



**THE TRANSITIVITY PROCESS  
IN THE SHORT STORY "*HE*"  
BY KATHERINE ANNE PORTER**

A THESIS

In Partial Fulfillment of the Requirements for  
the Sarjana Degree Majoring Linguistics in English Department  
Faculty of Humanities Diponegoro University

Submitted by:

SAYYIDA AMIRA HALIMA

NIM: 13020115130095

**FACULTY OF HUMANITIES  
DIPONEGORO UNIVERSITY  
SEMARANG**

**2019**

## **PRONOUNCEMENT**

The writer honestly confirms that she completes this thesis without any taking from other researchers in S-1, S-2, S-3, and in diploma degree of any university. In addition, the writer ascertains that she does not take any material from other theses or someone's works excepting the references mentioned.

Semarang, July 2019

Sayyida Amira Halima

## **MOTTO AND DEDICATION**

*“If you believe you can, you might.*

*If you know you can, you will.”*

-Steve Maraboli-

*“But they plan and Allah plans.*

*And Allah is the best of planners.”*

-Surah Al Anfal: 30-

*I sincerely dedicate this thesis to my beloved family and  
friends who always by my side through thick and thin.*

**APPROVAL**

**THE TRANSITIVITY PROCESS  
IN THE SHORT STORY "*HE*"  
BY KATHERINE ANNE PORTER**

**Written by**

**Sayyida Amira Halima**

**NIM: 13020115130095**

is approved by the thesis advisor

on 9<sup>th</sup> July, 2019

Thesis Advisor,

Dr. Deli Nirmala, M.Hum.  
NIP. 19611109 198703 2 001

The Head of English Department,

Dr. Agus Subiyanto, M.A.  
NIP. 19640814 199001 1 001

## **VALIDATION**

Approved by

Strata 1 Thesis Examination Committee

Faculty of Humanities Diponegoro University

on 26<sup>th</sup> August, 2019

Chair Person

First Member

Dr. Nurhayati, M.Hum.  
NIP. 19661004 199001 2 001

Ayu Ida Savitri, S.S., M.Hum.  
NIP. 19790822 200801 2 013

Second Member

Third Member

Dr. Agus Subiyanto, M.A.  
NIP. 19640814 199001 1 001

Dra. R. Aj. Atrinawati, M.Hum.  
NIP. 19610101 199001 2 001

## ACKNOWLEDGEMENT

Alhamdulillah, Praise to Allah SWT, who always give me the blessing, strength, and health so that I could finish this thesis entitled “The Transitivity Process in the Short Story “*He*” by Katherine Anne Porter”.

This thesis could not be completed without support, guidance, and help from others. Therefore, the writer would like to extend her gratitude to:

1. Dr. Agus Subiyanto, M.A., the Head of English Department, Faculty of Humanities, Diponegoro University;
2. Dr. Deli Nirmala, M.Hum., the thesis advisor, who sincerely shared her valuable ideas, times, guidance and patience to assist me during the research processing;
3. All lecturers of English Department of Diponegoro University who had taught and shared their knowledge during the academic years;
4. All academic staff in the Faculty of Humanities, Diponegoro University who gave valuable contributions;
5. My beloved parents and siblings who always support me, pray for me and love me no matter what;

6. My best friends who always share experiences, laughter, inspirations, and loves as well as give me motivations to finish this research; and
7. All friends who always stand beside me for my thesis

I realize that my thesis is far from perfect so that any criticism and suggestion are expected to make this thesis better. Furthermore, I hope this thesis will be useful for the readers especially for those who want to do the same research on ideational meaning.

Semarang, July 2019

Sayyida Amira Halima

## TABLE OF CONTENTS

TITLE .....	i
PRONOUNCEMENT .....	ii
MOTTO AND DEDICATION .....	iii
APPROVAL .....	iv
VALIDATION .....	v
ACKNOWLEDGMENT .....	vi
TABLE OF CONTENTS .....	viii
ABSTRAK .....	xi
CHAPTER I INTRODUCTION .....	1
1.1. Background of the Study .....	1
1.2. Research Problem .....	2
1.3. Purpose of the Study .....	3
1.4. Scope of the Study .....	3
1.5. Previous Studies .....	4
1.6. Organization of the Writing .....	6
CHAPTER II REVIEW OF LITERATURE .....	8
2.1. Systemic Functional Linguistics.....	8
2.2. Language Metafunctions .....	9
2.2.1. Ideational Meaning .....	10
2.2.2. Interpersonal Meaning .....	10
2.2.3. Textual Meaning .....	11



2.3. Transitivity System and Types of Processes .....	11
2.3.1. Material Process .....	11
2.3.2. Mental Process .....	12
2.3.3. Verbal Process .....	12
2.3.4. Existential Process .....	12
2.3.5. Behavioural Process .....	13
2.3.6. Relational Process .....	13
2.4. Elements of Transitivity System .....	14
2.4.1. Process .....	14
2.4.2. Participant .....	15
2.4.3. Circumstance .....	15
2.5. Theme in Fiction .....	16
CHAPTER III RESEARCH METHOD .....	17
3.1. Type of Research .....	17
3.2. Data Sources .....	17
3.3. Population, Sample and Sampling Technique .....	18
3.4. Method of Collecting Data .....	18
3.5. Method of Analyzing Data .....	18
CHAPTER IV FINDING AND DSCUSSION .....	20
4.1. Finding .....	20
4.2. Discussion .....	21
4.2.1. Relational Process .....	22
4.2.2. Non-Relational Process .....	28
4.2.2.1. Material Process .....	28

4.2.2.2. Mental Process .....	32
4.2.2.3. Verbal Process .....	35
4.2.2.4. Behavioural Process .....	37
4.2.2.5. Existential Process .....	39
CHAPTER V CONCLUSION .....	41
REFERENCES .....	43
APPENDIX .....	45

## ABSTRAK

Selain alur, tokoh, penokohan, dan juga latar, tema adalah salah satu unsur yang penting dari sebuah cerita fiksi karena tema merupakan ide dasar dari cerita tersebut. Dalam penelitian ini, penulis menggunakan bidang kajian Linguistik Fungsional Sistemik (LFS) adalah untuk melihat bagaimana narator mengembangkan tema cerita pendek yang berjudul "*He*" karya Katherine Anne Porter. Tujuan penelitian ini adalah untuk mengetahui bagaimana tema dalam cerita pendek tersebut dikembangkan. Jenis penelitian ini adalah deskriptif kualitatif karena penulis menjelaskan hasil penelitian melalui makna ideasional dan *transitivity process* yang terdapat dalam cerita pendek. Dalam mengumpulkan data, penulis menggunakan metode *non-participant observation* dan sampel dalam penelitian ini dipilih menggunakan *purposive sampling technique* karena penulis hanya mengambil sample yang menggambarkan pengembangan tema dalam cerita pendek tersebut. Sedangkan, metode dalam menganalisis data yang digunakan penulis adalah metode padan referensial dan metode agih. Hasil dari penelitian ini menunjukkan bahwa terdapat enam tema dalam cerita pendek tersebut yaitu *importance of appearance, denial, illusive love, hardship in life, child neglect, dan guilt*. Penelitian ini juga menunjukkan bahwa terdapat enam jenis *transitivity process* yang mengembangkan tema cerita pendek tersebut yaitu *material, mental, verbal, existential, behavioural dan relational process* sebagaimana disebutkan oleh Halliday.

**Kata kunci:** *transitivity process*, tema cerita pendek, Katherine Anne Porter, He

# CHAPTER I

## INTRODUCTION

### 1.1. Background of the Study

Language is considered as an infinite set of sentences. There are multiple uses of language which are to communicate, direct, express ideas, feelings, opinions and give information. Language itself can be classified into two parts which are spoken and written. Spoken language is a language produced with the vocal tract, while written language is a language produced in the means of a writing system. One of the easiest examples of written language we can find is literary work. One of the most popular kinds of literature work is a short story. A short story is a fictional work of prose which is shorter in length than a novel and usually dealing with a few characters.

The analysis of a short story is usually done on the scope of literary study. However, it does not mean that there are no other methods can be used to analyze a short story. There is a study of linguistics called Systemic Functional Linguistics which is focused on the description of how language makes meaning in context. Therefore, we can use it to analyze a short story since it is not merely words or sentences, it always expresses meaning.

Talking about a short story we know that to complete a piece of literary work, an author needs to use certain elements like plot, character, setting,

message, theme, etc. The theme is one of the important elements of a story because it is the basic idea of it. The theme is what the author is trying to say and wanting the readers to get after reading the fictions they created. It also functions to give a contribution to developing other elements of a story such as character, setting, and plot.

Through this research, the writer is interested in analyzing how the themes of a short story entitled "He" by Katherine Anne Porter can be developed. Identifying themes of a story is not an easy matter because it is not stated in words but it is implied and we have to infer the theme based on evidence. This is why ideational meaning as one of language metafunctions is being the main to identify what ideas and concepts which represent the themes of the short story expressed and developed through almost all the sentences in the short story.

The reason why the writer chose Systemic Functional Linguistics as the theory to analyze the short story entitled "*He*" by Katherine Anne Porter is because it is interesting to analyze the short story focusing on the themes of the short story. It is emphasized on the irony of the situation which depicted so simple but the truth is it is so complex in human emotion. It ends with compassion for two main characters who are the mother and her child. To reveal the ideational meaning, transitivity system is used since it is a tool to show how the experiences express the meaning.

## **1.2. Research Problem**

The statements of the problem in this study are:

1. What types of transitivity processes that express the themes of the short story "*He*" by Katherine Anne Porter?

2. What are the ideational meanings that express the themes of the short story "*He*" by Katherine Anne Porter?

### **1.3. Purpose of the Study**

The purposes of the study are to investigate the types of transitivity processes and the ideational meanings which express the themes of the short story "*He*" by Katherine Anne Porter.

### **1.4. Scope of the Study**

Systemic Functional Linguistics can be applied as a base to analyze a short story. The relationship between the characters in the short story can be analyzed through interpersonal meaning analysis. The plot development of the short story can be analyzed through the textual analysis. The idea or concept of the story can be analyzed through ideational meaning analysis.

