MEANING CONSTRUAL OF COMMUNITY REVIEW ON "SONGS OF THE SEA" SINGAPORE ON MARCH 2013

A THESIS

Submitted in partial fulfillment of the requirements
for the Degree of *SarjanaSastra (S.S.)* in English Language

By:
DENY PRAMITA AYU SURAYA
C11.2009.01047

FACULTY OF HUMANITIES
DIAN NUSWANTORO UNIVERSITY
SEMARANG
2013

PAGE OF APPROVAL

This thesis has been approved by Board Examiners, Strata 1 Study Program of English Department, Faculty of Humanities, DianNuswantoro University on October 21st, 2013.

Board of Examiners

Chair Person   1st Examiner

Sunardi, S.S., M.Pd   .   SetyoPrasiyantoCahyono, S.S., M.Pd.

2nd Examiner   Adviser

Nina Setyaningsih, M.Hum.   Dra. Sri Mulatsih, M.Pd.

Approved by:

Dean of

Faculty Humanities

AchmadBasari, S.S. M.Pd.

STATEMENT OF ORIGINALITY

I certify that this thesis is absolutely my own work. I am completely responsible for the contents of this thesis. Opinions or findings of others are quoted and cited with respect of ethical standard.

Jakarta,   August 2013

Deny Pramita Ayu Suraya

MOTTO

When you say "It's hard", it actually means, "I'm not strong enough to fight for

it." Stop saying hard. Think positively!

(Unknown)

DEDICATION

This thesis is dedicated to:

My beloved Mom and Dad, finally I can show you that I am able to finish my education.

ACKNOWLEDGEMENT

At this happiest moment, I am so grateful that finally, I can finish this thesis. And I wish a prayer to God the Almighty, who has blessed me during the writing of this thesis. Furthermore, I would like to express my sincere thanks to:

1. Allah SWT for Your bless I can finish this thesis

2. Mr. AchmadBasari, S.S., M.Pd.,The Dean of English Department of Strata program, Faculty of Humanities of Dian Nuswantoro University, who gave me permission to conduct this thesis

3. Mr. Syarif Samsu Rizal, M.Hum., Head of English Department of Strata 1 program of English Department of Dian Nuswantoro University, who gave me permission to conduct this thesis;

4. Mrs. Dra. Sri Mulatsih, M.Pd., my adviser, for hercontinous and valuable guidance, advice and encouragement in completing this thesis.

5. Mrs. Rahmanti Asmarani, M.Hum., thesis coordinator of English Department of Strata 1 Program, Faculty of Humanities of Dian Nuswantoro University, who gave me permission to conduct this thesis;

6. All lecturers at the English Department, Faculty of Humanities for the guidance, advice, and support;

7. All librarians of the Central Library of Dian Nuswantoro University, Self Access Center (SAC), for their permission for me to use some valuable references in writing this thesis;

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ABSTRACT

This thesis is aimed at analyzing meaning construal of the review texts of "Songs of the Sea" show in Sentosa Island, Singapore, on March 2013 which was written by the people who were watching this show. The data of this study was taken from the internet, especially from a travel site www.tripadvisor.com. To analyze this study, the researcher uses the framework of M.A.K. Halliday and Matthiessen (1999) and uses descriptive qualitative method. The result showed that there are 24 simple sentences mostly found in the data because the people don't matter the structure when writing. There are four types of figures and figures of being are the most dominant in the review texts because the people frequently described about the show, how's the people's enthusiasm, and the atmosphere of situation and condition in Sentosa Island, Singapore. As stated before, figures of being mostly dominate the data, automatically relational process also dominates the data with participant roles, token and value. Then, type of circumstances mostly dominate in the data is circumstance of manner (quality) because all the people commented about the quality of the show.

The realization of participants mostly exist is simplethings (conscious) because the people often told about themselves when they visited that show, the realization of process mostly exist in the data is polar: non-phasal verbs in present tense because most of people often applied non-phasal verbs in their writing and they also often described what "Songs of the Sea" is like so that tenses which was frequently used is present tense, meanwhile for the realization of circumstance mostly existed in the data is macro circumstances because in the data is found so many circumstances which have more than one word. Based on the framework used by the researcher, it really proves that the review texts actually show that relationalprocess most contributed in the community review of "Songs of the Sea.

Keywords: *community review, elements of figures, figures, meaning construal, sequences.*

CHAPTER I

INTRODUCTION

1.1 Background of The Study

Human beings as a social community part need language to express idea. Moreover, language is also used to communicate with other people. Language is a tool to make human relationship in social life. Language makes human easier to exchange information and to express their ideas. Therefore language as a communication instrument is used by people to convey messages, ideas, feelings, information, etc. There is no human activity without language.

Language is many things, a system of communication, a medium for thought, a vehicle of literary expression, a social institution, a matter for political controversy, a catalyst for nation building. All human beings normally speak at least one language and it is hard to imagine much significant social, intellectual, or artistic activity taking place in its absence. Language can be studied in detail and studying that discusses and learns the language is linguistics.

Linguistics is the study of the nature, structure, and variation of sound, structure, meaning, vocabulary, and development of language, including fields of phonetics, phonology, morphology, syntax, semantics, pragmatics, comparative, historical linguistics and discourse analysis.

Discourse is used for communication: people use utterance to convey information and to lead each other toward an interpretation of meaning and intentions. This role greatly increases the scope of discourse analysis, simply because one has to address how the language of utterances is related to aspect of the communication process (such as knowledge or intentions) that bears an indirect (and controversial) relationship to language. Moreover, there are some approaches used in discourse analysis, and one of them, which is used in this study, is Systemic Functional Linguistics.

Systemic Functional Linguistics is an approach to linguistics that considers language as a social semiotic system. It is developed by Halliday (1978), who took the notion of system from his teacher, J.R. Firth. Systemic Functional linguistics is also "functional" because it considers language to have evolved under the pressure of the particular functions that the language system has to serve. Functions are therefore taken to have left their mark on the structure and organization of language at all levels, which is said to be organized via metafunctions.

According to Halliday (1994:11), language has developed in response to three kinds of social-functional 'needs'. The first is to be able to construe experience in terms of what is going on around us and inside us. The second is to interact with the social world by negotiating social roles and attitudes. The third and final need is to be able to create messages with which we can package our meanings in terms of what is *New* or *Given*, and in terms of what the starting point for our message is, commonly referred to as the *Theme*. Halliday (1978) calls

these language functions metafunctions, and refers to them as *ideational*, *interpersonal* and *textual* respectively, but in this study more focuses on *ideational meanings*, or *ideation base* for short.

The ideation base is the ideational semantic resources construe our experience of the world that is around us and inside us. The phenomena of our experience are construed as units of meaning that can be ranked into hierarchies and organized into networks of semantic types. The units of meaning are structured as configurations of functions (roles) at different ranks in the hierarchy. For instance, figures are configurations consisting of elements – a process, participants, and circumstances; these figures are differentiated into a small number of general types – figures of doing and happening, of sensing, of saying, and of being and having.

In this research, the data were taken from the internet.It is about reviews of the people about "Songs of The Sea" show in Singapore on March 2013. "Songs of The Sea" is a multimedia show located at Siloso Beach on Sentosa Island, Singapore. "Songs of The Sea" shows multicultures from some ethnics in Singapore because Singapore actually doesn't have the indigeneous citizens. Its citizens come from some ethnics, Chinese, Indian, Arabian, Malay, etc.

The data community reviews of "Songs of The Sea" were taken from www.tripadvisor.com. Tripadvisor.com is a travel website that assists customers in gathering travel information, posting reviews and opinions of travel-related content and engaging in interactive travel forums.

The researcher chose the data because it is based on the researcher's experience when the researcher visited Singapore to see the show, then the researcher got the idea from the show so that Community Review of "Songs of The Sea" Singapore was chosen as the data to analyze meaning construal of each clause found in Community Review of "Songs of The Sea" Singapore. The researcher thinks that the data are worth analyzing based on ideational meaning because the researcher found some phenomena of people's writings on "Songs of The Sea" Singapore's review which can be construed through its meaning. An example of phenomena from these reviews which can be analyzed is *"I purchased the Evening Play Pass for Sentosa Island and Songs of The Sea was one option."*. It can be analyzed in terms of sequence, figures, elements of figure, and also how the elements of figure of this review can be realized in lexicogrammar.

In additional, the researcher took the newest data or recent data in March because the researcher wants to update the reviews of the people about "Songs of The Sea" Singapore.

1.2   Statement of The Problem

The problem of the study is "How is each clause in Community Review of "Songs of The Sea" Singapore on March 2013 construed through meaning?"

This question is sub elaborated into three sub questions as follows:

1.   What are the sequences found in Community Review of "Songs of The Sea" Singapore on March 2013?

2. What figures are used in Community Review of "Songs of The Sea" Singapore on March 2013?

3. How are the elements of figures inCommunity Review of "Songs of The Sea" Singapore on March 2013 realized in lexicogrammar/wordings?

1.3 Scope of The Study

The scope of the study is to construe each clause in Community Review of "Songs of The Sea" Singapore on March 2013 through its meaning. The researcher uses a theory proposed by M.A.K. Halliday and ChristianMatthiessen(1999).

1.4 Objectives of The Study

Based on the statement of the problem, the objective of the study is to construe Community Review of "Songs of The Sea" Singapore on March 2013 through meaning. It can be elaborated by describing the sequences found in the text, the figures used in the text, and the realization of elements of figures in wordings.

1.5 Significance of The Study

The research of this study is expected to be useful for:

1. The writer will get more knowledge meaning construal,

2. A contribution Dian Nuswantoro University, especially for English Department students. Beside that the topic of this study can be a reference which is used to make a further research.

3. All who read this thesis, the writer hopes that this research can be more interesting in linguistics, and by reading this thesis hopefully it can enrich their knowledge about discourse analysis, especially meaning construal.

1.6 Thesis Organization

This thesis is arranged in five chapters. The first chapter is Introduction. It consists of Background of the Study, Statement of the Problem, Scope of the Study, Objective of the Study, Significance of the Study, and Thesis Organization.

Review of Related Literature, exposed in the second chapter. This chapter is arranged to support and direct the researcher in analyzing the data of the problem. The theories used in this chapter are: Systemic Functional Linguistics Approach, Three Metafunctions, One of Metafunctions: Ideation Base, Community Reviews of "Songs of The Sea".

The third chapter is Research Method that begins with the method used in this research. This chapter contains five sub-chapters: Research Design, Unit of Analysis, Source of Data, Technique of Data Collection, Techniqueof Data Analysis.

The next chapter is the fourth chapter. This chapter covers the Data Analysis. It presents research finding and discussion.

The last chapter is the conclusion. It also presents suggestions from the researcher related to the subject being analyzed.

CHAPTER II
REVIEW OF RELATED LITERATURE

To make a good analysis, the researcher must be supported by several related theories. The theories which are applied in this thesis are Systemic Functional Linguistics Approach, Three Metafunctions, Ideational Metafunction/Ideation Base, Community Reviews of "Songs of The Sea". For further explanation of each theory can be seen in the following sub chapter below:

2.1 Systemic Functional Linguistics

The field of linguistics is concerned with the study of human language as a universal part of human behavior and thinking, and also the study of the nature, structure, meaning, vocabulary, and development of language, including fields of phonetics, phonology, morphology, syntax, semantics, pragmatics, comparative, historical linguistics and discourse analysis. One of approaches used by the researcher to analyze this study is SFL or Systemic Functional Linguistics.

Systemic Functional Linguistics (SFL) is an approach to language developed mainly by M.A.K. Halliday in the U.K. during the 1960s, and later in Australia. The approach is now used world-wide, particularly in language education, and for purposes of discourse analysis.

