

**THE ANALYSIS OF EMOTIVE FUNCTION IN KELLEY ARMSTRONG'S
"THE RECKONING"**

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ABSTRACT

This thesis studied about the analysis of emotive function in Kelley Armstrong's novel "*The Reckoning*". The thesis aims to find out and to explain the emotive function performed by the main character in the novel. The writer used descriptive qualitative method to describe and explain the emotive function in the novel. The instrument which is used by the writer was note-taking. Along this instrument, the writer read the novel, then taking seven colors of cards to write the emotive function on the novel, after that the expression is written down and classified the emotive function from the novel. In spite of, the writer analyzed the data by using Roman Jakobson's theory. Through this analysis, the writer found seven kinds of emotive function; those were displeasure that have 5 expressions or 4,351%, displeasure that have 3 expressions or 2,366 %, like that have 2 expressions or 1,386%, dislike that have 7 expressions or 6,346%, worry that have 8 expressions or 7,344%, desire that have 3 expressions or 2,366%, and gratitude that have 3 expressions or 2,366%. The emotive function mostly used in the conversations on the novel was the expressions of worry. Furthermore, one expression that is used by the main character may have more than one function of emotive based on the context.

A. Introduction

In our daily life, people automatically need language to set up their interaction. Interaction is the natural behavior of people to have relationship around them. It cannot be separated from human life because it is something significant and also has the important roles because of interaction, not only can create a mutual relationship but also it will establish a good communication with others. On the other hand, within the interaction, people not only use language to explain what they mean but also use an expression. In this case, an expression can make the interlocutor more easily to understand what the speakers are talking about because expression is one of an important aspect in communication.

In a literary works, such as novel, many kinds of expressions are usually found. It is the reason of why the writers want to describe the dominant main character's emotional expression in different scenes. Besides, it aim to give important informations for everyone particularly to the readers, because not all the readers can understand the context when the expression used by the main character in the novel

since they cannot see the character's expression, only read it through text. That is why, the writers are concerned to give informations about the expressions that the author used in the novel which can help the readers to understand well, this term is called emotive or expressive function.

Emotive or "expressive" function focuses on the addresser, aims a direct expression of the speaker's attitude toward what he is speaking about (Pomorska and Rudy, 1990:66). It tends to produce an impression of certain emotion, whether true or feigned. The purely emotive stratum in language is presented by the interjections. It is used when people want to express their emotional state in the certain context (Cook, 1989:26).

Considering the explanations above, the writers analyzed the emotive expressions that produced and performed by the main character in *The Reckoning*. It is an interesting novel which makes the readers fascinated to understand the story of the novel, besides the language of the novel is easily to be understood.

Emotive function includes an important aspect in communication that people need to understand. Furthermore,

emotive expression is not only used in interaction but also in the novel that used by the author to show up the character's emotion in different context of the story that the readers have to know. Therefore on this study, the writers focused on finding kinds of emotive function are used by the main character in Kelley Armstrong's novel "*The Reckoning*", as well as to understand the emotive function performed by the main character.

In this study, the writers limited on emotive function in Kelley Armstrong's novel "*The Reckoning*". Emotive function consists of seventeen kinds, however writers only focused on seven kinds of emotive, they were pleasure, displeasure, like, dislike, worry, desire and gratitude that is used by the main character.

B. Discourse Analysis

Discourse analysis study language in use: written text of all kinds and spoken data, from conversation to highly institutionalized form of talk (McCarthy, 1991:15). The examples of written text are articles, novel, short story, and so on. Meanwhile, speech, lecture, dialogue, debate, conversation, and so on are considered as spoken discourse.

On the other hand, Cook (1990:7) stated discourse is a kind of language that has been used to communicate something and is felt to be coherent (and may or may not) happen to correspond to a correct sentence. According to Cook (1990:7) novels, as well as short conversations or groans might be equally rightfully named discourses.

Discourse can take place in two areas based on the function of language, transactional and interactional function. Transactional function is the function that is committed to the pursuit of a message or the substance of information. While interactional function is the function that is committed to social case (Brown and Yule, 1983:1)

Furthermore, transactional and interactional function could be held in two types of discourse. They are spoken and written discourse. Cook said that spoken discourse is always done by talking (verbal event) and written discourse is done by hand and eyes (non-verbal even) (Cook, 1990:50). Both spoken and written discourses have their own characteristic. In Brown and Yule (1983:4-5), spoken discourse enables the speakers to express their powerful feeling than writers. In grammatical view, written

discourse has a well form grammatical sentence while spoken discourse does not always have that one (Cook, 1990:7).