This study focuses on analyzing ideational meaning in the short story "*He*" by Katherine Anne Porter because the writer explains the idea, concept, and phenomenon in the short story and describes the themes of the short story. The writer paid attention to some clauses which express the themes of the short story.

### 1.5. Previous Studies

In this study, the writer uses five previous studies related to this research as a guidance to write the study.

The first study is a journal from Maharani and Ariyanti (2016), from the State University of Surabaya entitled *Transitivity and Ideology in Emma Watson's Speech for The Heforshe Campaign (Critical Discourse Analysis)*, examining Emma Watson's ideology through her speech at the launch of the He For She campaign using Fairclough's theoretical framework of critical discourse analysis. The result shows five processes used by Emma Watson in her speech which are material process, mental process, verbal process, existential process, and relational process and three main ideas reflected on the transitivity processes that are used by Emma Watson as the speaker of the speech to launch the He For She campaign which are feminism, gender equality, and unity.

The second study entitled *Representation of Moral Values and Characterizations in Putu Wijaya's Peradilan Rakyat (A Study of Ideational Meaning)* by Candra (2017) from Diponegoro University. This study aims to find out the representation of moral values in the story "Peradilan Rakyat" written by Putu Wijaya and the characterizations of the main characters using SFL as the theory. The writer found that there are six moral values in the story which are being professional, being critical, having confidence, having honesty, having wisdom, and having love.

The third study entitled *The Spirit of Cinderella in Soundtrack Lyrics in Cinderella (2015) (A Study on Ideational Meaning)* by Agatha (2017) from Diponegoro University aiming to identify the ideational meaning focusing on the spirit of Cinderella in the soundtrack lyrics using SFL theory. She found seven ideational meanings representing the spirit of Cinderella which are optimistic mind, having belief, struggling, having hope, self-spirit, keep dreaming, and being kind-hearted.

The fourth study is a thesis written by Febrinasari (2017) from Diponegoro University, entitled *Indonesia Representation and Jokowi's Intention in Jokowi Speech at Apec CEO 2014 (An Ideational Meaning Analysis)* aiming to identify ideational meaning in Jokowi's Speech concerning the representation of Indonesia and the Jokowi's intention through SFL theories. The finding was five representations of Indonesia: Indonesia is a great country, Indonesia is a developing country, Indonesia promises profit in the maritime sector, Indonesia is a country that cares for its citizen, and Indonesia welcomes businessman. The writer also found six ideational meaning of Jokowi's intentions in the speech which are Indonesia receives investment through business activities, Indonesia becomes a productive country, Indonesia struggles to develop its facilities, Indonesia is able to compete in the industrial world, Indonesia regains the confidence of potential investor, and show off how the working system used by Jokowi.

The last study is a thesis by Mahardika (2018) from Diponegoro University, entitled *Analysing the Characterization of Mr. Lorry in "A Tale of Two Cities"*



*Simplified by Patricia Atkinson Using Transitivity System* aiming to find out how Mr. Lorry was explained by the narrator and what characteristics Mr. Lorry had. The findings of the study were the characteristics of Mr. Lorry in the story, which are caring, gentle, loyal, and responsible which were shown by indirect characterization through actions, appearance, thoughts, and also the feelings of characters.

According to those five previous studies, the writer constructs a different study by explaining not only the types of processes in the story but also the ideational meanings expressing the themes which are shown on the plot, setting, character, and conflict.

### **1.6. Organization of the Writing**

This research is written systematically in five chapters. The following description is a general description of each chapter.

#### **CHAPTER I INTRODUCTION**

It contains Background of the Study, Research Problem, Purpose of the Study, Scope of the Study, Previous Studies, and Organization of the Writing.

#### **CHAPTER II REVIEW OF LITERATURE**

It consists of theoretical frameworks that support the writing of the thesis.

### CHAPTER III RESEARCH METHOD

It includes type of research; data source, population, sample, and sampling technique; data collection method; and data analysis method.

### CHAPTER IV FINDING AND DISCUSSION

It covers the result of data analysis and the explanation to achieve the purpose of the study as mentioned in chapter I.

### CHAPTER V CONCLUSION

It presents summaries of the findings and shows some key points.

## CHAPTER II

### REVIEW OF LITERATURE

In this chapter, the writer used the theoretical framework from some sources that explain systemic functional linguistics. The first theory is a theory of M.A.K. Halliday revised by Christian Matthiessen. Other theories are Systemic Functional Grammar by Halliday (1994), Gerot and Wignell (1994), Suzanne Eggins (2005) and the theory of the theme in fiction by William Kenney (1966).

#### **2.1. Systemic Functional Linguistics**

Systemic functional linguistics, or systemic functional grammar or systemic grammar, is a type of grammar which developed by Halliday (2004) in *Introduction to Functional Grammar* which is done based on the model of language as social semiotics. As mentioned by Eggins (2004), systemic functional linguistics is a methodology of language which is focused on how people use language to communicate with others in daily life.

Systemic Functional Linguistics is different from the kinds of grammar that we certainly use earlier which are traditional and formal grammar. Traditional Grammar is concentrated on how to produce correct sentence and formal grammar is concentrated on sentence structure as in the form in words, phrases, and clauses. Since language is never standing still and always developing and changing, a new system called Systemic Functional Linguistics was found to analyze language.

Many researchers use it to analyze language rather than using those earlier two kinds of grammar because it is easy to use, especially to analyze the meaning and it is more emphasized in the clause analysis.

## **2.2. Language Metafunctions**

According to Halliday (1994), language can be divided into three types of language meaning. It is also called language metafunctions. They are ideational, interpersonal and textual meaning. Ideational meaning is a meaning about the idea of the statement. Interpersonal meaning is a meaning about the relation of communication participants. While textual meaning is a meaning about a significant organizational idea and medium (oral and written) in delivering a message. It deals with some terms namely theme and rheme, thematic progression, and cohesion devices.

It means in communicating, both spoken and written communication, when the speaker or writer produces a language or utterance then she/he produces the three metafunctions of language. The example of this statement is when someone is talking to anyone else and saying 'I met him yesterday'. Through the ideational meaning, it can be said that the utterance is about the speaker that already met a man whom the interlocutor had already known who is being talked about. It happens the day before the speaker talks. Through the interpersonal meaning, the utterance can be interpreted that the speaker and the interlocutor know each other. The interlocutor might be a friend or family of the speaker so that they know some of the same people in their life. While, through the textual meaning, it can

be understood that the language that produced is spoken or oral language and the speaker organizes the utterance in the way that the word 'I met him' is at the beginning of the sentence. It indicates the utterance is emphasized that she/he does an action 'met' a person who is pronounced through a pronoun 'him' in the specific time that is 'yesterday'. In other words, it is emphasizing the incident of meeting 'him' instead of emphasizing the time of the meeting.

### **2.2.1. Ideational Meaning**

Ideational meaning is correlated with the ideas or concepts of phenomena which is expressing in an expression. In short, it is talking about what is going on. It has three elements which are participant, process, and circumstance. As said by Halliday, there are six processes of transitivity system which are material process, mental process, relational process, verbal process, existential process, and behavioural process.

### **2.2.2. Interpersonal Meaning**

The interpersonal meaning is concerned with our role relationships with other people and our attitudes to each other. It is more dominantly expressed in a casual conversation. In a nutshell, it is talking about the relation between the speaker and the listener who is using a spoken language or the writer and the listener who is involving in a written language. As stated by Halliday and Matthiessen (2004), once people use language to communicate with others, people will easily create a

relationship between themselves and the people involved in the conversation.

### **2.2.3. Textual Meaning**

Textual meaning is about how text is arranged in regarding its context and its message. Through this textual meaning, it is not only the meaning of a message which can be understood but also the coherence between clauses spoken by the speaker or writer. So that textual meaning has the functions to bring together a unit of information and avoid unwanted redundancies.

## **2.3. Transitivity System and Types of Processes**

As explained by Halliday, transitivity system is an efficacious tool to analyze the meaning conveyed in clauses. It comprises of three major types and minor types of processes. The major types are material process, mental process, and relational process and the minor types are verbal process, existential process, and behavioural process.

### **2.3.1. Material Process**

As said by Gerot and Wignell (1994), material process is a process of doing or process which portrays an entity does something materially to another entity. It involves the body movement thus make a direct effect. It consists of two main participants which are actor and goal. Actor is the one that makes the action and gives a direct effect to the others, while goal is the one that is affected by the action. Besides, material process has two other

participants which are recipient and client. Recipient is the one to whom something is given and client is the one for whom an action is done.

### **2.3.2. Mental Process**

Mental process is the process of perceiving, feeling and thinking (Halliday and Matthiessen, 2004:245) and the participants of this process are sener and phenomenon. Sener is the one who can perceive, feel or think wittingly. Phenomenon is the one that is being perceived, felt or thought. Mental process has three types of processes namely affective (process of feeling and liking), cognitive (process of thinking, knowing and understanding), and perceptive (process of seeing and hearing).

### **2.3.3. Verbal Process**

As mentioned by Gerot and Wignell (1994), verbal process is the process done through the action of saying and signaling. It consists of the verb like talk, tell, say, explain, shout, cry, scream, etc. The main participant in this sort of process is called sayer. It is the one giving a signal. The verbal process also has other participants which are receiver, verbiage, and target. Receiver is the one that is given the signal. Verbiage is the content of what is delivered by the sayer. Then, target is the one acted upon verbally (insulted, complimented, etc).

### **2.3.4. Existential Process**

Gerot and Wignell (1994) said that existential process refers to the presence of something or some events. It is generally can be identified by the use of the verbs of existence, such as 'be' verb or 'arise'. This type of process has only one participant which is existent. It is an entity explained existentially by the process.

### **2.3.5. Behavioural Process**

There is a process between material and mental process called behavioural process. It deals with psychological and physiological activities which states of human physical behaviour (Gerot and Wignell, 1994:60). Several activities which are the examples of the process are breathing, smiling, watching, looking, listening, and dreaming. This type of process normally has only two participants namely behavior and range. Behavior is like an actor in material process or senser in mental process, but behavioural process is not sensing and done habitually. Whereas, range is the scope of the process itself.

