

UNVEILING MULTIPLE MEANINGS OF THE INDONESIAN POEM *MENUMBANGKAN POHON BERINGIN* AND ITS ENGLISH TRANSLATION

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ABSTRACT: The present study aims to investigate the meanings embedded in the Indonesian poem, *Menumbangkan Pohon Beringin*, by Heru Joni Putra (source text-ST), and its English translation, *Felling a Banyan Tree*, by George A. Fowler (target text-TT). Employing a qualitative approach, both texts were examined through the lens of Systemic Functional Linguistics (SFL) developed by Halliday (1925-2018). SFL sees every clause as having three strands of meanings simultaneously, namely experiential, interpersonal, and textual meanings, analyzed through transitivity, mood, and thematic structures, respectively. The study found that both texts frequently employ material Processes, declarative moods, and particular topical and textual Themes, reflecting a focus on collective participation and material actions, an authoritative tone, and an explicit dialogic orientation, respectively. Although such grammatical and semantic characteristics appear across both ST and TT, this study highlights some translation-related considerations in terms of semantic modulation and (in)definiteness. This study gives insight into poetry translation theoretically and practically, particularly involving Indonesian and English. The multiple meanings unveiled in the poems in this study are not meant to be exhaustive, as poetry invites infinite readings. Consequently, the poem should be examined not only at the surface level but also through a deeper lens. Thus, various approaches, including the linguistic perspective employed in this study, are valuable for uncovering its potential meanings.

KEYWORDS: Mood, Multiple Meaning, Poetry, SFL, Thematic, Transitivity, Translation

Introduction

Poetry stands as the most expressive type of literary works (Reiss, 1989 in Munday, 2016, p. 115). It elicits strong emotions (Johnson-Laird & Oatley, 2022, pp. 4-9) and, to this end, it is no surprise that poets carefully choose linguistic resources (words, syntax, and semantics) with intention (Wainwright, 2004, p. 4), making poetry an extreme example of condensed language (Landers, 2001, p. 100) or selective language use (Hasan, 1989, “Chapter 2”). This expressive form of verbal art naturally invites varied interpretations from readers. The brevity and density of poetry lead to greater ambiguity, resulting in multiple possible meanings within the text. Consequently, a range of interpretive approaches can be applied to understand it, one of which is through linguistic analysis.

Appreciation of literary works from a linguistic perspective by linguists has been going on for some time. Fowler (1995, pp. 11-18), for instance, introduced the term ‘linguistic criticism’ to enrich the appreciation of literary works. This term had been used before (see Enkvist, 1978, p. 174) and later is also referred to as Style (Stylistics), which is “the total set of choices” of language use (Crystal, 2017, p. 145). Undoubtedly, language and literature cannot be separated. One reason is that literary works, after all, require language as a medium of expression (Leech, 1984, p. 1). The same argument is conveyed by Jakobson (1958 as cited in Fowler, 1995, p. 12). He analogizes poetry (as one of the literary works) with painting: if poetry is related to verbal structure, painting is related to pictorial structure. There are several works which advocate in favour of the usage of linguistics in literary analysis including those by: Fowler (1995), Crystal and Davy (2013), Leech and Short (2007), and Leech (2008).

A number of studies approach the analysis of poetry from a linguistic perspective. Most of this research, however, focuses on examining poems in their original language rather than in translation. Notable contributions to this field include Leech (1984), Hasan (1989), and Webster (2015), each offering comprehensive insights on poetry analysis. Leech employs a descriptive linguistic approach, whereas Hasan and Webster utilize the Systemic Functional Linguistics (SFL) framework, which will be discussed in more detail in the following section. Additionally, Maledo and Edhere (2021), also drawing on SFL, analyse multiple poems to highlight themes of environmental degradation. Onipede and Abioye (2023) examine two poems using both SFL and conceptual metaphor theory, an approach partially echoed by Torhovets (2024), who investigates perceptions of ‘death’ in English poetry through conceptual metaphor theory. Nonetheless, there remains limited research on parallel texts (original and translated) in poetry. Yu’s (2021) and Ma and Wang’s (2020) studies, which employ Hasanian and Hallidayan’s theoretical framework to analyse ‘parallel’ poems involving Chinese and English pair, appear to be one of the most recent in this area.

In the context of Indonesian poems, while their translations have been made available in foreign languages, particularly English – these works include, among others, the translations by Raffel (1993), Aveling (2001), and Aveling (2002) – rarely have these works been studied or criticised from the lens of translation studies or linguistics. In other words, the application of linguistic approaches, such as SFL, to original Indonesian poetic texts or their translations has not been rigorously pursued, although it has been applied in other various text types or other fields (see, for example, Santosa 2009; Emilia et al., 2018; Zulprianto, et al., 2019; Zulprianto, et al., 2023).

The present study aims to analyse the multiple meanings in an Indonesian poem and its English translation using the SFL approach. The SFL theory was introduced and developed by Halliday in his seminal book titled *An Introduction to Functional Grammar*. This book was first published in 1985 and has been reprinted with revisions in each subsequent decade (see Steiner, 2018, p. 5). The Hallidayan approach is advisable for analysing poems for at least two reasons. *First*, a poem is open to various interpretations, hence various or multiple meanings. In this way, the more meanings that can be revealed from a poem, the better it is; a poem is a spring of meanings that a reader can interpret differently. Likewise, SFL views clauses (texts) as containing multiple meanings that coexist, and it provides tools to analyse these multiple meanings. Having said this, SFL certainly does not pretend to completely reveal the exhaustive meanings of a poem or text. After all, the meanings of a literary work in general or a poem in particular remain open to new interpretations.

Second, poetry (or literary works in general) highly values the concept of choice in language selection. SFL shares the same principle through its paradigmatic concept. This concept of choice means that although language offers many options (potential), the speaker can only choose one of these potentials (actual). This is the reason why a text, original or translated, is always an instance of language use (Steiner, 2004, p. 65; Lukin, 2018, p. 71). In literary texts, especially poetry, the decision to ‘choose’ one type of clause over the others is certainly very important. Whatever a writer or poet chooses is always a meaningful choice. This condition forms the basis for the conception that linguistic behaviour is not random but motivated (Fowler, 1995, p. 15). Moreover, the manner of expression is sometimes considered more important than the matter (content) of the language (Landers, 2001, p. 7).