While many of the linguistics theories in the world today are concerned with language as a mental process, SFL is more closely aligned with Sociology: it explores how language is used in social contexts to achieve particular goals. In terms of data, it doesn't address how language is processed or represented within the human brain, but rather looks at the discourses we produce (whether spoken or written), and the contexts of the production of these texts. Because it is concerned with language use, SFL places higher importance on language function (what it is used for) than on language structure (how it is composed). Moreover, in SFL also obtains three metafunctions which is a theory of the fundamental functions of language which is developed by Halliday.(Language, Function and Cognition, 2011-12, Introduction to Systemic Functional Linguistics for Discourse Analysis)

2.2   Three Metafunctions

Halliday developed a theory of the fundamental functions of language, in which he analyzed lexicogrammar into **three broad metafunctions**: *ideational, interpersonal, and textual*. Each of three metafuncions is about the natural world in the broadest sense, including our own consciousness, and is concerned with clauses as exchanges. The textual metafunction is about the verbal world, especially the flow of information in a text, and is concerned with clauses as messages. Malinowski's influence seems clear here: the ideational metafunction relates to the context of culture, the interpersonal metafunction relates to the context of situation, and the textual metafunction relates to the verbal context, but in this study more focuses on the ideational metafunction. (www.ling.helsinki.fit/kit/2004s/ctl310gen/GWMSCThesis/node16.html)

These categories can be illustrated briefly in reference to the clause. Considering the following passage concerned with the ontological status of the Velveteen Rabbit, taken from a children's story; this toy rabbit is confronted by two flesh-&-blood ones:

> *(1) One summer evening, the Rabbit saw two strange beings creep out of the bracken. (2) They were rabbits like himself, but quite furry. (3) Their seams didn't show at all, and they changed shape when they moved.*
> *(4) "Can you hop on your hind legs?" asked the furry rabbit.*
> *(5) "I don't want to," said the little Rabbit.*
> *(6) The furry rabbit stretched out his neck and looked.*
> *(7) "He hasn't got any hind legs!" he called out. (8) "And he doesn't smell right! (9) He isn't a rabbit at all! (10) He isn't real!"*
> *(11) "I am Real!" said the little Rabbit.*
> *(12) "The Boy said so!"*
> *(13) Just then…. (M. Williams, TheVelveten Rabbit)*

Each grammatical unit represents a number of selections such as 'relational', 'declarative', and 'unmarked theme' from a large network of systems of choice. These selections are realized structurally and by means of items of wording. It can be illustrated this with an informal commentary on sentences (1) and (11). (Halliday&Matthiessen, 1999: 47)

Sentence (1), *One summer evening, the Rabbit saw two strange beings creep out of the bracken*, is a simple clause.

Table 2.1: Metafunctional integration in the structure of the clause (1)

	One summer Evening	*the Rabbit*	*saw*	*two strange beings creep out of the bracken*
Textual	Theme	Rheme		
Interpersonal	Adjunct	Subject	Finite/Predicator	Complement
	Resi-	Mood	-due	
Ideational	Time	Senser	Process	Phenomenon
	Nom.gp.	Nom. Gp.	Verbal gp.	Clause: non

				finite

Each metafunctional contribution constitutes one layer in the box diagram. The final row in the diagram does not represent a layer within the function structure of the clause but rather the sequence of classes realizing the functionally specified elements within the configuration of functions. This sequence of classes is called a **syntagm** to distinguish it from the (function) **structure** (Halliday, 1966). It specifies constraints on the units serving within the clause – *the units on the rank below the clause on the grammatical **rank scale***. The rank scale determines the overall constituency potential in the grammar: I English, clauses consist of groups (/ phrases), groups consist of words, and words consist of morphemes. The units below the clause on the rank scale are all groups (nominal, verbal, adverbial, etc.) or phrases (prepositional phrases), or else clauses that are shifted downwards on the rank scale to serve as if they were groups or phrases.

Such down-ranking is known as **rankshift**(Halliday, 1961, 1985, Mathiessen&Halliday, forthc.). This has the powerful effect of expanding the resources of grammar by allowing the meaning potential of a higher-ranking unit to enrich that of a unit of lower rank. Thus, the Phenomenon of the clause above is realized by a rankshifted clause – *two strange beings creep out of the bracken*; it is indicated the rankshifted status of a clause by special brackets (**[[ ]]**): *One summer evening the Rabbit saw [[two strange beings creep out of the bracken]]*. Such rankshifted clauses construe what we call macro-phenomena.

As already hinted at earlier, the theory is concerned with just one portion of the higher-level environment of the grammar, that having to do with the ideational

metafunction. In other words, it concerned with that portion of the semantics which "controls" the ideational systems in the grammar: primarily, that of transitivity in the clause and those of projection and expansion in the clause complex. Transitivity is the grammar of process: actions and events, mental processes and relations. It is that part of grammar which constitutes a theory of how one happening may be related to another. Thus, the aim is towards a general ideational semantics. It may be called this the *ideational meaning base,* or *ideation base* for short.

2.3   Ideation Base

The ideation base is the ideational semantic resources construing our experience of the world that is around us and inside us. The phenomena of our experience are construed as units of meaning that can be ranked into hierarchies and organized into networks of semantic types. The units of meaning are structured as configurations of functions (roles) at different ranks in the hierarchy. For instance, figures are configurations consisting of elements – a process, participants, and circumstances; these figures are differentiated into a small number of general types – figures of doing and happening, of sensing, of saying, and of being and having.

This theory presented the meaning base first in summary fashion, in the form of a system network accompanied by a brief explanation and exemplification. This will include an initial account of grammatical metaphor as this is interpreted in the systemic model, showing how it may be formally defined by reference to the systemic organization. For greater clarity, the system network

is introduced and built up in a number of steps, allowing for a brief commentary to be inserted at each step. (Halliday M.A.K. &Matthiessen, 1999: 48)

2.3.1   Phenomena

A phenomenon is the most general experiential category – anything that can be construed as part of human experience. The phenomena of experience are three orders of complexity: elementary (a single **element**), configurational (configurational of elements, i.e. a **figure**) and complex (a complex of figures, i.e., a **sequence**) – see Diagram 2.2.

Phenomenon ⟶ {

sequence (complex)

figure (configurational)

element (elementary)
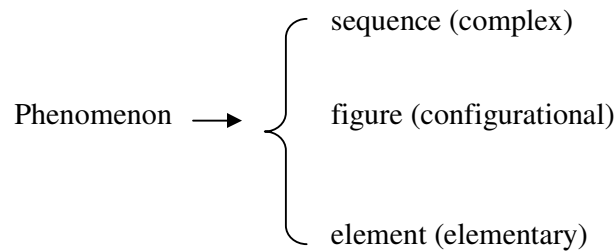
Diagram2.2: Types of Phenomenon
(Halliday M.A.K. &Matthiessen, 1999: 49))

Examples:

Sequences –

Rain ending from the west, becoming partly sunny.
Take 8 hard-boiled eggs, chop finely, mash with 3 tablespoons of soft butter, and add salt and pepper.

Figures –

Rain ending from the west
Becoming partly sunny
Take 8 hard-boiled eggs

Chop finely

Elements –

Rain, ending, from the west, take, 8 hard-boiled, eggs, chop, finely

While figures are said to consist of elements and sequences are said to consist of figures, the 'consist-of' relation is not the same: elements are **constituent** parts o figures, functioning in different roles; but figures form sequences through **interdependency**relations.

2.3.2 Sequences

A sequence is a series of related figures. Consequently, sequences are differentiated according to the kinds of relations figures can enter into – temporal (x happened, then y happened, etc.), causal (x happened, so y happened, etc.), and so on; in the most general terms, the relations yield the following type of sequence: see Diagram 2.3.

Elaboration
(reiteration)

extension
(addition)

Enhancement
(qualification)

Expansion

Locution (say)

Projection

idea (think)

Phenomenon ⟶ Sequences (complex)

equal

unequal
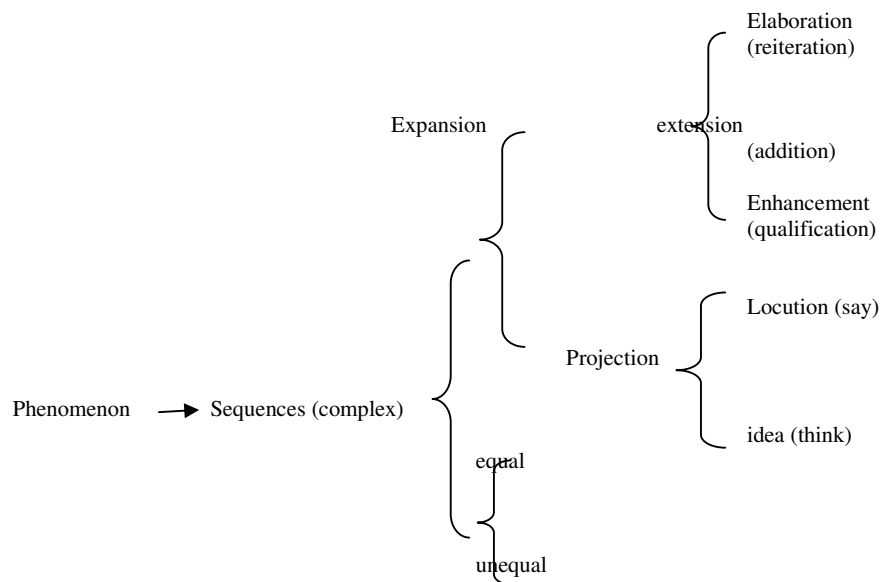
Diagram 2.3: Types of Sequence
(Halliday M.A.K. &Matthiessen, 1999: 50)

In any pair of figures related in sequence, one figure may (i) expand the other, by reiterating it, adding to it or qualifying it; or (ii) project (report, quote) the other by saying it or thinking it. In either case, the two may be either equal or unequal in status, or semantic weight. Some examples:

(1) expansion: add & equal

*The heat wave in the   although northern Florida
Southwest will weaken   will remain hot.
slightly,*

(2) expansion: add & equal

*Highs will be mid-80s to   but parts of Texas could
Mid-90s,   reach the 100s.*

(3) expansion: reiterate & unequal

*The rest of the south will   will only isolated showers
be mostly dry and sunny,   in Florida*

Sequences are organized by interdependency relations and they are indefinitely expandable. Consider the following two examples, which are substeps in procedures:

If the rotor is not pointing to the mark, pull the distributor part way out, turn the rotor some, and reinsert the distributor until the rotor points to within a half inch of the mark.

Add the remaining ingredients, stir to coat the chicken well and continue until a thick sauce has formed and the chicken is tender.