### **2.3.6. Relational Process**

Gerot and Wignell (1994) stated that relational process is a process of identifying or assigning. In this process, there must be two kinds of participant. If there is only one participant in the process than it is not relational process. The relational process can be either attributive or identifying. If the process is attributive than it has carrier and attribute as the participants. If the process is identifying, it has token and value as the



participants. The identifying process is when an entity is the identity of another. Whereas, the attributive process is when an entity is the attribute of another. So that attributive process is followed by an attribute and identifying process is followed by a value.

## 2.4. Elements of Transitivity System

According to Halliday (1994, p. 107), each situation type is made up of three components: “the process itself, participants in the process, and the circumstances associated with the process.” The process is noticed by a verbal group and it represents the central part of the situation. While participants can be detected by the use of a nominal group and circumstances can be detected by the use of adverbial groups or prepositional phrases.

### 2.4.1. Process

As stated by Halliday (1994) there are 6 process types, those are material, mental, relational, verbal, existential and behavioural processes. The following table is the detail of those processes stated by Halliday:

Table 1. Process Types Identified by Halliday

1.	Material	doing	bodily, physically, materially
2.	Mental	sensing	emotionally, intellectually, sensorily
3.	Verbal	saying	lingually, signaling
4.	Existential	existing	there exists
5.	Behavioural	behaving	physiologically and psychologically
6.	Relational	being	equal to, or some attribute of

## 2.4.2 Participants

Participants are typically realized by nominal groups. Each process has special sort of participants. It means, by knowing the participants we can also know the types of processes and the other way around. The table below shows the detail of participants in each process identified by Halliday:

Table 2. Participants of Each Process Identified by Halliday

No.	Process Type	Participants, directly involved	Participants, obliquely involved
1.	Material	actor, (goal)	recipient, client; scope; initiator; attribute
2.	Mental	senser, phenomenon	-
3.	Verbal	sayer, target/recipient	receiver, verbiage
4.	Existential	existent	-
5.	Behavioural	behave	behaviour
6.	Relational	token, value, carrier, attribute identified, identifier	attributor, beneficiary, assigner

## 2.4.3. Circumstance

As stated by Gerot and Wignell (1994), circumstances give additional information about time, place, manner, reason/cause, accompaniment, matter, and role. So, it tells about when, where, how, why, for what and for who the processes happen. Nevertheless, Halliday and Matthiessen (2004)

stated that there are some other circumstances, for instance, circumstance of contingency, extent, and angle.

## **2.5. Theme in Fiction**

As said by Nurgiyantoro (1995), the theme is the main idea that an author expressed. In conducting a story, an author not merely wants to extend a story through storytelling but also wants to depict a main idea. A theme may be exemplified by the narrator utterances, the characters' actions, the characters' utterances and the characters' thoughts in the short story. The theme is one of the important elements in creating literary works. It has function to give contributions to other elements of a story such as characteristic, plot and setting. The authors build the characteristics of the character, develop the plot and create the setting using the basis of the theme that they had been already determined first.

Several problems and experience in life could be the examples of the theme in fiction, such as love, friendship, family, religion, optimism, doubt, fear, death, wealth and desperation. In conveying the theme, the authors may write it either implicitly or explicitly. Usually, a literary work has more than one theme. Theme can be divided into two types which are major and minor theme. The major theme is the theme that the authors convey and emphasize again and again. While the minor theme is the theme which may be shown up once or twice or simply not as often as the major theme.

## **CHAPTER III**

### **RESEARCH METHOD**

In this chapter, the writer conveys the research method in conducting this research. It consists of type of research, data source, population, sample and sampling technique, data collection method, and data analysis method.

#### **3.1. Type of Research**

The type of this study is descriptive qualitative study because it is observing the object by looking for, collecting, classifying, analyzing data, and drawing conclusions.

This study just collects the data and analyzes them and conclude. Besides, this research does not deal with the number and does not use statistic or graphic like quantitative research.

#### **3.2. Data Sources**

In conducting the research, the writer uses primary data retrieved from the website <https://tccwrite.blogspot.com/2012/03/he-poverty-during-great-depression.html> as the primary data source. The data are the clauses in the short story "*He*" by Katherine Anne Porter. It is the data which is collected for the first time by the writer.

### **3.3. Population, Sample and Sampling Technique**

The population of the research is all the clauses in the short story “*He*” by Katherine Anne Porter. In taking the sample, the writer uses purposive sampling technique since the writer chose certain clauses expressing the themes of the short story. So that the sample is all the clauses which express the themes of the short story “*He*” by Katherine Anne Porter.

### **3.4. Data Collection Method**

As mentioned by Sudaryanto (1993), the method of collecting data can be divided into four methods which are participant observation, non-participant observation, recording, and note-taking method. In this research, the writer used the method of non-participant observation because the writer chose to not get involved in the situation under scrutiny. Besides, the writer gets the data by using the documentation method. It means the writer collects the data based on a document.

### **3.5. Data Analysis Method**

After collecting the data, the writer analyzed them using distributional method (agih) because the object of the observation is language itself. Data analysis method which used in this research is referential identity method because this research focuses on analyzing the ideational meaning of all the clauses expressing the theme of the short story “*He*” by Katherine Anne Porter.

The steps in analyzing the data are:

- a. Reading the short story "*He*" by Katherine Anne Porter.
- b. Selecting the data by only taking all the clauses which express the themes of the short story "*He*" by Katherine Anne Porter.
- c. Combining some clauses in one datum which cannot make any conceivable meaning if they are analyzed separately.
- d. Identifying the themes of the short story "*He*" by Katherine Anne Porter in each clause.
- e. Identifying the data using the transitivity system from the participants, the process and also the circumstance.
- f. Presenting selected clauses which represent each ideational meaning in the discussion.
- g. Drawing the conclusion.

## CHAPTER IV

### FINDING AND DISCUSSION

In this chapter, the writer would like to address the result of the analysis. After reading the short story, the writer found six themes and six types of processes expressing those themes.

#### 4.1. Finding

After reading and analyzing the data, the writer found six themes of the short story. They can be divided into one major theme and five minor themes. The major theme is the *importance of appearance* and the minor themes are *denial*, *illusive love*, *hardship in life*, *child neglect*, and *guilt*. The writer found those themes are expressed by some clauses of the narrator utterances, the characters' actions, the characters' utterances and the characters' thoughts in the short story. The ideational meanings are identified from those selected clauses. The amount and percentage of ideational meaning analysis expressing the themes of the short story are shown in the following table:

Table 3. Themes of the Short Story "He" by Katherine Anne Porter

No.	Theme	Frequency (data)	Percentage (%)
1.	Importance of Appearance	23	31.94
2.	Denial	18	25.00
3.	Illusive love	11	15.28

4.	Hardship in life	9	12.50
5.	Child neglect	8	11.11
6.	Guilt	3	4.17
Total		72	100

#### 4.2. Discussion

In this section, the writer examines the ideational meaning analysis using transitivity system in expressing the theme of the data which is the short story “*He*” by Katherine Anne Porter in detail. Focusing on identifying the processes, participants, and circumstances, the writer will show the readers the way the narrator develop the themes of the short story. It can be seen through two ways of transitivity processes, which are relational process and non-relational process.

Although there are 72 samples, the writer found the total amount of transitivity system which contains themes is 95 processes. The following table illustrates clearly the total amount of findings consisting of the number and percentage of each process type of transitivity system.

Table 4. Process types in the short story “*He*” by Katherine Anne Porter

No.	Process Type	Frequency (process)	Percentage (%)
1.	Material Process	29	30.53
2.	Relational Process	24	25.26
3.	Mental Process	24	25.26
4.	Verbal Process	11	11.58
5.	Behavioural Process	6	6.32



6.	Existential Process	1	1.05
Total		95	100

Based on the results obtained, the most frequent type of process used in the short story is material process (30.53% and 29 processes). It shows that themes of the short story are expressed through the actions or physical movements of the characters. The second process widely used in data are relational process and mental process (25.26% and 24 processes). Relational process is applied in expressing the theme through the way of being and having something. While, the mental process is applied in expressing the theme through the process of feeling, thinking, perceiving. It is continued by verbal process which has 11 processes (11.58%) indicating the themes are expressed through some utterances said by the characters. Behavioural process is very few processes expressing the themes of the short story. It is found only six processes (6.32%). It might be argued that the clauses that imply the process of physiological or psychological behavior to express the themes are only 6 processes. Meanwhile, the writer found only one existential process which expresses the theme of the short story. In other words, the clause expressing themes stated by the presence of something or some event is only one process.

#### **4.2.1. Relational Process**

The writer found 24 process which are relational process expressing the theme of the short story “*He*” by Katherine Anne Porter. The findings

had been identified using transitivity system by examining the participant (carrier/token), the process (attributive/identifying), the attribute/value, and the circumstance. The result of relational process analysis could be seen below:

**Datum 1-3: Life was very hard for the Whipples. It was hard to feed all the hungry mouths, it was hard to keep the children in flannels during the winter, short as it was: “God knows what would become of us if we lived north,” they would say: keeping them decently clean was hard.**

1.	Life	was	very hard	for the Whipples
hardship in life	carier	relational: attributive	attribute	circ: cause
	Relational Process			

2.	It	was	hard	to feed	all the hungry mouths
hardship in life	Carrier	relational: attributive	attribute	material	goal
	Relational Process			Material Process	

3.	It	was	hard	to keep	the children in flannels	during the winter
hardship in life	carrier	relational: attributive	attribute	material	goal	circ: time
	Relational Process			Material Process		

From those three data above, each datum has its implication describing the hardship in Whipple family which is expressed by relational process and material process. For example, in datum 1 the statement is *Life was very hard for the Whipples*. The relational process is signed by the verb

*was*. The carrier is *life*, the circumstance of cause is *for Whipples* which refers to Whipples' life and the attribute is *very hard*. The clause defines for Whipples, life was really hard.

It is connected to the next datum, datum 2, which is *It was hard to feed all the hungry mouths*. It consists of two kinds of processes. The writer makes them combined in one datum and analyze them together since if they are analyzed separately, they will not make any conceivable meaning. The first clause belongs to relational process. There is the noun *It* as the carrier and the verb *was* as the attributive. Then, the attribute is *hard* and it is linked with the second process which is material process. It is signed with the process of doing verb *to feed*. Then the goal of the process is *all the hungry mouths*. Those mentioned statements make the writer jumps to the idea that the Whipple family lived in the hardship in such a way that they did not have enough money to buy food to eat every day.