C. Context

It is really important to consider the situation when people talk to one another. They need factors to support their message which is laying in their mind (Brown and Yule, 1983:25). The factors could be in the unity of sentence and the situation where the utterances are produced. In Kushartanti, the unity of sentences is always found in written discourse while the situation of utterance is always found in spoken discourse (2007:93). In written discourse, context of sentence is called co-text. Context in spoken discourse involves the situation around the participants (speaker and listener). Utterance or expression produced in a particular context with a particular intention (Edward Finegan, 2004:585). Situation here is connected to the setting for example; in face to face interaction, compliments is conveyed when participants are met on the street by saying “*hello*” or just by gesture.

Even though spoken and written discourse has their own characteristic of context, but the most crucial stuff in context is the shared knowledge between speaker

and listener or writer and reader because context is exist in the world when people create sentences or utterances. Context only exist within the people who create utterances that belong to the culture, social intercourse, believe, aim, and need (Schriffin, 2007:547). Leech states in Sri’s thesis (2009:13);

“Context has been understood in various ways, for example to include ‘relevant’ aspects of the physical in social setting of an utterance. I shall consider context to be any background of knowledge assumed to be shared by speaker and hearer and which contributes to hearer’s interpretation of what speaker means by a given word” (1983:13).

Based on the description above, the writer concludes that the function of context in language is the way to create a good communication between speaker and hearer to avoid misunderstanding or misscommunication.

D. Language Function

According to Jakobson in Levinson (1983:41), language functions focus on the seven basic components of the communicational events. They are the emotive function (communicating the inner states and emotions of the addresser), the

conative function (using vocatives and imperatives to call the attention of another or requiring them to carry out some action), the phatic function (opening the channel and checking that it is working for social reasons), the poetic function (choosing a particular form as the essence of message) and metalinguistic function (focusing attention on the code itself, to clarify it or negotiate it) all which are “micro-functions” developed from the elements of communication or “macro-functions” (Adedimeji, 2000:3).

Cook (1990:25) also had divided elements of communication into seven parts. They are the addresser, the addressee, the channel, the message form, the topic, the code, the setting. Those are the factors of making a good communication in daily life.

Brown and Yule (1983:4) contend that language performs two major functions: transactional and interactional. While transactional function appertains to passing information across, giving instructions, socialization etc, the interactional function helps in establishing and sustaining social relationships.

To Crystal (1997:26), language serves eight broad purposes. It is used for the communication of ideas, for emotional

expression (as the case of expressing frustration), for social interaction (i.e. greeting others), for the sheer power of reality (as there is in magic and incantation), for recording facts, as the instrument of thought and for the expression of identity (i.e. the signaling of who we are and where we ‘belong’).

In the development of language, thus the linguists try to know much more about language particularly language functions. In the global sense. Cook (1989:28-25) formulated language function into two main categories as follows :

1. Macro-functions; this function is the main function of language. Refers to the function of sending information or tell other people ones’ thought.
2. Micro-functions; specify more delicate categories to the macro-functions of language is becoming the main functions to elaborate the similar units of language functions which is called micro-functions of language.

However, with the wider social world of adult intercourse, language clearly has many more functions that simply sending information. Jakobson (1960) in Levinson (1963:41) states that the language

functions can be focused on any of the seven basic components of the communicational events.

1. The referential function focuses on the referential content of the message.
2. The emotive function focuses on the speaker's state.
3. The conative (directive) function focuses on the speaker's wishes that the addressee do or think such-and-such.
4. The metalinguistic function focuses on the code-being used.
5. The phatic function focuses on the channel (establishment and maintenance of contact).
6. The poetic function focuses on the way in which see the messages in encoded.
7. The contextual function: creating a particular kind of communication.

As mentioned above, language function cannot be separated from the elements of communication. Kushartanti pointed out those elements will determine whether the language is accurate and appropriate to use (2007:51).

The other part of language functions is called Micro-function. These functions are

the smaller part of macro function or subdivisions of macro function. In directive function for instance; it can be divided into small group and into smaller group again. The breakdowns of the directive function (Cook, 1990: 27) are questions, orders, requests (request for help, action, information, and sympathy), please, and prayers.