2.3.3   Figures

A figure is a representation of experience in the form of a configuration, consisting of a process, participants taking part in this process and associated circumstances. There are, of course, indefinitely many kinds of process in the non-

semiotic world; but these are construed semiotically, according to the way in which they configure participants, into a small number of process type – being, doing, sensing, and saying. The first three of these have clearly defined subcategories: see Diagram 2.4.
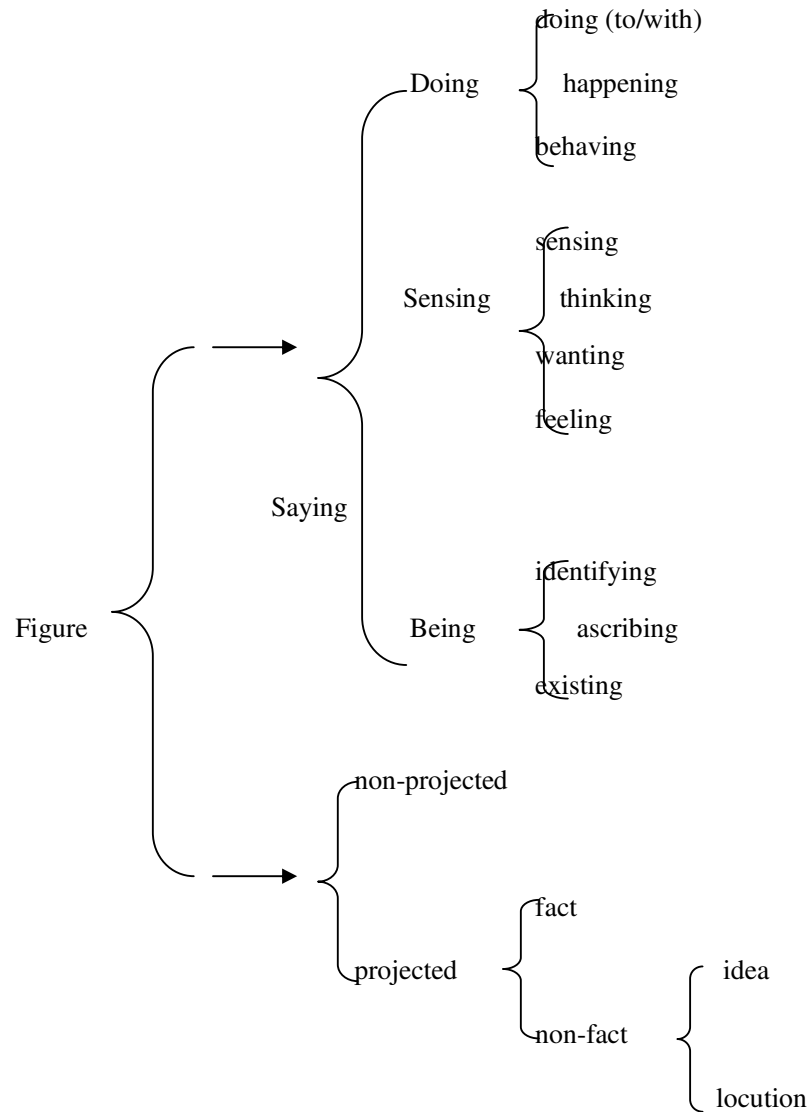
Diagram 2.4: Types of Figure
(Halliday M.A.K. &Matthiessen, 1999: 53)

(1)   (being: ascribing) & non-projected

Rain and thunderstorms will extend today from New England to the upper lake region and North Dakota.

Morning skies will be partly cloudy today.

The taste is very pleasant and salty and it has a high iron content.

(2)   (sensing: thinking) & non-projected

Cloudy skies are forecast today for the New York metropolitan area.

Variable cloudiness is expected tomorrow

(3)   (doing: doing (to)) & non-projected

A warm front may bring scattered showers or thunderstorms to the northern Tennesse Valley.

Rain will fall in the North West

Melt the butter in a saucepean and add the onion.

The principle of organization of a figure is different from that a sequence. As we have seen, a sequence is constructed by interdependency relations of expansion and projection. In contrast, a figure is constructed as an organic configuration of parts. Each part stands in a specific relation to the figure as a whole. The parts of a given configuration are (i) a nuclear process, (ii) one to three participants of different kinds taking part in the process, and (iii) up to around seven circumstances of different kinds associated with it.

1. **Participants** are inherent in the process; they bring about its occurrence or mediate it. There are a number of specific ways in which a participant may take part in a process; it may act out the process, it may sense it, it may receive it, it may be affected by it, it may say it, and so on. The different of configuration participants are the bases for a typology of process types. The

distinction between participants and circumstances is a cline rather than a sharp division, but it is semantically quite significant.

2. **Circumstances** are typically less closely associated with the process and are usually not inherent in it. The specific spatial or temporal location of the process, its extent in space or time (distance or duration), its cause, the manner of its occurrence, and so on.

2.3.4   Elements

As it has been seen, elements fill the roles of figures. Participant roles are filled by participants (things or qualities), circumstance roles by circumstances (times, place, causes, etc.), and the process role by a process. There are correlations here between the taxonomy of configurational phenomena and that of simple phenomena. The elements of a figure are of three kinds: **(i)the process** itself (action/event, process of consciousness, or relation), **(ii) a participant** in that process, or (iii) a circumstancial element or **circumstance**.

Processes are realized by verbal groups, participants by nominal groups, and circumstances by adverbial groups or prepositional phrase. In addition to the three types of element that serve in figures, there is one further type of element – the **relator**: see Diagram 2.5. Relators serve to construe logico-semantic relations of expansion between figures in a sequence; they are realized by conjunction groups.

```
                    process

                    participant
Elements
                    circumstances

                    relator
```
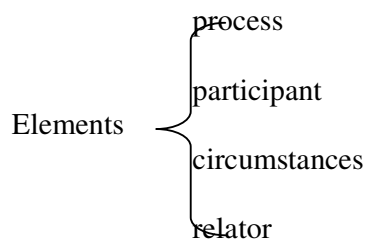
Diagram 2.5: Types of Element
(Halliday M.A.K. &Matthiessen, 1999: 59)

1. Participants

Participant roles in figures are filled by elements of the type 'participant'; they are phenomena capable of taking on a participant roe in a process configuration, e.g. bringing it about or being affected by it. They are further differentiated according to two parameters: see Diagram2.6.
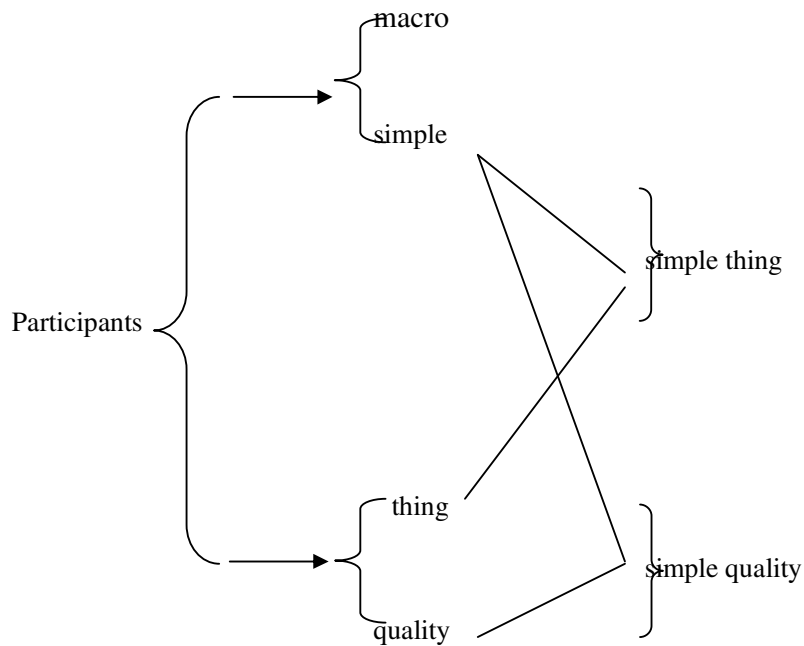
Diagram 2.6: Participants
(Halliday M.A.K. &Matthiessen, 1999: 60)

Macro participants are all metaphorical and will be left out of consideration for the time being. Simple participants may be things or qualities; for example:

showers	will be	heavy
Most of the South - west	will be	clear to partly cloudy and dry
Simple Thing		Simple Quality

a. Simple Things

Some 'simple things' are metaphorical; the remainders are referred to as 'ordinary', and these are either conscious or non-conscious (this is the distinction that is actually made in the semantic system, not animate/inanimate or human/non-human) see: Diagram 2.7.

Diagram 2.7: Simple Things
(Halliday M.A.K. &Matthiessen, 1999: 61)

Table 2.8: Examples of participants

	general	meteorological	culinary
Conscious	Person, man, woman, boy, girl, baby		Cook ['you']
Material: animal: higher	Horse, stallion, mare, foal; dog, bitch, puppy		[only as ingredients]
Material: animal: lower	Ant, butterfly, slug		
Material: object	House, rock, car, hammer	Scattered clouds	[ingredients:] Potato, onion, stem, root, [implements:] knife, pan
Material: substance	Water, air, tea, sand	Air, cloud, sunshine	[ingredients:] fat, sugar, puree
Material: abstraction	History, mathematic	A slow-moving weather system	Heat, taste, colour
Semiotic: institution	Government, school	Weather bureau	
Semiotic: object	Book, document, report, film, picture, painting, symbol	Forecast	Recipe
Semiotic: abstraction	Notion, idea, fact, principle	Chance	

(Halliday M.A.K. &Matthiessen, 1999: 61)

Non-conscious ordinary things are distinguished along more than one dimension, but the categorization given here can be taken as primary, in the sense that it is the one that seems to have the clearest reactances in the grammar.

Most of the participants in the meteorological texts are in fact metaphorical; but there are a few which illustrate these categories: *a slow-moving weather system (abstraction), ice (substance), scattered clouds (object), weather bureau (institution).* In contrast, most of the participants in the culinary texts are non-metaphorical (we refer to this **congruent**). They are concrete objects and substances that can be chopped, added, sprinkled, and pored: *vegetable, fat, sugar, puree, spinach, stems*; or used as implements: knife, saucepean. These and other examples are tabulated in Table 2.8.

b. Simple Qualities

Qualities characterize things along various parameters, as in green cabbage; red cabbage, see Diagram 2.9.
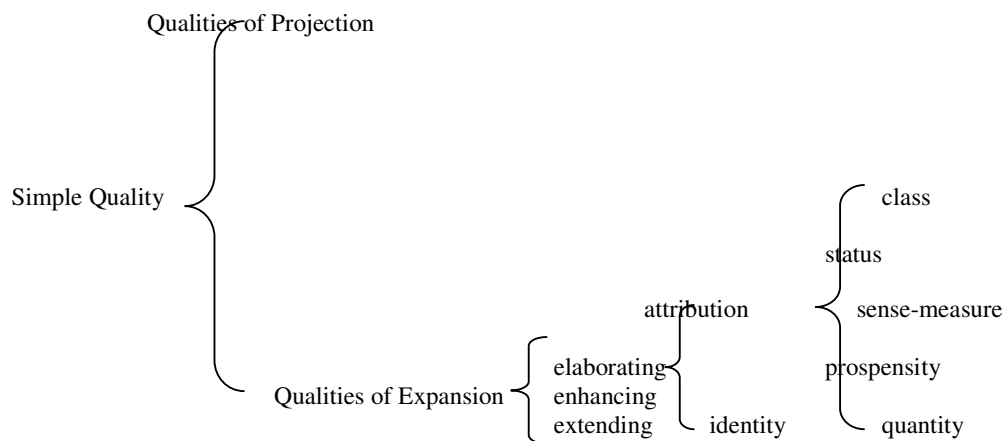
Diagram 2.9: Simple Qualities
(Halliday M.A.K. &Matthiessen, 1999: 62)

Again, a number of simple qualities are metaphorical; of the remainder, the "ordinary" qualities, one subtype is qualities of projection and the other is qualities of expansion. Examples from the weather report texts: *likely in rain is likely* (qualities of projection); *hot, humid, sunny, dry*, (qualities of expansion:

sense-measure); *one to three inches* of [rain] (qualities of expansion: quantity);*metropolitan* (qualities of expansion: class); *high* [pressure] (qualities of expansion: sense-measure [abstract]). These examples and others are tabulated in Table 2.10.