Not only datum 2 which contains two processes but also datum 3. It also has relational and material process. The entities of the first process in this datum that is relational process is the same as the entities of the first process in the previous datum. Then, the next process is material process. The process is indicated by the existence of the verb *to keep* with the goal *the children in flannels*. Then, it is completed by the circumstance of time *during the winter*. It explains the hardship in the life of Whipple family is very obvious in the fact that they did not have suitable clothes to wear in the winter since they could not afford to buy them.

## Datum 18: He's so strong and active

18.	He	's	so strong and active
denial	carrier	relational: attributive	attribute
	Relational Process		

This datum belongs to relational process. It deals with the verb *is*. The carrier is *He* which is Mrs. Whipple's son, and the attribute of the process is *so strong and active*. This datum contains the theme of *denial* because it is the statement said by Mrs. Whipple after the story describes the reaction of her neighbors towards her behaviours to her mental disorder son.

It is crystal clear that through reading the story we know that Whipple's neighbors like to get involved in her family's business. She stated the statement as in the datum to convince her self that what people say about her son is not true.

## Datum 19: He's always into everything

19.	He	's	always into everything
denial	carrier	relational: attributive	attribute
	Relational Process		

After analyzing this datum, the writer can say that it is a relational process. It is strengthened by the use of relational process which is *is*, and the carrier of the process is *He* who is the main character in the story, and the attribute is *always into everything*.

It is the following sentence of datum 18. It is also exploring the theme of *denial* in which Mrs. Whipple always says that her son can do many

things as well as normal people. She emphasizes that she could not bear to listen to what people said about his son who is said to be mentally ill.

Datum 20: He was like that since He could walk

20.	He	was	like that	since He could walk
denial	carier	relational: attributive	attribute	circ: time
	Relational Process			

Datum 20 is a follow-up sentence from datum 18 and 19. It has relational process. The relational process is identified by the verb *was* and followed by an attribute *like that*. The carrier in the process is *He*. Then this process is followed by the circumstance of time *since He could walk*.

This datum explores the theme of *denial* because it also shows the statement of Mrs. Whipple in which she keeps on claiming He is that strong and active right after He was able to walk. She keeps on explaining that He is okay and the neighbors should not be worry about Him.

Datum 60: **From year to year the Whipples were growing poorer and poorer.**

60.	From year to year	the Whipples	were	growing poorer and poorer
hardship in life	circ: time	carier	relational: attributive	attribute
	Relational Process			

Datum 60 belongs to the theme of *hardship in life*. The writer classifies it into relational process because the verb is *were* and it is followed by an attribute *growing poorer and poorer*. The carrier is *the*

*Whipples* which refers to the Whipple family. At the beginning of the clause, there is a circumstance of time *from year to year*. From the whole clause, we know that Mr. Whipple and family were in a really bad financial situation and it was getting worse gradually each year.

Datum 63: **He seemed to get along fine**, doing His work and part of Adna's without noticing it.

63.	He	seemed to	get along fine
child neglect	carier	relational: attributive	attribute
	Relational Process		

The last datum is datum 63. The writer analyzes it belongs to relational process because there is the verb *seemed to* which belongs to the process. The carrier of the process is *He* which refers to Whipple's retarded son. Then, it is followed by the attribute *to get fine*. This datum explains the theme of *child neglect*. From this datum, Porter gives the information that after Adna left home, Mrs. Whipple gave Him all the tasks that in truth are Adna's tasks. Perhaps, normal children who do the tasks could not do all properly. But He just did the tasks and felt everything just fine.

The writer found that the themes of the short story are *denial*, *hardship in life and child neglect*. From those four kinds of themes, the theme that most dominant used relational process is *hardship in life*. It shows the way for the narrator to describe and define Whipples financial situation.

#### 4.2.2. Non-Relational Process

In addition to relational process, the narrator also express the themes of the short story through non-relational process. They are material process, mental process, verbal process, behavioural process and existential process.

#### 4.2.2.1. Material Process

In expressing the themes of the short story, the process which are frequently used is material process. It is develop and describe mostly the theme of *denial*. It is also used to develop themes of *illusive love and child neglect*. Mrs. Whipple's illusive love toward her mental illness son and her treatments of neglecting her son are expressed through the actions or physical movements of the characters. But material process also shows other two themes which are *importance of appearance* and *guilt*. The result of the analysis could be seen below:

Datum 16: **“I wouldn’t have anything happen to Him for all the world, but it just looks like I can’t keep Him out of mischief.**

16.	I	wouldn't have	anything	happen	to Him	for all the world
illusive love	actor	material	goal	material	recipient	circ: cause
	Material Process			Material Process		

Datum 16 belongs to material process showing an action which is the form of love from a mother to her son. the actor of the process is *I* who is Mrs. Whipple because it is a dialogue between Mrs. Whipple and Mr. Whipple. The action done by Mrs. Whipple is *wouldn't have*. It means she does not let something existed or happened. Then the goal is *anything* which

is talking about any such thing or any such body connected in Mrs. Whipple and family's life. Then, it is followed by a material process. There is *happen* as the process of doing and *to Him* as recipient in which *Him* refers to He or Mrs. Whipple's disabled son. *For all the world* is the circumstance of manner which tells the verb *happen*. It is an idiom which means exactly.

In the short story, this datum describes a scene about Mrs. Whipple talking to her husband. It is when Mrs. Whipple feels tired again and again of her neighbors' behaviour who always like to get involved in her business. Through this dialogue, Mrs. Whipple is so mad and just stated to prove her love for her son. She said she did not let anything bad occurred to Him, but it seems her love is unreal. She actually could not accept Him for what He is and she could not love Him properly. She was just exaggerating her love for her son in front of her neighbors in order to show that she has a stronger moral and religious sense.

Datum 21: But He can do anything and not get a scratch.

21.	But	He	can do	anything	and	not get	a scratch
denial		actor	material	goal		material	goal
		Material Process				Material Process	

The next datum is datum 21 which consist of two processes of material process. The first material process is shown through the verb *can do*. The actor here is *He*. The material verb is followed by the goal *anything*. The second verb is *not get* which is a transitive verb so it needs a goal and the goal is *a scratch*.



This line appears in the part when Mrs. Whipple did a monologue thinking about Him and comparing Him to her other two children. Her first and second son could not do the tasks as well as He did. Emly always got hurt and Adna always fell and fractured her bones after doing the tasks. But He is never injured when He does any chore. That is why Mrs. Whipple believes that He is not suffering from any illness.

Datum 24: So, in bad weather they gave her the extra blanket off His cot.

24.	So	in bad weather	they	gave	her	the extra blanket	off His cot
child neglect		circ: time	actor	material	senser	goal	circ: manner
Material Process							

The datum above shows that it belongs to material process and the verb is *gave*. At the beginning of the clause is the circumstance of time which is *in bad weather*. Then, it is followed by the actor which is *they* which refers to Mr. Whipple and his wife. The senser of the process is *her* referring to Emly, one of His siblings. The goal is *the extra blanket* and followed by circumstance of manner *off His cot* which refers to the cot of Whipple's retarded son. The writer makes it clear that the truth is He was cold but Mrs. Whipple and her husband did not care about it. They were more concerned about keeping Emly warm.

Datum 52: **“and when He does the outdoor chores, He can wear your tarpaulion coat. I can't do no better, that's all. “**

52.	and	when	He	does	the outdoor chores	He	can wear	your tarpaulion coat
child neglect		circ: time	actor	material	goal	actor	material	goal
		Material Process			Material Process			

The next datum is datum 52. It has two processes which are the same process. They are material processes. Before explaining the actor, the clause begins with the circumstance of time which is *when*. The actor is *He*, Whipple's retarded son. The material process is *does*, then the goal is *the outdoor chores*. Then the next process is *can wear* with the actor *He*. The goal of the second material process is *your tarpaulin coat*. The datum proves that Mrs. Whipple's disabled son is not given new clothes to keep him warm during the winter when Emly and Adna have suitable clothes.

Datum 54: "I just took off His big blanket to wash,"

54.	I	just took off	His big blanket	to wash
importance of appearance	actor	material	goal	circ: cause
	Material Process			

The material process in that clause is marked by the verb *just took off*. The process completed by the appearance of other elements which are the actor *I* referring to the speaker of this statement who is Mrs. Whipple, the goal *His big blanket* and the circumstance of cause *to wash*.

According to the story, this part written in the setting of the doctor's office. He is sick and His parent sent Him for the doctor. The doctor advises them to keep Him warm so that He should be keeping on His blanket. But

actually, Mrs. Whipple took the blanket from Him for Emly, His sibling. A lot of the times, parents that has children who was born with a mental disorder do not brave enough to accept reality and regretfully Mrs. Whipple portrays the case.

In a nutshell, the narrator develop the theme of the short story of *denial and importance of appearance*. But the dominant theme that express through this process is *denial* based on the evidence of some clauses found. Moreover, the narrator develop the theme through the actions or physical movements of the characters.

#### 4.2.2.2. Mental Process

The writer found that there are 24 mental process expressing the themes of the short story. Those processes are identified by noticing some elements, such as the participant, the process (cognition/ affect/ perception), phenomenon and also circumstance. The result of the analysis can be seen below:

Datum 7: She couldn't stand to be pitied.

7.	She	couldn't stand	to be pitied
importance of appearance	senser	mental: cognition	phenomenon
	Mental Process		

This datum has only one process which is mental process. Through mental process used, the readers of the story can understand how important the appearance is to Mrs. Whipple. The senser of this process is *she* which

refers to Mrs. Whipple. The verb *couldn't stand* is the mental process. It is a part of cognition mental process. It describes that the clause comprises someone's thinking. The phenomenon here is expressed by the verb phrase *to be pitied*.

The narrator examines that she extremely focusses on how she and her family are looked in the community and how people would be impressed about them. She did not even care about how her social and economic conditions influencing her. Although her family was struggling against poverty, she could not let people have mercy on her.