If SFL can be used to analyse original texts, it can certainly do so for translated texts. This, in fact, has brought SFL and Translation Studies closer, as exemplified in the edited volume by Kim et al. (2021). In light of this, this study analysed a poem by the young Indonesian poet Heru Joni Putra (born in 1990), titled *Menumbangkan Pohon Beringin* as the source text (ST) and its English translation *Felling the Banyan Tree* as the target text (TT) by George A. Fowler. SFL will be applied to analyse the multiple meanings in the original poem and its translation. Specifically, this study aims to analyse the multiple meanings in the ST and TT according to the SFL framework, provide a more rigorous explanatory appreciation of the poem based on the SFL analysis, and compare the ST and TT to highlight interesting aspects of the translation.

To this end, this study seeks to address the following research questions:

1. In what ways can the multiple meanings embedded within the Source Text (ST) and Target Text (TT) be systematically analysed through the lens of Systemic Functional Linguistics (SFL)?
2. How can an SFL-based analysis facilitate a deeper appreciation of the poem?
3. What insights emerge from a comparative analysis of the ST and TT that reveal aspects of the translation process?

This study can enrich the way of appreciating original and translated literary works, especially poetry, and add to the literature on poetry translation involving Indonesian and English in particular.

Literature Review

In SFL, a clause always contains three meanings simultaneously. In fact, this is why the phrase ‘multiple meanings’ is used in this article. Halliday also refers to the term ‘meaning’ in this context as ‘metafunction’ (Halliday, 1985a). The three meanings are ideational meaning, which is further divided into experiential and logical meaning (logical meaning is not discussed here), interpersonal meaning, and textual meaning. Experiential meaning views a clause as a representation of reality; interpersonal meaning views a clause as an exchange between interlocutors involved in the linguistic event (between

speaker and listener in spoken language or between writer and reader in written language); textual meaning views a clause as a message packaged in a certain way by the speaker or writer.

The explanation above can be illustrated in the following Indonesian clause. In “*Orang-orang menumbangkan pohon beringin itu*” (People are felling that banyan tree), the experiential meaning that can be understood is an event or reality of the felling of a tree (as a process) involving a group of people (orang-orang) as the Actor and an object (that banyan tree) as the Goal. Furthermore, regardless of whether the clause is written or spoken, the interpersonal meaning is, among other things, that the speaker/writer is trying to provide convincing information (without modality) related to the event to the listener/reader. The textual meaning can mean that the speaker/writer is making *orang-orang* (people) the starting point of the message he or she wants to convey. This means the speaker/writer chooses to start their clause with *orang-orang* (a paradigmatic concept) even though the clause could have been conveyed differently. For instance, the clause can be written in passive as in “*Pohon beringin itu ditumbangkan oleh orang-orang*” (That banyan tree is felled by people), where now “*Pohon beringin*” (banyan tree) serves as the departure point of the message of the clause. Within the SFL framework, the choice to convey the information in active form (rather than passive) is a meaningful choice or vice versa, contributing to the textual meaning of the clause.

SFL, of course, does not simply arrive at the multiple meanings given above but is based on the analysis of the lexicogrammar of a clause or text. SFL provides tools to uncover these multiple meanings. These meaning-revealing tools will be explained one by one as follows. Firstly, the experiential meaning of a clause is analysed through its transitivity structure. Experiential meaning is related to the worldly experiences of the speaker conveyed in terms of Process, Participant, and Circumstance (see Webster, 2015). In other words, we talk about our experiences by involving these three elements. In a clause, these three terms are usually realized by, respectively, verbs, nouns, and adjuncts. The Process is the most important constituent here because, in addition to showing the specificity of the occurring event, it also determines what Participants can be involved. Meanwhile, Circumstance is optional and usually provides information about the time or place where the event occurs. The Process is further divided into material, behavioural, mental, verbal, relational, and existential processes. Each of these processes involves different types of Participants. A material Process involves the Participants Actor and Goal; a behavioural process involves the Participants Behaver and Behaviour; a mental process involves Sensor and Phenomenon; a verbal process involves Sayer and Verbiage; a relational process involves Carrier and Attribute; and an existential process involves only the Existent. To conclude the explanation of transitivity structure, an example analysis is provided as follows. The clause analysed comes from the poem by Heru Joni Putra (2017) and its English translation by George A. Fowler (2020).

[1]	Kau	<i>tak akan pernah bisa menumbangkan</i>	<i>pohon beringin</i>	<i>di tengah pasar</i>
	You	<i>'ll never be able to topple</i>	<i>the banyan tree</i>	<i>in the middle of the market</i>
	Participant: Actor	Process: material	Participant: Goal	Circumstance: place

In this example, the type of Process is material realised by the verb *menumbangkan* (topple) that requires the Participants involved to be an Actor (*Kau/You*) and a Goal (*pohon beringin/the banyan tree*). This clause also includes a Circumstance of place (*di tengah pasar/in the middle of the market*). The analysis can be similarly applied to other types of Processes, but different types of Participants are expected to occur.

Secondly, interpersonal meaning is revealed through the analysis of mood structure. Aspects of interpersonal meaning include the mood of the clause (declarative, interrogative, imperative), modality and modulation (the use of words such as *perhaps, maybe, will, always, often, must*, etc.), and intonation (Butt et al., 2001, Chapter 4 & 5; Webster, 2015, p. 22). Intonation occurs in spoken language, which in written language is represented by the use of punctuation (see Halliday, 1985b). An example of mood structure analysis is provided below by reproducing clause [1] above:

[2]	<i>Kau</i>	<i>tak akan</i>	<i>pernah bisa menumbangkan</i>	<i>pohon beringin</i>	<i>di tengah pasar</i>
	<i>You</i>	<i>'ll</i>	<i>never be able to topple</i>	<i>the banyan tree</i>	<i>in the middle of the market</i>
	Subject	Finite: modal	Predicator	Complement	Adjunct:place

The position of the subject and finite in the above clause indicates that the clause is declarative. (If the finite precedes the subject, the resulting clause is an interrogative clause). It should also be noted that the term “*finite*” here does not apply to the Indonesian language because ‘finite’ relates to the grammatical category of tense. Unlike English, Indonesian belongs to a tenseless language group because its morphology does not show tense marker (Morton, 2014, p. 1). However, such systemic differences do not hinder the analysis from determining whether or not the Indonesian clause is declarative, like the English translation. Since both are in the declarative mood, the parallel clauses serve the same function, namely, to provide information. Such an interpersonal meaning is not meant to be conclusive. The choice of the second person pronoun *Kau* carries another interpersonal meaning as an Indonesian speaker will be expected to use it when talking to his or her peer.

