



## INTERPERSONAL METAFUNCTION ANALYSIS OF A LITERARY RESPONSE TEXT IN TERTIARY EDUCATION

Ajeng Meidina Fadhillah<sup>1\*</sup> and Karima Putri Rahmadina<sup>2</sup>

*SD Darul Hikam Bandung, Jl. Ir. H. Juanda no. 285, Bandung, Jawa Barat, Indonesia*

*The British Institute Bandung, Jl. Ir. H. Juanda No.157, Lb. Siliwangi, Kota Bandung, Jawa Barat, Indonesia*

### ABSTRACT

Many studies have been conducted in analyzing interpersonal meaning in a wide range of text genres. However, there are only a few studies focused on the response genre, especially literature response. This research paper aims to analyze the interpersonal meaning realized in a literary response written by Bintang (pseudonym), an English literature student. This study employs a qualitative case study in doing the text analysis. The text was analyzed using the Mood system in Hallidayan SFL to uncover the interpersonal meaning. The result of the analysis reveals that Bintang shows her awareness of the purpose of the response text, as well as the linguistic features needed to write the genre. In terms of Mood types, the declarative Mood is found as the major Mood type in her text, which is a typical Mood choice in academic texts. Adding on to this, she manifests some control of the use of the modality to show the degree of certainty and assertiveness. In addition, she includes the appraisal systems to show attitude, engagement, and graduation in her text. Nevertheless, the involvement of abstract and technical subject matter is still little. For future studies, it is recommended that young adolescent writers can be encouraged to instill more abstract and technical subject matters in the response genre.

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### INTRODUCTION

In Indonesian tertiary level of education, particularly in the English Department, students are expected to be able to write a range of academic texts, including exposition, discussion, and argumentative essays, until they write their research paper at the end of the study. The kind of texts the students create depends on the major they are enrolled in. English literature major students, especially, are often required to write responses to literary works or media as their tasks.

A literary response is a piece of writing resulting from the interaction between the reader and the text, which involves their process of making meaning (Van Schooten & de Glopper, 2003). In schooling settings, this text type is often taught at the secondary level in many countries, such as the Netherlands and Australia (Van Schooten & de Glopper, 2003; Derewianka & Jones, 2016). In Indonesia, literary response text is most commonly taught at the tertiary level, especially in English language majors. The students are required to analyze the elements of the texts and present their opinion and interpretations of the text and support them with evidence taken from the text (Derewianka & Jones, 2016). According to Derewianka and Jones (2016), in order for them to successfully write a literary response, they must have reasonable control of language to express a point of view, give reasons and evidence, express positive and negative comments, adjust the

\* Corresponding author email: [ajengmeidinaf@upi.edu](mailto:ajengmeidinaf@upi.edu)

intensity of their argument, discuss the positioning of the audience and build a logical argument (p. 262). According to Halliday and Matthiessen (2014), those skills are realized in one of the metafunctions that serve basic human needs to interact with others, including expressing feelings, taking a stance, and making judgments which are known as interpersonal meanings. Further, Derewianka and Jones (2016) pointed out that Mood, Modality, and appraisal systems can express interpersonal meanings.

Many studies have been conducted to identify how interpersonal metafunction is realized in texts, especially in exposition texts (Puspitasari et al., 2021, Suciati et al., 2021) and speeches (Feng and Liu, 2010; Kristianti, 2021; Yang, 2017). Nevertheless, there have not been many attempts to find out interpersonal metafunction in literary responses. Thus, this research is aimed to identify interpersonal metafunction in a literary response text written by a freshman English Literature student, Bintang (pseudonym), through the mood system analysis under the umbrella of Systemic Functional Linguistics (SFL). The study is expected to be significant in terms of theory, practice and policy. From a theoretical perspective, the results of the study can enrich the literature of systemic functional linguistics in analyzing a literary response which is still rare, especially in the Indonesian context. From a practical perspective, the results of the study can provide practical guidance on how to analyze a text using systemic functional linguistics, especially in terms of interpersonal metafunction or mood system and appraisal system. From the policy perspective, the results of the research are expected to lead to the release of a policy that can enhance teachers' or students' understanding of systemic functional linguistics and responses to literary works.

### **Systemic Functional Linguistics**

Systemic Functional Linguistics (hereafter SFL) sees language as resources for meaning; where we choose our resources to make meaning according to its situational and cultural context (Emilia, 2014; Halliday & Matthiessen, 2014) and shifts from the language which is seen as a set of rules to more meaningful resources of making meaning (Derewianka & Jones, 2016).

