

Mental Process in *Milk and Honey* Poems Collection by *Rupi Kaur*

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ABSTRACT

The study of SFL in the form of the poem becomes an object in this study. This study applies one of the scopes of SFL in *Milk and Honey* poems collection. This study examines the mental process in *Milk and Honey* poems collection. The purposes of this study are (1) to identify the kinds of mental processes in *Milk and Honey* poems collection, (2) to explain the reason of the author represented the kinds of mental processes in *Milk and Honey* poems collection. By using a descriptive method, this research tries to describe the facts concerning the objects of the research, namely mental process. Therefore, the researcher collects the data, analyzes, and derives conclusions about the various forms of mental process in *Milk and Honey* poems collection and the way the author represents the form of mental process in *Milk and Honey* poems collection.

This study uses theory from Halliday & Matthiessen 2004. According to the theory, the mental process is divided into three types: cognition 52%, affection 17%, and perception 31%. The analysis shows that cognition and perception dominates the author's representation in *Milk and Honey* poems collection, while affection is the least type that appears in this poems collection. Those are implied that the author wants to tell women for using their thought and sensitivity instead of using their feeling to express their supposed intention.

Keywords: SFL, transitivity, mental process, *Milk and Honey*, *Rupi Kaur*

1. Introduction (bold, 11 pt)

Language is used by everyone to deliver meaning. Language is the point for making meaning, and on the inside of meaning, there are systemic patterns of choice (Halliday & Matthiessen, 2004). According to Halliday in Eggins (1999: 1-2), SFL (Systemic Functional Linguistics) is a

descriptive and interpretive framework for looking language as a strategic and meaning-making resource. This framework considers the cultural context as well as the situation in which language is used in addition to its formal structures. (Halliday, 1994; Matthiessen, 1995; Martin & Rose, 2003).

Meaning in text is established by the context of culture, metafunctions, and the context of a situation. Metafunctions, according to Halliday (1970), are (a) textual metafunction, is the relationship between language and the situation in which it is applied.; (b) ideational metafunction, is the expression of content or the speaker's consciousness and experience of the real world, and (c) interpersonal, deals with social relations.

Ideational metafunction provides clause rank grammatical resources for interpreting word experiences as well as word meanings through the transitivity systems. Transitivity as the primary component of the experiential purpose of the clause deals with the "transmission of concepts reflecting 'processes' or 'experiences': events, processes of consciousness, actions, and relations". (Halliday 1985:53). Halliday expresses that the processes expressed through language represent our perspective of the world. The various forms of processes that are recognized within the language, as well as the structures by which they are expressed, are defined by transitivity. The participants + process + circumstances configuration of the transitivity structure depicts the function of language in expressing the speaker's experience of the external world or his own interior world.

Transitivity has various processes which each process has its own structure and meaning. According to Halliday & Matthiessen (2004), there are 3 core processes in transitivity, namely material processes, mental processes, and relational processes. The material process is a process that emphasizes the physical activities that involve energy. According to (Halliday & Matthiessen, 2004) mental process is a process that involves the experience of human consciousness as indicated by mental clauses or more specifically clauses of sense. According to Halliday & Matthiessen (2004), the relational process is a process that contains clauses to characterize and identify.

Halliday in Eggins (2004) defines clauses that have the meaning of thinking and feeling as a mental process. This process is classified into three points. According to Halliday the first is cognition which relates to the use of our brain and how we think about something in the process. The second is affection which uses feeling to express the process. The last is the perception or called the process of sensing. Perception represents the use of five senses like seeing, hearing, tasting (Halliday, 1999: 225)

This study is inspired by a previous study entitled *Mental Processes of the Main Character in Jhumpa Lahiri's Interpreter of Maladies*. This previous study was done by Arina Isti'anah in 2018. She explained the mental process in *Interpreter of Maladies* and the occurrences of the character's thoughts. The second previous study is *A Systemic Functional Linguistic Analysis of the Transitivity in Jokowi's New Vision Speech* by Suswanto Ismadi Megah S. It was published in 2019. This previous study analyzed all processes of transitivity of Jokowi's speech.