Table 2.10: Examples of Qualities

				General	**Meteorological**	**Culinary**
Qualities of Projection				Happy, angry; likey, certain	Likely	
Qualities of Expansion	Elaborating	Identity		Similar, different		
		attribution	Class	Wooden, stone, medieval, urban, rural	Metropolitan	
			Status	Dead, alive; male, female		
			Sense-measure	Heavy, light; green, red, blue; soft, hard; rough, smooth; loud, quiet	Hot, humid, sunny, dry	Brown, soft
			Prospensity	Difficult, naughty, helpful		
			Quantity	Few, many; one, two		One, two
	Extending			Additional, Alternative, contrasting		
	Enhancing			Previous, subsequent, interior, external		

(Halliday M.A.K. &Matthiessen, 1999: 63)

2. Circumstances

Circumstances fill circumstancial roles in figures. It can be recognized two simultaneous distinctions; see Diagram 2.11. One concerns the type of

circumstancial relation construed; the primary contrast is between circumstances of projection and circumstances of expansion and within the latter distinguished those of elaboration, extension and enhancement. The other concerns the experiential complexity of the circumstance; circumstances are either 'simple' or 'macro', the former being more truly elemental while the latter are more like figures.

Among simple circumstances, the most usual are those of time, place, manner-quality and intensity, all of which are circumstances of enhancement. Examples: *[skies will be partly cloudy] today* (locative: time), *increasingly* (manner: intensity), *widespread* (locative: place), *easily, carefully* (manner: quality).

Macro circumstances are those which are made up of a special type of figure having another participant inside it, for example (circumstances of enhancement): (locative: place [abstract*]) in the low to mid 60s*, (locative: place) *from the northeast*, (manner: quality*) at 15 to 25 m.p.h*, (locative: place)*throughout the northern Rockies*, (locative: place) *in a casserole*, (locative: place) *in a hot oven*, (extent: duration) *for 10-15 minutes*, (manner: means) *with a clean absorbent cloth*.

Simple circumstance

Macro Circumstance

Circumstance

Circumstance of projection

```
                                      Circumstance of elaboration

          Circumstance of            Circumstance of extension
          Expansion
                                      Circumstance of enhancement
```
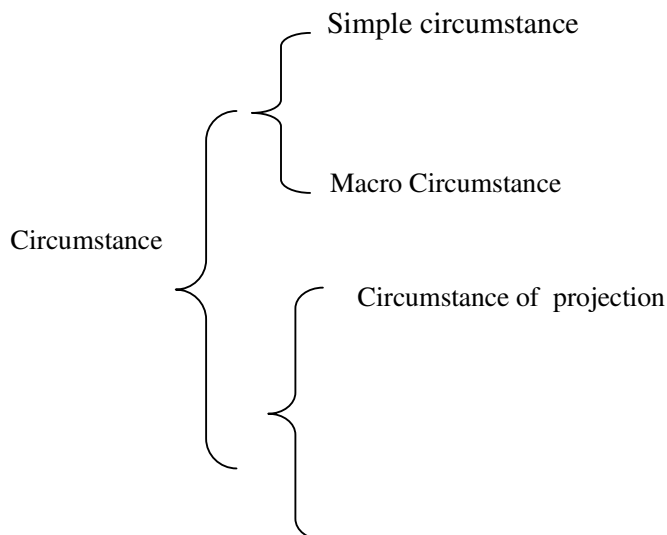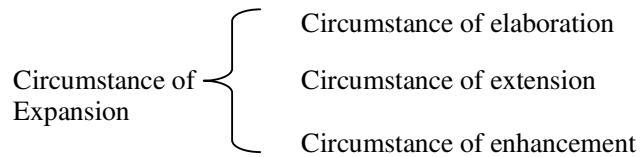
Diagram 2.11: Circumstances
(Halliday M.A.K. &Matthiessen, 1999: 64)

3. Processes

Processes serve in the most central or nuclear role in a figure; they embody the temporal properties of a figure unfolding in time; see Diagram 2.12. Other than metaphorical processes, the process element is either polar (positive/negative) or modal (some intermediate degree between positive and negative); it may embody phase, or aspect; and it will refer to past, present or future time. Polarity and modality derive from the interpersonal perspective on the process.

```
                               polar


                          modal

                          phasal

          Polar

                               non-phasal

                          past

                          present

                          future
```
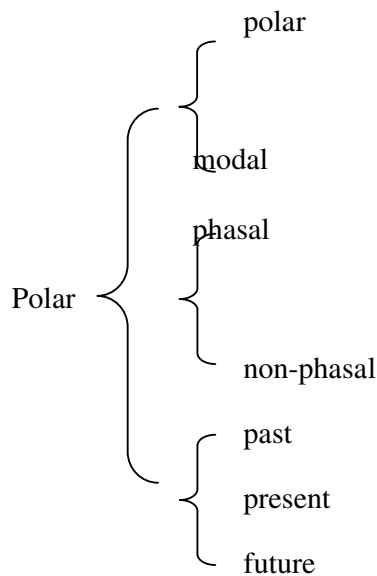
Diagram 2.12: Processes
(Halliday M.A.K. &Matthiessen, 1999: 65)

Examples from the meteorological texts:*[yesterday] was [sunny]* (past polar); *[skies] will be [clear tonight]* (future polar); *[scattered showers] may develop*

[south west] (future modal); *[temperatures] are expected to be [in the high 80s]* (present polar phasal]; *[coastal sections] could get [an inch or more of rain]* (future modal).

Examples from the culinary texts: *[this soup] comes [from Northern Thailand]* (present polar); *simmer [for 15 minutes]* (polar); *continue to boil* (polar phasal); *continue cooking and stirring [for 15 minutes]* (polar phasal); *[they] will not require [any further cooking]* (future polar).

2.4   Community Review of "Songs of the Sea" Singapore

Songs of the Sea is a multimedia show located at Siloso Beach on Sentosa Island, Singapore. Designed by ECA2 founder, Yves Pepin, Songs of the Sea started its operations on 26 March 2007, a day after the Sentosa Musical Fountain ceased operations. The fountain is a$30 miilion investment by Sentosa to enhance its entertainment product offerings and to attract more tourists. It is the world's only permanent show set in the sea – with spectacular pyrotechnics displays, water jets that could not shoot up to 40 meters, laser show, flame bursts, a live 7 person casts, and an open-air viewing gallery which can comfortably accommodate 2.500 visitors.

As the 25-years-old Musical Fountain ceased operations in 26 March 2007, to make way for the development of Resorts World Sentosa, a new musical fountain was introduced in view of the closure of Magical Sentosa.

The new multimedia/musical fountain was built at Siloso Beach on Sentosa Island, near Beach Station. Songs of the Sea is a multi-million dollar sea spectacular that showcases a lively display of pyrotechnics, lasers, water jets that

could shoot up to 40 meters, flame bursts, computer animation, captivating music and performance by a 'live' cast.

Songs of the Sea Kelong drenched in the sunset before the show. The beach and the sea are the stage for the show. A stretch of wooden houses was built across the shoreline to create a Malay kampong, or more commonly known as a kelong. It is actually a work of art that is 120 meters (390 ft) long, while the rest of the equipment (water jets, water screens, lasers and projectors) are being hidden at the back of the kelong. There are a total of 69 water jets capable of reaching a height of 40 m (131 ft) and flames leaping up to a height of 20 m (66 ft). the show has run twice a night at 7.40 p.m. and 8.40 p.m., and lasted 25 minutes.

Furthermore, in this research, the researcher actually will not discuss about the ongoing process of the show but the researcher will discuss about the review of the people after seeing this spectacular show, "Songs of the Sea" Singapore. The review itself is taken from www.tripadvisor.comwhere the people can share their opinions or responses about "Songs of the Sea" show. Tripadvisor.com itself is a travel website that assists customers in gathering travel information, posting reviews and opinions of travel-related content and engaging in interactive travel forums. Tripadvisor was an early adopter of user-generated content. The website services are free to users, who provide most of the content, and the website is supported by an advertising business model.

CHAPTER III

RESEARCH METHOD

To get a good result from this research, the researcher employed a research method consisting of research design, unit of analysis, source of data, technique of data collection, and technique of data analysis.

3.1 Research Design

In this research, the researcher used qualitative descriptive method. Issac and Michael (1987:42) states that, "The purpose of descriptive research is to describe systematically the facts and the characteristics of a given population or area of interest, factually and accurately."

The research used descriptive qualitative method, which is intended to construe the meaning from the content of Community Review of "Songs of The Sea" Singapore on March 2013.

3.2 Unit of Analysis

The unit of analysis in this study is each sentence found in Community Review of "Songs of the Sea" Singapore on March 2013 and then analyze them into sequence, figure, and elements.

3.3 Source of Data

The main data of this study are Community Review of "Songs of the Sea" Singapore on March 2013 which were taken from www.tripadvisor.comby taking ten reviews that have minimum five clauses in each review.

3.4 Technique of Data Collection

In collecting the data, there are some steps to follow in this study:

1. Searching the data from the internet

    The data are about community review or people's opinions about "Songs of the Sea" show in Singapore,

2. Taking the data from the website www.tripadvisor.com

    www.tripadvisor.com is a travel site that assists customers in gathering travel information, posting reviews and opinions of travel-related content and engaging in interactive travel forums, including posting reviews about "Songs of the Sea" show.

3.5 Technique of Data Analysis

The steps used to analyze the data are:

1. Reading the data carefully

    Reading the reviews of people about "Songs of the Sea" show,

2. Segmenting the data into sequences

    Classifying each sentences in the text into the kinds of sequence, such as expansion, projection, equal, unequal, etc.

3. Segmenting the sequences into figure

Analyzing the sequences in the texts into types of figures (doing, sensing, saying, being, etc.)

4. Segmenting the figures into elements of clause structure (process, participant, circumstance)

5. Describing the realization of the elements of figures in wordings.

CHAPTER IV

DATA ANALYSIS

This chapter presents the data analysis of meaning construal proposed by M.A.K. Halliday&Matthiesen (1999). The researcher analyzed the data into types of sequences, then the sequences was analyzed into types of figures (Clause), the figures was segmented into the elements of figures, and the last is describing the realization of the elements of figures in wordings/lexicogrammar. Detailed discussion of analysis is presented in the following section.

4.1. Finding and Discussion

4.1.1 Phenomena

A phenomenon is the most general experiential category - anything that can be construed as part of human experience. The phenomena of experience are three orders of complexity: elementary (a single **element**), configurational (configurational of elements, i.e. **a figure**) and complex (a complex of figures, i.e., **a sequence**).

The phenomena for the study itself are the source of this study. It is a community review of "Songs of The Sea" Singapore on March 2013. The

researcher took ten reviews that have minimum five clauses and it can be seen in Appendix 3. (Main source: the review text of "Songs of the Sea" Singapore)

4.1.2 Types of Sequence Found in Community Review of "Songs of the Sea Singapore

A sequence is a series of related figures. Consequently, sequences are differentiated according to the kinds of relations figures can enter into temporal (x happened, then y happened, etc.), causal (x happened, so y happened, etc.), and so on.

In any pair of figures related in sequence, one figure may (i) expand the other, by reiterating it, adding to it or qualifying it; or (ii) project (report, quote) the other by saying it or thinking it. In either case, the two may be either equal or unequal in status, or semantic weight. The analysis of types of sequence can be seen in Appendix 1. In the following, there is a finding that shows types of sequences is frequently found in the data.

