

APPENDIX 1

DATA ANALYSIS

Chapter IV

Social Factors	Social Factors in <i>Secret Garden</i>
Participants	Mary Lennox and Ben Weatherstaff
Setting	In the garden
Topic	Garden

Social Dimensions	Social Dimensions in <i>Secret Garden</i>
Social Distance	Low Solidarity (Distant)
Status	High Status (Mary Lennox) - Low Status (Ben Weatherstaff)
Formality	Low Formality

“What is this place?” she asked. (1)

“One o’ th’ kitchen-gardens,” he answered.

“What is that?” said Lennox, pointing through the other green door. (2)

“Another of ‘em,” shortly. “There’s another on t’other side o’ th’ wall an’ there’s th’ orchard t’other side o’ that.”

“Can I go in them?” asked Lennox. (3)

“If tha’ likes. But there’s nowt to see.”(page 31)

Those utterances above can be categorized as suspense because they are the rising action of a conflict (looking for a locked garden) in finding the locked garden. Utterance 1 shows that Lennox wants to ask about a place to the gardener whom she has not met before. Although she has not met him before, she does not hesitate and does not say any greetings to the gardener. She does not show any phatic function because she

thinks that a servant including a gardener is not proper to get a greeting. The difference of the social status and the social background are the reason why Lennox does not give any greetings. The gardener is from the lower class and he is an uneducated person. It can be seen from the unstructured sentences he uses in every utterance. Besides, he uses a certain dialect, Yorkshire dialect in his utterances. It can be categorized that he is a Yorkshirian. On the other hand, Lennox is an educated girl because she speaks structured utterances taught by her Indian maid. Although the educational level or class of Lennox is not shown in the novel, the writer concludes that she is an educated girl from the structured sentences. The writer also identifies that Lennox considers herself a high-class person because her parents are very rich and have the good social status in society. It is proved from his father's occupation as a businessman and the habit of her mother who likes to have a party.

Utterance 1 has a referential function because Lennox gets the information from the answer of her question (1). It means the gardener understands the questions well although he does not the question's implication. The question implies that Lennox wants to look for the locked garden. The writer identifies that the gardener does not feel suspicious with Lennox's question. He only thinks that Lennox similar to any other children wants to know something new. The question is asked with the short clear question and the reply is answered based on the gardener's knowledge because he has been working for years. It means that Lennox's question is answered.

Utterance 2 also has a referential function because Lennox asks other question (2) to get information she wants and to answer her curiosity of Martha's story. Lennox asks other garden that she points because she may think the garden is the locked garden that she is seeking for. Her first and second question implies that she wants to get some

other information about the secret garden from the gardener. The gardener gives the short answer then he adds with other explanation about other side of the wall garden to stop Lennox ask other question about the garden. Even though the gardener understands the question (2) and gives an answer, Lennox still feels that the garden which she has asked about is a secret garden. It is proved that she still asks the third question to the gardener. She asks whether she can go in or not (3). Utterance 3 has a referential function because Lennox wants to ask permission to the gardener to go into some other gardens. The permission that Lennox asks for is given by the gardener. She asks for it because Martha tells her that the secret garden has been locked for ten years. If the garden is not locked, it is not the garden she is looking for. The writer also identifies that Lennox thinks that she cannot go to everywhere she wants because the gardens are not hers. Additionally, Mrs. Medlock, the head of the maids, said that Lennox could not go into other rooms in her uncle's house except in the nursery room which is Lennox's bedroom. Because of this warning, she thinks it needs a permission to go a garden. Therefore, she asks for the permission to the gardener. It means that utterance 3 is properly replied by the gardener.

Social Factors	Social Factors in <i>Secret Garden</i>
Participants	Mary Lennox
Setting	In the garden
Topic	Garden

"I believe that tree was in the secret garden –I feel sure it was," she said. "There was a wall round the place and there was no door." (4) (page 33)

Utterance 4 above can be categorized as suspense because it is the rising action of a conflict in finding the locked garden. The writer thinks that utterance 4 above has an emotive and referential function. The emotive function is *“I believe that tree was in the secret garden –I feel sure it was”* and the referential function is *“There was a wall round the place and there was no door.”* Lennox expresses certainty in her prediction that the tree grows in the secret garden after she sees the tree. Because her curiosity of the garden that Martha has told, she repeatedly her guess that the tree grows in the locked garden. She adds her explanation by saying *“There was a wall round the place and there was no door”* to make certain that she has found the locked garden. She would like to compare her prediction with Martha’s story about the garden by sending information that she has been known. Because of that, she utters about the condition of the locked garden to obtain the information about the garden. The garden arouses her curiosity. Her expression (4) is not spoken to other characters in a direct speech.

Social Factors	Social Factors in <i>Secret Garden</i>
Participants	Mary Lennox and Ben Weatherstaff
Setting	In the garden
Topic	Garden

Social Dimensions	Social Dimensions in <i>Secret Garden</i>
Social Distance	Low Solidarity (Distant)
Status	High Status (Mary Lennox) - Low Status (Ben Weatherstaff)
Formality	Low Formality

"I have been into the other gardens," she said. (5)

"There was nothin' to prevent thee," he answered crustily.

"I went into the orchard."(6)

"There was no dog at th' door to bite thee," he answered.

"There was no door there into the other garden," said Lennox. (7)

"What garden?" he said in a rough voice, stopping his digging for a moment.

"The one on the other side of the wall," answered Mistress Lennox. "There are trees there-I saw the tops of them. A bird with a red breast was sitting on one of them and he sang."(8)

"Here he is," chuckled the old man, and then he spoke to the bird as if he were speaking to a child. (page 33)

Those utterances above can be categorized as suspense because they are the rising action of a conflict in finding the locked garden. Utterance 5 shows that Lennox wants to give and wants to ask the information about the locked garden to the gardener. As a child, Lennox still feels shy to ask a question or to tell her idea directly. It can be seen from her speaking that is not tell the point of her speech. She still gives a clue to the gardener to guess her saying. As the old gardener, he could response all Lennox's speaking even though his work in the garden is disturbed by Lennox because of her questions. He knows that a child likes to ask questions, which he or she does not know or wants to know. The old gardener's response shows that he understands Lennox's statement but he does not know the purpose of her question. It is because Lennox does not tell her point of speaking or the purpose of her speaking to look for the door to the locked garden. The point of her speaking delivers in utterance 7.

The writer concludes that utterance 5 has a referential function because Lennox tells the information to the gardener that she has been going to other gardens. In this utterance, Lennox wants to ask information about the door into the garden. The writer analyzes that Lennox feels disappointed because she cannot find what she is looking for although the gardener cannot see it. Although Lennox does not get an answer she wants, she still tells her wants in her next sentence (6). The statement shows that Lennox does not tell the point of her utterance to the gardener with the brief and clear statement.

The next utterance (6) tells that Lennox wants to give the information to the gardener that she has gone to that garden but she still cannot find the garden she is looking for. This utterance continues utterance 5 to ask information about the door into the garden. The old gardener can only interpret that she has been to that garden but he cannot interpret that Lennox is looking for a locked garden. He says that there are no dogs to bite Lennox. It means that the gardener feels that Lennox is afraid of dogs. He cannot catch the purpose of the real meaning of utterance 6 well because Lennox does not tell what her saying's point directly with her statement. The writer concludes that utterance 6 has a referential function that Lennox wants to tell the gardener that she does not find the locked garden that she is looking for. From the explanation above, the writer concludes that the gardener does not catch the real purpose of Lennox's utterance.

Utterance 7 implies that Lennox is looking for information where the door is because she is very curious about the garden. The old gardener's response shows that he does not know what garden she asks about. Thus, he asks what garden that does not have a door to make the question clear. The writer thinks that utterance 7 has a referential function because Lennox asks for getting information but the gardener does

not understand which garden the addresser means. The gardener's question proves that he does not understand which garden that has no door. The statement does not say clearly and causes a question of the gardener. The writer concludes that utterance 5, 6, 7 do not get the proper replies as Lennox wants.

To make her question clear, utterance 8 explains that the garden she is looking for is the garden where the trees grow. Lennox explains that there are a bird, a red breast robin, on the tree she points. It shows that she wants to ask the information from the old gardener about where the door of the garden is. Because Lennox wants to get the information, the utterance 8 has a referential function. The gardener's response shows that he understands Lennox's explanation. The gardener focuses the topic on the bird because he thinks that Lennox is interested with the bird. Utterance 8 gets the proper reply from the gardener. This utterance shows that Lennox accepts the reply because she also wants to know about the bird as well she wants to know about the garden.

Social Factors	Social Factors in <i>Secret Garden</i>
Participants	Mary Lennox and Ben Weatherstaff
Setting	In the garden
Topic	Dickon

Social Dimensions	Social Dimensions in <i>Secret Garden</i>
Social Distance	Low Solidarity (Distant)
Status	High Status (Mary Lennox) - Low Status (Ben Weatherstaff)
Formality	Low Formality

“Do you know Dickon?” Lennox asked, turning round rather in a hurry. (9)

“Everybody knows him. Dickon’s wanderin’ about everywhere. Th’ very blackberries an’ heather-bells knows him. I warrant th’ foxes shows him where their cubs lies an’ th’ skylarks doesn’t hide their nests from him.” (page 37)

Utterance 9 above can be categorized as suspense because it is the rising action of a conflict (Lennox wants to know more about Dickon). Utterance 9 tells that Lennox wants to ask the information about Dickon. She wants to make sure whether the gardener knows him or not. Utterance 9 has a referential function because there is information the addresser gets from the gardener about Dickon. Her curiosity to find the garden is as great as her curiosity to see Dickon. Utterance 9 implies that Lennox does not know that Dickon is popular in Misselwaithe because his ability to speak to animals. The gardener says that not only human knows Dickon but also plants and birds. It means that Dickon likes to make friends with human beings. From the explanation above, the writer concludes that the addressee gives a correct reply based on Lennox’s question.