The first previous study identified the kinds of Mental processes according to Halliday & Matthiessen (2004). It analyzed the character of the main character in *Jhumpa Lahiri* from the kinds of Mental Process. The second previous study was about transitivity form used by *Jokowi* in his speech. This study used all of the processes in transitivity to identify *Jokowi's Speech*. From those previous studies, this current research decides to investigate two research problems. The first is figuring out the kinds of mental processes used in *Milk and Honey* poems collection according to Halliday (1999) and the second is explaining the reason of the author represents the kind of mental processes in *the Milk and Honey* poems collection.

This study intends to observe the reason why does mental process in *Milk and Honey* poems collection is represented by the author. The main reason of observing the mental processes in the source of data is this poems collection is feminism which uses mental process to express the author supposed meaning. To sum up, this study focuses on (1) what kinds of mental process are applied in *Milk and Honey* poems collection and (2) why does the author represents the kinds of mental process in *Milk and Honey* poems collection.

Systemic Functional Linguistics (SFL)

Systemic Functional Linguistics was developed by M.A.K. Halliday. Halliday defines Systemic Functional Linguistics (SFL) recognized as a very useful descriptive and interpretive framework for viewing language as a strategic, meaning-making resource (Halliday, 1999). Halliday describes SFL as an approach in which language is as a resource for making meaning, represents language in actual use, and focuses on texts and their contexts. Halliday also focuses not only on the structures but also on how those structures construct meaning. The theoretical concerns of SFL according to Halliday (1994) is to understand the nature and functions of language, the historical one is to understand how languages evolve through time, the developmental use is to understand how human develops language and how language may have evolved in the human, and educational concern to help people learn their mother tongue, foreign language, etc. Halliday (1994). The most generalizable application of SFL is to understand the "quality of texts: why a text means what it does, and why it is valued as it is" Halliday, (1994). SFL is identified, specifically by Halliday whose immediate goal in stylistic analysis is "to show why and how the text means what it does" (Halliday, 1971; Martin, 1992; Halliday & Matthiessen, 2004).

SFL deals with how the speakers generate utterances and texts to convey their supposed meanings through the "generalized metafunctions". We may assume that in all languages the clause has the character of a message or quantum of information in the flow of discourse: it has some form of organization whereby it fits in with, and contributes to, the flow of discourse (Halliday & Matthiessen, 2004). Halliday (1994) claims that there are three variable matters of the kinds of meanings language is structured. Meaning in texts is determined by the context of culture, the context of situation, and metafunctions. Context of situation according to Halliday (1994) can be realized by mode, which is the forming of the message; field, the representation of world view; and tenor is the relationship between the interlocutors. The field is experiential, the tenor is interpersonal, and mode is textual. Among the three metafunctions, the field determines the transitivity pattern (Halliday & Matthiessen, 2004). Metafunctions, according to Halliday (1999), are ideational metafunction, which means about how we represent reality in language, textual metafunction, is the relation between language and the situation in which it is used; and interpersonal metafunction deals with social relations.

Textual Metafunction

The distinction between two modes of meaning is not just made from outside; when the grammar is represented systemically; it shows up as two distinct networks of systems (Halliday, 1969; cf. Martin, 1991 on Halliday & Matthiessen, 2004). Textual metafunction refers to how grammar establishes the construction of the text, construing experience and enacting interpersonal relations (Halliday & Matthiessen, 2004).

As a message structure, a clause consists of a theme accompanied by a Rheme. In describing the structural configurations by which the clause is organized as a message, we will recognize that one major system is involved, that of theme, with a configuration of the clause into the two functional components of a theme; the point of departure for the message and rheme; new information about the point of departure (Eggs, 2004). A common variant of this basic pattern is that in which the theme consists of two or more groups or phrases forming a structural element. Any element of clause structure may be represented by a complex of two or more groups or phrases (Halliday & Matthiessen, 2004). In the written discourse, the structure can immediately be seen as two balanced patterns, that is theme and rheme.

Interpersonal Metafunction

Interpersonal metafunctions have a function to form a social relation and reveal the role of participants in communication (Halliday, 2002). The interpersonal metafunction is concerned with the interaction between author and listener or reader. Its function is to provide opportunities for changing the roles of rhetorical interactions: statements, questions, offers, and orders.