Table 4.1 Types of Sequence found in The Community Review of "Songs of the Sea" show in Singapore

No.	SEQUENCES		REVIEW TEXT										Σ
			1	2	3	4	5	6	7	8	9	10	
1	Expansion	Elaboration	0	1	0	0	1	1	0	1	0	0	4
		Extension	0	0	1	1	0	1	2	1	0	1	7
		Enhance-ment	0	0	2	1	1	3	3	0	0	0	11
2	Projection	Locution	0	0	0	0	0	0	0	0	0	1	1
		Idea	2	0	0	0	0	2	0	1	4	2	11
3	Simple Sentences		2	3	2	2	3	4	0	1	3	4	24

From table 4.1 above,it can be seen that simple sentences frequently dominate the review text because most of people wrote something randomly and there's just one clause, for example they wrote in simple sentence which just contains minimum one subject and one predicate.Then it is followed by 21sequences of expansion, that consist of 11 sequences of enhancement, 7 sequences of extension, and 4 sequences of elaboration.Then it is also followed by 12 sequences of projection which consist of 11 sequences projection (idea) and one sequences of projection (locution).

Those types of sequences found in the community review can be seen as follows:

1. *Simple Sentence*

Each figures which are applied by the people in their writing which consist of minimum subject and predicate. The examples of Simple Sentence can be seen as follows:

a. *As all the shows in Singapore, this show is mostly the same as marina Bay Sands show in lighting and amazing colors except the actors*(text 1).

As stated above about the definition of simple sentence, this sentence above belongs to simple sentence because *this show* as a subject and *is* as a predicate, and*mostly the same as marina Bay Sands show in lighting and amazing colors except the actors*as a complement.

b. *Some old men have left the show* (text 1).

As mentioned above, this sentence is classified into simple sentence because it consists of *some old men* as a subject, *have left* as a predicate, and the show is an object of the sentence.

c. *The special effects to this show are outstanding, really impressive with the lasers and the water and even fire*(text 2).

The special effects to this show is a subject and *are* is predicate, other element is complement reveals to *outstanding, really impressive*, and adverb of this sentence is with the lasers and the water and even fire.

d. *This show is enjoyable for all ages from kids to grannies* (text 3).

It also can be called as simple sentence and can be seen that *this show* is a subject, *isenjoyable* as a predicate, *for all ages from kids* as an adverb of the sentence.

e. *Loved the light effects…*(text 4).

Even though this sentence is begun with a predicate, it is also considered as a simple sentence. *Loved* as a predicate of the sentence and *the light effects* as an object.

f. *Though the fireworks and fountain are only entertaining* (text 5).

This clause or this sentence is also a simple sentence although it is begun with a conjunction *'though'* because the clause is not followed by another clause. *The fireworks and fountain* is considered as a subject and *are* as a predicate while *only entertaining* as a complement.

g. *It can be compensated with any other activity*(text 5).

This sentence above deals with a simple sentence because a subject of this sentence is *it* and a predicate is *can be compensated* while *with any other activity* is an adverb.

h. *The show lasts precisely 30 min*(text 6).

This sentence above deals with a simple sentence becausethe subject of this sentence is *the show*,*lasts*as a predicate of this sentence, and *precisely* and *30 mins* are adverb of manner (quality) and adverb of time.

i. *However the very side seats are not so good,* (text 6).

As mentioned before, although a sentence is begun with a conjunction can be considered as a simple sentence, like sentence above where *the very side seats* as a subject,*are not* is a predicate of the sentence, and *so good* is a complement.

j. *Do not pay the extra money for these seats..* (text 10).

Not only the sentence is begun with a conjunction, but also a sentence is begun with a negative verb like above can be called a simple sentence because this sentence is also not followed by another clause. There's no subject but it has *do not pay* as a predicate and the extra money for the seats is an object of the sentence..

k. *I would not recommend this show* (text 10).

As stated before in each example, this sentence also belongs to a simple sentence, the subject is *I* and *would not recommend* as a predicate although a verb is attached to a modal, and *this show* as an object of the sentence.

l. *Etc.*

2. Expansion: Enhancement

This involves circumstancial relationships where the circumstancialinformation is coded as a new clause rather than within a clause. Some examples belong to expansion (enhancement) are:

a. *This would be a relaxing experience at the end of the day after visiting all other star attractions of Sentosa Island.*(text 3).

This sentenceis classified into expansion (enhancement) because there are two clauses which has a temporal relationship. For the first clause, there are *this* as a subject, *would be* as a predicate, and *relaxing experience* as an object of the sentence, and *at the end of the day* is adverb of time. Meanwhile, the sub clause, it has *visiting*as a predicate and *all other star attractions*of Sentosa Island as an object.

b. *But you may skip that as it isn't that amazing* (text 5).

It can be seen that the sentence above has two conjunctions but it can be classified into expansion (enhancement) because this sentence has a cause and effect relationship. It can be elaborated that from the main clause, *'but'* has no function in this sentence, then *you* is a subject, *may skip* is a

predicate, and *that* as an object of main clause. Then, in sub clause, it consists of *'as'* is conjunction which indicates a cause and effect relationship, *it* is a subject, *is not* as a predicate, and *that amazing* is a complement.

c. *So if you pay the small amount extra for premium seats, you will lose your money if you decide against going* (text 6).

This sentence also belongs to expansion (enhancement) because it has conditional relationship. This sentence has main and two sub clauses. This sentence is actually begun by first sub clause and it can be seen *if* as a conjunction which also indicates this sentence has conditional relationship, *you* as a subject of sub clause, *pay* is a predicate, *the small amount extra* is an object, and *for premium seats* is an adverb. Then, for a main clause, it consists of *you* is a subject, *will lose* as a predicate, *your money* as an object. Then the second sub clause, it consists of *if* as a conjunction, and *decide*as a predicate and *against going* as an object.

d. *Etc.*

3. *Expansion: Extension*

This extends the meaning of one clause by adding something that involves *'and', 'but'*, and, *'or'*. Those examples can be seen as follows:

a. *It is for kids but I still enjoyed it…* (text 4).

This sentence belongs to expansion (extension) because there are two clause and a conjunction which indicates oppositional relationship. For main clause, it as a subject, is as predicate, and for kids as a complement. Then, for sub clause, but is a conjunction which indicates an oppositional

relationship, I is subject, still enjoyed as a predicate, and it as an object of sub clause.

b. *I purchased the Evening Play Pass for Sentosa Island and Songs of The Sea was one option* (text 7).

This sentence deals with the expansion (extension) because it has a conjunction *'and'* which indicates to corporate two or more additional information so that it makes this sentence can be understood. This sentence has two clauses. The first clause, *I* is a subject, *purchased* is a predicate, *the Evening Play Pass* is an object of first clause, while *for Sentosa Island* is an adverb. Then, the second clause, *and* is a conjunction, *Songs of the Sea* is a subject, *was* is a predicate, and *one option* is a complement of the second clause.

c. *The light show itself and the setup of the show stage was very nice, but the storyline and characters were very kiddish, with cartoon-y characters displayed on the water screens.* (text 7)

This sentence above also deals with types of sequence, expansion (extension), because it has the conjunction which indicates oppositional relationship and it can be seen from those clauses. The main clause, *the light show itself and the setup of the show stage* is a subject, *was* as a predicate, and *very nice* as a complement. For the subordinate clause, *but* is a conjunction which indicates an oppositional relationship of this sentence, *the storyline and characters* is a subject, *were* is a predicate, *very kiddish* is a complement, and *with cartoon-y charactersdisplayed on the water screens* is an adverb of the subordinate clause.

d. *The timings are not too long and the fees is justified. (text 8)*

This sentence also belongs to types of sequence, expansion (extension). It can be seen from the conjunction, which corporates two clauses, so that this sentence has incorporation relationship. The main clause of this sentence, *the timings* is a subject, *are not* is a predicate, and *too long* is a complement. Meanwhile, *and* is a conjunction, *the fees* is a subject, *is justified* is a predicate.

e. Etc.

4. Expansion: Elaboration

This involves four relationships specifying in greater detail, restatement, exemplification, and comment. Some examples are:

a. *It is show about 5-6 real artists with voice over which enact a play of some peter who sings to escape a pretty fair* (text 5).

This sentence deals with types of sequence, expansion (elaboration) since it has a conjunction which specify in greater detail relationship. It can be seen that there three clause in this sentence. The first clause, *it*as a subject, *is* as a predicate, *show about 5-6 real artists* is a complement, *with voice over* is an adverb, then second clause,*which* is a conjunction to define an adverb, *enact* is a predicate, *a play of some peter* is an object, and then in third clause, *who* is also conjunction, *sings to escape* is a predicate, *a pretty fair* is an object of third clause.

b. *The Songs of the Sea is a show which runs around a theme and involves use of graphics on water fountains, with actors performing and singing.* (text 8)

This sentence deals with types of sequence, expansion (elaboration), because it shows a greater detail relationship. It can be seen from three

clauses in this sentence. The first clause, *The Songs of the Sea* as a subject, is a predicate, *a show* as a complement. Meanwhile, the second clause, *which* is a conjunction to indicate a complement, *runs around* is a predicate,*a theme* is an object of the second clause. And then, *and* is a conjunction which indicates incorporation relationship, *involves* as a predicate, *use of graphics* is an object, *on water fountains* is adverb of place, and *with actors performing and singing* as an adverb of manner.

c. *Etc.*

5. **Projection: Idea**

Projection (idea) links clauses by having one process projected to another clauses by thinking. Each clauses or figures belong to projection (idea) can be seen as follows:

a. *However the very side seats are not so good, so if you decide against pre booking premium seatsso I suggest you to arrive 25 mins early*(text 6).

This sentence belongs to projection idea because there is the first clause is projecting clause and the second clause is a projected clause by thinking and the projecting clause occurs through mental process. The projecting clause itself is *However the very side seats are not so good.* Meanwhile, there are two projected clause, they are *so if you decide against pre booking premium seats*, and *so I suggest you to arrive 25 mins early*. The words indicate to be a projection idea are *decide against* and *suggest.*

b. *I don't know what she was thinking* (text 10).

This sentence is actually considered as a projection (idea) because a main clause as a projecting clause and the subordinate clause as a projected

clause by thinking. The projecting clause of this sentence occurs through mental process. A projecting clause of this sentence is *I don't know*, and the projected clause is *what she was thinking*.

c. *My kids might have enjoyed it, but I was BORED* (text 10).

This sentence also deals with projection (idea) because this has a projecting clause and a projected clause by meaning (idea). Projection of this sentence occurs through mental process. The projecting clause is *My kids might have enjoyed it*, and the projected clause is *but I was BORED*.

d. *Etc.*

6. **Projection (Locution)**

Projection (locution) links clauses by having one process projected to another clauses by quoting or reporting. A clause belongs to projection (locution) is:

a. *A friend said this was a must see… and that we must pay the extra $3 for the premium seats* (text 10).

This sentence has considered to be projection (locution) because the projection clause occurs through verbal process and this sentence consists of a projecting and projected clause by quoting. The projecting clause is *A friend said*. Meanwhile, there are two projected clause applied in this sentence, they are *this was a must see…, and that we must pay the extra $3 for the premium seats.*

From those examples are displayed above, there are some examples is ended by some dots and those actually has no meaning but it just copy from the source of data.

4.1.3 Types of Figures in Community Review of "Songs of the Sea" Singapore

The following discussion covers the figures (clauses) across the 10 community reviews written by the people or viewer of "Songs of the Sea" Singapore. According to Halliday and Matthiessen(1999), there are four kinds of figures, they are figure of doing, figure of sensing, figure of saying, and figures of being. The figures found in the texts can be seen on table 4.2.