E. The Emotive Function

The emotive function (set toward the addresser), as Jakobson describes it, could be seen as the least intrinsically "linguistic" of all the linguistic functions. That is, whereas the referential function (set toward the context) is about language's power to communicate, and the poetic function (set toward the message) is about language in its formal dimensions, and the conative function (set toward the addressee) is about language as efficient cause of material events, and the phatic function (set toward the contact) is about language's maintenance of itself as a working system, and the emotive function in contrast is about language only in the sense that language plays a role which and structurally speaking.

That is, it is not language per se that alerts us to the attitude or feelings of the speaker (or if it is, then we are really talking about that aspect of the utterance, however emotive it is in other respects, which engages the referential function, where the context in question concerns emotion); it is the tone or timbre or inflection of the language, its incidental utility as an index of affect quite apart from whatever specific semantic content might attend the words being used (if, indeed, they have any content). It is as though the emotive function falls within the category of the linguistic largely by accident, because it can involve the use of words in addition to sighs, trills, and bleats. Emotion and the inarticulate are intimately interrelated.

According to Jakobson in Pomorska and Rudy (1990:66), the emotive or “expressive function”, focused on the addresser aims a direct expression of the speaker’s attitude toward what he is speaking about. It tends to produce an impression of certain emotion, whether true or feigned, the purely emotive stratum in language is presented by the interjections. On the other hand, an expressive function intends only to vent some feeling, or perhaps to evoke some feeling from other people. For

example; *Oh no!, Fantastic, Ugh*, and swear words used as exclamations.

Meanwhile, David Crystal(1992:17) defines that emotive function means of getting rid of our nervous energy when we are under stress e.g. swear words, obscenities, involuntary verbal reactions to beautiful art or scenery; conventional words/phrases, e.g. *God, My, Damn it, What a sight, Wow, Ugh, Ow*.

Based on the definitions above, there is an example of emotive function. When a speaker says that, "Friday afternoons are dreary," or yell "Ouch!". In this situation, the speaker uses language expressively. Although such uses don't convey any information, she does serve an important function in everyday life since how we feel sometimes matters as much as or more than what we hold to be true. Here we have one of the commonest uses of language a means of getting rid of our nervous energy when we are under stress it is the clearest case of what is often called an ‘emotive’ or ‘expressive’ function of language.

Emotive language can be used whether or not we are alone. Swear words and obscenities are probably the commonest signals to be used in this way, especially when we are in an angry or frustrated state.

But, there are also emotive utterances of function such below;

1. Involuntary verbal reaction to beautiful art or scenery, or expression of fear and affection.
2. The emotional outpourings of certain kind of poetry.

The most common linguistic expression of emotion consists of conventional words or phrases. Also an important function of the prosody of language is to provide an outlet for our attitudes while we speak at a more sophisticated level, there are many literary devices of grammar and vocabulary which convey the writer feelings. However in these more complex cases it becomes difficult to distinguish the emotional function of language from the 'ideational' function.

Furthermore, Jakobson (1960:53) states that "The expression of 'emotive function' (which could more aptly be called the '*expressive* function') should not be understood in the usual sense, as referring to human affect. It actually has nothing to do with emotion. Any message, including the most neutral, reveals the condition of its sender." Even the crackling of a defective electrical part on a stereo system reflects this function, since it indicates the stereo's poor

condition. Besides, the expressive function in language is not identical with the meaning itself because the relationship between the meaning of an expression is arbitrary. Two people who are different may have the same meaning in their sense. However, the sign of expressions that they used to express their aim are different. (Faruk, 2012:80).

The relationship between language and emotions can be viewed from two angles. First, language, in a broad sense, can be viewed as being done [performed] "*emotive*". Taking this angle, it is commonly assumed that people, at least on occasions, "*have*" emotions, and that "being emotional" gains its own agency, impacting in a variety of ways on the communicative situation. This can take place extralinguistically (e.g. by facial expressions, body postures, proximity, and the like), in terms of suprasegmentational and prosodic features, and in terms of linguistic lexical and syntactic. (Rudy and Pamorska, 1990:67). Although research along this line of reasoning focuses primarily on the "*expression*" of emotions, emotive expression called personal language. This language used to express the people's own uniqueness this includes, expressions of personal feelings, of participation and

withdrawal, of interest, pleasure, disgust (Coulthard, 1977:164).

In this view, language and emotion are two concurrent, parallel systems in use, and their relationship exists in that one system (emotions) impacts on the performance of the other (language). Both of them share their functionality in the communicative process between people. The using of emotive function of language actually how do we change our emotional status in certain situation or condition.