Social Factors	Social Factors in <i>Secret Garden</i>
Participants	Mary Lennox and Ben Weatherstaff
Setting	In the garden
Topic	Secret Garden

Social Dimensions	Social Dimensions in <i>Secret Garden</i>
Social Distance	Low Solidarity (Distant)
Status	High Status (Mary Lennox) - Low Status (Ben Weatherstaff)
Formality	Low Formality

"Rose trees," said Lennox. "Are there rose tress?"(10)

"There was ten years' ago," he mumbled.

"I should like to see them," said Lennox. "Where is the green door? There must be a door somewhere."(11)

"There was ten year' ago but there isn't now," he said.

"No door!" cried Lennox. "There must be."(12)

"None as any one can find an' none as is any one's business. Don't you be a meddlesome wench an' poke your nose where it's no cause to go. Here, I must go on with my work. Get you gone an' play you. I've no more time. (page 37-38)

Those utterances above can be categorized as suspense because they are the rising action of a conflict in finding the locked garden. Utterance 10 has a referential function because Lennox wants to know there are rose trees or not in that garden. She asked that because she knew from Martha that the secret garden was grown by roses ten years ago. Utterance 10 implies that she is looking for the locked garden that had been planted with rose trees. The gardener's response shows that the Lennox understands Lennox's questions. The gardener makes Lennox certain that there were rose trees ten years ago. Lennox becomes more and more curious about the garden that has rose trees.

Utterance 11 has two emotive functions and two referential functions. *"I should like to see them"* has an emotive and a referential function. *"I should like to see them"* implies that Lennox tells her willing to see rose trees in the locked garden (referential

function) and she expresses her willing with an emotion feeling (emotive function) to see the roses. Her curiosity makes her feelings to see a secret garden stronger. “*Where is the green door?*” shows a referential function because Lennox would like to get information to find the locked door to fulfill her curiosity of that garden. “*There must be a door somewhere*” has an emotive function because Lennox wants to inform that she really wants to see the garden and all plants including the rose trees very much. Because of her strong will, Lennox utters a sentence that has “*must.*” It means that the sentence has an obligation to be fulfilled. The gardener’s response does not support her willingness to see the garden because he said that there was the door ten years ago but the door could not be found now. Even though gardener’s response makes her disappointed, his response answers Lennox’s question.

Utterance 12 affirms the gardener’s reply by repeating the gardener saying. She expresses her strength willing that there must be a door because the door cannot disappear. Her saying is supported by the strong emotion and a great curiosity. Lennox uses “*must*” in her sentence again to tell that she has a strong willing to find the garden. Lennox’s spirit in finding the garden makes the gardener feel that Lennox likes to join in other people’s problems. Utterance 12 is responded with an advice that she must be a good girl. She should not go to find the door because anyone cannot find it and it is not Lennox’s matter to look for the door. Utterance 12 above has the emotive function because it expresses Lennox’s anger. Although Lennox feels that she is not required the gardener’s advice, the reply expresses that the gardener understand Lennox’s expression (12).

Chapter V

Social Factors	Social Factors in <i>Secret Garden</i>
Participants	Mary Lennox
Setting	In the garden
Topic	Secret Garden

"It's in the garden no one can go into," she said to herself. "It's the garden without a door. He lives in there. How I wish I could see what it is like!"(13) (page 40)

Utterance 13 above can be categorized as suspense because it is the rising action of a conflict in finding the locked garden. Utterance 13 has an emotive function and three referential functions. The referential functions show in utterance *"It's in the garden no one can go into," she said to herself. "It's the garden without a door. He lives in there."* Lennox tells her thinking to herself to make sure that the bird lives in the secret garden. She feels certain because she has found the evidences to strong her statement about the garden. The evidences are that there is no door on the garden's wall and a tree lives in that garden. She is sure that behind the wall there is a garden she is looking for. She could see the tree that grows in that garden where the bird lives. The author shows the readers that a child who has a great curiosity also has a certain feelings about something like an adult. There is no response because Lennox speaks with herself in this situation.

"It is the garden," she said. "I am sure it is." (14)

Utterance 14 above can be categorized as suspense because it is the rising action of a conflict in finding the locked garden. Utterance 14 has a referential and an emotive function. The referential function is *"It is the garden."* It implies that Lennox would like to give information about her thinking. An emotive function can clearly be seen

from the expression of her certainty that the garden, which the bird stands for on the top of the tree, is the garden she is looking for. She feels certain and is very confidence about his opinion that her prediction is true. *"I am sure it is."* has an emotive function. An author makes utterance 14 to make the readers stay read the next page. The author feels that the readers want to know what Lennox will do next to prove her prediction.

"It's very queer," she said. "Ben Weatherstaff said there was no door and there is no door. But there must have been one ten years ago because Mr. Craven buried the key."
(15) (page 41)

Utterance 15 above can be categorized as suspense because it is the rising action of a conflict in finding the locked garden. *"It's very queer"* has an emotive function because it expresses Lennox's strange feeling about the information from Ben Weatherstaff, the gardener. She thinks that there had to be a door because there was a buried key ten years ago. This emotive function implies that she thinks about all information she has gotten then combines the information. Two referential functions are shown in utterance *"Ben Weatherstaff said there was no door and there is no door. But there must have been one ten years ago because Mr. Craven buried the key."* Utterance 15 implies that the strangeness appears and Lennox's saying shows that she can know and feels the strangeness because she is an analytical person. Lennox likes to analyze all things especially the garden that has been locked since ten years ago.

Social Factors	Social Factors in <i>Secret Garden</i>
Participants	Mary Lennox and Martha
Setting	In Lennox's bedroom
Topic	Secret Garden

Social Dimensions	Social Dimensions in <i>Secret Garden</i>
Social Distance	Low Solidarity (Distant)
Status	High Status (Mary Lennox) - Low Status (Martha)
Formality	Low Formality

"Why did Mr. Craven hate the garden?" she said. (16)

"Art tha' thinkin' about that garden yet?" she said. "I knew tha' would. That was just the way with me when I first heard about it."

"Why did he hate it?" Lennox persisted. (17)

"Listen to th' wind wutherin' round the house," she said. "You could bare stand up on the moor if you was out on it tonight."

"But why did he hate it so?" she asked, after she had listened. (18)

"Mind," she said, "Mrs. Medlock said it's not to be talked about. There's lots o' things in this place that's not to be talked about over. That's Mr. Craven orders ... (page 41-43)

Utterances above can be categorized as suspense because they are the rising action of a conflict in finding the locked garden. Lennox wants to know the reason why the garden has been locked is the rising action or complications of a conflict. Utterance 16 has a referential function. It implies that Lennox would like to investigate the reason why Mr. Craven hates the garden from the maid that has been working with Craven's family for years. Lennox thinks that a person will take care his lovely wife's garden if

his wife is dead. Lennox's curiosity is not answered by Martha. Martha's reply discusses about the similarity between her and Lennox when they hear about the secret garden. She says that she is thinking about the garden after she hears it. It means that Martha does not answer Lennox's question. The question of Lennox is repeated because Lennox does not get the answer of her question (17). The same question (17) also has a referential function. This time, Martha does not answer the question. She changes the speaking topic by telling about the wind in the moor. The writer thinks that Martha wants to hide the truth from Lennox. Martha tries to change the topic by telling other topics to make Lennox forget what she is asking. Because Lennox has not gotten the answer, she keeps ask for the third time. "*But why did he hate it so?*" (18). Because of her strength to ask this question, Martha finally gives up and answers it. Martha answers the questions as clearly as she can explain. The third question from Lennox has a referential function because Lennox wants to get the information she wants from Martha, the addressee. The writer concludes that the third question is answered by the addressee.

Social Factors	Social Factors in <i>Secret Garden</i>
Participants	Mary Lennox and Martha
Setting	In Lennox's bedroom
Topic	A Cry

Social Dimensions	Social Dimensions in <i>Secret Garden</i>
Social Distance	Low Solidarity (Distant)
Status	High Status (Mary Lennox) - Low Status (Martha)
Formality	Low Formality

"Do you hear any one crying?" she said. (19)

"No," she answered. "It's th' wind. Sometimes it sounds like as if some one was lost on th' moor an' wailin'. It's got all sorts o' sounds."

"But listen," said Lennox. "It's in the house-down one of those long corridors." (20)

(page 43)

Utterance 19 above can be categorized as suspense because it is the rising action of a conflict in finding a cry. Utterance 19 implies that Lennox would like to ask Martha whether Martha hears a cry or not (19). This utterance has a referential function because Lennox wants to get information and to convince herself that Martha also hears the sound. Martha's response shows that Martha hears the sound but she does not admit that it is a cry. Martha admits that the sound is the wind. Martha's response shows that the addressee understands the meaning of the question though it is not answer honestly. Martha's reply does not tell the truth answer of Lennox's question. Martha wants to hide something about the source of the cry that can be seen from the next talks between Lennox and Martha.

Lennox really believes her hearing systems. *"But listen"* shows a directive function because Lennox would like to ask and to direct Martha to hear the sound again. The other function is the referential function that can be seen from *"It's in the house-down one of those long corridors."* Lennox informs Martha that her prediction says that the cry comes from the house in the one of the long corridors downstairs. As a child,

Lennox does not know that Martha is lying. She thinks that Martha does not hear what she hears. Because of that, she asks Martha to listen more carefully. The response of utterance 20 shows that Martha understands Lennox's utterance although she does not answer honestly. Martha's reply does not tell the truth answer of Lennox's question. Martha wants to hide something.