Datum 58: "Lord, don't let anything happen to Him. **Lord, you know people will say we oughtn't to have sent Him.** You know they'll say we didn't take care of Him. Oh, get Him home, safe home, safe home, and I'll look out for Him better! Amen."

58.	Lord,	you	know	people	will say	we oughtn't to have sent Him
importance of appearance		senser	mental: cognition	sayer	verbal	verbiage
		Mental Process		Verbal Process		

The statements said by Mrs. Whipple is a kind of an expression of praying to God for help to not let anything happen to her son. It is stated because she worries about what her neighbors would think about her after letting Him bring the bull Himself. He seems not fine about it; He has the difficulty when walking back home. People would think Mrs. Whipple neglected her duties for carrying his son.

It can be seen from the mental and verbal process in the datum. The senser *you* is used to referring to the Lord and the mental process is *know* which belongs to cognition mental process. Then, it is continued with verbal process. There is *people* as the sayer, in this case, it can be said that the word *people* specifically refers to Mrs. Whipple's neighbors. The verbal process is *will say* and there is *we oughtn't to have sent Him* as the verbiage or the name of verbalization.

Datum 67: Doctors don't know everything

67.	Doctors	don't know	everything
denial	senser	mental: cognition	phenomenon
	Mental Process		

Datum 67 is a datum taken from Mrs. Whipple's utterance in her conversation with her husband. It describes the theme of *denial* by using mental process. It is signed by verb *don't know*. Then it is followed by the phenomenon *everything*. The senser of the process is *doctors*.

It implies that even after sending her son to the doctors, Mrs. Whipple denies that her son is mentally ill. Although her husband told her that it could not be wrong, she still cannot accept that He is not as good as any other child. Then, Mrs. Whipple continues her statements by talking about her other children, Emly and Adna, in such a way.

Datum 70: Whatever it was, Mrs. Whipple couldn't bear to think of it.

70.	Whatever it was,	Mrs. Whipple	couldn't bear	to think of it
-----	------------------	--------------	---------------	----------------

guilt	circ: matter	senser	mental: cognition	phenomenon
	Mental Process			

In the datum 70, we can see that it belongs to mental processes. The first process is marked by the verb *couldn't bear*. At the beginning of the clause is the circumstance of matter *whatever it was* then the senser is *Mrs. Whipple*. While, the phenomenon is *to think of it* which refers to think of all her bad treatments to Him. Through this datum, the writer knows that Mrs. Whipple felt guilty and realized her mistakes. On top of that, she did not have the heart to think of all the cruelty she herself did to Him.

It can be said that from the analysis above, the narrator develops the theme of *importance of appearance, illusive love, child neglect, denial and guilt*. However, the dominant theme that expresses through mental process is *importance of appearance*. Therefore, it could be concluded that, in mental process, the narrator described the theme of the short story by the characters' attitude, feeling and thought.

#### 4.2.2.3. Verbal Process

The verbal process found that identifies the themes of the short story are 11 processes. Those processes are identified by noticing some elements, such as the sayer, the process, the verbiage and also the circumstance. They can be seen below:

Datum 10: She was saying so forever

10.	She	was saying	so	forever
-----	-----	------------	----	---------

illusive love	sayer	verbal	verbiage	circ: time
	Verbal Process			

Datum 10 is the narrator utterance. It belongs to verbal process signed by the verb *was saying*. The sayer is *she* which refers to Mrs. Whipple and the verbiage is *so*. The verbal process is added with the circumstance of time *forever*. It is express the theme of *illusive love*. It is talking about Mrs. Whipple that always saying that she loved her mental illness son better than she loved the other two children put together. But the fact is she treats her son not as good as what people expected.

Datum 45: People will say I don't half dress you!

45.	People	will say	I don't half dress you
importance of appearance	sayer	verbal	verbiage
	Verbal Process		

Datum 45 is the Mrs. Whipple's utterance to her son. It belongs to verbal process noticed by the verb *will say*. The sayer is *people* which especially refers to Mrs. Whipple's neighbors and the verbiage is *I don't half dress you*. This clause develops the theme of *importance of appearance*. Mrs. Whipple does not want any body know that she actually treats her son not as good as what expected. She always tries to look as a good mother and does not want people that she do not dress her son properly.

Datum 47: I always say He ain't to be slighted

47.	I	always say	He ain't to be slighted
importance of appearance	sayer	verbal	verbiage
	Verbal Process		

Datum 47 is Mrs. Whipple utterance to anybody in the room. It is verbal process with the verb *always say*. The sayer is *I* which refers to Mrs. Whipple. The verbiage is *He ain't to be slighted*. The clause express the them of *importance of appearance* that illustrates Mrs. Whipple tried to show herself care of his son. She does it because her brother was visiting her house.

Based on the analysis above, through this process, the narrator express the themes of the short story which are illusive love and importance of appearance. Absolutely, those implications were also adjusted with the context of the story. In addition, the narrator described the theme of the short story by the utterances of the characters.

#### 4.2.2.4. Behavioural Process

The processes expressing the theme of the short story that belongs to the behavioural process are only 6 processes. The identified clause was examined by seeing the participant (behave), range and the circumstance. In this case, the narrator drew Mrs. Whipple's personality by describing his physiological behaviour in the story. The result of the analysis could be seen below:

Datum 33: He sees a lot that goes on



33.	He	sees	a lot that goes on
denial	behavior	behavioural	range
	Behavioural Process		

As could be seen in datum 33, Mrs. Whipple's son which in this story called He is an active participant as a behavior and the behavioural process is "sees". The word "sees" is preceded by the range "a lot that goes on" which shows the fact that He can see many things in this world as good as other children. It is expressing Mrs. Whipple's utterance to her husband and exploring the theme of denial since Mrs. Whipple denies that her son is suffering from mental illness. She always convinces her husband and even herself that she can do anything as normal people do.

Datum 34: He listens to things all the time.

34.	He	listens	to things	all the time
denial	behavior	behavioural	range	circ: time
	Behavioural Process			

Datum 34 shows that He can do many things as what normal people do. It is proved in the table by the behavior *He*, the process *listens* and the range *to things*. This behavioural process has circumstance of time *all the time*. It is the following clause of datum 33 and still Mrs. Whipple's utterance to her husband and exploring the theme of denial. She claims that He cannot be categorized as mental illness child.

To sum up, based on the analysis, behavioural process gives information about Mr. Whipple that denies her son is suffering from mental illness.

#### 4.2.2.5. Existential Process

The existential process is rare to happen in the clauses of the short story expressing the themes of the short story. It means that existential process of existent relates to something exist or happen. The clause is identified by noticing that it is usually has the 'be' verb, the existent and the circumstance. The existential process that the writer found can be seen below:

Datum 72: **There was nothing she could do** to make up to Him for His life.

72.	There	was nothing	she could do
guilt		existential	existent
	Existential Process		

Existential process in this short story is the rarest process found in the clauses expressing the theme of the short story. In datum 72, the subject *there is nothing* is the sign of existential process, while the existent is *she could do*. It is showing the theme of *guilt*. It is not widespread in the story but rather exists only at the end of the story. The clause is talking about when Mrs. Whipple started feeling guilty and realized her mistakes but she

could not make amends immediately. On top of that, she did not have the heart to think of all the cruelty she herself did to Him.

In short, from the analysis above, the narrator expressed the theme of the short story focusing on the guilt. Therefore, it could be concluded that, in existential process, the narrator described the theme of the short story by showing an existence.

## CHAPTER V

### CONCLUSION

Some clauses considered as using transitivity processes in expressing the themes of the short story “*He*” by Katherine Anne Porter were become the chosen data to be analyzed. The writer found that there are six kinds of transitivity processes which are material process, mental process, relational process, verbal process, behavioural process and existential process to express the themes of the short story.

From 72 samples containing 95 transitivity system expressing the themes, the writer found that the most frequent type of process used in the short story is material process. It is develop and describe the theme of *denial*. It is also used to develop themes of *illusive love and child neglect*. Mrs. Whipple’s denial that her son is suffering from mental illness, her illusive love toward her son and her treatments of neglecting her son are expressed through the actions or physical movements of the characters. To develop the theme of *importance of appearance and guilt*, mental process is dominantly used by the narrator. It is used to describe Mrs. Whipple who wants her neighbors to know that she and her family are happy by convincing them to stop pitying her family by showing his emotions and thoughts. It is also used to describe Mrs. Whipple’s guilt of doing such bad things to her son by showing his emotions and thoughts. To develop the theme of *hardship in life*, relational process is the process that is dominantly used as the

way for the narrator to describe and define Whipples financial situation. While verbal process, behavioural process and existential process own the smallest data.

Overall, the result of the study answer the research questions of this study. By analyzing the data, the transitivity processes and the ideational meanings which express the themes of "*He*" by *Katherine Anne Porter* can be revealed. This study is expected to help the readers of the short story "*He*" by Katherine Anne Porter to understand what Porter is trying to say through the story.

## REFERENCES

- Agatha, Shiela. (2017). *The Spirit of Cinderella in Soundtrack Lyrics in Cinderella (2015)*. Semarang: Diponegoro University.
- Candra, Calvin. (2017). *Representation of Moral Values and Characterizations in Putu Wijaya's Peradilan Rakyat (A Study of Ideational Meaning)*. Semarang: Diponegoro University.
- Egins, Suzanne. (2004). *Introduction to Systemic Functional Linguistics: 2nd Edition*. London: Continuum.
- Febrinasari, Fitria. (2017). *Indonesia Representation and Jokowi's Intention in Jokowi Speech at Apec CEO 2014 (An Ideational Meaning Analysis)*. Semarang: Diponegoro University.
- Gerot, Linda and Peter Wignell. (1994). *Making Sense of Functional Grammar*. Sydney: Gerd Stabler.
- Halliday, M. and Christian M.I.M Matthiessen. (2004). *Halliday's Introduction to Functional Grammar*. London and New York: Routledge.
- Halliday, M.A.K. (1994). *Halliday's Introduction to Functional Grammar (2nd ed)*. London: Routledge.
- Hemas, Sela Maharani and Lisetyo Ariyanti. (2016). *Transitivity and Ideology in Emma Watson's Speech for The Heforshe Campaign (Critical Discourse Analysis)*. Surabaya: State University of Surabaya.
- Lopate, Mitchell. (2012, March 3). "He" - Poverty during the Great Depression. Retrieved from <https://tccwrite.blogspot.com/2012/03/he-poverty-during-great-depression.html>.