Finally, textual meaning is explored by analysing aspects of texture within or across clauses in the text. These aspects of texture include cohesion, information structure, and thematic structure (Webster, 2015, p. 22). In this study, the discussion is limited to the thematic structure. The thematic structure of a clause, which is understood as a message, is built by two functional terms called Theme and Rheme. The Theme is defined as the point of departure of the message in a clause, while the Rheme is understood as the temporary destination of that message (Butt et al., 2001, p. 184). It is understood as a temporary destination because, oftentimes, thematic structure analysis does not only take one clause but longer texts that contain other Themes and Rhemes to move the discourse forward. The same example ([1] and [2]) is reproduced below to illustrate how the thematic structure of the clause is analyzed.

[3]	<i>Kau</i>	<i>tak akan pernah bisa menumbangkanpohon beringin di tengah pasar</i>			
	<i>You</i>	<i>'ll never be able to topple the banyan tree in the middle of the market</i>			
	Theme	Rheme			

In clause [3] above, “*Kau*” [You] is the Theme, which is the departure point of the message, and the rest is the Rheme. Compared to the other two meta-functions, thematic structure analysis appears simpler because a clause only needs to be analysed into two constituents: Theme and Rheme. However, this does not mean that thematic structure is less important than the others. The thematic structure allows experiential and interpersonal meanings to be conveyed coherently (Webster, 2015, p. 22) and cohesively (Eggins, 2004, p. 321).

The Theme is further divided into topical, textual, and interpersonal. A topical Theme is a constituent that contains transitivity meaning and is located at the beginning of the clause (for example, in clause [3] above, the topical Theme is “*Kau*” [You]). Therefore, a topical Theme can be realized by a subject, verb, complement, or adjunct. These elements have a direct connection with (representation of) reality. A textual Theme has a conjunctive function. This is different from an interpersonal Theme, which has a disjunctive function—indicating the speaker’s subjectivity towards the experiential meaning of the clause (Eggins, 2004, p. 302); Halliday & Matthiessen, 2014, p. 107). If these three Themes appear simultaneously (often referred to as multiple Themes), as shown in example [4] below, each contributes to experiential, interpersonal, and textual meanings (Hasselgard, 2004, p. 73).

[4]	<i>Dan</i>	<i>sayangnya</i>	<i>kau</i>	<i>tak akan pernah bisa menumbangkanpohon beringin di tengah pasar</i>	
	<i>And</i>	<i>unfortunately</i>	<i>you</i>	<i>'ll never be able to topple the banyan tree in the middle of the market</i>	
	Textual	Interpersonal	Topical		
	Theme			Rheme	

The example above illustrates the presence of three types of Themes simultaneously. The textual theme *Dan* [and] shows cohesion between the current and previous clauses, while the

interpersonal theme *sayangnya* [unfortunately] reflects the speaker's subjective opinion (the state of 'unfortunate' for the speaker may not be shared by others), and the topical theme *kau* [you] carries experiential meaning as it is part of the representation of reality within the clause as a whole.

The topical Theme must be present, whereas the interpersonal and textual Themes are optional. In terms of clause position, the textual Theme and/or interpersonal Theme always precede the topical Theme. All three structures of a clause can be displayed simultaneously, as seen in example [5] below:

[5]	<i>Kau</i>	<i>tak akan</i>	<i>pernah bisa menumbangkan</i>	<i>pohon beringin</i>	<i>di tengah pasar</i>	ST
	<i>You</i>	<i>'ll</i>	<i>never be able to topple</i>	<i>the banyan tree</i>	<i>in the middle of the market</i>	TT
	Actor	Process:material		Goal	Circumstance	Transitivity structure > experiential meaning
	Subject	Finite:modal	Predicator	Complement	Adjunct:place	Mood structure > Interpersonal meaning
	Theme	Rheme				Thematic structure > Textual meaning

This section has attempted to explain the three types of meaning within the SFL framework and how lexicogrammar analyses can be used to uncover them despite their concise presentation. The experiential meaning can be examined through transitivity structure analysis, the interpersonal meaning through mood structure analysis, and the textual meaning through thematic structure analysis. All three meanings coexist simultaneously within each clause. Within each clause, all three meanings exist simultaneously.

Due to space constraints, this section can only focus on the elements of Systemic Functional Linguistics (SFL) pertinent to this study. For a comprehensive exploration of the SFL framework, readers are encouraged to consult Halliday and Matthiessen (2014), Eggins (2004), Fontaine (2013), and Webster (2015).

Method

This study employed a qualitative-comparative approach. The data consisted of a poem in Indonesian titled *Menumbangkan Pohon Beringin* (ST) by Heru Joni Putra (henceforth HJP) and its English translation titled *Felling a Banyan Tree* (TT) by George A. Fowler (henceforth GAF). The data were obtained using a convenience sampling (Dornyei, 2007, p. 129; Saldanha & O'Brien, 2014, p. 34). The lines in the ST and TT were analysed as a whole. The qualitative study is expected to explain what ST and TT mean from a linguistic perspective or the SFL framework, to be more specific.

The ST poem is included in HJP's book *Badrul Mustafa Badrul Mustafa Badrul Mustafa* first published in 2017. This book was shortlisted for the 2017 Khatulistiwa Literary Award. It has won two awards: the best book of poetry by Tempo magazine in 2017 and the best literary book in the Wisran Hadi Awards in 2019. GAF is a full-time freelance translator. His working languages include not only English and Indonesian but also Malay, Tagalog, and Chinese. Other Indonesian works that he translated include *Siti Nurbaya* by Marah Rusli, published in 2009, and, a work of non-fiction, *Islam, Humanity and the Indonesian Identity: Reflections on History* (Debates on Islam and Society) by Ahmad Syafii Maarif, published in 2018.