"There!" said Lennox. "I told you so! It is some one crying and it isn't a grown up person."(21)

"It was th' wind," said Martha stubbornly. "An' if it wasn't, it was little Betty Butterworth, th' scullery-maid. She's had th' toothache all day." (page 43)

After the crashing sound in the downstairs, the cry becomes louder. It makes Lennox feels sure that what she tells to Martha is right. *"There!"* has two functions, a directive and an emotive function. It shows directive function because Lennox directs Martha with her talk to the cry. The emotive function is shown because *"There!"* is the exclamation utterance that expresses the sudden surprise because of the cry. Lennox also uses the sentence *"I told you so!"* to expresses her sudden expression because of the cry. It means that *"I told you so!"* is an exclamation utterance and has an emotive function. *"It is some one crying and it isn't a grown up person."* has a referential function because the utterance shows her prediction about the cry. Utterance 21 implies that Lennox feels the maid must hear the cry because the cry is louder than the last cry. Lennox wants to convince the Yorkshirian maid that it is a cry. This situation does not make Lennox feels afraid of the sound but she feels more curious than before. Martha's response shows that Martha understands Lennox's saying but Martha does not answer honestly. With her Yorkshire dialect, the maid tries to hide the source of the cry by telling that it is a wind or maybe the sound of toothache from one of the maids. Because

the cry becomes louder, it makes Lennox begin to feel that Martha does not tell the truth. Utterances above can be categorized as suspense because they are the rising action of a conflict in finding the cry.

Chapter VI

Social Factors	Social Factors in <i>Secret Garden</i>
Participants	Mary Lennox
Setting	In one of corridors
Topic	A Cry

“It’s nearer than it was,” said Lennox, her heart beating rather faster. “And it is crying.” (22) (page 49)

Utterance 22 above can be categorized as suspense because it is the rising action of a conflict in finding the cry. Utterance 22 consists of two referential functions because Lennox informs her thinking that the cry is nearer that it is usually heard. Lennox’s searching is useful because she can nearly find the source of the cry. Utterance 22 implies that Lennox’s curiosity of the sound is great as if her curiosity of the secret garden and it implies that her prediction of the cry is right. There is no response because Lennox speaks to herself. She convinces herself that the sound is the cry of someone near she stands but she could not find the source because Mrs. Medlock, the head of the maids, comes and asks Lennox go back to her room. Mrs. Medlock seems that she does not like Lennox find the source of the cry.

Social Factors	Social Factors in <i>Secret Garden</i>
Participants	Mary Lennox
Setting	In Lennox's bedroom
Topic	A Cry

"There was someone crying-there was-there was!" she said to herself. (23)

(page 50)

Utterance 23 above can be categorized as suspense because it is the rising action of a conflict in finding the cry. Utterance 23 shows an emotive function. Lennox uses the repeated words "*there was-there was*" to show her expression and to tell that the expression of her certainty is very strong. She feels that her prediction of the cry is true.

Chapter VII

Social Factors	Social Factors in <i>Secret Garden</i>
Participants	Mary Lennox
Setting	In one of the gardens
Topic	A Key

"Perhaps it has been buried for ten years," she said in a whisper. "Perhaps it is the key to the garden!" (24) (page 56)

Utterance 24 has an emotive function because it expresses Lennox's feeling that the key may be the key that opens the door she is looking for. It may be the key she is looking for. She looks at the key with frightened face. Her face proves that she is very shocked because she can find the key. Besides shock feeling, she is very happy. The happiness occurs because she has found the key to the garden. Utterance 24 above can

be categorized as suspense because it is the rising action of a conflict in finding the locked garden.

Chapter VIII

Social Factors	Social Factors in <i>Secret Garden</i>
Participants	Mary Lennox and a bird
Setting	In one of the gardens
Topic	A door into a secret garden

Social Dimensions	Social Dimensions in <i>Secret Garden</i>
Social Distance	High Solidarity (Intimate)
Status	High Status (Mary Lennox) - Low Status (a bird)
Formality	High Formality

“You showed me where the key was yesterday,” she said. “You ought to show me the door today; but I don’t believe you know. (25) (page 63)

Lennox shows that the bird has helped her to find the key. Even though it is a bird, Lennox likes it and likes to be its friend. She likes to see the bird chirp. Utterance 25 has three functions, a referential, a directive, and an emotive function. *“You showed me where the key was yesterday.”* is a referential function because Lennox wants to remind the bird that it has helped her find the key. A directive function occurs in utterance *“You ought to show me the door today”* because Lennox commands the bird to tell where the door to the secret garden is. *“But I don’t believe you know”* has an emotive function because Lennox expresses her disbelief that the bird will also show the door. Utterance 25 is understood by the bird and the bird replies it by showing the

door. The bird's reply shows that the bird likes to help Lennox and it feels that Lennox is its friend. Utterance 25 above can be categorized as suspense because it is the rising action of a conflict in finding the door of the locked garden.

Chapter IX

Social Factors	Social Factors in <i>Secret Garden</i>
Participants	Mary Lennox and Martha
Setting	In Lennox's bedroom
Topic	Dickon

Social Dimensions	Social Dimensions in <i>Secret Garden</i>
Social Distance	High Solidarity (Intimate)
Status	High Status (Mary Lennox) - Low Status (Martha)
Formality	High Formality

"Oh!" exclaimed Lennox, "then I shall see him! I never thought I should see Dickon."

(26)

"Does tha' want to see him?" asked Martha suddenly, for Lennox had looked so pleased.

"Yes, I do. I never saw a boy foxes and crows loved. I want to see him very much." (27)

"Now to think," she broke out, "to think o' me forgettin' that there; an' I thought I was goin' to tell you first thing this mornin'. I asked mother- and she said she'd ask Mrs. Medlock her own self." (page 72)

Utterances above can be categorized as suspense because they are the rising action of a conflict (Lennox wants to know more about Dickon). There are four functions, three emotive functions and a referential function, in utterance 26. "Oh!" has

an emotive function because it is the exclamation utterance that shows a sudden happy expression because Lennox will see Dickon. “*Then I shall see him!*” has an emotive function because it expresses Lennox’s happiness in emotive words. “*I never thought I should see Dickon.*” has two functions, an emotive and a referential function. It has an emotive function because it is the expression of Lennox’s thought that she never thinks to see Dickon. The other function is a referential function because Lennox tells Martha that she never thinks that she will see Dickon. Martha’s reply shows that she understands Lennox’s feeling.

Because Martha wants to make sure Lennox’s happiness, Martha asks a question to affirm Lennox’s happiness. She answers the question briefly with an agreement and adds that she never sees a boy who loves animals. “*Yes, I do. I never saw a boy foxes and crows loved.*” has two referential functions because Lennox wants to tell Lennox that Lennox likes to see Dickon who loves animals. Utterance “*I want to see him very much.*” also has two functions. The first function is an emotive function because Lennox expresses her feeling that she really want to see Dickon. The second function is the referential function because Lennox tells the information that Lennox wants to see Dickon. Utterance 27 is understood by Martha because it is only affirmation from utterance 26 and does not any reply. Because of that, she changes the topic because Martha remembers one thing to say after Lennox’s saying.

Social Factors	Social Factors in <i>Secret Garden</i>
Participants	Mary Lennox and Martha
Setting	In Lennox’s bedroom
Topic	A Cry

Social Dimensions	Social Dimensions in <i>Secret Garden</i>
Social Distance	High Solidarity (Intimate)
Status	High Status (Mary Lennox) - Low Status (Martha)
Formality	Low Formality

"Martha has the scullery-maid had the toothache again today?" (28)

"What makes thee ask that?" she said.

"Because when I waited so long for you to come back I opened the door and walked down the corridor to see if you were coming. And I heard that far-off crying again, just as we heard it the other night. There isn't a wind today, so you see it couldn't have been the wind." (29)

"Eh!" said Martha restlessly. "Tha' mustn't go walkin' about in corridors an' listenin'. Mr. Craven would be that there angry there's no knowin' what he'd do."

"I wasn't listening, " said Lennox. "I was just waiting for you- and I heard it. That's three times." (30)

"My word! There's Mrs. Medlock's bell," said Martha, and she almost ran out of the room.

"It's the strangest house any one ever lived in," said Lennox drowsily. (31) (page 73)

Utterances above can be categorized as suspense because they are the rising action of a conflict in finding the cry. Lennox asks an information to Martha about the maid's pain after Lennox remembers that she has heard the cry again while she is waiting for Martha taking a piece of paper and a pen to write a letter. Because Lennox asks the information whether the maid has had the toothache again or not, utterance 28 has a referential function. It implies that Lennox wants to make sure that the sound comes from the maid or not. Martha understands utterance 28 because of that she asks

why Lennox asks about it. Utterance 28 does not get proper reply because Martha does not answer the question 28 but Martha asks another question (29) to Lennox.

Utterance 29 has three referential functions because Lennox explains and gives Martha the information why Lennox asks the question (28). The first referential function is utterance *“Because when I waited so long for you to come back I opened the door and walked down the corridor to see if you were coming”* The second referential function is *“And I heard that far-off crying again, just as we heard it the other night.”* The third referential function is *“There isn’t a wind today, so you see it couldn’t have been the wind.”* Martha’s response proves that Martha understands utterance 29 but she does not want to answer it. The restlessly attitude of Martha while Lennox is asking the question shows that Martha hides something, Martha also gives an advice that Lennox must not listen to anyone’s problems.

Utterance 30 has three referential functions because they informs Lennox’s defense of Martha’s accusation. Utterance 30 implies that Martha does not want to speak about the sound again. The first referential function occurs in *“I wasn’t listening.”* The second referential function is *“I was just waiting for you- and I heard it.”* The third referential function is *“That’s three times.”* Martha’s reply does not answer Lennox’s saying (30) although Martha seems to understands Lennox’s saying (30). Martha does not tell the truth about the sound and she does not reply Lennox’s saying with connecting topic.