Meanwhile, according to the linguists Jakobson in Cook (1989:27) and other experts such Pomorska and Rudy (1990), explained there are seventeen kinds of emotive function commonly used by the speakers to describe their emotional expressions in different context as follows;

1. Pleasure; an agreeable or an activity that affords enjoyment sensation or emotion. This expression has function to state the speaker's feeling of being pleased or gratified. For example; "*It's a nice day*".
2. Like; liking means a feeling that someone like and it used in a good condition, especially when the people get happy and other situation which rise someone's impression.

For example; "*Amazing!, Excellent!*".

3. Displeasure; the feeling of being displeased or annoyed or dissatisfied with someone or something. It has function to determine what the speakers' speaking about intends to vent some feeling. For example; "*Huh, Ugh, Nonsense!*".
4. Dislike; is a feeling of not liking something which sometimes makes the speaker is rather angry. According to Crystal (1992:17) an expression of dislike caused by an involuntary verbal reaction to beautiful art or scenery. "*Oh no!, He makes me sick!*".
5. Surprise; surprise means to encounter, capture or attack without warning. In other words, Surprise means to cause someone to feel amazed at something unexpected, do or say something unintentional. "*Oh!Wow!, That's unbelievable!, This a nice surprise!*"
6. Hope; hope means desire and great expectations that something good will happen. It used to express what the people's state to their wishes. Especially when we are under stress

- or getting rid nervous energy. For example; “ *God, I wish that I could!* ”.
7. Satisfaction; something that make somebody contented. It refers to the certain situation when the speaker has done something hard/ complicated and how do we feel sometimes matters as much as or more then what we hold to be true . For example; “ *That’s Wonderful , Fantastic!*”.
 8. Dissatisfaction; is the state of being unhappy, or the thing causing the unhappiness.Sometimes this expression presented in the complex situation that needs a patience. For example; “*It’s so lousy!, This is hopeless!*”.
 9. Dissapointment; state of being dissapointed or person or thing that dissapoints somebody. This expression usually happen when someone accept and get something which is not appropriate for them. In spite of, swear word and obscenities are probably the commonest signals to be used in this way, especially when we are in an angry or frustrated state. For example; “*Ouch!, Damn it* ”.
 10. Dear; used in the salutation of a letter as an expression of affection or respect or as a conventional greeting); it’s actually as a kind of common expression when people want to send something to others. for example “*Dear, Sir*”.
 11. Worry; related to specific situations, such as examination, parties, or many problems. This expression commonly use in complicated situation in order to show up our anxiety of someone. For example; “*Hold on yourself , Keep cool!* ”.
 12. Preferences; the power or opportunity of choosing. It is used by people to consider or chose something based on their decision first before do it. For example; “*Consider it a while!, I’d rather go shopping this afternoon*”.
 13. Gratitude; is a feeling or attitude in acknowledgment of a benefit that one has received or will receive or the state of being grateful; thankfulness. This expression used when people get something which

very unpredictable. For example; “*Thanks, Praise God!*”.

14. Sympathy; A relationship or an affinity between people or things in which whatever affects one correspondingly affects the other. This expression has function to raise the people sympathy of someone. For example; “*What a pity!, I’m sorry to hear that, I sympathize with you*”.
15. Intention; an anticipated outcome that is intended or that guides your planned actions. It used when people want to give such like direction or support to someone. For example; “*Take it easy, Let’s get moving!*”.
16. Want; have a desire or wish for something. It has a common characteristic especially when people need or have an ambition to actualize his/her ambition. For example; “*Fighting!, Do Your Best!*”.
17. Desire; strong wish to have or do something. It seems like want expression, however desire expression is really influence to the speaker’s state a strong struggle .

For example; “*Don’t give up!, Far out!*”.

The main characteristic of the expressive function is that it is speakers’ reflexive. The speaker wants to articulate his own position so as to clarify his own position for himself, to justify his actions or to reach a decision. The main projections within the dramatic structure, where the expressive function predominates, are sudden exclamations and soliloquy. The latter has an intrinsic element of reflection and deliberation. An utterance always has an expressive function in the external communication system even if this function does not dominate the internal communication system.

F. Methodology of Research

In this thesis, the writers used qualitative descriptive method. According to Bogdan and Biklen in Sugiyono (2010:21) that qualitative descriptive method is used to analyze and interpret the data, and the data collected is in the form of words of pictures rather than number. This research is purposed to describe the emotive function in Kelley Armstrong’s novel *The Reckoning*.