SFL is concerned with language in functional terms, which is implemented in three metafunctions, each of which is realized in its own grammar system. These metafunctions included how language is used to express experiences (ideational metafunction, realizes through the transitivity system), negotiate and maintain relationships with others (interpersonal metafunction, realizes through the Mood system), and structure language to produce connected, coherent, and cohesive discourse (textual metafunction, realizes through the theme-rheme system) (Derewianka, 2011; Emilia, 2014; Halliday & Matthiessen, 2014). First, through ideational metafunction, text producers can determine what kind of process is happening—material process (action) or mental process (affection, cognitive), or others (see Emilia (2014) to see the complete range of processes)—who is involved (the participants), when, where and in what way (circumstances) does the process take place. The second primary function is called interpersonal metafunction. It can help text producers to tone down or tone up their opinion or the meaning they seek to deliver in their exchanges so that they can avoid "the impression of being overly empathetic or imprecise" (Halliday, 1994; Emilia, 2014). The third function is called textual metafunction. Textual metafunction of language is concerned with how humans utilize language in various modes and media to generate coherent and cohesive texts, directing the reader or listener through the text (see Derewianka and Jones, 2016). Through this way of making meaning, both students and teachers will be exposed to a broader lexical range to read or discuss a particular topic, as well as in producing them. However, in the interest of space, this study will focus on interpersonal metafunction that will be described in the subsequent section.

### **Interpersonal metafunction**

The interpersonal metafunction investigates the relationship between semantic interaction organization and grammatical differences in clause Mood structure (Eggs, 2004). Mood is one of the essential interpersonal components in a sentence since it allows for interaction through

speech functions such as statements, questions, offers, and demands (Derevianka & Jones, 2016; Halliday & Matthiessen, 2004; Martin and White, 2015; Chueasuai, 2017; Webster, 2019). Those speech functions are stored by three syntactic Moods (declarative, interrogative, and imperative) and implemented by grammatical choices (Halliday and Matthiessen, 2014). The statement demonstrated that interpersonal meaning consists of different types of speech, grammatical possibilities, and three syntactic Moods that people use to make meaning. Below is the example of basic speech roles and functions taken from Derevianka and Jones (2016).

**Table 1**

*Basic Speech Roles and Functions (adopted from Derevianka & Jones, 2016, p. 24)*

Speech role	Speech function	Typical examples
Asking for information	Questions (Interrogative Mood)	Where's the dog?
Giving information	Statements (Declarative Mood)	He's in the shed.
Asking someone to do or provide something	Command (Imperative Mood)	Give me the butter.
Offering to give or do something	Offer	Would you like a sandwich?

Furthermore, modality complements Mood in building interpersonal meaning since it expresses the speaker's attitude toward the probability or necessity of the statement, which is conveyed by modal verbs. The illustration of Modality system, drawn from Halliday & Matthiessen (2014, see also Emilia, 2014 for more detailed examples) can be seen in the following figure.

**Figure 1**

*Modality System (adopted from Halliday & Matthiessen, 2014, p. 691)*

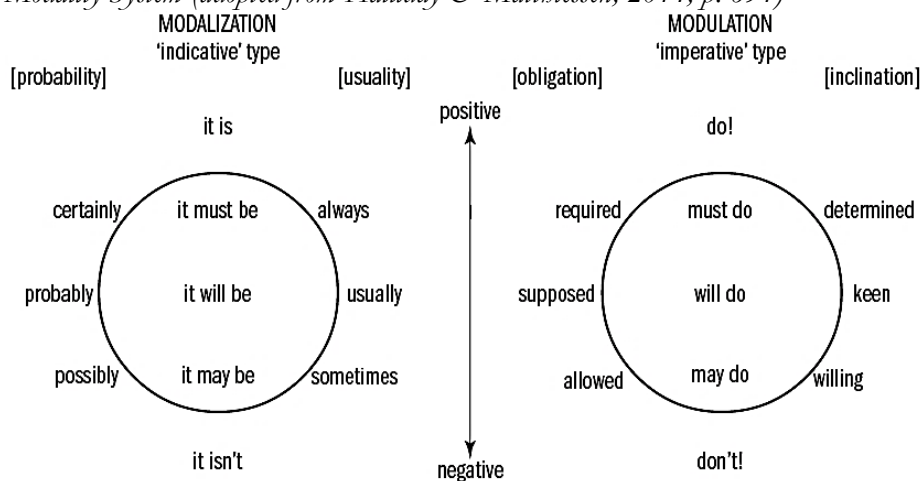


Figure 1 shows Modality system which taken from Halliday and Matthiessen (2014). Modality, according to Halliday and Matthiessen (2014), is the polarity between yes and no, with two main types: Modalization and Modulation. Modalization refers to a sentence that contains information or acts as a proposition, such as possibility and usuality, whereas Modulation refers to a clause that acts as a suggestion or order, such as inclination and obligation. The examples of Modalization and Modulation which taken from Halliday and Matthiessen (2014) are illustrated in Table 2. Meanwhile, the examples of Modulation can be seen in Table 3.