Utterance 31 has two functions, a referential and an emotive function. The referential function occurs because Lennox wants to inform that the house has a lot of mysteries. The emotive function is shown because Lennox speaks to herself and

expresses her confused feelings about the house. She thinks that the house is very strange because of the sound she heard and the living persons there.

Chapter X

Social Factors	Social Factors in <i>Secret Garden</i>
Participants	Mary Lennox and Ben Weatherstaff
Setting	In one of the gardens
Topic	Roses

Social Dimensions	Social Dimensions in <i>Secret Garden</i>
Social Distance	Low Solidarity (Distant)
Status	High Status (Mary Lennox) - Low Status (Ben Weatherstaff)
Formality	Low Formality

“But if you wanted to make a flower garden,” persisted Lennox, “what would you plant?” (32)

“Bulbs an’ sweet smellin’ things but mostly roses.”

“Do you like roses?” she said. (33)

“Well, yes, I do. I was learned that by a young lady I was gardener to. She had a lot in a place she was fond of, an’ she loved ‘em like they was children-or robins. I’ve seen her bend over an’ kiss ‘em”

“Where is she now?” asked Lennox, much interested. (34)

“Heaven,” he answered and drove his spade deep into the soil, “cording to what parson says.”

“What happened to the roses?” Lennox asked again, more interested than ever. (35)

“There was left to themselves.”

“Did they quite die? Do roses quite die when they are left to themselves?” she ventured.
(36)

“Well, I’d got to like ‘em- an’ I liked her- an’ she liked ‘em.” Ben wetherstaff admitted reluctantly. “Once or twice a year I’d go an’ work at ‘em a bit-prune ‘em an’ dig about th’ roots. They run wild but they was in rich soil, so some of ‘em lived.”

“When they have no leaves and look gray and brown and dry, how can you tell whether they are dead or alive?” inquired Lennox. (37)

“Wait till th’ spring gets at ‘em-wait till th’ sun shines on th’ rain and th’ rain falls on th’ sunshine an’ then tha’ll find out.”

“How-how?” cried Lennox, forgetting to be careful. (38)

“Look along th’ twigs an’ branches an’ if tha’ see a bit of a brown lump swelling here an’ there, watch it after th’ warm rain an’ see what happens.” He stopped suddenly and looked curiously at her eager face. “Why does tha’ care so much about roses an’ such, all of a sudden?” he demanded.

“I-I want to play that--that I have a garden of my own,” she stammered. “I—there is nothing for me to do. I have nothing—and no one.”(39)

“Well,” said Ben Weatherstaff slowly, as he watched her, “that’s true. Tha’ hasn’t.”
(page 77-78)

Utterances above can be categorized as suspense because they are the rising action of a conflict in deciding which seeds should be planted in the locked garden. Utterance 32 has two referential functions because Lennox asks information about the plants for her secret garden. The first referential function is *“But if you wanted to make a flower garden.”* The second referential function is *“what would you plant?”*

Weatherstaff's reply shows that he understands the questions and answers it with a brief answer.

Utterance 33 has a referential function because Lennox asks the likeness of Weatherstaff whether he likes roses or not. It implies that Lennox would like to direct the conversation into the information about the locked garden. The response shows that Weatherstaff understands and answers it with an agreement and the reason why he likes roses. The reason of Weatherstaff is really required by Lennox. Utterance 34 has a referential function because Lennox get the information where Mrs. Craven was now. The reply shows that Weatherstaff has been working for long time with that family because he knows the death of Mrs. Craven. Weatherstaff understands Lennox's question therefore he answers it.

Utterance 35 shows a referential function because Lennox gets the information about the roses in the secret garden. It implies that Lennox can elicit Weatherstaff to tell what happened ten years ago. The curiosity and the interested of secret garden makes her ask many other questions. Utterance 36 shows two referential functions. The first referential function is "*Did they quite die?*" The second referential function occurs in utterance "*Do roses quite die when they are left to themselves?*" The questions is understood and answers with a confession of Weatherstaff that he has even taken care the garden one or two years.

The confession of Weatherstaff does not realize by Lennox because she is so excited in asking about how to differentiate the dead roses and the living ones. Because of her exciting of roses, she asks others questions (37). Utterance 37 has a referential function because Lennox will get the information about how to differentiate the dead roses and the living ones. Weatherstaff understands Lennox's asking and he answers it.

Because the reply of her question is not really satisfied Lennox, she asks the way to differentiate the dead and the living roses (38). Utterance 38 has two functions, a referential and an emotive function. The referential function occurs because Lennox will get the information about the way to differentiate the dead and the living roses. The emotive function occurs because Lennox is impatiently asking the way to differentiate the dead and the living roses. Lennox forgets to be careful in asking utterance 38 so it consists the emotive words. Weatherstaff understands utterance 38. He gives all information about it but he suddenly becomes suspicious why Lennox asks many questions about roses.

At first, the gardener does not feel suspicious because he thinks that Lennox asks many questions because a child including Lennox likes to asks about something new and only wants to fulfill her curiosity. The gardener does not know that Lennox wants to know more about the garden and the history of the owner because she has found the garden. Gardener's question is answered by Lennox with a lie answer because she does not want the gardener knows that she has found the garden. Utterance 39 has three referential functions. The first referential function is "*I-I want to play that--that I have a garden of my own.*" The second referential function is "*I—there is nothing for me to do.*" The third referential function is "*I have nothing—and no one.*" The – (dash) means that Lennox answers Weatherstaff's question with a short stop. It shows that Lennox is not a good liar. Weatherstaff's reply shows that he does not catch that Lennox is lying to him. On the contrary, Lennox wonders that the gardener feels guilty that he has asked that question. The Lennox's utterance is replied with appropriate answer proper with Lennox's wants.

Social Factors	Social Factors in <i>Secret Garden</i>
Participants	Mary Lennox and Dickon
Setting	In the secret garden
Topic	Secret Garden

Social Dimensions	Social Dimensions in <i>Secret Garden</i>
Social Distance	High Solidarity (Intimate)
Status	High Status (Mary Lennox) - Low Status (Dickon)
Formality	High Formality

"It's this," she said. "It's a secret garden and I'm the only one in the world who wants it to be alive." (40)

"Eh!" he almost whispered, "it is a queer, pretty place! It's like as if a body was in a dream." (page 84)

Utterance 40 above can be categorized as suspense because it is the rising action of a conflict in telling the locked garden to Dickon. Utterance 40 has two referential functions because Lennox informs to Dickon that he has just seen the locked garden. The first referential function is *"It's this."* The second referential function is *"It's a secret garden and I'm the only one in the world who wants it to be alive."* Utterance 40 is replied with a great shocked from Dickon.

Chapter XIII

Social Factors	Social Factors in <i>Secret Garden</i>
Participants	Mary Lennox
Setting	In the bedroom
Topic	The Cry

"It sounds just like a person lost on the moor and wandering on and on crying," she said. (41) (page 100)

Utterance 41 tells Lennox's prediction about the sound. Utterance 41 has a referential function because it informs Lennox's thinking of the sound she has heard. There is no reply because she speaks with herself.

"It isn't the wind now," she said in aloud whisper. "That isn't the wind. It is different. It is that crying I heard before." (42) (page 100)

Utterance 42 has four referential functions because Lennox wants to tell her thinking or idea that the sound is a cry. The four referential functions are *"It isn't the wind now"*, *"That isn't the wind"*, *"It is different"*, and *"It is that crying I heard before."* Utterance 42 implies that Lennox is a smart girl and has a strong opinion because she can compare the wind and the cry although some people say the sound is only the wind.

"I am going to find out what it is," she said. "Everybody is in bed and I don't care about Mrs. Medlock-I don't care!" (43) (page 101)

Utterance 43 shows two referential functions and an emotive function. The referential functions are *"I am going to find out what it is,"* and *"Everybody is in bed and I don't care about Mrs. Medlock."* Those two unit of talks show referential function because they informs that Lennox will find out the source of the cry as soon as possible.

The emotive function is “*I don’t care!*” because it shows Lennox’s expression about her feeling that she will not care of Mrs. Medlock’s anger. Lennox’s saying shows her strong spirit to find the cry. Utterances above can be categorized as suspense because they are the rising action of a conflict in finding the cry.

Social Factors	Social Factors in <i>Secret Garden</i>
Participants	Mary Lennox and Colin
Setting	In the Colin’s bedroom
Topic	Introduction

Social Dimensions	Social Dimensions in <i>Secret Garden</i>
Social Distance	Low Solidarity (Distant)
Status	High Status (Mary Lennox) - High Status (Colin)
Formality	High Formality

“*Who are you?*” he said at last in a half-frightened whisper. “*Are you a ghost?*”

“*No, I am not,*” Lennox answered, her own whisper sounding half frightened. “*Are you one?*” (44) (page 102)

Utterance 44 has two referential functions because Lennox gives an explanation to Colin that she is not a ghost and she asks whether Colin is a human or a ghost. The referential functions show in utterance “*No, I am not,*” and “*Are you one?*” Utterance 44 answers the second Colin’s question but Lennox does not answer the first question. It is because she feels frightened to find that the cry is a boy who she has not even met before in the house. Although Lennox understands Colin’s questions, she would rather ask whether Colin is a ghost or not than she answers Colin’s first question because she

is surprised when she looks Colin. Utterance 44 above can be categorized as suspense because it is the rising action of a conflict in identifying the cry.

Social Factors	Social Factors in <i>Secret Garden</i>
Participants	Mary Lennox and Colin
Setting	In the Colin's bedroom
Topic	Secret Garden

Social Dimensions	Social Dimensions in <i>Secret Garden</i>
Social Distance	Low Solidarity (Distant)
Status	High Status (Mary Lennox) - High Status (Colin)
Formality	High Formality

"What garden door was locked? Who did it? Where was the key buried?" he exclaimed as if he were suddenly very much interested.