The ST and TT each consisted of four stanzas. The first stanza consisted of five lines, the second stanza twelve lines, the third stanza ten lines, and the fourth stanza four lines. Overall, the ST and TT each consist of thirty-one lines. As is common in poetry, not every line necessarily corresponds to a sentence or clause (independent or dependent) because some lines in ST and TT are constructed in phrases, while others are clauses. In this study, the term 'clause' refers to clause simplex and clause complexes. In this poem, the separation of clauses is easier to identify than those of sentences, which is unsurprising, given that poetry is written to be recited and thus creatively crafted to follow such a purpose. Additionally, because of its oral nature, the sentences are grammatically intricate yet lexically less dense (see Halliday & Matthiessen, 2014; Eggins, 2004). Considering these factors, the analyses were conducted at the clause level. Moreover, clause-level analysis allows for the identification of Processes and Themes, which are more varied because the analysis was conducted on both independent

and dependent clauses. After all, clauses are central to SFL analysis (Halliday, as cited in Webster, 2015, p. 14).

In connection with this, a close reading was performed to determine the clauses in ST and TT. Subsequently, ST and TT are presented in order in that the ST sentence comes first, and the TT sentence comes next (ordering translation). Each line of both versions of the poem was numbered for easy reference and identification. Each clause in ST and TT was analysed for its transitivity, mood, and thematic structure, as demonstrated in examples [1], [2], and [3] above. Thus, the definitions and applications of the SFL terms applied in the clauses of TT were considered the same and applied similarly in ST. The analysis was limited to Process types (transitivity structure > experiential meaning), sentence types (mood structure > interpersonal meaning), and Theme types (thematic structure > textual meaning). The results of the analysis are presented in tables, diagrams, in addition to verbal explanation. Below are the ST and TT carefully reproduced as they appear in their respective sources:

ST (Indonesian)	TT (English)
0. Menumbangkan Pohon Beringin	0. Felling a Banyan Tree
1. Kau tak akan pernah bisa menumbangkan	1. You'll never be able to topple
2. Pohon beringin di tengah pasar	2. The banyan tree in the middle of the market,
3. Hanya dengan cara memalingkan muka darinya	3. Only by averting your face from it
4. Lalu berkata kepada setiap orang yang kau temui	4. And then saying to everyone you meet
5. Bahwa beringin itu sudah kau anggap tak ada.	5. As far as you've concerned, it isn't there.
6. Dan kau tak akan pernah bisa menumbangkan	6. And you'll never be able to topple
7. Pohon beringin di tengah pasar	7. The banyan tree in the middle of the market,
8. Meski sebilah kapak	8. Even though an axe
9. Kau ayunkan berkali-kali ke pangkalnya	9. You swing again and again against its base
10. Lalu kau berhenti begitu saja	10. And then you stop, just like that
11. Ketika para ahli sejarah mengatakan	11. When those who know history say
12. Bahwa apa yang kau lakukan itu	12. What you are doing
13. Mustahil belaka karena nenek moyangmu	13. Is simply impossible because your ancestors
14. Sudah mencoba menumbangkan	14. Had tried to bring down
15. Pohon beringin itu dengan seongkah batu	15. That banyan with a boulder
16. Tapi ia tetap saja berdiri kokoh	16. But it's still stood strong
17. Sampai ke zamanmu.	17. Right to your time
18. Maka kau tak akan pernah bisa menumbangkan	18. So, you won't ever be able to overturn
19. Pohon beringin di tengah pasar kecuali bila	19. The banyan in the middle of the market unless
20. Kau bawa semua sanak-saudara, handai-taulan,	20. You bring all your uncles and cousins, pals
21. Dan karib-kerabatmu, mengayunkan segala kapak	21. And bosom-buddies, and swing all the axes
22. Ke pangkal beringin itu, sembari menari	22. At the base of that banyan, as you caper
23. Dan bernyanyi, dan terus mengayunkan kapak	23. And sing, and never stop swinging, axe
24. Demi kapak ke pangkalnya, dan bersama mereka	24. Upon axe against its base, and with them
25. Kau bayangkan ketika beringin itu tumbang,	25. Imagine when the banyan topples over,
26. Segala mata lebih luas memandang, bersama mereka	26. All wide eyes watching, with them
27. Kau ciptakan... Eits, tunggu dulu,	27. You create... Whoa, wait a sec,
28. Bersama? Masihkah kata itu begitu asing	28. Together? Doesn't that word still sound strange
29. Di kedua telingamu? Bukankah, sebagai Badrul	29. In your two ears? As Badrul Mustafa, is there
30. Mustafa, tak ada yang lebih berharga di dunia ini,	30. Anything more valuable to you in this world
31. Selain kesendirian?	31. Than being alone?

Findings and Discussion

This section will present the findings of the multiple meaning analysis in the ST and TT. The presentation will be given in order, beginning with an analysis of the experiential, interpersonal, and textual meanings of both texts. Based on these analyses, attempts will be made to dig deeper into the implied meanings or implications in an effort to appreciate HJP's poetry more deeply. This section will conclude with a discussion of several translational aspects related to how GAF translated ST.

Unveiling Experiential, Interpersonal, and Textual Meanings in ST and TT

Due to limited space, this study will prioritize highlighting prominent and relevant lexicogrammatical aspects (transitivity structure, mood structure, thematic structure) to explain the multiple meanings in the ST and TT. It is important to note here that, generally, the three meanings (experiential, interpersonal, textual) and structures (transitivity, mood, thematic) in the ST and TT are relatively similar. Therefore, when referring to HJP as the poet of the poem under analysis, this reference also applies to GAF as the translator unless stated otherwise.