Interpersonal metafunction comprehends a text's tenor or interactivity which is again comprised of three components: the author persona (whether the writer or speaker has a neutral attitude, which can be seen through the use of positive or negative language) social distance (how close the speaker are) and relative social status (whether they are equal in terms of power and knowledge on a subject).

Ideational Metafunction

The ideational metafunction represents the dimension of human experiences. (Halliday & Matthiessen, 1999) explain it as "our interpretation of all that goes on around us, and also inside ourselves. Ideational metafunction provides grammatical resources of clause rank to interpret the experiences, as the meanings of the world through the systems of transitivity. The ideational strand of meaning involves two components: experiential meaning in the clause and the logical meaning between clauses in the clause (Halliday & Matthiessen, 2004).

Transitivity as the main component in the experiential function of the clause deals with the "transmission of concepts representing "processes" or "experiences": actions, events, processes of consciousness and relations" (Halliday 1985:53). Its purpose is that of representing processes or experiences like actions, events, processes of consciousness, and relations that covers "all phenomena and something that may be expressed by a verb: event, whether physical or not, state, or relations" (Halliday, 1985; Halliday, 1976: 159). Halliday furthers that the processes expressed through language represent our conception of the world.

Transitivity

Part of the ideational metafunction, which deals with the transmission of ideas, is called transitivity. Its purpose is that of representing processes or experiences like actions, events, processes of consciousness, and relations that covers "all phenomena and something that may be expressed by a verb: event, whether physical or not, state, or relations" (Halliday, 1985; Halliday, 1976: 159). Halliday (1985: 101) states that transitivity determines the various types of processes that are recognized in language and the structure of their expression. A process has three components; the process itself, participants in the process, and circumstances connected with the process. Halliday's terms, transitivity as the main component in the experiential function of the clause deals with the "transmission of concepts "representing 'processes' or 'experiences': actions, events, processes of consciousness and relations" (1985:53).

In the transitivity system, the main participant roles process, participants, and circumstances, the interest is on whether or not the process is directed by the participants towards circumstances. Transitivity structure can be characterized as participant + process + circumstance configuration that represents the function of language expressing the speaker's experience of the external world or his internal world. Furthermore, these three components are specified through choices in the transitivity system, which construes the world of experience into a manageable set of process types. Each process type provides its model or schema for construing a specific domain of experience (Halliday & Matthiessen, 2004). They hold that grammar establishes a discontinuity between the outer and inner experiences: it distinguishes rather clearly between outer experience, the processes of the external world, and inner experience, the processes of consciousness.

The Classification of Transitivity

Transitivity is a grammatical system and it deals with different types of process which can be found in the language and the structures. The transitivity system construes the world of experience into a manageable set of process types. Each process type provides its own model or schema for construing a particular domain of experience as a figure of a particular kind — a model such as the one illustrated above for construing signification: Token (*usually*) + Process (*means*) + Value

(*mostly*) (Halliday & Matthiessen, 2004). Transitivity is based on the configuration of Actor + Process. The Actor is construed as leading about the unfolding of the Process through time; and this unfolding is either confined in its outcome to the Actor or extended to another participant, the Goal. The Goal is construed as being impacted by the Actor’s performance of the Process (Halliday & Matthiessen, 2004: 282).

Transitivity represents different types of processes or experience investigated from all occurrence consists of process, the participants with different labels such as Actor, Goal; Senser, Phenomenon; Carrier, Attribute; and circumstance including Cause, Location, Manner, Means and Instrument (Halliday & Matthiessen, 2004). Process refers to a semantic verb (doing, happening, feeling, sensing, saying, behaving, and existing), and anything that it expresses like event, relation, physical, mental, or emotional state when sorted in the semantic of the clause is classified into the material, relational, mental, verbal, behavioral, and existential processes (Halliday, 1976:159). These Linguistic “processes” as the products of our perception of the world are socially and culturally created with participants, any animate or inanimate noun phrase in circumstances expressed by adverbial and prepositional phrases. (Halliday, 1985: 101-102)