**Table 2**

*Examples of Modalization*

Modalization	Low	Median	High
Certainty	maybe	It is obvious	will definitely
Probability	can, may, could, might, possibly, perhaps, maybe, hardly	will, would, probably	certainly, definitely, no way
Usuality	sometimes, occasionally, seldom, rarely	usually	always, never

**Table 3**

*Examples of Modulation*

Modulation	Definition	Examples
Obligation	a type of modality that carries out a command or demand	must, have to, need to, ought to
Inclination	a type of modality concerns with offers such as willingness, determination, and commitment	willing to, would like to

Modality also can be expressed by modal auxiliaries to show the degree of certainty and assertiveness (Derewianka, 2011). The examples of modal auxiliaries taken from Derewianka (2011; see also Emilia, 2014, p.133) can be seen in Table 4.

**Table 4**

*Modal Auxiliaries in Terms of Degree of Certainty*

High Modality	Median Modality	Low Modality
must	will	may
ought to	should	might
shall	can	could
has to	need to	would

The interpersonal meaning also involves an appraisal system, which covers the language resources for conveying attitudes, engaging listeners and readers through engagement, and altering the strength of our feelings and opinions through graduation (Derewianka & Jones, 2016). The example of Appraisal systems adopted from Derewianka and Jones (2016) can be summarized as follows.

**Table 5**

*Appraisal Systems (adopted from Derewianka & Jones, 2016, pp. 270)*

Appraisal Systems	Definition	Types	Example
Attitude	using language to share feelings, express evaluations, and judge behavior	Affect (expressing feelings)	'It made me cry', 'The audience loved it'
		Appreciation (evaluating qualities)	'her writing is <i>lyrical</i> and <i>powerful</i> ', 'Silvey's voice is <i>distinctive</i> ', ' <i>career-best</i> guitar playing'
Engagement	Engaging with other voices, possibilities, and perspectives	Judgment (judging people and behaviour)	'Tim Winton is one of our finest storytellers, 'She's hysterical and aggressive'
		attribution or reference to other individual, statistics or research	'Some believe ...', 'According to experts from Clean Up Australia ...', 'Jones (2005) ...'
		modality in order to temper arguments	'It <i>could</i> be considered ...', 'There is every likelihood that ...'
		aligning with audience	'As you imagine ...', 'of course', 'naturally'
Graduation	Adjusting the strength and focus of arguments	countering or challenging an alternative idea	'While it may be considered ...', 'Although ...'
		negatives	'Animals should not be kept in cages'
Graduation	Adjusting the strength and focus of arguments	increasing and decreasing force	'It's <i>impossible</i> to put down', 'Death is rendered <i>vividly</i> '
		sharpening and blurring focus	'He is a <i>rather</i> pompous figure', 'I <i>sort of</i> liked it'

Table 5 presents the examples of each aspect in the appraisal system includes attitude, engagement and graduation. Expressing attitude concerns using language to share feelings, express evaluations, and judge behavior. Engagement is another critical component of language's

interpersonal function. Engagement refers to how it allows us to engage the reader or listener and open up places for various alternatives, voices, and points of view to be considered. Finally, upon the graduation system, we may examine how we can fine-tune, soften, or reinforce our Attitudes and Engagement methods as part of the Appraisal system. As a result, it is suggested to examine the choice of Mood, modality, and appraisal systems in order to interpret interpersonal meaning (Derewianka & Jones, 2016).

### **The Nature of Literary Response Text**

Response to literary texts is a genre that requires the writer to "present their opinion and interpretations of a literary piece and support these with convincing evidence from the text itself and from sources outside the text" (Derewianka & Jones, 2016, p. 262; see also Anderson & Anderson, 2003; Caulfield, 2021; Martin and Rose, 2007). There are several text types under the umbrella of the response-text genre, including personal response, review, interpretation, and critical response (Derewianka & Jones, 2016).