"It-it was the garden Mr. Craven hates," said Lennox nervously. "He locked the door. No one- no one knew where he buried the key." (45)

"What sort of a garden is it?" Colin persisted eagerly.

"No one has been allowed to go into it for ten years," was Lennox's careful answer. (46) (page 105-106)

Utterance 45 has three referential functions because Lennox answers Colin's questions about the secret garden. Lennox's answer gives Colin the information about the garden that he has never heard before. The three referential functions are *"It-it was the garden Mr. Craven hates"*, *"He locked the door"*, *"No one- no one knew where he buried the key."* All Colin's questions have been answered by Lennox.

Colin feels that he has to ask some questions to Lennox because he wants to know more about the secret garden that Lennox has been told him. Utterance 46 has a referential function because the addresser or Colin gets the information that the garden has been locked for ten years. Utterances above can be categorized as suspense because they are the rising action of a conflict in telling the secret garden to Colin.

Social Factors	Social Factors in <i>Secret Garden</i>
Participants	Mary Lennox and Colin
Setting	In the Colin's bedroom
Topic	The willing to life

Social Dimensions	Social Dimensions in <i>Secret Garden</i>
Social Distance	High Solidarity (Intimate)
Status	High Status (Mary Lennox) - High Status (Colin)
Formality	High Formality

"They won't talk about it," said Lennox. "I think they have been told not to answer questions."

"I would make them," said Colin.

"Could you? Lennox faltered, beginning to feel frightened.

"Everyone is obliged to please me. I told you that," he said. "If I were live, this place would sometime belong to me. They all know that. I would make them tell me."

"Do you think you won't live?" she asked, partly because she was curious and partly in hope of making him forget the garden. (47)

"I don't suppose I shall," he answered as indifferently as he had spoken before. "Ever since I remember anything I have heard people say I shan't. At first, they thought I was

too little to understand and now they think I don't hear. But I do. My doctor is my father's cousin. He is quite poor and if I die he will have all Misselthwaite when my father is dead. I should think he wouldn't want me to live."

"Do you want to live?" inquired Lennox. (48)

"No," he answered, in a cross, tired fashion. "But I don't want to die. When I feel ill I lie here and think about it until I cry and cry."

"I have heard you crying three times," Lennox said, "but I did not know who it was. Were you crying about that?"(49)

"I dare say," he answered. "Let us talk about something else. Talk about the garden. Don't you want to see it?"(page 106-107)

Utterance 47 has two functions, a referential and a contextual function. The referential function can be seen because Lennox would like to get the information about Colin's thought whether he will live or not. It implies that Lennox wants to know Colin's willing of life. The contextual function can be seen because Lennox directs Colin to change the topic into Colin's willing to life. Colin's response shows that every one says that he is going to die soon. Colin does not tell his willing in his reply. The answer shows that Colin answers Lennox's question with other people's thinking not his own thinking.

Lennox still does not get Colin's answer from his deep feeling, therefore Lennox asks the question (48) again. Utterance 48 has a referential function because Lennox will get the information about Colin's willing to life based on his own feeling not someone's saying. The reply shows that Colin is confused to choose whether he wants to die or alive. The reply shows that Colin is confused in choosing his will. Colin should reply with one chose the willing to life or dead.

Utterance 49 has three referential functions because Lennox asks the information the reason Colin was crying the day before whether because of his willing to life or die. The three referential functions are “ *I have heard you crying three times*”, “*but I did not know who it was*’, and “ *Were you crying about that?*” The reply shows that Colin does not like to discuss about his will from utterance “*I dare say.*” Colin understands utterance 49 but he does not want to answer it. He tries to changer the topic about the locked garden. Those utterances above can be categorized as suspense because they are the rising action of a conflict in raising the Colin’s will of life.

Social Factors	Social Factors in <i>Secret Garden</i>
Participants	Mary Lennox and Colin
Setting	In the Colin’s bedroom
Topic	Secret Garden

Social Dimensions	Social Dimensions in <i>Secret Garden</i>
Social Distance	High Solidarity (Intimate)
Status	High Status (Mary Lennox) - High Status (Colin)
Formality	High Formality

“They have to please me,” he said. “ I will make them take me there and I will let you go, too.”

“Oh, don’t-don’t-don’t-don’t do that!” she cried out. (50) (page 107)

Utterance 50 shows that there are three functions, the referential, the emotive, and directive function. The referential function is shown in Lennox’s utterance to stop Colin doing his idea which wants to find the secret garden by asking the maids to find it.

Lennox does not want her secret garden found by a lot of people because it will not be a secret anymore. She stops him to do his idea by crying out. The emotive function shows in the exclamation utterance to tell the readers that Lennox really does not want Colin's idea done. Lennox utters "*don't*" four times because she expresses her disagree feeling that she does not like Colin does his plan in finding the locked garden. The directive function shows in Lennox's request not to do Colin's idea. Lennox's willing is fulfilled by Colin but Colin ask the reason why he is not allowed to find the garden with the help of the maids. Utterance 50 above can be categorized as suspense because it is the rising action of a conflict in telling the secret garden to Colin.

Chapter XIV

Social Factors	Social Factors in <i>Secret Garden</i>
Participants	Mary Lennox and Colin
Setting	In the Colin's bedroom
Topic	The willing to life

Social Dimensions	Social Dimensions in <i>Secret Garden</i>
Social Distance	Low Solidarity (Distant)
Status	High Status (Mary Lennox) - High Status (Colin)
Formality	High Formality

"I like the grand doctor from London, because he made them take the iron thing off,"

said Lennox at last. "Did he say you were going to die?" (51)

"No."

"What did he say?" (52)

“He didn’t whisper,” Colin answered. “Perhaps he knew I hated whispering. I heard him say one thing quite aloud. He said, ‘The lad might live if he would make up his mind to it. Put him in the humor.’ It sounded as if he was in a temper.”

“I’ll tell you who would put you in the humor, perhaps,” said Lennox reflecting. “I believe Dickon would. He’s always talking about live things. He never talks about dead things or things that are ill. (53)

“See here,” she said. “Don’t let us talk about dying; I don’t like it. Let us talk about living. Let us talk and talk about Dickon. And then we will look at your pictures.”(54)
(page 119-120)

To increase Colin’s willing of living, she expresses that she likes the doctor come from London. She adds that the doctor takes of the iron from Colin’s body. She knows about the London doctor from Martha. Utterance 51 implies that Lennox wants to use the London doctor’s advice to increase Colin’s will to alive. Utterance 51 has three functions, two referential and an emotive function. *“I like the grand doctor from London because he made them take the iron thing off”* has two functions, a referential and an emotive function. It has a referential function because Lennox would like to inform her feeling to Colin that she likes that doctor’s attitude. The emotive function occurs because she expresses her feeling of likeness to the doctor’s attitude. The next utterance *“Did he say you were going to die?”* has a referential function because Lennox would like to know whether the doctor’s saying. Even though Lennox has heard the story about the doctor from Martha, she uses this story to make Colin feel certain that he is not going to die soon. The short reply of Colin shows that Martha’s information about the London doctor is true. Lennox feels that the spirit of living will

increase if there is a purpose to live. The reply shows that the addressee understands Lennox's question.

Utterance 52 has a referential function because Lennox wants to know what the doctor has said to Colin. The reply shows that Colin understands Lennox's question. Colin's reply tells about Colin's opinion about the doctor and the answer of Lennox's question. Colin's opinion about the doctor is *"He didn't whisper," Colin answered. "Perhaps he knew I hated whispering. I heard him say one thing quite aloud.* The reply should only consist of the answer of Lennox question not Colin's opinion about the doctor. Actually, Colin can answer with utterance *"He said, the lad might live if he would make up his mind to it. Put him in the humor."*

Utterance 53 has four referential functions because Lennox gives the information about who can make Colin in humor. It implies that Lennox wants to introduce Dickon to Colin. The referential functions are *"I'll tell you who would put you in the humor, perhaps", "I believe Dickon would", "He's always talking about live things", and "He never talks about dead things or things that are ill.*

To make the situation relaxed, Lennox decides to change the topic of the conversation. She sees that Colin does not like to speak about his health especially about his dying and about his death that has been predicted. Utterance 54 has an emotive, a referential, a contextual, and four directive functions. *"See here,"* is a contextual function because Lennox wants to direct Colin into other topic. *"Don't let us talk about dying"* is a directive function because Lennox recommends Colin to change the topic. *"I don't like it"* has a referential and emotive function. Referential function occurs because Lennox tells Dickon that she does not like speak about dying. *"Let us talk about living."* is a directive function because Lennox commands Colin to talk about

living or the topic that can make happiness. “*Let us talk and talk about Dickon.*” is a directive function because Lennox directs the conversation into the topic about Dickon. “*And then we will look at your pictures.*” is a directive function because Lennox commands to see pictures after talking about Dickon. Those utterances above can be categorized as suspense because they are the rising action of a conflict in rising Colin’s willing of life.

Chapter XVI

Social Factors	Social Factors in <i>Secret Garden</i>
Participants	Mary Lennox and Colin
Setting	In the Colin’s bedroom
Topic	The tantrums

Social Dimensions	Social Dimensions in <i>Secret Garden</i>
Social Distance	High Solidarity (Intimate)
Status	High Status (Mary Lennox) - High Status (Colin)
Formality	High Formality

“*Why didn’t you get up?*” she said. (55)

“*I did get up this morning when I thought you were coming.*” He answered, without looking at her. “*I made them put me back in bed this afternoon. My back ached and my head ached and I was tired. Why didn’t you come?*”

“*I was working in the garden with Dickon,*” said Lennox. (56)

“*I won’t let that boy come here if you go and stay with him instead of coming to talk to me,*” he said.