Halliday & Matthiessen (2004) hold that clauses of different process types thus make distinctive contributions to the construal of experience in the text. Material, mental, and relational are the main types of processes in transitivity. In addition, there have been found further processes located at the three boundaries (Halliday & Matthiessen, 2004). The grammatical classes are those of **material** process clauses and **mental** process clauses, as illustrated by *I’m having a shower* and *I don’t want a shower*. The grammar recognizes processes of a third type, those of identifying and classifying; we call these **relational** process clauses, as in *usually means mostly*. For instance, *every fourth African is a Nigerian* is a classifying ‘relational’ clause and *The three major groups in the nation are the Yoruba in the southwest, the Ibo in the southeast, and the Hausa, finally, in the north* is an identifying clause (Halliday & Matthiessen, 2004).

Between ‘material’ and ‘mental’ processes are the **behavioral** processes: those that represent the feeling of the inner world, the processes of consciousness (e.g. *people are laughing*), and physiological states (e.g. *they were sleeping*) (Halliday & Matthiessen, 2004). On the borderline of ‘mental’ and ‘relational’ is the class of **verbal** processes: symbolic relationships created in human consciousness and enacted within the form of language, like saying and meaning (e.g. the ‘verbal’ clause *we say*, introducing a report of what was said: *that every fourth African is a Nigerian*). And on the borderline between the ‘relational’ and the ‘material’ are the processes concerned with existence, the **existential**, by which phenomena of all kinds are simply recognized to ‘be’ — to exist, or to happen (e.g. *today there’s Christianity in the south*) (Halliday & Matthiessen, 2004).

Mental Process

Mental clauses are involved with our experience of the world of own consciousness. They are clauses of sensing: a ‘mental’ clause construes a quantum of change in the flow of events taking place in our consciousness (Halliday & Matthiessen, 2004). This process of sensing can be interpreted either as flowing from a person’s consciousness or as impinging on it, but it is not interpreted as a material act. Here are some simple examples of mental clauses in *Milk and Honey* poem collections.

*sometimes i stay up **thinking** of all the places you are*

sometimes	I	stay up thinking of	all the places you are
	Senser	Process	Phenomenon

hurting which you’ll never care to mention.

hurting	which you’ll never care to mention
Process	Phenomenon

The processes of the ‘mental’ clauses are shown in bold. The ‘mental’ clauses are all the same in that the senser is the speaker, the senser addressee, ‘all the places you are’ — which is, however, the speaker addressing herself; that is, they serve to construe the speaker’s own processes of consciousness.

The first clause construes thought. These representations of the content of thinking are clauses in their own right. The next clause construes emotion; The verbs serving as Process are gradable; they form points on a scale (*detest, loathe — hate — dislike — like — love*), expressing degrees of affection (Halliday & Matthiessen, 2004).

Types of Mental Process

Halliday divides mental process verbs into three classes: cognition (verbs of thinking, knowing, understanding, for example, *I don't know her name*), affection (verbs of liking, fearing, e.g. *I hate injections*), and perception (verbs of hearing, seeing, tasting e.g. *Simon heard it on the news*) (Halliday, 1999 in Eggins: 225).

a. Affection

The verbs serving as Process are gradable; they form points on a scale (detest, loathe hate — dislike — like — love), expressing degrees of affection.

b. Cognition

They are able to set up another clause or set of clauses because of the content of thinking — as the concepts or ideas created by cognition.

c. Perception

The act is seen, heard, tasted, or perceived in another way; however, it is not normally thought, showing emotion, or desired.

About *Milk and Honey* Poems Collection

Milk and honey is a poems collection book written by Rupi Kaur and published in 2014. The genre of this poetry is feminism. *Milk and Honey* is a poems collection which is packaged in a book. *Milk and Honey* is divided into four chapters and each chapter gives a different purpose. The first chapter is *the hurting* which tells about child sex abuse and painful memory in the past. In *the loving* part, the readers are led to feel how interpersonal relationships are made between someone and his society or people around them. *The breaking* part is the part when the readers are invited to know deeper about their intrapersonal relationship and the readers are led to love themselves The last part is *the healing* dealing with how we forgive our past and our self. Each part deals with a different feeling. *Milk and Honey* takes readers through a journey of the most bitter moments in life and finally finds sweetness.