The analysis of transitivity structure will prioritize the types of Processes used by the poet (HJP) in ST and by the translator (GAF) in TT. The distribution of Process types in both versions of the poem is provided in Table 1 below:

Table 1: Distribution of Process Types in ST and TT		
Process Type	ST	TT
Material	<i>temui, berhenti, ayunkan, tunggu, ciptakan, lakukan, mengayunkan, berdiri, mencoba, menumbangkan, menumbangkan, menumbangkan, menumbangkan, menumbangkan, mengayunkan, tumbang, bawa</i>	<i>felling, wait, swing, bring, swing, topples over, meet, swinging, doing, stop, stood, stop, bring down, topple, topple, overturn, tried, create</i>
Behavioural	<i>memalingkan, menari, bernyayi, memandang</i>	<i>caper, sing, watching, averting</i>
Mental	<i>anggap, bayangkan</i>	<i>know, concerned, imagine</i>
Verbal	<i>berkata, mengatakan</i>	<i>saying, say</i>
Relational	-	<i>being, is, sound</i>
Existential	<i>ada, ada</i>	<i>is</i>

As mentioned earlier, in identifying the experiential meaning in ST and TT, analyses were restricted to examining Processes within each clause in both text pairs. Table 1 above shows that material Processes occupy the top position as the most frequently occurring Process type, indicating that both texts predominantly contain material or external events. Such material Processes inherently involve Participants, with an Actor in the subject position and a Goal in the object position. The analysis also shows that material Processes tend to be accompanied by Circumstances, as illustrated in the following example:

ST	<i>Kau</i>	<i>tak akan pernah bisa menumbangkan</i>	<i>pohon beringin</i>	<i>di tengah pasar</i>
TT	<i>You</i>	<i>'ll never be able to topple</i>	<i>the banyan tree</i>	<i>in the middle of the market</i>
	Participant:Actor	Process:material	Participant:Goal	Circumstance:place

The clause pattern contains a ‘complete’ experiential meaning. It includes what event occurs, who is involved in the event, and circumstances indicating where the event takes place. Specifically, the experiential meaning in the clause above can be understood as a material event involving the action of *felling* (Process) a *banyan tree* (Goal) located in *the middle of a market* (Circumstance) that *You* (Actor) can never accomplish.

Interestingly, despite the similar number of occurrences of material Processes in the ST and TT, their lexical variations (types) differ (see Williams & Chesterman, 2002, p. 98 regarding type/token ratios). The comparison of type/token ratios appears significant in the distribution of the material Process “fell” and its variations. The ST uses the word *menumbangkan* six times. In contrast, the TT does not record as many instances of that particular material Process. This difference results from the fact that GAF variedly translated the verb *menumbangkan* and its derivatives as *topple* (over), *fell*, *overturn*, and *bring down*. GAF likely did so to avoid monotony. As a consequence, TT exhibits more lexical diversity than ST. However, it should be noted that the lack of lexical variation in ST is not because Indonesian lacks synonyms for the verb *menumbangkan*; rather, it is likely the preference on the part of HJP. For instance, *menumbangkan* is synonymous with *menebang*, *merobohkan*, or

merebahkan. Furthermore, such lexical diversity does not affect the experiential meaning in both texts. This is because the experiential meaning of a clause cannot be affected by the use of synonyms, even though they can affect the textual or interpersonal meanings.

The second most frequent type of Process is the behavioral Process. Mental, verbal, relational, and existential Processes were also found, although less frequently. Interestingly, relational Process were absent in ST but it occurred in TT. Further analysis indicates that this is associated with the linguistic differences between Indonesian and English. English requires the presence of a Process in a clause, whereas Indonesian does not. The example below illustrates this systemic difference:

Line	ST	TT
12	<i>Mustahil belaka</i>	<i>is simply impossible</i>

The above lines indicate that TT contains a relational Process *is*, while its lexical counterpart is absent in ST. HJP could have constructed the line by adding the copular verb *Adalah* (is), resulting in a construction like *Adalah mustahil belaka* (Is impossible indeed). Again, the fact that HJP did not write it this way can be regarded as a meaningful choice, which was likely influenced by poetic considerations or the texture of ST. Conversely, GAF had to introduce the relational Process *is* in his translation to produce a grammatical clause in English. In other words, GAF's decision to add the relational Process *is* was linguistically unavoidable rather than personal preference, unlike HJP. Such situations can lead to the conclusion that the ST line bears more meaning for the poet (and ST readers) than for the translator (and TT readers). Undoubtedly, systemic or linguistic differences may pose the greatest challenge in translation activities. In poetry translation, for example, the addition of the word *is* above results in a different meter between the ST and TT.

The analysis of the interpersonal meanings is based on the types of sentences found in both texts. Because segmenting sentence units tends to be more complex, the types of sentences were determined at the level of lines. Table 2 below shows that most lines in both versions of the poem are in declarative mood (26 lines), one line is in imperative and four others are in interrogative mood. Interestingly, these three types of moods occur sequentially from the beginning to the end of the poem. The ST and TT show the same distribution of mood types.

Table 2: Distribution of Mood Types in ST and TT		
Mood Type	ST (line x(-y))	TT (line x(-y))
Declarative	line 1-26	line 1-26
Imperative	line 27	line 27
Interrogative	line 28-31	line 28-31

Analysing the interpersonal meaning of a clause or text tempts us to think beyond the text or into the context. Interpersonal meaning analysis requires us to interpret the relationships between the participants involved (Participants) in the linguistic transactions. Naturally, these interpretations are entirely based on the text itself. Herein lies one of the strengths of SFL: it takes text and context into account in its analysis. Text analysis can inform the context in which the text occurs, and conversely, contextual analysis can inform the potential text being used.

In the poetry discussed in this study, the interlocutors are the poet or translator on one side and the readers (of ST or TT) on the other. Both versions of the poem should be understood as interactions between these interlocutors to exchange information, ideas, goods or services (Butt et al., 2001; Eggins, 2004; Halliday & Matthiessen, 2004; Halliday & Matthiessen, 2014). Of course, since the poetry is written (textualized), readers cannot directly respond to each statement, command, or question posed by the poet in the poetry. Also, their responses are not available for discussion. Consequently, analysis can only be based on the perspective of the poet or translator through, in most cases, their lengthy monologue.

