Her affect is positive after her meeting with the five men in the train. The attitudes are applied in raise force graduation, to strengthen the description of those characters. The writer uses more one voice (monogloss) in the
orientation. Besides, the complication is dominated by negative attitudes due to the problem faced by Brenda. At the complication of the story, Brenda’s affect is negative when she remembered her problems; about her life, her love story, and her career. She felt positive affect when she was starting to attract and admire the landlord of the Crystal Fountain. There are more raise force graduation employed in this staging. The writer also employs more one voice (monogloss) rather than more than one voice (heterogloss) in presenting the problem. The attitudes in the resolution are mostly positive attitudes because Brenda has got the solution for her problem. She was happy for getting away out of her life problems, to be the wife of landlord of the Crystal Fountain. The characters that are involved are Brenda and the landlord of the Crystal Fountain. Still, it is revealed in raise force graduation by employing mostly more than one voice (heterogloss), in the form of projection sources due to the intense communication between Brenda and the landlord of the Crystal Fountain. The use of more one voice (monogloss) rather than more than one voice (heterogloss) results in the subjective way of the writer in presenting the story.

2. The writer performs the three types of attitudes in her short story; affect, judgement, and appreciation because she explores all of the feelings of the participants, the characteristics of the participants, and things within the story. As stated by Martin and Rose (2003, 25), narrative deals more in
evaluating people’s feelings and people’s characters. It is same as the story written by Malachi Whitaker.

3. The writer performs mostly force raise graduation and focus softening graduation with one voice (monogloss) in her attitudes because she presents the story subjectively. She presents the story both-sided, about the life of women at that period. In two ways, she criticizes and appraises the characters of British women which are independent and smart. Brenda is portrayed as an independent woman of taking life-changing journey alone at that time. Besides, she is also smart of not leaving Claud Foden eventhough in anyway, she does not satisfy with him. She still uses Claud Foden as a back-up man for her. Thus, Malachi Whitaker stands as right-protagonist. This is because; she is a Social Realism artist who writes her work based on the truth, as stated in http://www.yorkshirepost.co.uk/news/at-aglance/mainsection/radio_renaissance_for_writer_dubbed_the_bradford_chekhov_1_3321281#. She tells about the life of British women in 1949, an era after Second World War. In addition, it was the time of severity, realism, and seriousness. Malachi also belongs as a writer who tells about social problems and hardship of everyday life. This story might be the representation of the social situation at that period. Everything that Malachi felt or experienced at that period might really influence her style in telling this story.
B. Recommendation

Based on the weakness of this research, there are a number of recommendations to the next researcher:

a) In analysing the form of attitudes, the next researcher could combine and apply more about the theory of Martin and Rose (2003) and Martin and White (2005) in order to get a whole and comprehensive results. This research still does not comprehend due to the lack application of Martin’s theory, both written in book Working with Discourse (2003) and The language of evaluation appraisal in english (2005).

b) In analysing attitudes, the next researcher can take more than one short story text, as comparative study aiming to result in more comprehensive appraisal analysis.

c) The topic that is evaluated at this short story is based on the life of British women in the era after Second World War. Thus, it is recommended the next researcher could take a local data which come from Indonesia so that can evaluate the attitudes more by using ethnography method, by doing some interviews with the participants involved in the text. The example is the story which is written by Pramudya Ananto Toer in the reign of Suharto.

d) Due to the result of the analysis, it is founded that the flow pattern of attitudes in narrative is from negative to positive attitudes. The orientation mostly consists of negative attitudes, as well as the complication, while the resolution must be ended by positive attitudes. Regarding with the result
above, it is suggested that the writer who intends to write narrative should obey the flow pattern of attitudes in her/his text by writing the orientation in the negative attitudes, the complication where the problems are occurred also stated in negative, and at the resolution must be ended by positive attitudes because the character has found the solution of his/her problem.