2. Method

This research uses descriptive qualitative research. Qualitative research explores the supposed meaning of individuals or groups ascribe to a social, political or human problems, data typically collected in the participant's arrangement, interpretations of the meaning of the data, flexible structure of report (Creswell, 2014). Whereas a descriptive method is a kind of method in which the researcher not only collects the data but also analyzes and interprets them (Surahmad, 1994: 139). By using a descriptive method, this research tries to describe the facts concerning the objects of the research, namely mental process. Therefore, the researcher collects the data, analyzes, and derives conclusions about the various forms of mental process in *Milk and Honey* poems collection and the way the author represents the form of mental process in *Milk and Honey* poems collection.

The data are taken in poems collection by a feminist poet, Rupi Kaur. The book was published in 2014 by Andrews Mcmeel Publishing. The poems collection contains of four parts but this study only took 2 parts: *the hurting* part and *the loving* part. There are 64 poems based on the observation, 37 of them are achieved by mental processes, which are the subject of this research. SFL technique was used to examine the data in the form of transitivity. The transitivity analysis is used to determine how the author presents mental clauses to the poems. Each clause is classified into its mental process type, whether it is cognition, affection, or perception.

3. Result/s and Discussion

This study found that the author used all types of Mental Process in *Milk and Honey* poems collection. The analysis showed that there were 61 clauses in *Milk and Honey* poems collection which contains mental process. From the 61 clauses, 32 clauses were cognition, 10 clauses were affection, and 19 clauses were perception. In percentage, table 1 summarizes the percentages of mental process in the source of data.

Table 1. Types of Mental Process in *Milk and Honey* Poems Collection

Types	Number of Clauses	Percentages
Cognition	32	52%
Affection	10	17%
Perception	19	31%
Total	61	100%

Table 1 shows that the most dominating type of mental process in *Milk and Honey* poems collection is cognition with 32 clauses or 52%. The second dominating type is perception with 19 clauses and 31% percentage. The least type that occurred in *Milk and Honey* poems collection is affection with 10 clauses or 17% of the percentage.

To identify the types of mental process, the verb of each clause becomes the main instrument to categorize the types. The application of different mental clauses results in different types of mental process. To make this study clearer, the table below shows the mental clauses along with their categories.

Table 2. Mental Process in *Milk and Honey* poems collection.

Types	Mental Process
Cognition	Forget, decided, trust, know, forget, believe, guess, understand, blame, think, fear, remember, expect
Affection	Like, love, crave
Perception	Look, touched, watch, sounds, see, smell, lick

The data were in the form of clauses and phrases which contained of Mental Process. In the transitivity system, the main participant roles process, participants, and circumstances, the interest is on whether or not the process is directed by the participants towards circumstances. Transitivity structure can be characterized as participant + process + circumstance configuration that represents the function of language expressing the speaker's experience of the external world or his own internal world (Halliday & Matthiessen, 2004). The process here is Mental process itself.

To know how the author represents the kinds of mental process in the *Milk and Honey* poems collection, the sub-headings below describe the distribution of each mental process found in the *Milk and Honey* poems collection. The discussion began with the type of mental process which was found the most in the poems collection: cognition, perception, and affection.

Cognition

DATUM: 1/MP/COG/THP

DATA: how i'm supposed to **forget**

AUTHOR'S CONTEXT REPRESENTATION: The author told how she forgot her loved ones when she was as close as her vein.

how	i'm	supposed to forget
	Senser	Mental Process

DATUM: 2/MP/COG/THP

DATA: i **decided** to be afraid of it too

AUTHOR'S CONTEXT REPRESENTATION: A man who forbade a woman to speak up because he was fear it will harm him. It made the woman afraid too to speak up about her mind.

i	decided	to be afraid of it too
Senser	Mental Process	Phenomenon

DATUM: 3/MP/COG/THP

DATA: to **trust** men who hurt her

AUTHOR'S CONTEXT REPRESENTATION: The author supposed meaning in this poetry was what a father taught to his daughter give an impact on her future.