- Mahardika, Aswita Aqidatul Ersya. (2017). *Analysing the Characterization of Mr. Lorry in “A Tale of Two Cities” Simplified by Patricia Atkinson Using Transitivity System*. Semarang: Diponegoro University.
- Nurgiyantoro, Burhan. (1995). *Teori Pengkajian Fiksi*. Yogyakarta: Gadjah Mada University Press.
- Sudaryanto. (1993). *Metode dan Aneka Teknik Analisis Bahasa*. Yogyakarta: Duta Wacana University Press.
- Thalib, Ismail S. (2017, May 18). *Transitivity*. Retrieved from <https://courses.nus.edu.sg/course/ellibst/lsl09.html>.

## APPENDIX

1.	Life	was	very hard	for the Whipples
hardship in life	carrier	relational: attributive	attribute	circ: cause
	Relational Process			

2.	It	was	hard	to feed	all the hungry mouths
hardship in life	carrier	relational: attributive	attribute	material	goal
	Relational Process			Material Process	

3.	It	was	hard	to keep	the children in flannels	during the winter
hardship in life	carrier	relational: attributive	attribute	material	goal	circ: time
	Relational Process			Material Process		

4.	It	looks like	our luck won't never let up on us
hardship in life	carrier	relational: attributive	attribute
	Relational Process		

5.	but	Mrs. Whipple	was all for taking	what was sent	and	calling	it	good
hardship in life		actor	material	goal		mental: perception	phenomenon	circ: manner
	Material Process				Mental Process			

6.	Don't ever let	a soul	hear us complain
importance of appearance	mental: perception	senser	phenomenon
	Mental Process		

7.	She	couldn't stand	to be pitied
importance of appearance	senser	mental: affection	phenomenon
	Mental Process		

8.	Nobody	's going to get	a chance	to look down on us
----	--------	-----------------	----------	--------------------



importance of appearance	actor	material	goal	circ: cause
	Material Process			

9.	Mrs. Whipple	loved	her second son, the simple-minded one,	better than she loved the other two children put together
illusive love	senser	mental: affection	phenomenon	circ: manner
	Mental Process			

10.	She	was saying	so	forever
illusive love	sayer	verbal	verbiage	circ: time
	Verbal Process			

11.	She	would even throw in	her husband and her mother	for good measure
illusive love	behavior	behavioural	range	circ: cause
	Behavioural Process			

12.	You	'll make	people think
importance of appearance	behavior	behavioural	range
	Behavioural Process		

nobody else	has	any feelings	about Him	but you
carrier	relational: attributive	attribute	circ: matter	circ: comparison
Relational Process				

13.	It	's	natural	for a mother
illusive love	carrier	relational: attributive	attribute	circ: cause
	Relational Process			

14.	you	know yourself	it	's	more natural to be that way	for a mother
illusive love	senser	mental: cognition	carrier	relational: attributive	attribute	circ: cause
	Mental Process		Relational Process			

15.	People	don't expect	so much of fathers	some way
	behavior	behavioural	range	circ: manner

importance of appearance	Mental Process				
--------------------------	----------------	--	--	--	--

16.	I	wouldn't have	anything happen	to Him	for all the world
illusive love	actor	Material	goal	recipient	circ: cause
	Material Process				

17.	but	it	just looks like	I can't keep Him out of mischief	
illusive love		carrier	relational: attributive	Attribute	
	Relational Process				

18.	He	's	so strong and active		
denial	carrier	relational: attributive	Attribute		
	Relational Process				

19.	He	's	always into everything		
denial	carrier	relational: attributive	attribute		
	Relational Process				

20.	He	was	like that	since He could walk	
denial	carrier	relational: attributive	attribute	circ: manner	
	Relational Process				

21.	But	He	can do	anything	and	not get	a scratch
denial		actor	material	goal		material	goal
	Material Process				Material Process		

22.	The innocent	walk	with God	that	's	why He don't get hurt	
denial	actor	material	circ: accompaniment	carrier	relational: attributive	attribute	
	Material Process				Relational Process		

23.	He	ate	squatting	in the corner	smacking	and	mumbling
child neglect	actor	material	material	circ: time	material		material
	Material Process		Material Process		Material Process	Material Process	

24.	So	in bad	they	gave	her	the extra	off His cot
-----	----	--------	------	------	-----	-----------	-------------

		weather				blanket	
child neglect		circ: time	actor	material	recipient	goal	circ: manner
	Material Process						

25.	Just the same	Mrs. Whipple's life	was	a torment	for fear	something	might happen	to Him
illusive love		carrier	relational: attributive	attribute	circ: cause	actor	material	recipient
	Relational Process					Material Process		

26.	He	does know	what He's doing!				
denial	senser	mental: cognition	phenomenon				
	Mental Process						

27.	He	's	as able as any other child!				
denial	carrier	relational: attributive	attribute				
	Relational Process						

28.	Oh,	I	do mortally wish	they	would keep out	of our business	
importance of appearance		behavior	behavioural	actor	material	goal	
	Behavioural Process				Material Process		

29.	I	can't afford	to let Him do anything		for fear they'll come nosing around about it		
importance of appearance	senser	mental: cognition	phenomenon		circ: cause		
	Mental Process						

30.	and	now	I	don't dare	let Him		
importance of appearance		circ: time	carrier	mental: cognition	phenomenon		
	Mental Process						

31.	But	If	He	gets	a sting	He	don't really mind
denial			actor	material	goal	senser	mental: cognition
	Material Process					Mental Process	

32.	Who	's	to take up for Him			if we don't	
	carrier	relational: attributive	attribute			circ: cause	

illusive love	Relational Process		
------------------	--------------------	--	--

33.	He	sees	a lot that goes on
denial	behavior	behavioural	range
	Behavioural Process		

34.	He	listens	to things	all the time
denial	behavior	behavioural	range	circ: time
	Behavioural Process			

35.	And	anything	I	tell	Him	to do	He	does	it
denial		verbiage	sayer	verbal	receiver	circ: cause	actor	material	goal
	Verbal Process						Material Process		

36.	Don't ever let	anybody	hear you say such things
importance of appearance	mental: perception	senser	phenomenon
	Mental Process		

37.	They	'd think	you favored the other children over Him
importance of appearance	senser	mental: cognition	phenomenon
	Mental Process		

38.	and	I	'm not going to have	people say anything
importance of appearance		senser	mental: cognition	phenomenon
	Mental Process			

39.	I	get sick	of people	coming around saying things	all the time
importance of appearance	senser	mental: cognition	phenomenon	circ: cause	circ: time
	Mental Process				

40.	I	'd hate	for his wife to go back	and	say	there wasn't a thing in the house to eat
importance of appearance	senser	mental: affection	phenomenon		verbal	verbiage
	Mental Process				Verbal Process	

41.	And	she	laughed	as	it	was	all a good
-----	-----	-----	---------	----	----	-----	------------

				though			joke
child neglect		behavior	behavioural		carrier	relational: attributive	attribute
		Behavioural Process			Relational Process		

and	gave	Him	a little push	towards the pen
	material	recipient	goal	circ: manner
	Material Process			

42.	But	He	'll forget	and eat	plenty	just the same
denial		senser	mental: cognition	material	goal	circ: matter
		Mental Process		Material Process		

43.	He	'd eat	it all	if	didn't stop	Him
denial	actor	material	goal		material	goal
		Material Process			Material Process	

44.	He	'd eat up	every mouthful	from the other two	if	I	'd let	Him
denial	actor	material	goal	circ: place		actor	mental: perception	pheno- menon
		Material Process				Mental Process		

45.	people	will say	I don't half dress you
importance of appearance	sayer	verbal	verbiage
	Verbal Process		

46.	He	wouldn't come	into the dining room
child neglect	actor	material	circ: place
	Material Process		

and	Mrs. Whipple	passed off	it	very well
	sayer	verbal	verbiage	circ: manner
	Verbal Process			

47.	I	always say	He ain't to be slighted
importance of appearance	sayer	verbal	verbiage
	Verbal Process		

48.	I	get sick	awfully	of people's remarks
importance of appearance	senser	mental: cognition	circ: manner	phenomenon
	Mental Process			

49.	But	they	can't say	He wasn't dressed every lick as good as Adna
importance of appearance		sayer	verbal	verbiage
	Verbal Process			

50.	The crops	were	about half of what they had a right to expect	
hardship in life	carrier	relational: attributive	attribute	
	Relational Process			

51.	after the cotton was in,	it	didn't do much	more than cover the grocery bill.
hardship in life	circ: manner	carrier	relational: attributive	attribute
	Relational Process			

52.	and	when	He	does	the outdoor chores	He	can wear	your tarpaulion coat
child neglect		circ: time	actor	material	goal	actor	material	goal
	Material Process				Material Process			

53.	I	can't do	no better,	
child neglect	actor	material	circ: manner	
	Material Process			

54.	I	just took off	His big blanket	to wash
importance of appearance	actor	material	goal	circ: cause
	Material Process			

55.	They	can't say	we didn't do everything for Him	
importance of appearance	sayer	verbal	verbiage	
	Verbal Process			

56.	At first	Mrs. Whipple	felt	easy	in her mind	about sending Him for the bull.
child neglect	circ: time	carrier	relational: attributive	attribute	circ: place	circ: matter
	Relational Process					

57.	Lord,	Don't let	anything happen	to Him
illusive love		mental: perception	phenomenon	recipient
	Mental Process			

58.	Lord,	you	know	people will say we oughtn't to have sent Him
importance of appearance		senser	mental: cognition	phenomenon
	Mental Process			

59.	you	know	they 'll say we didn't take care of Him
importance of appearance	senser	mental: cognition	phenomenon
	Mental Process		

60.	From year to year	the Whipples	were	growing poorer and poorer
hardship in life	circ: time	carier	relational: attributive	attribute
	Relational Process			

61.	The place	just seemed	to run down of itself	no matter how hard they worked
hardship in life	carier	relational: attributive	attribute	circ: manner
	Relational Process			