From all of the chapters in this novel, the writer took 1-25 chapters out of 49

chapters in Kelley Armstrong's novel *The Reckoning* as the datum in the analysis.

In collecting data, writers used note taking as instrument of the research. Note taking is a system for recording information (includes last name of author, page and related information) which requires the writer to use cards. The writer noted down the important point that related to the emotive function in the novel *The Reckoning* by Kelley Armstrong.

In analyzing data, the writer used Jakobson's theory about emotive function. According to Jakobson in Pomorska and Rudy (1990:66), the emotive function is focuses on the addressee. It aims, a direct expression of the speaker's attitude toward what he is speaking about. It tends to produce an impression of certain emotion, whether true or feigned, the purely emotive stratum in language is presented by the interjections. Therefore, the writer used this theory to analyze the emotive function in Kelley Armstrong's novel "*The Reckoning*". It aimed to find out the seven kinds of emotive that used by the main character. Then, the writer explained the context of emotive expressions based on the seven kinds of emotive function which found in the novel. Then, the writer made

conclusion based on the finding and discussion.

G. Discussion

In this part, the writer presents the data analysis that have been found based on Kelley Armstrong's novel "*The Reckoning*". Besides, there are also explanation on each expressions by seeing the context based on Jakobson's theory of emotive function that produced by the main character.

The analysis on the seven kinds of emotive function in the conversations are:

- 1) Pleasure
 - a. Very cool (Armstrong, Ch-4/Pg-15/Par-15/Dt-1)

In the datum 1, *Very Cool* is uttered by Chloe means an expression of emotive function because the character expresses her amazements. This expression used to describe the speaker's emotion in certain situation. She is really interested in the painting that she had never seen before. She used this expression to give an approbation to the painter if she liked it so much. This utterance have relation with

Jakobson's theory because it includes an enjoyment sensation or emotion based on the speaker's state.

- b. Good (Armstrong, Ch-8/Pg-31/Par-36/Dt-2)

In the datum 2, *Good* shows us that Chloe used one kind of an expression of like. From the conversation of the paragraph described that she has found an excellent idea with her friends to solve their problem especially to outfight the Genesis experiment who wanted to shatter them. It is apt to Jakobson's theory because the speaker is very enthusiastic to actualize her ambition, Chloe asks Derek in order to accompany her in any situation. Luckily, he is ready to accept Chloe's enquires.

- c. So Pretty (Armstrong, Ch-11/Pg-42/Par-42/Dt-3)

In the datum 3, *So Pretty* is expressed by Chloe shows us her cheerful appearance to look at someone in front of her. She is astonished with the old man who have a strong struggle to safe herself from the wicked organization who

wants to kill her. Besides, she is very pleased because the old man often give her advices and motivation to her. And from the conversation above it can be classified as the emotive function which contains an expression of affection or respectfull to someone who is older than her.

- d. Excellent! (Armstrong, Ch-10/Pg-38/Par-33/Dt-4)

In the datum 4, *Excellent!* is included the form of an expression of pleasure which means that the main character (Chloe) who is contented with Margaret's suggestion to find a new solution to protect themselves from the ghosts. Jakobson defines that pleasure is something that make somebody gratify. The context of expression happened when she and her friends has striving the ghost around the graves successfully. In spite of, it has relationship with Sabata's thesis who explained that pleasure utterance will makes the hearers feel something such as by giving support, and spirit.

- e. Good (Armstrong, Ch-5/Pg-20/Par-23/Dt-5)

In the datum 5, *Good* explained that Chloe agree with Simon argues who wanted to make a new creation of his painting. She waits him for a moment by talk something humorously about Simon's self-defense which have a big risk when he remained to strive the enemy who wanted to broke his creation, besides Chloe is enjoy to help Simon's problem which is very complicated. Based on Jakobson theory, this expression categorized as the emotive because it's something naturally which comes from the addresser's states. This expression applied in order to make the interlocutor trust with her arguments.

2) Displeasure

- a. Don't get snarky with me

(Armstrong, Ch-2/Pg-8/Par-21/Dt-6)

In the datum, *Don't Get Snarky With Me* indicates that Chloe expressed displeased utterance of someone who makes her dissatisfied. She doesn't absolutely

agree with Simon's suggestion to continue the Genesis experiment research because it takes much times that makes their planning got trouble to have a vacation. She doesn't accept his arguments to combine their planning in Genesis and their personal problem especially about their love relationship.