The ST and TT include the three types of sentences with relatively equal distribution. The dominance of declarative sentences in both poetic texts indicates that HJP primarily intends to convey information or ideas to the reader. In other words, the poem mostly makes statements rather than asking questions or giving commands. This implies a high authority on the poet's side, stating what the reader can or cannot do given that most of the Processes are of material type. Armed with his knowledge and

conviction, the poet makes statements related to the poem's Theme, in this case, the endeavor to fell a tree in the middle of a market, which he believes will never come to fruition.

Furthermore, the imperative sentence (line 27) occurs only once and is positioned at the end of the third stanza. This position serves more as a signpost for HJP before moving on to the next stanza. As an imperative sentence, its function is intended to command the reader to do something. In this case, HJP instructs the reader to wait (... tunggu dulu). Additionally, HJP uses three interrogative sentences in the last stanza of his poem. Through these interrogative sentences, HJP ostensibly seeks information from the reader. However, these interrogative sentences appear to be rhetorical, meaning HJP does not genuinely expect answers from the reader. After all, rhetorical questions serve as grammatical metaphors because the language producer who uses them is more in a position to state information rather than inquire about it.

Imperative and interrogative sentences also imply HJP's efforts to interact with his readers, as if HJP and the reader were engaging in direct conversation. The 'textual' interaction, however, only occurs when the poem almost ends or after a lengthy monologue. HJP certainly knows that his readers cannot immediately respond to his commands or questions due to the limitations of the written mode. However, the dominance of declarative sentences in the poem indicates an asymmetrical relationship between HJP and the reader, where HJP holds a superior position.

The textual meaning in the poetry was analyzed according to the thematic structure of every clause. The aspect of interest is the Theme used in the ST and TT. The Theme is divided into topical, textual, and interpersonal Themes. These are detailed in Table 3 below and will be explained subsequently.

Table 3. Distribution of Theme		
Theme Type	ST	TT
Topical	<i>kau (11x), kata itu (1x), segala mata (1x), para ahli sejarah (1x), nenek moyangmu (1x), ia (1x), beringin itu (1x)</i>	<i>you (9x), there (1x), your ancestors (1x), it (1x), that word (1x), the banyan (1x), all wide eyes (1x), those (1x)</i>
Textual	<i>dan (5x), lalu (2x), bahwa (2x), ketika (2x), tapi (1x), maka (1x), kecuali bila (1x), karena (1x), meski (1x), sembari (1x)</i>	<i>and (5x), and then (2x), when (2x), but (1x), so (1x), unless (1x), as (1x), even though (1x)</i>
Interpersonal	<i>masihkah (1x), bukankah (1x), eits (1x)</i>	<i>is (1x), doesn't (1x), whoa (1x)</i>

In both texts, the most frequently occurring topical Theme is the subject *kau* [you] (11 times in ST and 9 times in TT). Other topical Themes occur only once. This indicates that in the poem, HJP frequently uses *kau* [you] as the starting point of the message he wishes to convey. Here, *kau* [you] represent the reader, who plays the role of the second person. The choice of *kau* [you] as a topical Theme also renders the poem more akin to spoken text. HJP himself assumes the position of the first person communicating directly with the reader, as if both parties are engaged in a dialogue. This conclusion is drawn from the context. Since HJP wrote the poem, he naturally becomes its narrator. Interestingly, HJP never uses the first-person *aku* [I] in ST, thus the character's voice does not emerge. However, considering the text discussed is a poem, HJP's assertion of taking the first-person position is problematic. The ST or TT may not be intended as a narrative or the direct voice of HJP (poet-narrator), but rather the voice of another party (character-narrator). Related to this, the distinction between *I-poet* and *I-character* is important to understand, although they often blend (HJP-personal communication). The present study does not take into account such a distinction.

The use of textual Theme in both texts also tends to be similar. Since the presence of a textual Theme is optional, its presence can be highly meaningful as the poet has the choice of whether or not to use it without grammatical pressure. A textual Theme serves to connect experiential meanings of between sentences. Generally, HJP's poem often uses textual Theme in paratactic and hypotactic clauses (see Eggins, 2004). Of particular interest are the textual Themes *dan* [and] and *lalu* [and then]. Both are paratactic, linking two coordinate clauses or two independent sentences. Due to their independent nature, they could actually be written without using textual Theme. Again, the fact that HJP chose to use the textual Themes is a meaningful choice. By using textual Theme, for example, the

logico-semantic relationship between two clauses becomes more explicit, especially in conditional clauses (hypotactic clauses). Hypotactic clauses rarely occur in the ST and TT, resulting in infrequent occurrence of hypotactic textual Themes.

The textual Themes found at the beginning of the second stanza (line 6) and the third stanza (line 18) deserve further analysis. Owing to their function to connect experiential meanings between similar units, the textual Themes positioned in this way can be understood as linking the current stanza with the preceding stanza (stanza 2 with stanza 1 and stanza 3 with stanza 2). The use of *dan* [and] at the beginning of the second stanza, for instance, promises that what will appear in the subsequent lines will be in the same grammatical, resulting in parallel construction. HJP fulfills this promise and such parallelism provides clarity in his poem.

Though less frequently, the interpersonal Theme is also present in the ST and TT. These interpersonal Themes contribute to the interpersonal meaning of the related clause. In the poem, there are three interpersonal Themes, namely “*masihkah*” [doesn’t] (line 28), “*bukankah*” [is] (line 29), and “*Eits*” [Whoa] (line 27). All three imply interaction or transaction between the poet/translator and the reader. The first two examples appear in the form of interrogative sentences, and the third one in an imperative sentence. As mentioned above, the use of these two types of mood enhances the degree of interaction between the poet and the reader. Interestingly, HJP does not use any interpersonal Theme in all declarative sentences in his poem. This makes his statements more authoritative. GAF also maintains the same impression in his translation.

Unveiling deeper meanings

The first clause in the first, second, and third stanzas contains denials that the banyan tree cannot be felled. These denials are repetitive (repeated three times). Each denial is conditional: HJP denies the realization of reality unless specific conditions are met. These conditions differ across the three stanzas in terms of participant quantity (individuality versus collectivity) and the degree of materiality of the experience (more material versus less material). The dichotomy between individuality and collectivity is evident from the realization of Participants, while the difference in the degree of materiality is indicated by the distribution of Processes in the respective stanzas.