In writing a response text, a student has to have a good control of language to express a point of view, give reasons and evidence, express positive and negative comments, adjust the intensity of their argument, discuss the positioning of the audience and build a logical argument (Derewianka & Jones, 2016; Martin & Rose, 2007). This control can be reflected in the language used in the genre of responding.

According to Derewianka & Jones (2016, p. 270), language for responding includes language that we use to express our feelings or attitude (e.g. 'the audience loved it'), judging people and behavior (e.g. she's hysterical and aggressive), and evaluating them (e.g. distinctive). It also involves the use of modality to temper opinion, personal pronoun to temper opinion, concession through the use of connectives to counter or challenge alternative ideas, as well as words and phrases to adjust the strength and focus of arguments or graduation (e.g. impossible, rather, vividly) (Derewianka and Jones, 2016). This is because the students will have to "communicate their evaluations with credibility and subtly" (Derewianka & Jones, 2016, p. 270) when writing a text response. This research will also evaluate Bintang's choice of language in writing the literary response to look into how much control she has in expressing interpersonal meaning in her text.

### **METHOD**

This research was conducted to explore the interpersonal meaning represented in a literary response text written by a freshman in an English literature program in a university in Indonesia. The text under this study was written by Bintang (pseudonym), a freshman in English language major. It is a response to a literary text titled "*Kartu Pos dari Surga (A Postcard from Heaven)*" originally written by Agus Noor.

The study used a qualitative case study design, centering primarily on text analysis by employing the SFL framework, focusing on the Mood system (Halliday and Mathiessen, 2014; Eggins, 2004; Gerot and Wignell, 1995) as this study is concerned with revealing interpersonal meanings found in the text under the study. The text will be analyzed following the Mood, modality, and appraisal systems found in the text. Through the SFL framework, this study wishes to unveil the kind of interpersonal meaning realized in the literary response written by Bintang.

### **FINDINGS AND DISCUSSION**

This section provides the discussion of the text *The Struggle of Setting the Truth Free: A Literary Response to Agus Noor's "Kartu Pos dari Surga (A Postcard from Heaven)"* written by a freshman English Literature student, Bintang (pseudonym). The analysis covered the identification of the schematic structure of the text including its text type, social function, structures, and linguistic features from the lens of interpersonal meaning. The schematic structure of the text will first be analyzed, then the

detailed analysis of the interpersonal metafunction including Mood, modality, and appraisal systems will follow.

### Schematic structure of the text

This part discusses the schematic structure of the text which includes the deconstructed clauses of the text. The clauses of the text can be seen in the following figure.

**Figure 1**

*The Clauses of the Text*

<b>The Struggle of Setting The Truth Free: A Literary Response to Agus Noor's "Kartu Pos dari Surga" (A Postcard from Heaven)</b>	
<b>Theme Identification</b>	
1.	When we love someone,
2.	oftentimes we care about their feelings too much
3.	we believe
4.	that it is best
5.	to hide the truth from them
6.	in order to spare their feelings.
7.	However, no matter how hard we try
8.	to keep the truth from others,
9.	in time the truth will prevail itself in sorts of [[ways
10.	that we can't avoid.]]
11.	[[The struggle of keeping and telling the truth]] is experienced by Marwan,
11a.	((the father of Beningnya in Agus Noor's short story "Kartu Pos dari Surga").
12.	Though lying might spare one's feelings,
13.	the damage [[that it causes after]]a can be worse
14.	than what we could imagine.
<b>Evaluation/Interpretation 1</b>	
15.	How lies can worsen things is portrayed clearly in the story.
16.	Agus Noor illustrates
17.	how Marwan, [[as a parent]] struggles in answering his innocent daughter's question regarding her mother's missing letter [[which she has always been waiting for]]b
18.	but has not arrived yet.
19.	<i>Marwan tak berani menatap mata anaknya, ketika Beningnya terisak, dan berlari ke kamarnya. Bahkan membongki anaknya saja ia tak bisa! Barangkali memang harus berterus terang. Tapi bagaimanakah menjelaskan kematian pada anak seusianya? Rasanya akan lebih mudah bila jenazah Ren terbaring di rumah. Ia bisa membiarkan Beningnya melibat Mamanya terakhir kali. Membiarkannya ikut ke pemakaman. Mungkin ia akan terus-terusan menangis karena merasakan kehilangan. Tetapi rasanya jauh lebih mudah menenangkan Beningnya dari tangisnya, ketimbang harus menjelaskan bahwa pesawat Ren jatuh ke laut, dan mayatnya tak pernah ditemukan.</i>
20.	((When every time Beningnya asks why the letter has not arrived yet,))
21.	he says, "Saya ndak tahu mesti jawab apa..."
22.	He also admits that, "Saya tak menyangka, betapa soal kartu pos ini akan membuatnya mesti mengarang-ngarang jawaban."
23.	His intentions might be kind,
24.	but what he did actually made things worse.
25.	This is shown when Beningnya finds out
26.	that the letter she receives the next day was not from her mother,
27.	"Marwan melibat mata Beningnya berkaca-kaca. "Ini bukan kartu pos dari Mama!" Jari mungilnya menunjuk kartu pos itu. "Ini bukan tulisan Mama...""
28.	this also points out how
29.	the truth will eventually come out
30.	even after how hard we pour our effort in covering it.
<b>Evaluation/Interpretation 2</b>	
31.	A similar kind of struggle is experienced by John Proctor ((who is a farmer in "The Crucible", a play by Arthur Miller)).
32.	The difference, however, lay in the effects
33.	or who they are saving the truth from.