to trust	men who hurt her
Mental Process	Phenomenon

DATUM: 4/MP/COG/THP

DATA: but i don't **know**

AUTHOR'S CONTEXT REPRESENTATION: She had a relationship but she did not know how to be loved

but	i	don't know
	Senser	Mental Process

DATUM: 5/MP/COG/THP

DATA: if i **knew**

AUTHOR'S CONTEXT REPRESENTATION: A woman did not know that falling in love was hurt if she loved the wrong person

if	i	knew
	Senser	Mental Process

DATUM: 6/MP/COG/THP

DATA: difficult to **forget**

AUTHOR'S CONTEXT REPRESENTATION: The author wanted to interpret that a woman was a unique and powerful creature which had a strong mind.

difficult	to forget
	Mental Process

DATUM: 7/MP/COG/THP

DATA: **believe** them

AUTHOR'S CONTEXT REPRESENTATION: It was about a daughter who was born from having sex out of marriage. Her parents often said that she was not worth living in this world by saying she was nothing.

believe	them
Mental Process	Phenomenon

DATUM: 8/MP/COG/THP

DATA: the only reason you **know**

AUTHOR'S CONTEXT REPRESENTATION: It was about a daughter who was born from having sex out of marriage. Her parents did not want her to be born in this world. The only reason why she should feel worthy living in the world was to believe that she still can breathe.

the only reason	you	know
Circ. manner	Senser	Mental Process

DATUM: 9/MP/COG/THP

DATA: i **guess**

AUTHOR'S CONTEXT REPRESENTATION: The woman thought that she had the same nature as her mother.

i	guess
Senser	Mental Process

DATUM: 10/MP/COG/THP

DATA: i **understand** this world broke you

AUTHOR'S CONTEXT REPRESENTATION: It told about a father and a daughter who were separated. They both loved each other but they cannot express the love itself. The father cannot express his love but the daughter knew very well that her father loved her very much.

i	understand	this world broke you
Senser	Mental Process	Phenomenon

DATUM: 11/MP/COG/THP

DATA: i don't **blame** you

AUTHOR'S CONTEXT REPRESENTATION: It told about a father and a daughter who are separated. They both loved each other but they cannot express the love itself. The father cannot express his love but the daughter knew very well that her father loved her very much. She understood why her father cannot be sweet to her because of their distance.

i	don't blame	you
Senser	Mental Process	Phenomenon

DATUM: 12/MP/COG/THP

DATA: for not **knowing** how to remain soft with me

AUTHOR'S CONTEXT REPRESENTATION: It told about a father and a daughter who are separated. They both loved each other but they cannot express the love itself. The father cannot express his love but the daughter knew very well that her father loved her very much. She understood why her father cannot be sweet to her because of their distance.

for	not knowing	how to remain soft with me
	Mental Process	Phenomenon

DATUM: 13/MP/COG/THP

DATA: **thinking** of all the places you are hurting

AUTHOR'S CONTEXT REPRESENTATION: It told about a father and a daughter who are separated. They both loved each other but they cannot express the love itself. The father cannot express his love but the daughter knew very well that her father loved her very much. She understood why her father cannot be sweet to her because of their distance. The daughter always thought of her father; was he happy? Did his heart hurt? Her father never told her about his feeling.

thinking of	all the places you are hurting
Mental Process	Circ. place

DATUM: 14/MP/COG/THP

DATA: i **know** the small talk

AUTHOR'S CONTEXT REPRESENTATION: It told about a father and a daughter who are separated. They both loved each other but they cannot express the love itself. The father cannot express his love but the daughter knew very well that her father loved her very much. She understood why her father cannot be sweet to her because of their distance. The daughter always thought of her father; was he happy? Did his heart hurt? Her father never told her about his feeling. The only thing that her father did to her was asking for her feeling, asking for her activities, asking for her dream, etc. This was the way her father loves her and expresses his love.