“If you send Dickon away, I’ll never come into this room again!” she retorted. (57)

“You’ll have to if I want you,” said Colin.

“I won’t!” said Lennox. (58)

“I’ll make you,” said Colin. “They shall drag you in.”

“Shall they, Mr. Rajah!” said Lennox fiercely. “They may drag me in but they can’t make me talk when they get me here. I’ll sit and clench my teeth and never tell you one thing. I won’t even look at you. I’ll stare at the floor!” (59)

“You are a selfish thing!” cried Colin.

“What are you?” said Lennox. “Selfish people always say that. Anyone is selfish who doesn’t do what they want. You’re more selfish than I am. You’re the most selfish boy I ever saw.”(60)

“I’m not!” snapped Colin. “I’m not as selfish as your fine Dickon is! He keeps you playing in the dirt when he knows I am all by myself. He’s selfish, if you like!”

“He’s nicer than any other boy that ever lived!” she said. “He’s—he’s like an angel!” (61)

“A nice angel!” Colin snapped ferociously. “He’s a common cottage boy off the moor!”

“He’s better than a common Rajah!” retorted Lennox. “He’s a thousand times better!” (62)

“I’m not as selfish as you because I’m always ill and I’m sure there is a lump coming on my back,” he said. “And I’m going to die besides.”

“You’re not!” contradicted Lennox unsympathetically. (63)

“I’m not? He cried. “I am! You know I am! Everybody says so.”

“I don’t believe it! said Lennox sourly. “You just say that to make people sorry. I believe you’re proud of it. I don’t believe it! If you were a nice boy it might be true—but you’re too nasty!” (64)

“Get out of the room!” he shouted and he caught hold of his pillow and threw it at her.

“I’m going,” she said. “And I won’t come back!”(65)

Lennox walked to the door and turned around and spoke again.

“I was going to tell you all sorts of nice things,” she said. “Dickon brought his fox and his rook and I was going to tell you all about them. Now I won’t tell you a single thing!” (66)

After Lennox had finished in her secret garden with Dickon, Lennox met Colin. She looks Colin lie on his bed. She asks to him why he does that. The writer identifies that utterance 55 has a referential function because Lennox will get the information about the reason why Colin does not get up. The reply shows that Colin understands the question. He gives the information or the reason what Lennox wants to know with an angry feeling.

Colin’s reply shows that Colin wants to get the information why Lennox does not come. Lennox’s answer shows that she understands and gives the information. It means that utterance 56 has a referential function. Colin’s reply makes Lennox angry because Colin says that he will send Dickon away if Lennox meets Dickon again instead of coming to talk to Colin. Utterance 57 shows a referential and an emotive function. The referential function occurs because Lennox tells Colin what Lennox will do if Colin send Dickon away. The emotive occurs because Lennox expresses her sentences with an anger expression. The reply of Colin shows that Colin is angry because Lennox says utterance 57.

Utterance 58 has two functions, a referential and an emotive function. The referential function occurs to tell Colin that Lennox will not go into Colin's room if Colin sends Dickon away. The emotive function occurs because Lennox expresses her expression that Lennox does not want to do Colin's order. Colin's order is the situation that makes Lennox express her feeling. Colin's reply shows that Colin likes to force someone to do what he/she does not want to do.

Both strong willing of Lennox and Colin makes the situation worse and the fighting continues. Colin replies that Colin could do his willing. He can ask some servants to drag Lennox in. Utterance 59 has five referential functions because each function tells that Colin cannot force Lennox to do his want. It implies that Lennox does not afraid of Colin's threat. The referential functions are shown in utterance "*Shall they, Mr. Rajah!*", "*They may drag me in but they can't make me talk when they get me here*", "*I'll sit and clench my teeth and never tell you one thing*", "*I won't even look at you*", and "*I'll stare at the floor!*" Colin's reply shows that Colin cannot force Colin. Colin blames Lennox that she is a selfish girl.

Having heard Colin's reply, Lennox does not want to lose her opportunity to tell her feeling about him. She says that Colin is also a selfish child. Utterance 60 has five referential functions and an emotive function. The referential functions are shown in "*What are you?*", "*Selfish people always say that,*" "*Anyone is selfish who doesn't do what they want,*" "*You're more selfish than I am,*" and "*You're the most selfish boy I ever saw.*" The referential functions occur because Lennox wants to defense herself from Colin's saying and wants to inform that Colin is more selfish than she is. The emotive function is shown in "*You're the most selfish boy I ever saw.*" It is because Lennox expresses her anger feeling to Colin. She also compares all boys she has ever

met with Colin. Colin's reply shows that he is angry and tries to defend himself with his illness and blames Dickon.

Having heard Colin's saying, Lennox becomes more and more angry. Her eyes show that she is burning with anger. Lennox tries to defend Dickon in next utterance. Utterance 61 has four functions, two referential and two emotive functions. The referential functions occur in "*He's nicer than any other boy that ever lived!*" and "*He's—he's like an angel!*" These functions occur because Lennox wants to tell Colin that Dickon is a nice boy. The emotive functions also show in "*He's nicer than any other boy that ever lived!*" and "*He's—he's like an angel!*" because both of sentences tells Lennox's own opinion and her own feeling about Dickon. She also says these sentences with anger. Colin's reply implies that he does not agree with Lennox about her opinion. Colin feels that Dickon is only a common boy.

The fighting still continues. Colin has never had a fight with any one before. His entire servants always do his wants without thinking his attitude afterwards. No one tells him that his attitudes forces someone to do his wants are the wrong attitudes. Utterance 62 shows Lennox's defense about Dickon and Lennox's emotion. It has four functions, two referential and two emotive functions. The referential functions occur in "*He's better than a common Rajah!*" and "*He's a thousand times better!*" The emotive functions occur in "*He's better than a common Rajah!*" and "*He's a thousand times better!*" With his pathetic face, Colin says that he is not as selfish as Lennox thinks. Colin's reply shows that he understands Lennox's saying and always uses his illness to defend himself.

Utterance 63 shows that Lennox does not believe that Colin would die. She adds that Colin says that to make people feel sorry to him because he wants to be taken care

by other people. Utterance 63 implies that Lennox believes that Colin can live longer. It has two functions, an emotive and a referential function. The referential function in utterance 63 means that Lennox informs to Colin that his prediction of his death is wrong and he will not die soon. The emotive function shows Lennox's feeling when she hears Colin will die. Lennox feels unsympathetically. Colin's reply shows that he does not believe that he will live for long time.

The fighting is still continuing. Lennox and Colin are delivering their arguments to defend themselves. Utterance 64 has eight functions, five referential functions and three emotive functions. Five referential functions occur in "*I don't believe it,*" "*You just say that to make people sorry,*" "*I believe you're proud of I,*" "*I don't believe it,*" and "*If you were a nice boy it might be true—but you're too nasty!*" Referential function appears in utterance 64 because Lennox wants to inform that Colin always says about his dying to make other people pity him then will do all things he wants. The emotive functions occur in "*I don't believe it,*" two times and "*If you were a nice boy it might be true—but you're too nasty!*" Lennox shows emotive function because she expresses her disbelief about Colin's illness and she thinks that Colin lies about it. Colin's reply shows that he is angry at Lennox because she does not believe him anymore.

Utterance 65 has two referential functions because the functions inform about Lennox's attitude after Colin throws a pillow to her. Lennox says her attitude in words to make Colin feel sorry then asking apologize. But, Lennox's saying does not get Colin's reply. While she was in front of the door, she turned around. The apology is not given by Colin after he hit Lennox's face with a pillow. Utterance 66 implies that Lennox wants to forgive Colin if he asks it. It has four functions, three referential

functions and an emotive function. The referential functions are “*I was going to tell you all sorts of nice things,*” “*Dickon brought his fox and his rook and I was going to tell you all about them,*” “*Now I won’t tell you a single thing!*” They appear because Lennox informs that she would tell about some interesting things before she looks Colin angry with her. The emotive function is “*Now I won’t tell you a single thing!*” It tells that Lennox is angry because Colin’s attitude throwing a pillow in her face so she will not tell Colin any stories that day. Colin’s anger makes him does not reply Lennox’s saying but Colin understands it from his attitude that he does not want to see Lennox. Those utterances above can be categorized as suspense because they are the rising action of a conflict in rising Colin’s willing of life.

Social Factors	Social Factors in <i>Secret Garden</i>
Participants	Mary Lennox
Setting	In the Lennox’s bedroom
Topic	An Apology

“*He always began to think about it when he was cross or tired,*” she said to herself. “*And he has been cross today. Perhaps—perhaps he has been thinking about it all afternoon.*”(67)

She stood with looking down at the carpet and thinking.

“*I said I would never go back again—*” she hesitated, knitting her brows—“*but perhaps, just perhaps, I will go and see—if he wants me—in the morning. Perhaps he’ll try to throw his pillow at me again but—I think—I’ll go.*”(68) (page 140)

After the fighting, Lennox feels that Colin always does such an annoyed thing if he feels tired or angry. Colin’s behaviors and his saying makes Lennox think that he has

been angry because he has waited so long but she does not come. Utterance 67 shows two referential functions and an emotive function. The referential functions are “*He always began to think about it when he was cross or tired,*” and “*And he has been cross today.*” The referential functions occur because Lennox informs her thinking about Colin after the fighting. The emotive function is “*Perhaps—perhaps he has been thinking about it all afternoon.*” It occurs because she expresses her thinking.

Lennox continues her thinking to ask an apology to Colin in utterance 68. It has two emotive and two referential functions. The emotive functions are “*but perhaps, just perhaps, I will go and see—if he wants me—in the morning.*” and “*Perhaps he’ll try to throw his pillow at me again but—I think—I’ll go.*” The emotive function occurs because Lennox feels guilty after the fighting. She thinks that Colin was angry because he had waited Lennox for long time. The referential functions are “*I said I would never go back again*” and “*but perhaps, just perhaps, I will go and see—if he wants me—in the morning.*” Lennox wants to inform her plan that she will see Colin tomorrow.