34. Marwan kept the truth to save his daughter's feelings
35. while John Proctor's motive was to save his own life.
36. He is faced upon a struggle in choosing ((whether or not he should confess about him committing adultery or make something up instead)).

**Evaluation/Interpretation 3**

37. As for myself, I have experienced multiple incidents
38. where I had to struggle
39. between choosing
40. to tell the truth
41. or to just hide it.
42. Several times have I chosen to lie
43. and it didn't turn out quite well.
44. One simple instance is ((when I lied to my parents
45. about why I came home late
46. and passed my curfew
47. when I was in junior high school)).
48. I told them
49. that we had a pretty huge group assignment
50. which was hard to do
51. so it took us a lot of time to finish it
52. when the truth is nothing like that.
53. The group assignment was actually pretty easy
54. and we worked on it for only a few hours.
55. After that, we thought on watching a movie together in the cinemas.
56. My curfew time was still hours away
57. so I thought
58. it would be alright
59. to watch just one movie
60. and I would make it at home on time or even early.
61. However, the movie turned out to be longer
62. than I expected
63. so when I arrived home
64. I already found my parents
65. waiting for me in the living room.
66. I knew that telling the truth
67. would put me into a lot of trouble
68. so I made up an excuse.
69. But then, my parents eventually found out the truth
70. and I ended up
71. getting a bigger punishment
72. which was being grounded for months.
73. Ever since then, I vowed
74. to never lie about my plans
75. or what I did
76. even though my parents would sometimes scold me.

**Theme Reiteration**

77. Lying might seem to solve a problem at first,
78. especially when we are trying
79. to consider one's feelings.
80. But, it is not rare
81. to see things become messed up
82. when the truth is finally set free
83. after being hidden underneath a pile of lies.
84. Agus Noor, in his short story "*Kartu Pos dari Surga*" beautifully depicts
85. and teaches us
86. how lying can turn a situation
87. to become worse
88. and that the truth will always find
89. its way out in the surface.

Figure 1 shows that the text written by Bintang is an instance of a text response genre. The purpose of the text is to "present their opinion and interpretations of a literary piece and support these with convincing evidence from the text itself and from sources outside the text" (Derewianka and Jones, 2016, p. 262; see also Martin and Rose, 2007). Among the response text types proposed by Derewianka and Jones (2016), this text suits interpretation text the most because of its generic structure, including theme identification, element evaluation, and theme reiteration.

In the first paragraph, *Theme Identification*, Bintang states the theme carried out by the text. *Though lying might spare one's feelings, the damage that it causes can be worse than what we could imagine*. She believes that the theme revolved around the idea that lying might not seem a good option. The writer introduces lies and relationship as its central theme implicitly through clauses 12 until 14; the writer writes: "*though lying might spare one's feelings, the damage that it causes after can be worse than what we could imagine*", and then proceeds with element evaluation towards the text and the theme it presents.

The series of evaluations, known as *Element Evaluation*, followed the theme identification in the next paragraphs and elaborated using different evidence. In the first evaluation, the writer's argument is supported by providing textual evidence which is then elaborated through the writer's interpretation of the passage excerpt (see clause 19). In the second evaluation, the writer gave references to a similar literature piece (*The Crucible*, a play by Arthur Miller, see clause 31). Finally, the writer supported her argument by providing another example related to her own experience (see argument 3, clause 37-76). The way the writer wrote down the arguments is in line with how a series of element evaluations in response texts should be written down, which is to include factual information, evidence, illustration, or any other information that supports its theme identification (Derewianka & Jones, 2016). In the case of this literary text, as has been discussed previously, the writer provides textual evidence, reference to other literary works, and personal experience to support the thesis statement.