In the first stanza, HJP states that the banyan tree cannot be toppled if the action is done individually. Textually speaking, this individuality is shown by the Actor *You*. (The pronoun *kau* in Indonesian can refer to second person singular or plural; the idea of individuality here is that *kau* [you] is a ‘singular’ participant in contrast to the ‘plural’ participant in the following stanza). Also, the effort will fail if the action is merely behavioural (shown by the Process of *memalingkan* (averting (face)), verbal (*berkata* (say)), mental (*anggap* (concerned)), and existential in ST/relational in TT (*ada* (is))). All these Processes have a low degree of materiality. HJP seems to suggest that the banyan tree cannot be brought down with efforts that are merely behavioural, verbal, mental, and relational because none of these efforts can alter reality or the material world.

In the second stanza, HJP states the same thing introduced by the textual Theme *Dan* [And]. This textual Theme promises that similar but not identical efforts will be presented in this stanza. HJP fulfils this promise. What remains the same is that the efforts are still individualistic, marked by the use of *Kau* [You] as the Actor or Theme. However, it is now different in that the actions or Processes undertaken are of material kind, realized by the Process of *ayunkan* (swing). HJP seems to imply that these individual and material efforts could succeed. However, the influence of historical narrative (verbal Process) thwarts the effort to fell the banyan tree. In a sense, this is like saying that verbal actions can fail material actions.

Furthermore, in the third stanza, HJP seems to have concluded that the effort to fell the tree will never succeed. This conclusive impression is contained in the textual Theme *Maka* (So). However, something seems to strike his mind that there is a chance that the banyan tree can finally be felled, and, to do so, he gives another condition. This time, HJP requires a collective effort, marked by more diverse and plural Participants (lines 20-21): *semua sanak-saudara* [all your uncles and cousins], *handai-taulan* [pals], *karib-kerabatmu* [bosom-buddies]. Additionally, the required actions or Processes include material (*ayunkan* (swing), which appears twice) and behavioral (*menari* (taper) and *bernyanyi* (sing))). These material Processes and behavioral Processes must be performed simultaneously.

Below is the visualization of the unveiled meaning behind the words as we move from the first to the third stanza. The visual is based on the analysis of the types of Participants: individual or

collective, and Processes: material, behavioral, verbal, mental, or relational. The types of Participants and Processes referred to here are those considered prominent or dominant in the respective stanzas.

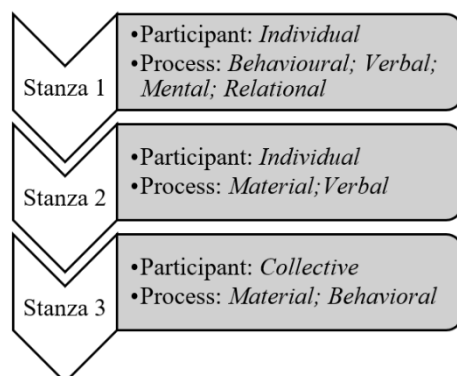


Figure 1: Visualisation of unveiled meanings of Stanza 1, 2, & 3

However, HJP also questions such collective efforts in stanza 3. He did so through a chain of questions in the fourth stanza. According to him, the collective effort to fell the banyan tree is impossible to achieve due to the presence of a group that is too proud of its exclusivity (contrary to the idea of collectivity). In this, stanzas 3 and 4 are being confronted: while stanza 3 offers hope that the banyan tree can be felled through collective effort, stanza 4 states that another collective effort is needed to thwart it. The figure of Badrul Mustafa represents this 'collective' group. Interestingly, ST does not explicitly state that the reader belongs to this particular group. However, in TT, GAF's translation gives the impression that the readers belong to Badrul Mustafa's group through the addition of the phrase "to you" in line 30 of TT.

As is expected, the expression of felling the banyan tree in the middle of the market is metaphorical. Like other poets, HJP does not mean what he says/writes. So, what does the 'banyan tree' represent? A definitive answer may not be available or we do not know for sure. What we do know is that this particular banyan tree symbolizes something huge standing upright in the midst of a crowd. It is so big and tall that it blocks one's view. We learn that this banyan tree cannot be felled by cognitive, behavioral, or verbal actions alone (Stanza 1). Indeed, the banyan tree cannot be toppled by incomplete material actions because it is weakened by stories that have circulated throughout history (Stanza 2). The banyan tree can only be felled through collective participation, involving multiple parties (Participants), and by combining material, behavioural, and mental actions (stanza 3). In other words, collective participation and the combination of diverse actions must be continuous (line 23, stanza 3). HJP specifically expresses the most difficult obstacle in the effort to fell the banyan tree related to feelings of exclusivity. This group values its exclusivity so highly that they feel superior to other groups and such feeling is common (Stanza 4).

Language is principally symbolic. Symbols can only be interpreted and they are open to various interpretations. The degree of symbolism is anticipated to be higher in poetry, and therefore, the meaning of poetry is expected to be more diverse as well. In reality, language users give meaning to meaning in every form of their communication (Hasan, 1989). In this sense, it is not relevant to try to find a singular truth in interpreting poetry. SFL is one tool for analyzing and explaining the meaning of texts. This article simply serves as an alternative effort to demonstrate how linguistic criticism in general, or SFL specifically, can enrich poetry analysis or appreciation, as argued by Hasan (1989), Webster (2015), Crystal (2017), and Ma and Wang (2020).

Remarks on the translation

Several aspects related to translation need further explanation. The first concerns modulation, which is a translation technique that alters the perspective of the proposition (Vinay & Darbelnet, 1995, p. 36; Molina & Albir, 2002, p. 510). This modulation strategy occurs in lines 28-29 in ST and lines 28 and 30 in TT. These lines are reproduced below:

Line	ST	TT
28	Bersama? Masihkah kata itu begitu asing	Together? Doesn't that word still sound strange
29	Di kedua telingamu? Bukankah, sebagai Badrul	In your two ears? As Badrul Mustafa, is there
30	Mustafa, tak ada yang lebih berharga di dunia ini,	Anything more valuable to you in this world

The example above illustrates the modulation strategy in terms of changing the polarity from positive to negative and vice versa. Line 28 in ST is a positive interrogative sentence. GAF translated it into a negative interrogative sentence in TT. Conversely, line 29 is a negative interrogative sentence in ST, which GAF translates into a positive interrogative sentence in TT. It is tempted to take the semantic change for granted. However, considering that negative sentences are marked (their unmarked form being positive), they carry specific textual meanings. Semantically, the negative version is more probable than the positive one in relation to the proposition being made. GAF could have translated both lines without using modulation and the fact that he did not is motivated by his personal preference. Sneddon (1996, p. 321), for example, suggests that *bukankah* can be translated as 'isn't it the case that' in English, preserving its negative meaning. An alternative translation for lines 29-30 of ST under consideration could be ... *isn't it the case that there is nothing more valuable in this world?* although the translation would be slightly longer.