62.	They	'll be calling	us	poor white trash	next
importance of appearance	sayer	verbal	target	verbiage	circ: time
	Verbal Process				

63.	He	seemed to	get along fine
child neglect	carier	relational: attributive	attribute
	Relational Process		

64.	and	I	won't let	Him	out of my sight
illusive love		senser	mental: perception	phenomenon	circ: place
		Mental Process			

65.	I	won't have it said	I sent my sick child off among strangers
importance of appearance	sayer	verbal	verbiage
	Verbal Process		

66.	Soon's He's better,	we	'll bring	Him	right back home
denial	circ: time		actor	material	goal
	Material Process				

67.	Doctors	don't know	everything
denial	senser	mental: cognition	phenomenon
	Mental Process		

68.	Besides,	it	ain't	as if He was going to stay forever
denial		carrier	relational: attributive	attribute
		Relational Process		

69.	This	is	only for a little while
denial	carrier	relational: attributive	attribute
	Relational Process		

70.	Whatever it was,	Mrs. Whipple	couldn't bear	to think of it
guilt	circ: matter		senser	mental: cognition
	Mental Process			

71.	She	began to cry	frightfully	and	wrapped	her arms	tight	around Him.
guilt	Sayer	verbal	circ: manner		material	goal	circ: manner	recipient
	Verbal Process				Material Process			

72.	There	was nothing	she could do
-----	-------	-------------	--------------



guilt		existential	existent
	Existential Process		

## He

by Katherine Anne Porter

**Life was very hard for the Whipples. It was hard to feed all the hungry mouths, it was hard to keep the children in flannels during the winter,** short as it was: “God knows what would become of us if we lived north,” they would say: keeping them decently clean was hard. **“It looks like our luck won’t never let up on us,”** said Mr. Whipple, **but Mrs. Whipple was all for taking what was sent and calling it good,** anyhow when the neighbors were in earshot. **“Don’t ever let a soul hear us complain,”** she kept saying to her husband. **She couldn’t stand to be pitied.** “No, not if it comes to it that we have to live in a wagon and pick cotton around the country,” she said, **“Nobody’s going to get a chance to look down on us.”**

**Mrs. Whipple loved her second son, the simple-minded one, better than she loved the other two children put together. She was forever saying so,** and when she talked with certain of her neighbors, **she would even throw in her husband and her mother for good measure.**

“You needn’t keep on saying it around,” said Mr. Whipple, **“You’ll make people think nobody else has any feelings about Him but you.”**

**“It’s natural for a mother,”** Mrs. Whipple would remind him. **“You know yourself it’s more natural for a mother to be that way. People don’t expect so much of fathers, some way.”**

This didn’t keep the neighbors from talking plainly among themselves. “A Lord’s pure mercy if He should die,” they said. “It’s the sins of the fathers,” they agreed among themselves. “There’s bad blood and bad doings somewhere, you can bet on that.” This behind the Whipples’ back. To their faces everybody said, “He’s not so bad off. He’ll be all right yet. Look how He grows!”

Mrs. Whipple hated to talk about it, she tried to keep her mind off it, but every time anybody set foot in the house, the subject always came up, and she had to talk about Him first, before she could get on to anything else. It seemed to ease her mind. **“I wouldn’t have anything happen to Him for all the world, but it just looks like I can’t keep Him out of mischief. He’s so strong and active, He’s always into everything; He was like that since He could walk.** It’s actually funny sometimes, the way He can do anything; it’s laughable to see Him up to His tricks. Emly has more accidents; I’m forever tying up her bruises, and

Adna can't fall a foot without cracking a bone. **But He can do anything and not get a scratch.** The preacher said such a nice thing once when he was here. He said, and I'll remember it to my dying day, **The innocent walk with God—that's why He don't get hurt.**" Whenever Mrs. Whipple repeated these words, she always felt a warm pool spread in her breast, and the tears would fill her eyes, and then she could talk about something else.

He did grow and He never got hurt. A plank blew off the chicken house and struck Him on the head and He never seemed to know it. He had learned a few words, and after this He forgot them. He didn't whine for food as the other children did, but waited until it was given Him; **He ate squatting in the corner, smacking and mumbling.** Rolls of fat covered Him like an overcoat, and He could carry twice as much wood and water as Adna. Emly had a cold in the head most of the time—"she takes that after me," said Mrs. Whipple—**so in bad weather they gave her the extra blanket off His cot.** He never seemed to mind the cold.

**Just the same, Mrs. Whipple's life was a torment for fear something might happen to Him.** He climbed the peach trees much better than Adna and went skittering along the branches like a monkey, just a regular monkey.

"Oh, Mrs. Whipple, you hadn't ought to let Him do that. He'll lose His balance sometime. He can't rightly know what He's doing."

Mrs. Whipple almost screamed out at the neighbor. "**He does know what He's doing! He's as able as any other child!** Come down out of there, you!" When He finally reached the ground, she could hardly keep her hands off Him for acting like that before people, a grin all over His face and her worried sick about Him all the time.

"It's the neighbors," said Mrs. Whipple to her husband. "**Oh, I do mortally wish they would keep out of our business. I can't afford to let Him do anything for fear they'll come nosing around about it.** Look at the bees, now. Adna can't handle them, they sting him up so; I haven't got time to do everything, **and now I don't dare let Him. But if He gets a sting He don't really mind.**"

"It's just because He ain't got sense enough to be scared of anything," said Mr. Whipple.

"You ought to be ashamed of yourself," said Mrs. Whipple, "talking that way about your own child. **Who's to take up for Him if we don't, I'd like to know? He sees a lot that goes on, He listens to things all the time. And anything I tell Him to do He does it. Don't never let anybody hear you say such things. They'd think you favored the other children over Him.**"

“Well, now I don’t, and you know it, and what’s the use of getting all worked up about it? You always think the worst of everything. Just let Him alone, He’ll get along somehow. He gets plenty to eat and wear, don’t He?” Mr. Whipple suddenly felt tired out. “Anyhow, it can’t be helped now.”

Mrs. Whipple felt tired too, she complained in a tired voice. “What’s done can’t never be undone, I know that as good as anybody; but He’s my child, **and I’m not going to have people say anything. I get sick of people coming around saying things all the time.**”

In the early fall Mrs. Whipple got a letter from her brother saying he and his wife and two children were coming over for a little visit next Sunday week. “Put the big pot in the little one,” he wrote at the end. Mrs. Whipple read this part out loud twice, she was so pleased. Her brother was a great one for saying funny things. “We’ll just show him that’s no joke,” she said, “we’ll just butcher one of the suckling pigs.”

“It’s a waste and I don’t hold with waste the way we are now,” said Mr. Whipple. “That pig’ll be worth money by Christmas.”

“It’s a shame and a pity we can’t have a decent meal’s vittles once in a while when my own family comes to see us,” said Mrs. Whipple. “**I’d hate for his wife to go back and say there wasn’t a thing in the house to eat.** My God, it’s better than buying up a great chance of meat in town. There’s where you’d spend the money!”

“All right, do it yourself then,” said Mr. Whipple. “Christamighty, no wonder we can’t get ahead!”

The question was how to get the little pig away from his ma, a great fighter, worse than a Jersey cow. Adna wouldn’t try it: “That sow’d rip my insides out all over the pen.” “All right, old fraidy,” said Mrs. Whipple, “He’s not scared. Watch Him do it.” **And she laughed as though it was all a good joke and gave Him a little push towards the pen.** He sneaked up and snatched the pig right away from the teat and galloped back and was over the fence with the sow raging at His heels. The little black squirming thing was screeching like a baby in a tantrum, stiffening its back and stretching its mouth to the ears. Mrs. Whipple took the pig with her face stiff and sliced its throat with one stroke. When He saw the blood, He gave a great jolting breath and ran away. **“But He’ll forget and eat plenty, just the same,”** thought Mrs. Whipple. Whenever she was thinking, her lips moved making words. **“He’d eat it all if I didn’t stop Him. He’d eat up every mouthful from the other two if I’d let Him.”**

She felt badly about it. He was ten years old now and a third again as large as Adna, who was going on fourteen. "It's a shame, a shame," she kept saying under her breath, "and Adna with so much brains!"

She kept on feeling badly about all sorts of things. In the first place it was the man's work to butcher; the sight of the pig scraped pink and naked made her sick. He was too fat and soft and pitiful-looking. It was simply a shame the way things had to happen. By the time she had finished it up, she almost wished her brother would stay at home.

Early Sunday morning Mrs. Whipple dropped everything to get Him all cleaned up. In an hour He was dirty again, with crawling under fences after a possum, and straddling along the rafters of the barn looking for eggs in the hayloft. "My Lord, look at you now after all my trying! And here's Adna and Emly staying so quiet. I get tired trying to keep you decent. Get off that shirt and put on another, **people will say I don't half dress you!**" And she boxed Him on the ears, hard. He blinked and blinked and rubbed His head, and His face hurt Mrs. Whipple's feelings. Her knees began to tremble, she had to sit down while she buttoned His shirt. "I'm just all gone before the day starts."

The brother came with his plump healthy wife and two great roaring hungry boys. They had a grand dinner, with the pig roasted to a crackling in the middle of the table, full of dressing, a pickled peach in his mouth and plenty of gravy for the sweet potatoes.

"This looks like prosperity all right," said the brother; "you're going to have to roll me home like I was a barrel when I'm done."

Everybody laughed out loud; it was fine to hear them laughing all at once around the table. Mrs. Whipple felt warm and good about it. "Oh, we've got six more of these; I say it's as little as we can do when you come to see us so seldom."

**He wouldn't come into the dining room, and Mrs. Whipple passed it off very well.** "He's timider than my other two," she said, "He'll just have to get used to you. There isn't everybody He'll make up with, you know how it is with some children, even cousins." Nobody said anything out of the way.

"Just like my Alty here," said the brother's wife. "I sometimes got to lick him to make him shake hands with his own grandmammy."

So that was over, and Mrs. Whipple loaded up a big plate for Him first, before everybody. "**I always say He ain't to be slighted,** no matter who else goes without," she said, and carried it to Him herself.

“He can chin Himself on the top of the door,” said Emly, helping along.