The final element, *Theme Reiteration*, Bintang reconfirms the overall theme by re-emphasizing as she stated in the last sentence of the final paragraph: *Agus Noor, in his short story "Kartu Pos dari Surga" beautifully depicts and teaches us how lying can turn a situation to become worse and that the truth will always find its way out in the surface*.

The realization of this discourse could be categorized as vertical discourse since it is conveyed in an academic manner rather than merely a personal opinion about the work (Bernstein, 1999). In addition, this academic discourse is strengthened by the use of many nominalizations as one of the characteristics of academic discourse (Halliday & Martin, 1993; Vandenberg et al., 2003; Webster, 2003) as can be seen below.

*The struggle of keeping and telling the truth is experienced by Marwan, the father of Beningnya in Agus Noor's short story "Kartu Pos dari Surga". Excerpt 1*

The use of nominalization shows abstraction, objectivity, condensation, and information density (Halliday & Martin, 1993; Halliday & Webster, 2009; Schleppegrell, 2008; Thompson, 2004; Vandenberg et al., 2003; Webster, 2005).

A more detailed analysis of the interpersonal aspects of the text will be done in respect to the Mood, modality, and appraisal systems below.

### **Mood**

First, it deliberates the findings on the Mood types. In general, mood choices can be seen in the form of clauses (Eggins, 2004, Halliday, 1994; Halliday & Matthiesen, 2014; Thompson et al., 2019). The distribution of clauses in Bintang's literary response text is depicted in Table 6.



**Table 6**

*Summary of Mood and Modality Patterns*

Mood Types	Frequency
Declarative	89
Imperative	0
Interrogative	0

Table 6 shows that a total 89 of clauses are realized in declarative Mood. It implies that Bintang regards the readers as recipients of information or as prospective acknowledgers (Eggins, 2004). The fact that she wrote her response text in a declarative mood is thought to be significant to the characteristic of response text, which is to provide readers with information on the interpretation and evaluation of a literary work (Anderson & Anderson, 2003; Caulfield, 2021; Christie, 2005; Derewianka & Jones, 2016).

The majority of the phrases are written in the present tense, with the present verb serving as the finite verb. However, past tense is also used when Bintang talked about her personal experience related to the theme, as can be seen in the following sentences. *As for myself, I have experienced multiple incidents where I had to struggle between choosing to tell the truth or to just hide it. Several times have I chosen to lie and it didn't turn out quite well.* Thus, the tenses used by Bintang indicate that she acknowledges the use of tenses which gives the timing of an event in a clause (Butt et al, 2000).

### Modality

Second, Modality to show the degree of certainty and assertiveness from the text can be seen in Table 7.

**Table 7**

*Modality with the Degree of Certainty and Assertiveness*

No	Polarity	<u>Modality Level</u>		
		Low	Median	High
1	Positive	8	7	6
2	Negative	-	1	1

Table 7 depicts that the majority of the clauses are formed in positive polarity. The majority positive polarity is realized in the low modality level (see excerpt 2). The low modality used in the text, such as might, could, designates that Bintang, borrowed from Eggins (2004), can bring the ideas down to earth so the readers can argue about it as seen in the following extract.

*Lying might seem to solve a problem at first, especially when we are trying to consider one's feelings. But, it is not rare to see things become messed up when the truth is finally set free after being hidden underneath a pile of lies.* –Excerpt 2

Further, in terms of positive polarity, the findings also shows that Bintang can create median modality clauses such as can, will, and should. Meanwhile, the instances with high modality level are least found in the text which are mostly formed in realis statements.

In the first paragraph, the *Theme Identification Element*, many mental processes can be found (e.g. we love, we believe, we care, we could imagine), which is in line with the main linguistic features for responding (Derewianka and Jones, 2016; Emilia, 2011). This element is seen to have mostly written in the present tense, which shows a “single modality of factuality or certainty” (Eggins, 2004) as Bintang opens her paragraph with the following statement as seen in excerpt 3,

*When we love someone, oftentimes we care about their feelings too much. We believe that it is best to hide the truth from them in order to spare their feelings.* –Excerpt 3

The presence of a single modality in excerpt 3 also notes that the arguments or information that Bintang delivers are close to her own (Swales & Feak, 1994; Hinkel, 2002; Salmon, 2013).