Table 4.2 Types of Figure found in Community Review of "Songs of the Sea" Singapore

No.	Types of Figures		TEXT										Σ
			1	2	3	4	5	6	7	8	9	10	
1.	Figures of Doing	Doing	2	3	4	2	3	17	3	4	2	3	**43**
		Behaving	0	0	0	0	0	0	0	0	0	0	**0**
2.	Figure of Sensing	Sensing	0	0	1	0	0	1	1	0	0	1	**4**
		Thinking	1	0	0	0	0	4	0	1	2	3	**11**
		Wanting	0	1	0	0	0	0	0	0	0	0	**1**
		Feeling	1	0	0	2	0	1	0	0	2	1	**7**
3.	Figures of Saying		0	1	0	0	1	2	0	0	1	1	**6**
4.	Figures of Being	Identifying	3	2	3	2	3	5	7	2	3	4	**34**
		Ascribing	0	0	0	0	1	1	3	2	1	0	**8**
		Existing	1	0	0	0	0	1	0	0	0	0	**2**
	Total		8	7	8	6	8	32	14	9	10	13	

As the table shows, figures of being are the most dominant in all reviewswritten by some people because there are 44 figures of being found in the review texts and those results cover 34 figures of identifying, 8 figures of ascribing, and 2 figures of existing which can be seen in the table 4.2.Figures of being is mostly found in the review texts because all the reviewers described about what the "Songs of the Sea" show in Singapore is, how the people's enthusiasm when watching this show, the atmosphere of situation and condition in Sentosa Island, and so on.Then figures of doing also frequently produced in the review texts but the number is smaller than figures of being, it shows 43 figures of doing. Figures of doing which were found in the texts istelling about what they were doing, what they experienced when watching this great show in Sentosa Island. The examples of those types of figures arereviewed by the people can be seen as follows.

4.1.3.1 Figures of Being (identifying)

Figures of Being is a kind of Figures of Being which is also most found in the review texts because the people frequently told about how is the people's enthusiasm when watching the show, the atmosphere of situation and condition in Sentosa Island, and giving some opinion or assessment for this show,and it shows 34 figures of identifying found in the data. Those examples of figures of identifying can be seen in the following:

1. *As all the shows in Singapore, this show **is** mostly the same as Marina Bay Sands show in lighting and amazing colors, except the actors* (text 1).

This figure belongs to relational process because it has participant roles as Token is *this show*and Value is *mostly the same as Marina Bay Sands show*, *is* as the process which establish an identity are called Identifying process and Process which assign a quality are called Intensive process, while the circumstance of matter in this sentence is *in lighting and amazing colors, except the actors.*

2. *The special effects **are** outstanding, really impressive with the lasers and the water even fire (text 2).*

This figure belongs to relational process because it has participant roles as Token is *the special effects* and Value is *outstanding, really impressive*, *are*as the process which establish an identity are called Identifying process and Process which assign a quality are called Intensive process, while the circumstance of manner in this sentence is *with the lasers and the water even fire*.

3. *This **is** the Best Sound, Light, and Water (text 3).*

This figure belongs to relational process because it has participant roles as Token is *This* and Value is *the Best Sound, Light, and Water, is*as the process which establish an identity are called Identifying process and Process which assign a quality are called Intensive process.

4. *This would **be** a relaxing experience at the end of the day (text 3).*

This figure belongs to relational process because it has participant roles as Token is *This* and Value is a relaxing experience, *would be* as

the process which establish an identity are called Identifying process
and Process which assign a quality are called Intensive process, *at the
end of the day* is circumstance of time.

5. *Etc.*

4.1.3.2 Figures of Being (ascribing)

Figures of being (ascribing) are also found in the texts of "Songs of
the Sea" review and there are only 8 figures of ascribing found in the text
because most of people described more little about what "Songs of the
Sea" show in Singapore, and what special characteristics does the show
have so that the people can enjoy the show. Those examples of those
figures can be seen below:

1. *It is show about 5-6 real artists with voice over (text 5).*

   This figure belongs to relational process because it has participant
   roles as Carrier is *It* and Attribute is *show about 5-6 real artists*, *is*
   as the process which establish an identity are called Attributive
   process and Process which assign a quality are called Intensive
   process, and with voice over is circumstance of manner.

2. *…since it had music,… (text 7).*

   This figure belongs to relational process because it has participant
   roles as Carrier is *It* and Attribute is *music*, *had* as the process which
   establish an identity are called Attributive process and Process which
   assign a quality are called Possessive process.

3. *While it had its impressive moments,… (text 7).*

This figure belongs to relational process because it has participant roles as Carrier is *It* and Attribute is *its impressive moments*, *had* as the process which establish an identity are called Attributive process and Process which assign a quality are called Possessive process.

4. *Etc.*

4.1.3.3 Figures of Being (existing)

The next types of figure which has small number is figures of existing, those have 2 figures of existing found in the review texts because most of people more often described about "Songs of the Sea", giving some opinions for this show, mentioned what are there in Sentosa Island and what "Songs of the Sea" is like. Those can be shown in the following examples:

1. *…we are in Disney Land (text 1).*

   This figure belongs to relational process because it has participant roles as Carrier is *We* butthere's no Attribute in this figure, *are* as the process which establish an identity are called Attributive process and Process which assign a quality are called Circumstancial process, and in *Disney Land* is circumstance of place.

2. *…there are,… (text 6).*

   This figure deals withfigure of being (existing). *'There'* has no representational function and it is required because of the need for a

subject in English. Then, Existential Process is expressed by verbs of existing is *are.*

4.1.3.4 Figures of Doing

Figures of doing is the second most dominant in the review texts of "Songs of the Sea" show and it show 43 figures of doing in the data because most of people also told about what they were doing there and what they experienced when visiting Sentosa Island and watching "Songs of the Sea" show. These are the examples of Figures of Doing which is found in the data:

1. *…. And once **started**… (text 1).*

    This figure has considered as figures of doing because it has participant roles Actor is *once*, and the process is Material process which is shown by *started* which expresses the notion that entity physically does something.

2. *Some old men **have left** the show. (text 1).*

    This figure has considered as figures of doing because it has participant roles Actor is *Some old men*, Goal is *the show*, and the process is Material process which is shown by *have left* which expresses the notion that entity physically does something.

3. *…after a song **was finished**?? (text 2).*

    This figure has considered as figures of doing because it has participant roles Actor is *a song*, and the process is Material process

which is shown by *was finished* which expresses the notion that
entity physically does something.

4. *…after **visiting** all other star attractions of Sentosa Island. (text 3).*

This figure deals with figures of doing because it has participant
roles Goal is *all other attractions* but there's no Actor in this figure,
and the process is Material process which is shown by *visiting* which
expresses the notion that entity physically does something.

5. *Etc.*

Meanwhile, figures of doing (behaving) shows no results because
it is not found in the community review of "Songs of the Sea" show.

4.1.3.5Figures of Sensing (thinking)

The next figures found in the review texts are figures of sensing
(thinking). This figures also produced in the review texts and it show 11
figures of sensing (thinking) because the people more little gave the
suggestion for the others to do anything when watching "Songs of the
Sea" show in Sentosa Island. These figures are found in text 1, 6, 8, 9, 10
reviewed by the people. The examples of these figures are:

1. *If you **decide against** going. (text 6).*

This figure indicates figures of sensing (thinking) because the process
of this figure is Mental Process and it is expressed by *decide
against*which assign types of Mental Process is Cognition Process, and
its participant roles are *you* as Senser and *going* as Phenomenon.

2. *I **suggest**… (text 6).*

This figure indicates figures of sensing (thinking) because the process of this figure is Mental Process and it is expressed by *suggest* which assign types of Mental Process is Cognition Process, and participant role is *I* as Senser but there's no Phenomenon of this figure.

3. *I **don't know**… (text 10).*

This figure indicates figures of sensing (thinking) because the process of this figure is Mental Process and it is expressed by *don't know*which assign types of Mental Process is Cognition Process, and participant role is *I* as Senser but there's no Phenomenon of this figure.

4. *…what she **was thinking**. (text 10).*

This figure indicates figures of sensing (thinking) because the process of this figure is Mental Process and it is expressed by *was thinking* which assign types of Mental Process is Cognition Process, and participant role is she as Senser but there's no Phenomenon of this figure like another examples above.

5. *Etc.*

4.1.3.6 Figures of Sensing (feeling)

Figures of sensing (feeling) are also found in the community review of "Songs of the Sea", but the proportion of these figures is 6 and it is not as high as previous types of figures because the reviewers was rarely telling about their feeling, they was frequently describing and commented about the show. The examples of those figures can be seen below:

1. *…we **felt** like … (text 1).*

This figure indicates figures of sensing (feeling) because the process of this figure is Mental Process and it is expressed by *felt* which assign types of Mental Process is Affective Process, and participant role is We as Senser but there's no Phenomenon of this figure.

2. *…but I still **enjoyed** it… (text 4).*

This figure indicates figures of sensing (feeling) because the process of this figure is Mental Process and it is expressed by *still enjoyed* which assign types of Mental Process is Affective Process, and participant role is *I* as Senserand Phenomenon of this figure is *it*.

3. *…though I **am very pleased** to have seen it. (text 6).*

This figure indicates figures of sensing (feeling) because the process of this figure is Mental Process and it is expressed by *am very pleased* which assign types of Mental Process is Affective Process, and participant role is *I* as Senserand *it* as a Phenomenon of this figure.

4. *Etc.*

4.1.3.7 Figures of Sensing (sensing)

This types of figures differ from figures of doing ones in as much as the latter are physical moving, overt doings. Figures of sensing (sensing) are mental covert kinds of goings-on. And the participant involved in figures of sensing (sensing) is not so much acting or acting upon in a doing sense, as sensing – perceiving through the five senses. There are 5 figures of sensing (sensing) found in the review texts, because it is rarely found in the data and the people barely applied figures of

sensing in their writing.Figures of sensing (sensing) are mostly found in text 3, text 6, text 7, and text 10. It can be seen in the following examples:

1. *I **have ever seen** (text 3).*

   This figure indicates figures of sensing (sensing) because the process of this figure is Mental Process which perceiving through the five senses and it is expressed by *have ever seen* which assign types of Mental Process is Perceptive Process, and participant role is *I* as Senser but there's no Phenomenon of this figure.

2. *…and, as you **will see** (text 6).*

   This figure indicates figures of sensing (sensing) because the process of this figure is Mental Process which perceiving through the five senses and it is expressed by *will see* which assign types of Mental Process is Perceptive Process, and participant role is you as Senser but there's no Phenomenon of this figure.

3. *I heard...* (text 7)

   This figure indicates figures of sensing (sensing) because the process of this figure is Mental Process which perceiving through the five senses and it is expressed by *heard* which assign types of Mental Process is Perceptive Process, and participant role is *I* as Senser but there's no Phenomenon of this figure.

4. *Etc.*

4.1.3.8 Figures of Wanting

The last type of figure which has the smallest number is figures of wanting. It has 1 figure of wanting because it was rarely found in the texts and there is only one figure and it contains expectations of the viewers after watching this show. It can be seen as follows:

- *…and then they **'expected'** applause… (text 2).*

  This figure above also indicates figures of sensing (wanting) because the process of this figure is considered as Mental Process which perceiving through the five senses and it is expressed by *expected* which assign types of Mental Process is Perceptive Process, and participant role is *they* as Senser but Phenomenon of this figure is *applause*.

4.1.3.9 Figures of Saying

Then, the next types of figures is figures of saying, there are 6 (six) figures of saying found in the review texts because this types of figure are also barely found in the data. It can be seen in the following examples:

1. *…as all singing **was mimed**… (text 2).*

   This figure is classified into figures of saying because it encodes a signal source (Sayer) is *all singing*, and a signaling (Verbal Process) is was mimed.

2. *…who **sings** to escape a pretty fairy. (text 5).*

   This figure is classified into figures of saying because it encodes a signal source (Sayer) is nothing in this figure, and a signaling (Verbal Process)

is *sings, to escape* as circumstance of purpose*, and a pretty fairy is* circumstance of manner.