The issue of (in)definiteness of meaning in some clauses in both texts is also worth discussing. The phrase 'pohon beringin' (banyan tree) in ST is indefinite because it lacks an article (demonstrative) almost entirely. As a result, it remains ambiguous which banyan tree HJP refers to, although he told us it is somewhere in the middle of the market. GAF translates it by adding an indefinite article, resulting in *a banyan tree* (line 0) and a definite article, *the banyan tree* (lines 2, 7, 19). The addition of these articles is linguistically unavoidable in TT since count nouns in English must be preceded by a determiner. Moreover, in line 15 of ST, HJP eventually uses the demonstrative *itu* (that) to refer to the intended object. The implication of using a definite article, both in ST and TT, suggests that the poet/translator and the reader mutually understand which banyan tree is being referred to, although the proposition sounds more definite in TT than in ST. However, it is possible that HJP removed the articles on purpose as he wanted to leave his proposition indefinite, and he is linguistically allowed to do so in Indonesian. GAF, on the other hand, was 'forced' to reveal such a notion of indefiniteness.

Furthermore, the translation of lines 8-9 and line 26 is worth commenting. Lines 8-9 in ST *Meski sebilah kapak Kau ayunkan berkali-kali ke pangkalnya* are dependent clauses in passive (Sneddon, 1996, p. 246) or ergative form (Arka & Manning, 1998, p. 2). Regardless of which, GAF changed it into an active sentence as in *Even though an axe You swing again and again against its base* in which the complement, rather than the subject, is placed at the beginning. In SFL's thematic structure analysis, the complement *an axe* is referred to as a marked Theme, carrying high thematic/textual meaning because the message's starting point in the clause begins with a non-standard element. While both *sebilah kapak* and *an axe* of, respectively, the ST and TT sentences remain the Theme of the respective clause, the TT Theme carries more thematic or textual meaning than its counterpart in ST, partly attributed to more flexible word order in Indonesian than in English. This does not harm GAF's translation, as the clause appears in two separate lines. Normalising the word order of the clause by moving the complement to the end of the clause (making it an unmarked Theme), as in *You swing again and again against its base an axe*, risks reducing its intended poetic properties and textual meaning.

Meanwhile, line 26 in ST *Segala mata lebih luas memandang* was translated by GAF into *All wide eyes watching*. The translation seems inaccurate because the ST clause, *lebih luas*, modifies the verb *memandang*, whereas in the TT clause, *wide* modifies the noun *eyes*. An alternative translation that maintains the experiential meaning closer to the ST clause could be *All eyes see wider*.

In line 25 of ST, 'Kau' (functioning as the Senser, Subject, and Theme of the clause) is omitted in GAF's translation. Consequently, the clause in TT starts with the verb *imagine* (Imagine when the banyan topples over). This decision, whether deliberate or not, results in the mood change of the clause, namely from declarative in ST to imperative in TT. HJP appears to embed parallelism in line 25 with line 27 as both are introduced with the pronoun *Kau*. If this is what HJP intended, it did not manifest in the TT.

Conclusion

Literary workers, including poets, are aware of the multiple meanings their works can carry. For this, they do anticipate that their works will be interpreted variedly. Diverse interpretations are always welcome or even inevitable because of the reader's background. Finding new meanings in a poem arguably ensures its enduring significance.

From an SFL perspective, the dominant use of material Processes (topple, swing, bring down, etc.) underscores the physical struggle against the banyan tree, symbolizing resistance against an entrenched force. The mood analysis shows that the clauses are mostly declarative, suggesting the authoritative voice of the poet. However, the presence of imperative and interrogative also suggests interactive exchanges between the poet and the reader. The choice of topical Theme also suggest the notion of interaction between the poet and the reader in that the former frequently use the second person pronoun 'kau' (you) to address the later as in dialogues.

The ST and TT poems of course mean more than they say. The banyan tree, standing in the middle of a marketplace, symbolizes something deeply rooted, immovable, and a longstanding tradition that has persisted over generations. In the first two stanzas, the poet presents the banyan tree as a strong force, seemingly impossible to bring down. As the poem progresses, a sense of possibility arises, indicating that the tree could indeed be brought down with collective effort and material/physical action. However, this hope is quickly undermined, as HJP suggests that people inevitably fail to act collectively (the requirement still needs to be met). Thus, the poem returns to its initial stance of futility. Translation-wise, some aspects are worth mentioning that are related to the notion of modulation and (in)definiteness. While the former appears to be driven by the translator's preference, the latter seems to be linguistically inevitable. These, however, have a minor impact on the meaning of the original poem.

This study employs one approach to revealing the multiple meanings inherent in poetry through linguistic criticism, specifically employing the SFL framework. Linguistics and literature are inseparable because language serves as a medium for literary expression. Moreover, linguistic approaches like SFL greatly value the notion of choice in language use, and it is undeniable that poets also highly value this concept. This is where SFL and literary workers (including poets) intersect. As argued by Crystal (2017, p. 145), the linguistic approach in literary studies can provide satisfaction and confidence to both writers and readers of literary works; for writers, linguistic knowledge provides satisfaction in being able to control aspects of language, especially in grammatical choices, which contribute to satisfaction in their work; for readers, linguistic knowledge can build confidence that they can appreciate the intended meanings and effects of the literary works they read. After all, any acts of translation anticipate loss and gain and poetry translation should anticipate this the most as it can only be translated satisfactorily, but never fully (Raffel, 1988, p. 171).

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