That's why Chloe is rather discontented at that moment. When we see the utterance it's not include a common expression, however by seeing the context it is something natural expression of facial appearance and it is include of the Jakobson's theory about the emotive function, because emotive doesn't always contain an interjection of each utterances but it can considered by the context of conversation.

- b. Forget it (Armstrong, Ch-19/Pg-74/Par-37/Dt-7)

In the datum 7, *Forget It* is uttered by Chloe is emotive. The context of this conversation happened when Simon makes a little mistake with Chloe which makes her are irritated. Fortunately, she is not annoyed with him and trying to utter

certain expression although her feeling is not fine because she doesn't want to make Simon is offended. That's why, she used the expression above in order he can realize what he has done for Chloe, however he remains to express his apologized with her. And it's relevant with the theory that used in this research because the speaker indicates a feeling of being displeased.

- c. Huh (Armstrong, Ch-23/Pg-93/Par-46/Dt-8)

In the datum 8, **Huh** is uttered by the main character (Chloe) described her irritates with Derek. At that moment, he speaks something to Chloe, but what he has told to her unintentionally makes her being insulted. He speaks to Chloe if there is no chance again for her to finish her experiment that's why he ask her to take a decision to replace her previous planning. However, she is not interested in his aims, but she says to him if although she gets complicated problem of her experiment she will not give up. In Jakobson's theory, someone used

displeasure expression in a particular condition based on his/her emotion's state.

- 3). Like

- a. I'm good (Armstrong, Ch-7/Pg-25/Par-14/Dt-9)

In the datum 9, **I'm Good** that expressed by the main character (Chloe) included an expression of like. Because she will remain to do her ambition to help her friends from the danger situation. Actually she uses this utterance to show up her mind that she is really concerned to use all of her strength. Based on Jakobson's theory it is include an expression of emotive function because she has doing something that she likes without troubled her friends.

- b. Okay, good (Armstrong, Ch-21/Pg-81/Par-15/Dt-10)

In the datum 10, **Okay Good** is emotive function uttered by Chloe. Based on the conversation, she is interested in Derek's idea to search a new home to make them safe. She takes some preparations to leave in their house. Actually this for the first

time she and he are together in the same experiment without get Simon's permission first. However, Chloe likes so much to be with him because she thinks that Simon cannot give something which makes her get surprise. That's why it is have a relation with Jakobson's theory because she can do anything whatever she wants.

4). Dislike

a. Huh, well, that's weird (Armstrong, Ch-2/Pg-9/Par-30/Dt-11)

In the datum 11, *Huh, Well, That's Weird* performed by Chloe means that she is annoyed of someone who cannot admit himself honestly. Chloe doesn't like if there is somebody who wants to build a new relationship with her but he doesn't explain to the point about his truly aims. Based on Jakobson's theory it includes the emotive function because she describes a negative expression to show her emotion it because of he doesn't want to confess himself .

b. Hey! (Armstrong, Ch-18/Pg-71/Par-48/Dt-12)

In the datum 12, *Hey!* is an expression of emotive function because it's clearly contains an interjection to assert the addressee. It's perform by main character (Chloe) when someone enters to her bedroom without get her permission first. The context of the conversation at that moment when Derek comes and sits directly on the Chloe's bed. Perhaps we maybe have the same statement especially when there is a man directly enter in our room which is privacy. Automatically it will be make us rather irritate with him. She used this expression to give him a warning in order he didn't repeat it for the second time.

c. Great (Armstrong, Ch-20/Pg-79/Par-52/Dt-13)

In the datum 13, *Great* described by Chloe means that she is truly dislike of Derek's attitude that makes her get angry. The context of the conversation begin when Derek comes to Chloe's but uncsciously he takes her *pj*'s without get her agreement first. Besides, her clothes is dirty which caused by him and unfortunately he doesn't express an

apologize or responsible based on he has done to her. Actually when we see the conversation above, this expression usually find in common expression especially in pleasure expression, however by seeing the context it is more suitable to classify as the form of an expression of dislike.

- d. Stop (Armstrong, Ch-22/Pg-90/Par-74/Dt-14)

In the datum 14, *Stop* is uttered by Chloe is emotive function. By seeing the context of conversation, she is heated to someone who wants kill the enemy. But, fortunately Chloe comes as soon as possible to help the group Genesis experiment to out from the Liam's worst planning. The situation of conversation happened when someone from the other groups wants to fight Liam's experiment and it's makes him really insulted of that group which makes her feeling loose control. That is why she used this expression to demonstrate her emotion expressively.