Those utterances above can be categorized as suspense because they are the rising action of a conflict in rising Colin’s willing of life.

Chapter XVII

Social Factors	Social Factors in <i>Secret Garden</i>
Participants	Mary Lennox
Setting	In the Lennox’s bedroom
Topic	Anger

“*He ought to be stopped! Somebody out to make him stop! Somebody ought to beat him!*” she cried out. (69) (page 141)

The irritated sound comes from Colin make Lennox angry. She decides to go to his room and asks somebody to make him stop. She expresses her angry in utterance 69 because she cannot stand of the noise. Utterance 69 has three referential and three emotive functions. The referential functions are “*He ought to be stopped,*” “*Somebody out to make him stop!*” and “ *Somebody ought to beat him!*” They occurs because Lennox wants to tell what she will stop Colin make some noises. The emotive functions are “*He ought to be stopped,*” “*Somebody out to make him stop!*” and “ *Somebody ought to beat him!*” They occur because Lennox feels disturbed because of Colin’s noise. Utterance 69 above can be categorized as suspense because it is the rising action of a conflict in raising Colin’s willing of life.

Social Factors	Social Factors in <i>Secret Garden</i>
Participants	Mary Lennox and Colin
Setting	In the Colin’s bedroom
Topic	The tantrums of Colin

Social Dimensions	Social Dimensions in <i>Secret Garden</i>
Social Distance	High Solidarity (Intimate)
Status	High Status (Mary Lennox) - High Status (Colin)
Formality	High Formality

“*You stop!*” she almost shouted. “*You stop! I hate you! Everybody hates you! I wish everybody would run out of the house and let you scream yourself to death! You will scream yourself to death in a minute and I wish you would!*”(70)

“*If you scream another scream,’ she said, “I’ll scream too—and I can scream louder than you can and I’ll frighten you, I’ll frighten you!”*(71)

“I can’t stop!” he gasped and sobbed. “I can’t—I can’t!”

“You can! shouted Lennox. “Half that ails you is hysterics and temper—just hysterics—hysterics—hysterics!” and she stamped each time she said it. (72)

“I felt lump—I felt it,” choked out Colin. “I knew I should. I shall have a hunch on my back and then I shall die,” and he began to writhe again and turned on his face and sobbed and wailed but he didn’t scream.

“You didn’t feel a lump!” contradicted Lennox fiercely. “If you did it was only a hysterical lump. Hysterics makes lumps. There’s nothing the matter with your horrid back—nothing but hysterics! Turn over and let me look at it!” (73) (page 142-143)

Lennox decides to go in the Colin’s room and makes him stop. After she meets him, she says that he has to stop with the half-shouted tone. The first utterance *“You stop!”* has a directive function because Lennox asks Colin to stop his noise that makes her angry. Lennox says it two times with her anger. Having heard Lennox asking, he stops his irritated noise. The next utterance *“ I hate you!” “Everybody hates you!” “ I wish everybody would run out of the house and let you scream yourself to death!”* and *“You will scream yourself to death in a minute and I wish you would!”* show four referential function. The referential function appears to tell Colin that he has to stop the sound he has made because every body is disturbed with that noise. Every body hates him when he does that action. Three emotive functions also occur in utterance *“ I hate you!” “ I wish everybody would run out of the house and let you scream yourself to death!”* and *“You will scream yourself to death in a minute and I wish you would!”* They show that Lennox wants to inform other people’s feeling because of Colin’s noise and to tell that Lennox does not like Colin’s attitude when he is angry. The response shows that Colin stops his screaming noise and becomes quiet. He looks that he

understands and does Lennox's order. The explanation of the author shows that Lennox is angry before she asks Colin to stop. The author wrote that Lennox felt quite wicked by the time she reached the door. She slapped it open with her hand and ran across the room to the four-posted bed.

To stop Colin's screaming; Lennox says that if he screams again, she also will scream. She convinces Colin that her screaming could make him frightened (71). Lennox's utterance (71) has three referential functions and an emotive function. Three referential functions are "*If you scream another scream,*" "*I'll scream too—and I can scream louder than you can and I'll frighten you,*" and "*I'll frighten you!*" They appear because Lennox wants to tell what she will do if Colin does not stop making any noise. The emotive function is "*I'll frighten you!*" It is because Lennox expresses her anger in exclamation utterance. Colin's reply shows that he cannot stop. Lennox's order is not done by Colin. It means that Lennox does not get the proper reply as she wants.

After Lennox has heard Colin's reply, she tells that Colin can stop his anger if he wants it. Utterance 72 has a directive and two referential functions. The directive function shows that Lennox directs Colin that he can stop his anger in utterance "*You can!*" The referential functions occur because Lennox informs that his illness comes from his hysteric and temper in utterance "*You can!*" and "*Half that ails you is hysterics and temper—just hysterics—hysterics—hysterics!*" Colin's reply shows that he believes that he has a hunchback and he will die.

"*You didn't feel a lump!*" "*If you did it was only a hysterical lump,*" "*Hysterics makes lumps,*" and "*There's nothing the matter with your horrid back—nothing but hysterics!*" are four referential functions that occur in utterance 73. They show that Lennox informs about Colin's problems. Lennox wants to realize Colin that he does not get any

lumps in utterance “*You didn’t feel a lump!*” It also shows Lennox’s deepest feeling to help Colin. “*Turn over and let me look at it!*” has a directive function because Lennox gives a command to Colin to show his back that he thinks a lump.

“*Perhaps he—he won’t let me,*” she hesitated in a low voice. (74)

“*Sh-show her! She-she’ll see then!*”(page 143)

Colin sobs and the nurse is afraid to come forward to do Lennox’s order. Lennox feels that Colin may not let her know his back (74). She expresses her hesitated feeling in a low voice. Though Lennox has met Colin for short time, Lennox likes to be a friend of Colin. Because of that, she likes to help and gives support to him to live longer. Utterance 74 has an emotive and referential function. Referential function occurs because Lennox wants to inform that Colin will not show his back. Emotive function occurs because Lennox wants to express her thinking that Colin will not show his back. She thinks that Colin does not trust her so he will not show his back. Colin’s reply shows that he understands Lennox’s willing. Then, he asks the nurse to help him to show his back to Lennox. Colin does this because he believes Lennox as a friend and a cousin. Those utterances above can be categorized as suspense because they are the rising action of a conflict in rising Colin’s willing of life.

Chapter XIX

Social Factors	Social Factors in <i>Secret Garden</i>
Participants	Mary Lennox and Colin
Setting	In the Colin’s bedroom
Topic	Secret Garden

Social Dimensions	Social Dimensions in <i>Secret Garden</i>
Social Distance	High Solidarity (Intimate)
Status	High Status (Mary Lennox) - High Status (Colin)
Formality	Low Formality

"I'm going to see them," cried Colin. "I am going to see them!"

"Aye, that tha' mun," said Lennox quite seriously. "An' tha' munnot lose no time about it." (75) (page 164)

The wish of Colin to look at the out door view makes him happy. He does not believe that he can live longer than he thinks. He is happy because he can see the flowers that he usually looks on his picture books. Lennox's reply tells him that he must go out from the house and see his mother's garden. Utterance 75 has two referential functions in utterance *"Aye, that tha' mun,"* and *"An' tha' munnot lose no time about it."* Utterance 75 above can be categorized as suspense because it is the rising action of a conflict in raising Colin's willing of life. Lennox wants Colin to look at the secret garden to make him happy so his willing of life increase.

Chapter XXI

Social Factors	Social Factors in <i>Secret Garden</i>
Participants	Mary Lennox, Colin, and Dickon
Setting	In secret garden
Topic	A Spy

Social Dimensions	Social Dimensions in <i>Secret Garden</i>
Social Distance	High Solidarity (Intimate)
Status	High Status (Mary Lennox) - High Status (Colin) – Low status (Dickon)
Formality	High Formality

“Man!” they both cried in low quick voices. (76) (page 178)

The low quick voices of Dickon and Lennox make their feeling shocked. Because they hear Colin ask whom that man is, they become shocked. They could not believe that the garden is known by someone else besides Lennox, Dickon, and Colin. Utterance 76 has an emotive function because Lennox and Dickon want to express the shocked feelings while they hear there is another man in the garden. Lennox and Dickon use her low voices because they do not want other persons to know that there are children inside the secret garden. They want to keep the secret about the finding of the garden from anyone.

Utterance 76 above can be categorized as suspense because it is the rising action of a conflict in hiding the fact that the children (Lennox, Colin, and Dickon) have found the secret garden.

Chapter XXII

Social Factors	Social Factors in <i>Secret Garden</i>
Participants	Mary Lennox, Colin, and Dickon
Setting	In secret garden
Topic	Encouragement

Social Dimensions	Social Dimensions in <i>Secret Garden</i>
Social Distance	High Solidarity (Intimate)
Status	High Status (Mary Lennox) – High Status (Colin) – Low status (Dickon)
Formality	High Formality

“You can do it! You can do it! I told you, you could! You can do it! You can do it! You can!”(77) (page 182)

While Colin tries to walk with the help of Dickon, Lennox gives him a support that he can walk if he tries (77). Utterance 77 has six directive functions because Lennox would like Colin to request an action to walk to the tree. The directive function is said in the form of command and uses the children’s words that can easily understand. The support in six repeated commands make Colin could walk and could pass his scare feeling of being a hunchback. Lennox’s support and Dickon’s help Colin’s spirit of live increase.

Utterance 77 above can be categorized as suspense because it is the rising action of a conflict in raising Colin’s willing of life. Colin will proud of himself if he can walk. It means that his willing of life increases.