Nevertheless, Bintang also uses a mix of a low modality (e.g. though lying might spare...) and a median modality (the damage that it causes can be worse) (Emilia, 2014; Derewianka, 2011) when she identifies the theme she wishes to discuss in the text that is “lying can create greater damage than saying the truth”. This seems to be in line with the function of this element of the text, which is to introduce the focus of the text and state the writer’s position (Derewianka & Jones, 2016), as well as express awareness of the audience indirectly (Peters 1986 as cited in Emilia, 2014, p. 145) through uses of modal auxiliaries, *might* and *can*.

Other instances of a single modality or certainty are seen in the rest of the evaluation elements Bintang presents in the text. Many clauses providing textual evidence related to what happened inside the story are written in present and past tenses, or a realis (Olshtain & Celce-Murcia, 2001; also see Emilia, 2014), interchangeably to indicate a single modality of certainty. This is in line with the function of the text, which is to provide supporting arguments or evidence to the evaluation by describing past events happening in the story, general facts, or habitual acts inside the story.

Meanwhile, the presence of modality in this text was seen throughout the text each time Bintang intends to introduce an opinion regarding her position (e.g. clause 15, *how lies can worsen things...*; clause 22 *his intention might be kind...*; *how the truth will eventually come out*) in the evaluation element. Similar to the modality expressed in the theme identification element, the range of modality found in this element is also ranging from median modality (*how lies can worsen...*) and low modality (*his intention might be...*). Again, the use of modal verbs attempts to establish an engagement with the reader by tempering her opinion (Derewianka & Jones, 2016) and presents a clear point of view without making a direct appeal to the reader (Schleppegrell, 2008). It can be inferred from the evidence discussed above that Bintang shows some degree of modality to build interpersonal relations in her text.

Many complex noun clauses were found as a subject (*how lies can worsen things, the letter she receives the next day, a similar kind of struggle*) and as circumstance (*after being hidden underneath a pile of lies*, see clause 83). A complex noun clause as a subject or circumstance serves as a ‘grammatical metaphor’ (See Halliday, 1994) that indicates abstract ideas and themes, which is one of the characteristics of linguistic features in response genres (Derewianka & Jones, 2016) as well as to extend the information of the points to be developed and argued in a more condensed manner (Schleppegrell, 2008).

In addition, the use of modal verbs in the noun clause ‘how lies can worsen things’ (clause 15) also hints engagement and modality that is used to temper opinion as well as increase the force of the writer’s arguments.

In addition to the use of modality, like an argumentative text, response text also requires the writers to design a writing by supplying relevant arguments with their supporting data in a logical manner (Derewianka & Jones, 2016; Ennis, 1993 as cited in Aunurrahman, 2017; Lipman, 2003). In pointing out her argument, Bintang shows her ability to back up her claims with textual evidence by introducing text quotes. She uses some phrases such as *portray*, *illustrate*, *show*, *say*, *point out*, and *admit* to involve the textual evidence for backing up her arguments. One of the examples of how she included the textual evidence can be seen in the following extract.

*This **is shown** when Beningnya finds out that the letter she receives the next day was not from her mother, “Marwan melihat mata Beningnya berkaca-kaca. “Ini bukan kartu pos dari Mama!” Jari mungilnya menunjuk kartu pos itu. “Ini bukan tulisan Mama...”” this also **points out** how the truth will eventually come out even after how hard we pour our effort in covering it. –Excerpt 4*

The response and argumentative text’s schematic structure can show a critical thinker’s information-organizing skills, as a writer learns to design a text by supplying relevant arguments with their supporting data in a logical manner (Ennis, 1993 as cited in Aunurrahman, 2017; Lipman, 2003). In the same vein, Caulfield (2021) adds that introducing text quotes and discussing

their significance to the writer's argument is essential to back up claims. Bintang has shown her ability to contextualize quotes and explain why they're being used.

### **Appraisal Systems**

Interpersonal meanings contribute to the development of control tenor-related meanings by showing appraisal systems such as expressing attitudes, engagement and graduation (Derewianka & Jones, 2016). Bintang evaluates the qualities of the literary work in the *Theme Reiteration* by including praising words to express attitudes, especially showing appreciation, by stating the word *beautiful* as stated below.

*Agus Noor, in his short story "Kartu Pos dari Surga" beautifully depicts and teaches us how lying can turn a situation to become worse and that the truth will always find its way out in the surface. –Excerpt 5*

The extract shows that Bintang has learned a culturally valued guideline for living, namely the importance of honesty, which may be related to the phrase "honesty is the best policy,". In some cultures, such value could be regarded as broadly acceptable. It is relevant to what has been stated by Derewianka and Jones (2016) that the writer, in this case, Bintang, may endorse and promote some well-established ethical perspectives in her writing. Another example appears in the element evaluation, the writer begins to introduce her evaluation of the text by stating firmly that the idea surrounding the main theme can be seen "clearly" in the story (see clause 15) through the use of present tense and relating verbs to describe "how lies can worsen things". Furthermore, the word *clearly* in clause expresses the writer's evaluating attitude towards the text (Derewianka & Jones, 2016).