3. *…**calling** the reservation number clearly (text 6).*

   This figure is classified into figures of saying because it encodes a signal source (Sayer) is nothing in this figure, and a signaling (Verbal Process) is *calling*, *to escape* as circumstance of purpose, and *a pretty fairy* is circumstance of manner.

4. *Etc.*

The researcher intentionally gave some dots at first and or at the end of clause because the researcher wanted to separate one clause with another clause or figures so that it can make easier to analyze each figures.

4.1.4   The Elements of Figures in the Community Review of "Songs of the Sea" Singapore on March 2013: Processes, Participants and Circumstances

This part focuses on the distribution of process types, the participants, and the circumstances. The transitivity analysis of all review texts is given in Appendix 2, while the number of participants, processes, and circumstances is described below.

4.1.4.1 Processes and Participants in Community Review of "Songs of the Sea" Singapore on March 2013

There are five types of process found in review texts. They are material, mental, verbal, relational, and existential. Each process is followed by its participant. The kinds of process and the number of their participants can be seen on table 4.3.

Table 4.3 Processes and Participants in the Community Review of "Songs of the Sea" Singapore on March 2013

No	PROCESS	PARTICIPANT ROLES	TEXT										Σ
			1	2	3	4	5	6	7	8	9	10	
1.	Material	Actor	0	1	2	1	2	12	2	1	1	1	**23**
		Goal	1	2	4	1	3	9	2	3	2	3	**30**
2.	Mental	Senser	1	1	1	1	0	6	1	1	4	5	**21**
		Phenome-non	1	1	0	2	0	3	0	1	2	3	**13**
3.	Verbal	Sayer	0	1	0	0	1	0	0	0	1	1	**4**
		Verbiage	0	0	0	0	0	1	0	0	0	0	**1**
		Receiver	0	0	0	0	0	0	0	0	0	0	**-**
4.	Relational (Attributive)	Carrier	1	0	0	0	1	1	3	2	1	0	**9**
		Attribute	0	0	0	0	1	1	3	2	1	0	**8**
		Target	0	0	0	0	0	1	0	1	1	0	**3**
	Relational (Identifying)	Token	3	2	3	2	3	5	7	2	5	4	**36**
		Value	3	2	3	2	3	4	7	2	5	4	**35**
5.	Existential	Existent	0	0	0	0	0	0	0	0	0	0	**-**
Total			**10**	**10**	**13**	**9**	**14**	**43**	**25**	**15**	**23**	**21**	

As stated in table 4.2 that figures of being is the most dominant in the data and automatically, the process most dominates the data is Relational Process with participant roles, Token and Value. From table 4.3 above, it can be seen that it is

found 36 Tokens and 35 Values in the data. The Relational Process and its participant roles is frequently found in the data because the people often gave some opinions towards the show of "Songs of the Sea", explained the atmosphere of situation and condition in Sentosa Island, Singapore. Then, Relational Process is followed by Material Process. There are 43 Material Process and its participant roles, 23 Actors and 30 Goals. Then, there are 34 Mental Process with participant roles, 21 Senser and 13 Phenomenon. Meanwhile, Verbal Process shows 5 with the participant roles 4 Sayer and 1 Verbiage. Then, there are no results for Existential Process from the data.

Actually, there are unbalanced numbers in participant roles of each process because it depends on how the people wrote their sentences to share about "Songs of the Sea" and most of people don't matter about the structure to write something. It can be seen in Appendix 2.

4.1.4.2 Circumstances in Community Review of "Songs of the Sea" Singapore on March 2013

Besides discussing the processes and participants, circumstances are also elements in figures in which the processes are held. Adverbial group or prepositional phrase typically realizes the circumstances. The complete circumstances can be seen on transitivity analysis on Appendix 2, while the kinds and number of circumstances found in community review texts can be summarized on table 4.4.

Table 4.4 Circumstances in the Community Review of "Songs of the Sea" Singapore on March 2013

NO	CIRCUMSTAN-CES		1	2	3	4	5	6	7	8	9	10	Σ
1.	Time		0	0	2	0	0	2	0	1	0	0	**5**
2.	Place		1	0	2	1	0	4	1	2	0	1	**12**
3.	Manner	Means	0	0	0	0	0	0	0	0	0	0	**0**
		Quality	1	2	1	2	2	6	3	1	2	1	**21**
		Comparison	0	0	0	0	0	0	1	0	0	0	**1**
4.	Cause	Reason	0	0	0	0	0	0	0	0	0	0	**0**
		Purpose	0	0	1	1	1	4	1	0	3	3	**14**
		Behalf	0	0	0	0	0	0	0	0	0	0	**0**
5.	Accompaniment		0	0	0	0	0	0	1	0	2	0	**3**
6.	Matter		1	1	0	0	1	1	0	1	1	0	**6**
7.	Role		0	0	0	0	0	0	0	0	0	0	**0**

From table 4.4 above, it can be seen the findings of types of circumstances found in the community review of "Songs of the Sea" Singapore on March 2013. Those results cover circumstance of time, place, manner (quality and comparison), cause (purpose), accompaniment, and matter.

Circumstance of manner (quality) has the highest proportion and it shows 21 circumstances of quality found in the data because all the people commented the quality of "Songs of the Sea" show. Some examples of circumstances of quality are *mainly (text 1), with the lasers and the water even fire (text 2), myself (text 2), early (text 3), with voice over, (text 4), with any other activity (text 5), etc.* The second iscircumstance of cause (purpose) defines telling the purpose and is probed by what for? This type of circumstance also has a large number but its result is smaller than circumstance of quality. Circumstances of purpose has 14 and these are some examples of circumstances of purpose are *for all ages from kids to grannies (text 3), to get (text 4), for premium seats (text 6), for your booked taxi (text 6), for money but mainly for younger people (text 6), etc.*

Then, there are 12 circumstance of place found in the data. Circumstances of place means telling where and is probed by where? And how far? Those can be seen in the following examples: *in Disney Land (text 1), middle of the mphi theatre (text 3), while on Sentosa Island (text 4), in the best position (text 6), to the taxi stand (text 6), etc.* Meanwhile, circumstance of matter is telling about what or with reference to what and is probed by what about? These circumstances of matter show the result is 6 found in the review texts. Some examples of circumstances of matter are *in lighting and amazing colors, except the actors (text 1), at the plot of the story (text 2), a pretty fairy (text 5), about those queuing (text 6), etc.*

Circumstance of time has the smaller proportion than circumstances of matter because it is rarely found in the data. There are only 5 circumstances of time found in the community review. Those examples are *at the end of the day (text 3), on all weathers (text 6), every evening (text 8), etc.* And then, circumstance of matter is followed by circumstances of accompaniment. Circumstances of accompaniment have 3 which was found in the community review of "songs of the Sea". These are some examples: *with you (text 7), with them (text 9),* and *with the audience (text 9).*

The last is circumstance of manner (comparison) shows 1 which was found in the community review of "Songs of the Sea because the people seldom compared with another kinds of show, they just focused on commenting "Songs of the Sea" show. Circumstance of manner (comparison) is about telling like what

and is probed by what like? and its examples of this type of circumstance is *than the Marina Bay light show (text 7).*

4.1.5 The Realization of Participants, Processes, and Circumstances in the Community Review of "Songs of the Sea" Singapore on March 2013 in Wordings

As said before that process, participant, and circumstance are realized in wordings/lexicogrammar. Process is realized by verbal group, the participant is realized by nominal group, and circumstance is realized by adverbial group or prepositional phrases.

4.1.5.1 The Realization of Participants in the Community Review of "Songs of the Sea" Singapore on March 2013 in Wordings

Participants roles in figures are filled by elements of the type 'participant'; they are phenomena capable of taking on a participant role in a process configuration, e.g. bringing it about or being affected by it. They are further differentiated according to two parameters. Participants itself is divided into two kinds, Simple Things and Simple Quality. Some 'Simple Things' are metaphorical; the remainders are referred to as 'ordinary', and these are either conscious or non-conscious (this is the distinction that is actually made in the semantic system, not animate/inanimate or human/non-human). Meanwhile, 'Simple Qualities' characterizes things along various parameters. A number of

simple qualities are metaphorical; of the remainder, the 'ordinary' qualities, one

subtype is qualities of projection and the other is qualities of expansion.

The realization of participants' findings found in the data can be seen in the

following table 4.5 and there are some examples to give some further explanation

for the realization of the participants of community review of "Songs of the Sea".

Table 4.5 The Realization of Participants in the Community Review of "Songs of
the Sea" Singapore on March 2013

NO	PARTICIPANTS		TEXT										Σ
			1	2	3	4	5	6	7	8	9	10	
1	Simple Thing	Conscious	3	3	1	1	2	15	4	3	10	8	**60**
		Non-conscious	4	2	5	3	6	7	8	4	2	2	**43**
2	Simple Quality		0	1	0	0	0	2	1	0	0	1	**5**
	Total		7	6	6	4	8	24	13	7	12	11	**108**

From table 4.5 above, it can be seen that Simple Thing is the most dominant

which is found in the community review of "Songs of the Sea", specifically

Conscious has the largest number as the realization of participants in the

community review of "Songs of the Sea" Singapore because the people told

themselves when they were doing, they were feeling when watching this show in

Sentosa Island so that many pronouns are found as Simple Things (conscious).

And then it is followed by Non-Conscious. Then, Simple Quality has smaller

number than Simple Thing and there are some process found in the data as the

realization of process in the community review of "Songs of the Sea" Singapore on March 2013.

Text 1 has 7 of realization of participants which is found in the data and it covers Conscious: 3 and Non-Conscious: 4. The examples of this realization participants can be seen as follows: *Conscious: We, some old men;Non-Conscious: this show, it, once.*

Text 2 covers 3 Conscious, 2 Non-Conscious, and 1 Simple Quality, such as *Conscious: I, the performers, they; Non-Conscious: all singing, a song; Simple Quality: the special effects to this show.*

Then, text 3 has 6 participants in the form of 1 Conscious, such as *I*; and 5 Non-Conscious, such as *this, this show, etc.*

Text 4 has found 4 participants in the review texts and it consists of 1 Conscious, such as *I*; 3 Non-Conscious, such as *it, story.*

Text 5 has found 8 participants found in the review texts in the form of 2 Conscious, such as *you, who (who sings to escape a pretty fairy);* 6 Non-Conscious, such as *this show, it, which (which enact a play of some peter), the fire works and fountain.*

Text 6 has found 24 participants in the form of 15 Conscious, like *I, you, they, my grandchildren*; 7 Non-Conscious, like *the show, it, the crowds at the station*; 2 Simple Qualities, such as *the premium seats, the very side seats.*

Text 7 has 13 participants which is found in the data in the form of 4 Conscious, like *I* (there are 4 participants "I" in the review texts); 8 Non-

Conscious, like *Songs of the Sea, the storyline and characters, other activities*; 1 Simple Quality, like *the light show itself and the setup of the show stage.*

And then, text 8 has 7 participants in the form of 3 Conscious, like *they, I*; 4 Non-Conscious, like *The Songs of the Sea, which, (which runs around theme), the timings, the fees.*

Text 9 has 12 participants in the form of 10 Conscious, like *I, the actors, the audience, you;* 2 Non-Conscious, such as *it*.

The last one is text 10 has 11 participants which is found in the review text in the form of 8 Conscious, like *a friend, we, I she, you, my kids*; 2 Non-Conscious, like *this, the show itself*; and 1 Simple Quality, like *the premium seats*.

Those examples or those realizations of participants in the community review of "Songs of the Sea" in wordings which are explained above can be seen completely and clearly in Appendix 2.