i	know	the small talk
Senser	Mental Process	Phenomenon

DATUM: 15/MP/COG/THP

DATA: the only way you **know**

AUTHOR'S CONTEXT REPRESENTATION: It told about a father and a daughter who are separated. They both loved each other but they cannot express the love itself. The father cannot express his love but the daughter knew very well that her father loved her very much. She understood why her father cannot be sweet to her because of their distance. The daughter always thought of her father; was he happy? Did his heart hurt? Her father never told her about his feeling. The only thing that her father did to her is asking for her feeling, asking for her activities, asking for her dream, etc. This was the way her father loved her and expressed his love.

the only way	you	know
Circ. manner	Senser	Mental Process

DATUM: 16/MP/COG/THP

DATA: i **know** how to tell you.

AUTHOR'S CONTEXT REPRESENTATION: It told about a father and a daughter who are separated. They both loved each other but they cannot express the love itself. The father cannot express his love but the daughter knew very well that her father loved her very much. She understood why her father cannot be sweet to her because of their distance. The daughter always thought of her father; was he happy? Did his heart hurt? Her father never told her about his feeling. The only thing that her father

did to her is asking for her feeling, asking for her activities, asking for her dream, etc. This was the way her father loved her and expressed his love.

i	know	how to tell you
Senser	Mental Process	Phenomenon

DATUM: 17/MP/COG/THP

DATA: when you **think**

AUTHOR'S CONTEXT REPRESENTATION: The author interpreted the deepest feelings of a woman when she was forced to have sex with her man. This woman loved her man too much so she gave her body to be touched by him. Actually, she did not like and did not want to have sex but she was afraid that if she did not obey her man, she will lose him. Then she pretended to be a girl like in his fantasy.

when	you	think
	Senser	Mental Process

DATUM: 18/MP/COG/THP

DATA: i **fear** it is him

AUTHOR'S CONTEXT REPRESENTATION: The author wanted to represent the feeling of a woman who was falling in love with a man. But the woman fears that he will hurt her like her ex-man.

i	fear	it is him
Senser	Mental Process	Phenomenon

DATUM: 19/MP/COG/TLP

DATA: to **understand**

AUTHOR'S CONTEXT REPRESENTATION: This poetry told about a woman who imagined the sincerity of a mother's love which it was almost impossible to love someone with a sincere heart.

to understand
Mental Process

DATUM: 20/MP/COG/TLP

DATA: i **know**

AUTHOR'S CONTEXT REPRESENTATION: A woman who was broken then there was a man who brought happiness to her. It liked a sun in a night which he brought happiness in her sadness.

i	know
Senser	Mental Process

DATUM: 21/MP/COG/TLP

DATA: cause love **knows** life

AUTHOR'S CONTEXT REPRESENTATION: This poetry contained the nature of love. The author wanted to tell the reader that love was pure. Love was not hard. The only one who made love feel hard was the human itself.

cause	love	knows	life
	Senser	Mental Process	Phenomenon

DATUM: 22/MP/COG/TLP

DATA: it **forgets** what language to speak in

AUTHOR'S CONTEXT REPRESENTATION: It was about a woman who loved a man till she cannot believe that she is deeply in love with the man.

it	forgets	what language to speak in
Senser	Mental Process	Phenomenon

DATUM: 23/MP/COG/TLP

DATA: i can **think** of better ways to use that mouth

AUTHOR'S CONTEXT REPRESENTATION: It was the representation of a couple who was kissing to express their love.

i	can think of	better ways to use that mouth
Senser	Mental Process	Phenomenon

DATUM: 24/MP/COG/TLP

DATA: who **knows** struggle

AUTHOR'S CONTEXT REPRESENTATION: The author told that a woman needed a man who can understand her perfectly without saying it anymore. A man who can respect a woman like she was the most important creature.

who	knows	struggle
	Mental Process	Phenomenon

DATUM: 25/MP/COG/TLP

DATA: before i even **know**

AUTHOR'S CONTEXT REPRESENTATION: The author told that a woman needed a man who can understand her perfectly without saying it anymore. A man who can respect a woman like she was the most important creature.

before	i	even know
	Senser	Mental Process

DATUM: 26/MP/COG/TLP

DATA: neither of us **remember**

AUTHOR'S CONTEXT REPRESENTATION: The author wanted to represent that in a relationship there were always small quarrels that made the relationship more colorful and loveable.

neither of us	remember
Senser	Mental Process

DATUM: 27/MP/COG/TLP

DATA: we **know** exactly where it hurts.