- e. Now! (Armstrong, Ch-11/Pg-49/Par-77/Dt-15)

In the datum 15, *Now!* is uttered by Chloe indicates that she is furious with Tori because he shackles her ways to expresses her apologized with someone. The situation of the conversation at that moment occurs when Tori comes up to her house and saying something which makes her be sensitive, and spontaneously she used the expression above. From the statement above it can be considered if it includes the emotive because her statement have an interjection to make the hearer able to realize the speaker's wishes.

- f. No! (Armstrong, Ch-13/Pg-52/Par-30/Dt-16)

In the datum 16, *No!* expressed by Chloe means that she affirmed her statement to Tori if she has done many things to assist her friends from the complex situation especially when the ghost disturb her friends, but there is a situation that she hates it caused by when the people around her cannot

understand her hard work. That's why she is very disappointed at that moment, she thinks that everything that she had struggled is nothing unfortunately she gets many troubles.

- g. And Me! (Armstrong, Ch-12/Pg-43/Par-21/Dt-17)

In the datum 17, *And Me!* Include a direct expression that the speaker states. Furthermore, this utterance contains an interjection to make the statement more clear. Chloe used this expression when the old man asks her to help him. As the result, she refuses his enquires because just herself always help him. She suggests the man in order to he doesn't always ask her help because she thinks there are many people around him who can makes him safe. Although this utterance is not a familiar expression that we often hear but by seeing the context it's coherent from the Jakobson's definition who stated that an expression of dislike basically based on the speaker's mood to strength what he is speaking about. That's

why that's included an expression of dislike.

- 5). Worry

- a. Well (Armstrong, Ch-8/Pg-33/Par-73/Dt-18)

In the datum 18, *Well* means an expression worry that produced by the main character (Chloe). The context of conversation happened when Tomas explain something to Chloe about the wolf man which can disturb her experiment. Chloe was confused at that moment to see the situation. In spite of, her lover is wolf man, that's why she cannot do anything and ask Liam in order he can help her. Liam asks her to limitate her love relationship must be keep and prevent from the varieties issues who wanted to make their relation are broken.

- b. God (Armstrong, Ch-18/Pg-71/Par-41/Dt-19)

In the datum 19, *God* categorized as the emotive function especially about worry. From the conversation above, the speaker gets trouble to solve her

problems that she cannot overcome by herself. She looks so sad because there is nothing she can do, especially to save her love relationship with Simon which until this moment she is still wondering about his love sincerity. Furthermore, she also falls in love with Derek (Simon's brother) that's why their relationship is a triangle. Based on Jakobson's theory it includes the part of emotive like worry because this expression is commonly used as the form of human's emotion that is used in certain conditions.

- c. Oh, praise God (Armstrong, Ch-11/Pg-42/Par-51/Dt-20)

In the datum 20, *Oh Praise God* is uttered by Chloe. She used the expression above to show us her feeling which is not so better. She is anxious to help out Margaret because there are many ways that she has tried but unfortunately she doesn't reach a result of it. The expression above we often hear around us particularly when people are stuck, it's aims to state the speaker's hope in order there is a miracle

which comes to them. So, if we analyze the utterance automatically categorized as the emotive that Jakobson defined if the expression of worry related to the specific situation.

- d. Too bad (Armstrong, Ch-15/Pg-63/Par-49/Dt-21)

In the datum 21, *Too Bad* shows us that Chloe looks frightened. The situation at that time occurs when she invites Simon to go anywhere and buy something around the place. She buys two ice creams, when she gives an ice to Simon he seems hesitate however he remain to take an ice which given by Chloe. As the result, Simon tastes the ice and after that he feels something different of his body. Then, Simon explain to Chloe if he is a diabetic one. That's why she used the expression above to convey her anxiety of his poor condition.

- e. That's cool (Armstrong, Ch-6/Pg-23/Par-34/Dt-22)

In the datum 22, *That's Cool* is emotive expression uttered

by Chloe to show her fretful to Simon when he cannot anymore to continue Chloe's asks to help her in any condition. She used this expression to make him always be positive thinker with her condition. Because the only man who always besides her is Simon. She suggests him to take a rest for a moment in order his condition be better.