4.1.5.2 Realization of Process in the Community Review of "Songs of The Sea" Singapore on March 2013 in Wordings

Process serve in the most central or nuclear role in a figure; they embody the temporal properties of a figure unfolding in time. Other than metaphorical processes, the process element is either polar (positive/negative) or modal (some intermediate degree between positive and negative); it may embody phase, or aspect; and it will refer to past, present or future time. Polarity and modality derive from the interpersonal perspective on the process.

In the following will discuss about the findings of realization of process found in the data and there are also some examples which supports the findings. It can be seen as follows.

Table 4.6 The Realization of Processes in the Community Review of "Songs of the Sea" Singapore on March 2013

No	PROCESS		TENSE	TEXT										Σ
				1	2	3	4	5	6	7	8	9	10	
1	Polar	Phasal	Past	0	1	1	0	0	1	0	0	0	0	3
			Present	0	0	0	1	0	7	0	1	0	0	9
			Future	0	0	0	0	0	0	0	0	0	0	0
		Non-phasal	Past	3	5	1	3	0	1	11	0	0	6	30
			Present	5	1	4	2	6	18	1	7	7	3	54
			Future	0	0	0	0	0	0	0	0	0	0	0
2	Mo dal	Phasal	Past	0	0	0	0	0	0	1	0	1	0	2
			Present	0	0	0	0	0	0	0	0	2	0	2
			Future	0	0	0	0	0	0	0	0	0	0	0
		Non-phasal	Past	0	0	1	0	0	1	0	1	1	2	6
			Present	0	0	0	0	2	3	0	0	1	1	7
			Future	0	0	0	0	0	2	0	0	0	1	3
	Total			8	7	7	6	8	33	13	9	12	13	

From table 4.6 above it can be seen that Polar: non-phasal in the form of present tense is the most dominant process found in the community review of

"Songs of the Sea" Singapore because most of people often applied non-phasalin present form in their writing. Then, it is followed by Polar: non-phasal in the form of past tense. Polar: phasal in the form of present tense also occurs in the community review of "Songs of the Sea" Singapore. Modal: non-phasal in the form of present tense also has produced in the review text of "Songs of the Sea" Singapore and it is followed by some other kinds of process found in the review texts of "Songs of the Sea" Singapore. Those realizations of the process will be explained in the following paragraph.

In text 1 has produced Polar: 5 non-phasalverb in the present form, like *is, are, do not deserve, etc.;* and Polar: 3 non-phasal verbs in past tense form, such as *felt, started, have left*. Text 2 also has produced Polar: 1phasal verbs in past tense, like*scratching*; Polar: 5 non-phasal in past tense form, like *found, were, was mimed, expected, was finished*; and Polar: 1 non-phasal verb in present form, like *are*.Then, text 3 reveals that there are Polar: 4 non-phasal verbs in present form, such as *is, are positioned, offers, etc*.; 1 non-phasal in past tense form, like *have ever seen*; 1 phasal in past form, like *visiting;* 1 phasal verb in present form, like *starts to get*; and Modal: 1 non-phasal verb in past form, like *would be.*

Text 4 has occurred Polar: 1 phasal verb in the form of present tense, like *gets packed*; 3 non-phasal verbs in past tense, like *enjoyed, loved, was*; 2 non-phasal verbs in present tense, like *is, just come*.Text 5 reveals that there are Polar: 6 non-phasal in present tense, like *is, enact, sings, are, etc*.; Modal: 2 non-phasal verbs in present tense, like *can be compensated, may skip*. Text 6 reveals that there are Polar: 1phasal verbs in past tense, like *wanted to go again*; 7phasal verbs

in the form of present tense, like *decide against*, *calling, shown and wait, waiting, etc*; 18 non-phasal verbs in present tense, like *lasts, goes, pay, decide, are, arrive, save, suggest, recommend, calling, waiting, do, is, asking, etc.*; and 1 non-phasal verb in past form, like *to have seen.* Modal: 3 non-phasal verbs in present tense, like *can get, can do, may be save.*;2 non-phasal in the form of future tense, like *will lose, will see;* 1 non-phasal in past form, like *would do.*

And then, text 7 mostly produced Polar: 11 non-phasal verbs in the form of past tense, such as*purchased, was, heard, were, had, went, displayed, etc.*; 1 non-phasal verb in present tense, like *have*; and Modal: 1 phasal verb in past tense, like *would probably be.*In text 8 can be found there are Polar: 1phasal verbs in present tense form, such as*to add to*; 7 non-phasal verbs in present tense, such as*is, runs, involves, have, etc.*; Modal: 1 non-phasal in past tense form, such as *would recommend.*Text 9 has occurred Polar: 7 non-phasal in present form, such as *is, enjoy, are, to design, etc.*; Modal: 1 phasal verb in past form, like *would really suggest;* 2phasal verb in present tense form, like *can even sing*; 1 non-phasal in present tense, like *should have*; 1 non-phasal in past form, like *would suggest.*

The last is text 10 mostly produced Polar: 6 non-phasal verbs in past tense, like *said, was, were, seemed, was thinking, etc.*; 3 non-phasal verbs in present tense, *don't know, do not pay, just show up*; Modal: 2non-phasal verb in past tense form, like *might have enjoyed, would not recommend*; 1 non-phasal in present tense form, like *must pay*; 1 non-phasal verb in future tense, like *will be.*

Those explanation or some examples of the realization of process of the review texts above can be seen in Appendix 2.

4.1.5.3 The Realization of Circumstances in the Community Review of "Songs of the Sea" Singapore on March 2013 in Wordings

As stated in Table 4.4, there are 5 kinds of 7 circumstances found in the community review of "Songs of the Sea" Singapore. They are circumstances of time, place, manner (quality, comparison), matter, purpose and accompaniment. In wordings those circumstances are realized whether they are simple and macro. The number of those circumstances can be seen on table 4.7.

Table 4.7 The Realization of Circumstances in the Community Review of "Songs of the Sea" Singapore on March 2013

NO	KINDS OF CIRCUMSTANCE	TEXT										Σ
		1	2	3	4	5	6	7	8	9	10	
1	Simple	1	1	1	2	0	5	1	0	1	1	**13**
2	Macro	2	2	5	2	4	12	6	5	7	4	**49**

From table 4.7 above, it can be seen that there are 49 macro circumstances and 13 simple circumstances which are found in the community review of "Songs of the Sea" Singapore on March 2013. Macro circumstance has the largest number because there are so many circumstances which consist of more than one word in the data. The text 6 also has the highest proportion of kinds of circumstances and it has 17 kinds of circumstances which are found in the data because someone has written a long review so that many macro circumstancesare

mostly found in text 6. These circumstances consist of 7 simple circumstances and 10macro circumstances. Further explanation will be explained in the following paragraph with applying some examples or it can be seen more detail in Appendix 2.

Text 1 is found 3 kinds of circumstance and it covers 1 simple circumstance, like *mainly*; and 2 macro circumstances, like *in lighting and amazing colors, except the actors,* and *in Disney Land*. Same as text 1, text 2 also has the same result. Text 2 has 3 kinds of circumstance and it consists of 2 macro circumstances, such as *with the lasers and the water even fire*, *at the plot of the story*; and 1 simple circumstance, like *myself*. Text 3 has the larger number than prior text. Text 3 has produced 6 kinds of circumstances and it reveals that 1 simple circumstance, like *early*; and 5 macro circumstances, such as *for all ages from kids to grannies,at the end of the day, be there, 15-20 mins, middle of the amphi theatre*. Then, text 4 has produced 4 kinds of circumstances and it covers 2 simple circumstances, such as *early*, and *easily*; and 2 macro circumstances, such as *while on Sentosa Island* and *to get*. Meanwhile, text 5 just has 4 macro circumstances, such as *with voice over, to escape, a pretty fairy, with any other activity*.

As stated above, text 6 has the largest result and it has 17 kinds of circumstance which is found in the data. It covers 10 macro circumstances, such as *on all weather, for premium seats, in the best position, 25 mins, to the taxi stand, in the queue, for money but mainly for younger people, etc*; and 7 simple circumstances, such as *precisely, early, getting, clearly, badly, etc*. Then text 7 is

found 7 kinds of circumstance, it consists of 6 macro circumstances, like *for Sentosa Island, than the Marina Bay light show, with high expectations, with cartoon-y characters, on the water screens, with you*; and 1 simple circumstance, like *definitely*. Then, in text 8 is found 5 macro circumstances while simple circumstance shows no results. The examples of macro circumstances are *around a theme, on water fountains, with actors performing and singing, every evening, and while in Sentosa.*

There are 8 kinds of circumstances which are found in text 9. It consists of 7 macro circumstances, such as *to see, specially the effects and drama of the water light and fire, with them, with the audience, to encourage, specially during the singing, for me*; and 1 simple circumstance, like *really.* The last is text 10. Text 10 is found 5 kinds of circumstance and it covers 4 macro circumstances, such as *for the premium seats, I the back, for these seats, to get*; and 1 simple circumstance, like *early*.

CHAPTER V
CONCLUSION AND SUGGESTION

This chapter presents the conclusions of the study and offers suggestions for everyone who reads this thesis.

5.1 Conclusion

From the previous chapters, it can be concluded that the meaning of the review "Songs of the Sea" Singapore is construed through the sequences, figures, elements of figures, realization of process, participants, and circumstances in wordings.

Kinds of sequences that dominate the text is simple sentence because it is frequently found in the review texts because all the people wrote something randomly which mostly just have minimum a subject and a predicate and there's no another clause so that most of people's writings are considered as simple sentence. There are 24 simple sentences found in the review texts. Then, sequence of projection (idea) also often produced in the review texts and it shows 11

because most reviewers told about their thought when watching the show and visiting Sentosa Island. Sequences of expansion (enhancement) also have the same results as sequence of projection (idea). Then, those two sequences are followed by the other types of sequences.

Types of figures dominate the texts is figures of being and it shows 44 figures of being because all reviewers were frequently describing about what "Songs of the Sea" show is, how is the people's enthusiasm when watching this spectacular show in Sentosa Island, the atmosphere of situation and condition in Sentosa Island, etc. Then it is followed by figures of doing and it shows 43 figures which are found in the review texts. It has smaller number than figures of being because the reviewers more often applied figures of being to review this great show in Sentosa Island. From findings, it can be seen that the most dominant is figures of being and automatically, the process is mostly found in the data is Process of Relational with its participant roles, Token and Value, and kinds of circumstance which are frequently found in the data is circumstance of manner (quality).

The realization of participants, process, and circumstances are also found in the data. Firstly, the realization of participant mostly occurred in the review texts is simple things (conscious) because the people often told about themselves and their experience so that a lot of pronouns are found in the texts and it shows 50 simple things (conscious) in the data, like *I, you, she, we, they, some old men, the performers, etc*. Then, it is followed by 43 simple things (non-conscious) and 5 simple qualities.

Then, the realization of process is also found in the data. The realization of process most dominate the data is polar non-phasal verbs in present form. It is found 54 polar non-phasal verbs in present form in the data because most of people preferred applying non-phasal verbs in their writing to phasal verbs and they also often described what "Songs of the Sea" is like so that tenses which was frequently used is present tense. Meanwhile, the realization of circumstance is mostly found in the data is macro circumstances and it occurs 49 macro circumstances in the data because those are found circumstances which consist of more than one word, like *on all weathers, in the best position, on the water screens, and so on.*

5.2 Suggestion

Based on the previous analysis, the other researcher may conduct similar study, but the data analysis of meaning construal should focus on the natural data. Moreover, whoever reads this research, the researcher hopes that this research can help the readers will make a similar research as a reference and this research can be useful for the students to learn construing experience through meaning and can advance student's knowledge about meaning construal.

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