In terms of engagement, the modality such as *can, could, might, can, will* enable Bintang to engage the readers for consideration of possibilities and point of view (Derewianka & Jones, 2016; Jones & Lock, 2011; Martin & White, 2005). As in the text (see excerpt 2) Bintang clearly indicates taking a stance and expressing an opinion. She seems to open the room for negotiation on the idea of lying to solve the problem by choosing the word *might*, and then she gradually shows her opinion by not using modality and using *realis* statement instead to show certainty. This is in line with Fairclough (2003) who argues that the *realis* statement could indicate a higher degree of certainty. In addition, in terms of the relationship with the readers, Bintang used the first-person point of view "I" when she connected the text to her experiences to make it more personal and take responsibility for her statements (Emilia, 2014). In relation to the relationship between the writer and the reader in this element of the text, it is expressed in a rather distant voice than personal as such in the previous element. It does not address the audience in a personalized way as it is mostly written in the third person to realize impersonality (Hyland, 2007). It was not until the third supporting argument where the writer uses a personal pronoun 'I' which turns the paragraph into a more "personalized individualized" (Schirato and Yell, 2000 cited in Emilia, 2014) as the writer intends to provide support to her argument by relating it to her personal experience.

She also uses the first person "We" to engage and attract the readers, as well as show close distance to the readers in negotiating the meaning (Derewianka & Jones, 2016; Emilia, 2014). This can be seen in the following statement.

*When we love someone, oftentimes we care about their feelings too much, we believe that it is best to hide the truth from them in order to spare their feelings. –Excerpt 6*

The use of 'we' can be used to represent the writer's intention to address the readers to "being in the same boat" with their opinion (Travers, 2001). This also provides a loose reference for everyone and anyone (Fairclough, 2003). Furthermore, this adds to the aspect of engagement in the text, especially in terms of aligning with the audience (Derewianka & Jones, 2016).

Another form of engagement the writer established was through the use of cohesive device "though" (see clause 12) as a concession to counter the idea of lying as a way to spare one's feelings with the writer's main idea, which is the damage that it causes after can be worse than what we

could imagine (see clauses 13-14) (Derewianka & Jones, 2016; Fairclough, 2003; Schleppegrell, 2008). She also includes the attribution or reference to other individuals, in this case, other literary work written by Arthur Miller (see clause 31) which shows the engagement of other voices as suggested by Derewianka and Jones (2016).

As a final part of the appraisal system, graduation, the use *actually* in the clauses *His intentions might be kind, but what he did actually made things worse*, implying that Bintang has strengthened her opinion. Another example of how Bintang sharpens her argument is that she uses the word *eventually* in the clauses *..this also points out how the truth will eventually come out even after how hard we pour our effort in covering it*. Following Martin and White (2005), those skills show how Bintang adjusts the strength of her opinions.

### **CONCLUSION**

All in all, the text that is written by Bintang shows her awareness of the social purpose of the response text and how the response text should be written based on its criteria, structure and linguistic features. All linguistic features of a literary response are employed in the text to express the writer's ideas, as well as to engage and convince the readers to agree with the points she offers through her writing. Interpersonally, she is able to employ declarative Mood as the majority of Mood types in her text. She presents herself as a knowledgeable provider of information (Schleppegrell, 2008), which is a typical Mood choice in academic texts. She is also able to include Modality to express the degree of certainty and assertiveness.

Bintang is also able to include an appraisal system to show attitude and engagement. Several uses of connectives are used as a way to make concessions or a marker of contrast (however, though, but) which draws on the resources of modality in arguing that lies can bring more harm to relationships (Schleppegrell, 2008). Adding on to this, she also employs modality to temper her opinion and claims as possibilities rather than certainties. This signifies that she is able to distance herself from the point of view through the use of modalities with less obligation. To follow Watkins and Knapp (2005) and Christie and Derewianka (2010), having a less demonstrative stance in stating arguments often results in a more successful text and indicates the maturity of the text. However, the use of the appraisal system to employ more nuanced expression and emotion could be more encouraged to enrich the text. For future studies, it could be suggested that young adolescent writers like Bintang can involve more abstract and technical subject matter in the response text.

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