“That’s fine. He’s getting along fine,” said the brother.

They went away after supper. Mrs. Whipple rounded up the dishes, and sent the children to bed and sat down and unlaced her shoes. “You see?” she said to Mr. Whipple. “That’s the way my whole family is. Nice and considerate about everything. No out-of-the-way remarks—they have got refinement. **I get awfully sick of people’s remarks.** Wasn’t that pig good?”

Mr. Whipple said, “Yes, we’re out three hundred pounds of pork, that’s all. It’s easy to be polite when you come to eat. Who knows what they had in their minds all along?”

“Yes, that’s like you,” said Mrs. Whipple. “I don’t expect anything else from you. You’ll be telling me next that my own brother will be saying around that we made Him eat in the kitchen! Oh, my God!” She rocked her head in her hands, a hard pain started in the very middle of her forehead. “Now it’s all spoiled, and everything was so nice and easy. All right, you don’t like them and you never did—all right, they’ll not come here again soon, never you mind! **But they can’t say He wasn’t dressed every lick as good as Adna**—oh, honest, sometimes I wish I was dead!”

“I wish you’d let up,” said Mr. Whipple. “It’s bad enough as it is.”

It was a hard winter. It seemed to Mrs. Whipple that they hadn’t ever known anything but hard times, and now to cap it all a winter like this. **The crops were about half of what they had a right to expect; after the cotton was in, it didn’t do much more than cover the grocery bill.** They swapped off one of the plow horses, and got cheated, for the new one died of the heaves. Mrs. Whipple kept thinking all the time it was terrible to have a man you couldn’t depend on not to get cheated. They cut down on everything, but Mrs. Whipple kept saying there are things you can’t cut down on, and they cost money. It took a lot of warm clothes for Adna and Emly, who walked four miles to school during the three-months session. “He sets around the fire a lot, He won’t need so much,” said Mr. Whipple. “That’s so,” said Mrs. Whipple, “**and when He does the outdoor chores, He can wear your tarpaulion coat. I can’t do no better,** that’s all.”

In February He was taken sick, and lay curled up under His blanket looking very blue in the face and acting as if He would choke. Mr. and Mrs. Whipple did everything they could for Him for two days, and then they were scared and sent for the doctor. The doctor told them they must keep Him warm and give Him plenty of milk and eggs. “He isn’t as stout as He looks, I’m afraid,” said the

doctor. "You've got to watch them when they're like that. You must put more cover onto Him, too."

**"I just took off His big blanket to wash,"** said Mrs. Whipple, ashamed. "I can't stand dirt."

"Well, you'd better put it back on the minute it's dry," said the doctor, "or He'll have pneumonia."

Mr. and Mrs. Whipple took a blanket off their own bed and put His cot in by the fire. **"They can't say we didn't do everything for Him,"** she said, "even to sleeping cold ourselves on His account."

When the winter broke, He seemed to be well again, but He walked as if His feet hurt Him. He was able to run a cotton planter during the season.

"I got it all fixed up with Jim Ferguson about breeding the cow next time," said Mr. Whipple. "I'll pasture the bull this summer and give Jim some fodder in the fall. That's better than paying out money when you haven't got it.

"I hope you didn't say such a thing before Jim Ferguson," said Mrs. Whipple. "You oughtn't to let him know we're so down as all that."

"Godamighty, that ain't saying we're down. A man is got to look ahead sometimes. He can lead the bull over today I need Adna on the place."

**At first Mrs. Whipple felt easy in her mind about sending Him for the bull.** Adna was too jumpy and couldn't be trusted. You've got to be steady around animals. After He was gone, she started thinking, and after a while she could hardly bear it any longer. She stood in the lane and watched for Him. It was nearly three miles to go and a hot day, but He oughtn't to be so long about it. She shaded her eyes and stared until colored bubbles floated in her eyeballs. It was just like everything else in life, she must always worry and never know a moment's peace about anything. After a long time, she saw Him turn into the side lane, limping. He came on very slowly leading the big hulk of an animal by a ring in the nose, twirling a little stick in His hand, never looking back or sideways, but coming on like a sleepwalker with His eyes half shut.

Mrs. Whipple was scared sick of bulls; she had heard awful stories about how they followed on quietly enough, and then suddenly pitched on with a bellow and pawed and gored a body to pieces. Any second now that black monster would come down on Him, my God, He'd never have sense enough to run.

She mustn't make a sound nor a move; she mustn't get the bull started. The bull heaved his head aside and horned the air at a fly. Her voice burst out of her in a shriek, and she screamed at Him to come on, for God's sake. He didn't seem to hear her clamor, but kept on twirling His switch and limping on, and the bull lumbered along behind him as gently as a calf. Mrs. Whipple stopped calling and ran towards the house, praying under her breath: "**Lord, don't let anything happen to Him. Lord, you know people will say we oughtn't to have sent Him. You know they'll say we didn't take care of Him.** Oh, get Him home, safe home, safe home, and I'll look out for Him better! Amen."

She watched from the window while He led the beast in, and tied him up in the barn. It was no use trying to keep up, Mrs. Whipple couldn't bear another thing. She sat down and rocked and cried with her apron over her head.

**From year to year the Whipples were growing poorer and poorer. The place just seemed to run down of itself, no matter how hard they worked.** "We're losing our hold," said Mrs. Whipple. "Why can't we do like other people and watch for our best chances? **They'll be calling us poor white trash next.**"

"When I get to be sixteen, I'm going to leave," said Adna. "I'm going to get a job in Powell's grocery store. There's money in that. No more farm for me."

"I'm going to be a school teacher," said Emly. "But I've got to finish the eighth grade, anyhow. Then I can live in town. I don't see any chances here."

"Emly takes after my family," said Mrs. Whipple. "Ambitious every last one of them, and they don't take second place for anybody"

When fall came Emly got a chance to wait on table in the railroad eating-house in the town nearby, and it seemed such a shame not to take it when the wages were good and she could get her food too, that Mrs. Whipple decided to let her take it, and not bother with school until the next session. "You've got plenty of time," she said. "You're young and smart as a whip."

With Adna gone too, Mr. Whipple tried to run the farm with just Him to help. **He seemed to get along fine**, doing His work and part of Adna's without noticing it. They did well enough until Christmas time, when one morning He slipped on the ice coming up from the barn. Instead of getting up He thrashed round and round, and when Mr. Whipple got to Him, He was having some sort of fit.

They brought Him inside and tried to make Him sit up, but He blubbered and rolled, so they put Him to bed and Mr. Whipple rode to town for the doctor. All



the way there and back he worried about where the money was to come from: it sure did look like he had about all the troubles he could carry.

From then on He stayed in bed. His legs swelled up double their size, and the fits kept coming back. After four months, the doctor said, "It's no use, I think you'd better put Him in the County Home for treatment right away. I'll see about it for you. He'll have good care there and be off your hands."

"We don't begrudge Him any care, **and I won't let Him out of my sight,**" said Mrs. Whipple. "**I won't have it said I sent my sick child off among strangers.**"

"I know how you feel," said the doctor. "You can't tell me anything about that, Mrs. Whipple. I've got a boy of my own. But you'd better listen to me. I can't do anything more for Him, that's the truth."

Mr. and Mrs. Whipple talked it over a long time that night after they went to bed. "It's just charity," said Mrs. Whipple, "that's what we've come to, charity! I certainly never looked for this."

"We pay taxes to help support the place just like everybody else," said Mr. Whipple, "and I don't call that taking charity I think it would be fine to have Him where He'd get the best of everything... and besides, I can't keep up with these doctor bills any longer."

"Maybe that's why the doctor wants us to send Him—he's scared he won't get his money," said Mrs. Whipple.

"Don't talk like that," said Mr. Whipple, feeling pretty sick, "or we won't be able to send Him."

"Oh, but we won't keep Him there long," said Mrs. Whipple. "**Soon's He's better, we'll bring Him right back home.**"

"The doctor has told you and told you time and again He can't ever get better, and you might as well stop talking," said Mr. Whipple.

"**Doctors don't know everything,**" said Mrs. Whipple, feeling almost happy "But anyhow, in the summer Emly can come home for a vacation, and Adna can get down for Sundays: we'll all work together and get on our feet again, and the children will feel they've got a place to come to."

All at once she saw it full summer again, with the garden going fine, and new white roller shades up all over the house, and Adna and Emly home, so full of life, all of them happy together. Oh, it could happen, things would ease up on them.

They didn't talk before Him much, but they never knew just how much He understood. Finally, the doctor set the day and a neighbor who owned a double-seated carryall offered to drive them over. The hospital would have sent an ambulance, but Mrs. Whipple couldn't stand to see Him going away looking so sick as all that. They wrapped Him in blankets, and the neighbor and Mr. Whipple lifted Him into the back seat of the carryall beside Mrs. Whipple, who had on her black shirt waist. She couldn't stand to go looking like charity

"You'll be all right, I guess I'll stay behind," said Mr. Whipple. "It don't look like everybody ought to leave the place at once."

**"Besides, it ain't as if He was going to stay forever,"** said Mrs. Whipple to the neighbor. **"This is only for a little while."**

They started away, Mrs. Whipple holding to the edges of the blankets to keep Him from sagging sideways. He sat there blinking and blinking. He worked His hands out and began rubbing His nose with His knuckles, and then with the end of the blanket. Mrs. Whipple couldn't believe what she saw; He was scrubbing away big tears that pulled out of the corners of His eyes. He sniveled and made a gulping noise. Mrs. Whipple kept saying, "Oh, honey, you don't feel so bad, do you? You don't feel so bad, do you?" for He seemed to be accusing her of something. Maybe He remembered that time she boxed His ears, maybe He had been scared that day with the bull, maybe He had slept cold and couldn't tell her about it; maybe He knew they were sending Him away for good and all because they were too poor to keep Him. **Whatever it was, Mrs. Whipple couldn't bear to think of it. She began to cry, frightfully, and wrapped her arms tight around Him.** His head rolled on her shoulder: she had loved Him as much as she possibly could, there were Adna and Emly who had to be thought of too, **there was nothing she could do** to make up to Him for His life. Oh, what a mortal pity He was ever born.

They came in sight of the hospital, with the neighbor driving very fast, not daring to look behind him.