- f. No! (Armstrong, Ch-7/Pg-25/Par-28/Dt-23)

In the datum 23, *No!* is uttered by Chloe shows us that if she is worry to her friends from the danger circumstances that will be happen to them. She used this utterance to give them directions quietly in order to make be protected from the people that have negative aim to them in the strain situation. Besides, the utterance above have an interjencion to make sure her statement.

- g. No! (Armstrong, Ch-7/Pg-26/Par-33/Dt-24)

In the datum 24, *No!* is emotive function which indicates the

speaker to show her nervous feeling of what will be happen to her. She gives a caution to their friends to be extra careful. It's similar with the previous utterance above however the differentiation both of them is the context that speaker's state based on Jakobson's explanation it can be categorized the emotive particularly about worry because in seeing the context of conversation she is looks very fear about her friends safety.

- h. Careful (Armstrong, Ch-25/Pg-102/Par-50/Dt-25)

In the datum 25, *Careful* indicates an emotive function particularly when Chloe gives directions to Derek and Simon but they cannot do completely what Chloe's asks to them. So, it really makes her be bothered because she doesn't want if there is something that she fear happen to them. When we flashback to Jakobson's theory it shows us that she has used the expression of worry as a form of her compassion.

- 6) Desire

- a. I need you (Armstrong, Ch-24/Pg-98/Par-44/Dt-26)

In the datum 26, *I Need You* performed by main character (Chloe) happened in the romantic situation when one of a man (Derek) that she loves will leave her, because he will go to another place, and automatically their blind relationship becomes far away and it really makes her hurt although she has Simon besides her however it doesn't make her feeling not be better without Derek. According to Jakobson include the emotive because the speaker has strong struggle especially to maintain their love although in long distance relationship.

- b. Wonderful (Armstrong, Ch-12/Pg-46/Par-17/Dt-27)

In the datum 27, *Wonderful* means that Chloe expressed her passion to do her missions together with her friends and she tries to neutralize her friend's fear to fight from the Genesis group. This expression is similar with the pleasure expression, but from the

context of conversation is related to desire. Furthermore, Jakobson said that desire means strong wish to have or to do something. It means that by seeing the context of this expression, the speaker has shown her strong expectation.

- c. No! (Armstrong, Ch-25/Pg-102/Par-46/Dt-28)

In the datum 28, *No!* is performed by Chloe means form of an enthusiasm to preserve her prospects to outfight her enemy. She used this expression to show her ambition that she never give up to do everything that she can although there are many obstacles which will endanger her together with her friends. It's fit with Jakobson's theory if the characteristic of desire expression has strong wish to do something.

7). Gratitude

- a. Thank You (Armstrong, Ch-11/Pg-45/Par-63/Dt-29)

In the datum 15, *Thank You* is a kind of gratitude expression of something. She used the utterance above after she has got something from Margaret. She gives something to Chloe as a form of her respect if she always help her when she trapped in difficult condition. Based on the theory an expression of gratitude occurs spontaneously in unpredictable moment.

- b. Thank You (Armstrong, Ch-3/Pg-13/Par-73/Dt-30)

In the datum 30, *Thank You* is uttered by Chloe expressed an enjoyable feeling with someone who has accompanied her to do their mission to strive the ghosts. Derek will spend his time with Chloe to go along with her. That's why she says thanks to him for all the things that he informs. Based on Jakobson's theory it includes a gratitude expression because it's a state of being grateful or thankfulness of someone to show up an appreciation.

- c. Gee, Thanks (Armstrong, Ch-7/Pg-29/Par-15/Dt-31)

In the datum 31, *Gee, Thanks*. Based on the speaker's states she gets much time to take a break. Similarly, with the two previous expressions above which contains a gratitude or respectful to someone. The situation of the conversation happen in the midnight when Chloe is getting tired and suddenly Tori gives his pillow to her. That's why she is very happy at that time and expresses her thankfulness sincerely to him.

H. Conclusion

Based on the analysis of data, the writers took several conclusions as follows:

1. There were seven kinds of emotive function used by the main character in the novel. They were; pleasure (5 expressions), dispelasure (3 expressions), like (2 expressions), dislike (7 expressions), worry (8 expressions), desire (3 expressions), and gratitude (3 expressions).
2. The emotive function that used by the main character (Chloe) were various. She used those seven kinds emotive function to produce an impressions of certain emotion, whether true or feigned. In addition,

she used an expressive function intends only to vent some feeling, or perhaps to evoke some feeling from

other people based on the context of conversation.

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