Chapter XXV

Social Factors	Social Factors in <i>Secret Garden</i>
Participants	Mary Lennox and Colin
Setting	In Colin’s bedroom
Topic	Mysterious House

Social Dimensions	Social Dimensions in <i>Secret Garden</i>
Social Distance	High Solidarity (Intimate)
Status	High Status (Mary Lennox) - High Status (Colin)
Formality	High Formality

"I wish my father would come home," he said. "I want to tell him myself. I'm always thinking about it—but we couldn't go on like this much longer. I can't stand lying still and pretending, and besides I look too different. I wish it wasn't raining today."

"Colin, do you know how many rooms there are in this house?"(78)

"About a thousand, I suppose," he answered.

"There's about a hundred no one ever goes into," said Lennox. "And one rainy day I went and looked into ever so many of them. No one ever knew though Mrs. Medlock nearly found me out. I lost my way when I was coming back and I stopped at the end of your corridor. That was the second time I heard you crying."(79)

"A hundred rooms no one goes into," he said. "It sounds almost like a secret garden. Suppose we go and look at them. Wheel me in my chair and nobody would know we went"

"That's what I was thinking," said Lennox. "No one would dare to follow us. There are galleries where you could run. We could do our exercises. There is a little Indian room where there is a cabinet full of ivory elephants. There are all sorts of rooms." (80)
(page 213)

Those utterances above can be categorized as suspense because they are the rising action of a conflict in surrounding the huge house that seems mysterious to the children. In those utterances above, Colin tells his feeling to Lennox that he wants his father to come home and tells his father that he can walk and goes to his mother's

garden. He adds that he feels sad because he cannot go out now because it is raining. He cannot stand lie on his bed and would like to take a walk. Colin's willing makes Lennox has an inspiration about going to the surrounding of the house. She asks him whether he knows how many rooms there are in this house (79). Utterance 79 has a referential function because Lennox wants to give the information to Colin that this house has about a hundred rooms and mysterious things as the secret garden they has found. Colin's reply shows that he understands Lennox's asking. He answers that there are about a thousand rooms he supposes.

Lennox's saying (80) implicates that they have a similar idea about exploring Colin's huge house. *"That's what I was thinking," "No one would dare to follow us," "There are galleries where you could run," "We could do our exercises," "There is a little Indian room where there is a cabinet full of ivory elephants,"* and *"There are all sorts of rooms."* show six referential functions because Lennox wants Colin to know that she has ever looked around the house but she does not finish her adventure because there is Mrs. Medlock. Lennox's utterance explains her thinking that she wants Dickon and her to look around the house. Dickon understands the willing of Lennox. That can be seen from Dickon's action to ring the bell to call his maids shows that Colin agrees with Lennox's idea to look around the house.

APPENDIX 2

SYNOPSIS OF *SECRET GARDEN*

The Secret Garden, written by Frances Hodgson Burnett, is a novel about a girl named Mary Lennox. She was a spoiled and sickly child who lived in India. Her mother had no time between parties and her daughter, Lennox. Her father was often ill and very busy with his work therefore he had no time to raise his daughter.

When Lennox's parents died because of a cholera epidemic, she moved to Misselthwaite Manor to live with her rich uncle in England, Mr. Craven. In that place, every thing is different and definitely changes for her. Slowly, Lennox starts to play in the outdoors, knows people and becomes stronger. She meets some interesting persons, such as: Martha (one of maids who must do the housemaid's work upstairs and waits on Lennox a short time in her uncle huge house), Dickon (Martha's brother and has an ability to speak with animals), Colin (her uncle's son who was abandoned after his mother died and has a low motivation to live), Ben Weatherstaff (one of gardeners who takes care all gardens surroundings the house), her uncle (a rich businessman who does not care of her only son because he cannot accept his lovely wife died), and other persons.

Every sunny day, Lennox goes out because there is nothing to do in the house. While she is walking, she looks a lot of beautiful scenery in the moor. She passes the garden and is eager to find out a secret garden that Martha tells. Every day, Lennox looks for the door of secret garden but still cannot find it. She becomes more and more curious. Then, she meets with a bird, a red breast robin that shows her the way to the door of secret garden and show where the key is buried. She keeps the finding of the

secret garden from any one. Actually, the secret garden is the garden of Mr. Craven's wife or Lennox's aunt. This garden is closed and is abandoned after Lennox's aunt died.

While curiosity of secret garden appears, she makes a friend with someone whom she is adored because of the ability to speak with animals. Her new friend is Dickon. Besides Dickon, Lennox makes a friend with his cousin, Colin. Lennox decides to tell Dickon about the secret garden to help her growing the roses and other plants in the secret garden. Dickon and Lennox are very enthusiastic in growing the plants. In other hand, Lennox's cousin, Colin does not have a spirit to live and always thinks that he will die as soon as possible. Lennox as his cousin wants to help by telling a lot of interesting story about the moor and other interesting stories. The story about Dickon makes Colin want to know him and his pets. Three of them become friends.

The relationship between Lennox and Colin becomes closer. It can be seen that Colin wants Lennox to go his room every day to accompany Colin and to tell him about outside world. Lennox helps Colin to raise his spirit to live. She inspires him with a lot of interesting stories about the moor, the scenery of the moor, the feelings of playing out door. The most wanted place Colin wants to see is the garden of her mother, a secret garden that found by Lennox. Lennox and Dickon help Colin to fulfill his willing. The curiosity of Colin to look at the secret garden makes his spirit to live rising.

APPENDIX 3

RECAPITULATION LENNOX'S SPEECH FUNCTIONS

Number \ Speech Functions	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20
Referential Function	1	1	1	1	1	1	1	3	1	1	2	2	3	1	2	1	1	1	1	1
Emotive Function				1						1	2		1	1	1					
Directive Function																				1
Contextual Function																				
Phatic Function																				
Poetic Function																				
Metalinguistic Function																				
Total Function	1	1	1	2	1	1	1	3	1	2	4	2	4	2	3	1	1	1	1	2

Number \ Speech Functions	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40
Referential Function	1	2			1	1	3	1	3	3	1	2	1	1	1	2	1	1	3	2
Emotive Function	2		1	2	1	3	1				1							1		
Directive Function	1				1															
Contextual Function																				
Phatic Function																				
Poetic Function																				
Metalinguistic Function																				
Total Function	4	2	1	2	3	4	4	1	3	3	2	2	1	1	1	2	1	2	3	2

Number Speech Functions	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60
Referential Function	1	4	2	2	3	1	1	1	3	1	2	1	4	1	1	1	1	1	5	5
Emotive Function			1							1	1			1			1	1		1
Directive Function										1				4						
Contextual Function							1							1						
Phatic Function																				
Poetic Function																				
Metalinguistic Function																				
Total Function	1	4	3	2	3	1	2	1	3	3	3	1	4	7	1	1	2	2	5	6

Number Speech Functions	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75	76	77	78	79	80	Total
Referential Function	2	2	1	5	2	3	2	2	3	4	3	2	4	1	2			1	5	6	148
Emotive Function	2	2	1	3		1	1	2	3	3	1		1	1		1					48
Directive Function										2		1	1				6				18
Contextual Function																					2
Phatic Function																					
Poetic Function																					
Metalinguistic Function																					
Total Function	4	4	2	8	2	4	3	4	6	9	4	3	6	2	2	1	6	1	5	6	216

APPENDIX 4

BIOGRAPHY OF FRANCES HODGSON BURNETT

Frances Hodgson Burnett (1849-1924) was born in Manchester, England, on November 24, 1849 as Francis Eliza Hodgson. She was the third child of Edwin Hodgson and Eliza Boond from the five children. After her father's death, her mother decided to emigrate to America. In 1865, the family settled in a small town about twenty-five miles from Knoxville, Tennessee when she was six teen years old.

Because the financial strain of the movement in the America, she decided to earn money from writing. She began writing for magazines soon after. Her first short stories *Hearts and Diamonds* and *Miss Caruther's Engagement* were published in Godey's Lady's Book in 1868. Her first widely known work was a dialect story *Surly Tim's Trouble* that appeared in Scribner's Magazine in 1872. In that year, her mother was died and the rest of the family became dependent on her writing income. She accelerated her career as a popular writer and sold stories to many magazines. The inspiration of her writing came from her experiences.

She married Dr. L. M. Burnett in 1873. In 1874, she gave the birth to her son, Lionel and began work on her first major novel, *The Lass o' Lowries*. In 1879, she published her novel *Haworth*, her first effort at serious fiction. Later that same year, one of her first children's stories appeared in St. Nicholas, a magazine in which she would publish for years to come. At the time, she was regularly fighting her illness and she learned some of the philosophies, for instance, the healing power of the mind. In 1886, *Little Lord Fauntleroy*, was published and became a bestseller in America and England. In 1890, Burnett's first son, Lionel was diagnosed with consumption and died in the

same year. In 1898, Burnett and Swann decided to divorce. After the divorce, she rent a country house in England where she immersed herself in her passion for gardening. The idea of *The Secret Garden* came because her passion of gardening. The failure of her first marriage did not make her afraid of it. She married Stephen Townsend in 1900. This second marriage came to an end in 1902. She became a United State citizen in 1905. She died on October 29, 1924 because of the congestive heart failure.

Over her life, Burnett wrote more than forty books, for both adults and children. Her reputation as a novelist was made with her story of Lancashire life, *That Lass o' Lowrie's*. A number of other works followed, with *Through One Administration* (1883) and *A Lady of Quality* among the most notable. In 1886, she published *Little Lord Fauntleroy*. Her children's books, including *The Secret Garden* (1898) and *Sara Crew* (later rewritten to become: *A Little Princess*) (1909) are what she is best known for today, but her romance novels were very popular during her lifetime.