AUTHOR'S CONTEXT REPRESENTATION: The author wanted to represent that in a relationship there were always small quarrels that made the relationship more colorful and loveable.

we	know	exactly where it hurts
Senser	Mental Process	Phenomenon

DATUM: 28/MP/COG/TLP

DATA: i **know**

AUTHOR'S CONTEXT REPRESENTATION: Sometimes our partners prejudiced us because they loved us too much and they were afraid of losing us. So they always felt that everything we said was a lie.

i	know
Senser	Mental Process

DATUM: 29/MP/COG/TLP

DATA: i **know**

AUTHOR'S CONTEXT REPRESENTATION: Sometimes our partners prejudiced us because they loved us too much and they were afraid of losing us. So they always felt that everything we said is a lie.

i	know
Senser	Mental Process

DATUM: 30/MP/COG/TLP

DATA: what else do you **expect** baby

AUTHOR'S CONTEXT REPRESENTATION: Sometimes our partners prejudiced us because they loved us too much and they were afraid of losing us. So they always felt that everything we said is a lie.

what else	do	you	expect	baby
		Senser	Mental Process	Phenomenon

DATUM: 31/MP/COG/TLP

DATA: i'm sorry i **thought** you were lying.

AUTHOR'S CONTEXT REPRESENTATION: Sometimes our partners prejudiced us because they loved us too much and they were afraid of losing us. So they always felt that everything we said is a lie.

i	thought	you were lying
Senser	Mental Process	Phenomenon

DATUM: 32/MP/COG/TLP

DATA: we both **know**

AUTHOR'S CONTEXT REPRESENTATION: The small debate often occurred in a relationship. Until one of them felt like giving up but they also still loved each other.

we both	know
Senser	Mental Process

Perception

DATUM: 1/MP/PER/THP

DATA: cause they **look** so much

AUTHOR'S CONTEXT REPRESENTATION: The author wanted to say that a daughter saw a man that looks like her father. It was not about a facial similarity but similarities in character and how he treated her.

cause	they	look	so much
	Senser	Mental Process	Phenomenon

DATUM: 2/MP/PER/TLP

DATA: you **look** just like your mother

AUTHOR'S CONTEXT REPRESENTATION: Someone who identified her character by herself. She realized that she looked like her mother. Not only the face but also her destiny.

you	look	just like your mother
Senser	Mental Process	Phenomenon

DATUM: 3/MP/PER/THP

DATA: our bodies **touched**

AUTHOR'S CONTEXT REPRESENTATION: This poetry told about sexual harassment that can be done by anyone even by our relatives everywhere.

our bodies	touched
Senser	Mental Process

DATUM: 4/MP/PER/THP

DATA: in the videos you **watch**

AUTHOR'S CONTEXT REPRESENTATION: The author interpreted the deepest feelings of a woman when she was forced to have a whim. Actually she did not like and did not want to have sex but she was afraid that if she did not obey her man, she will lose him. Then she pretended to be a girl like in his fantasy.

in the videos	you	watch
Circ. place	Senser	Mental Process

DATUM: 5/MP/PER/THP

DATA: no one's **looking**

AUTHOR'S CONTEXT REPRESENTATION: The author interpreted the deepest feelings of a woman when she was forced to have sex with her man. This woman loved her man too much so she gave her body to be touched by him. Actually she did not like and did not want to have sex but she was afraid that if she did not obey her man, she will lose him. Then she pretended to be a girl like in his fantasy. The woman pretended to enjoy it all but in fact, she hated it very much.

no one's	looking
Senser	Mental Process

DATUM: 6/MP/PER/THP

DATA: it all **looks** the same

AUTHOR'S CONTEXT REPRESENTATION: It told about a daughter who saw his mother surviving a household with his father but the child did not know whether it was love or just fear.

it all	looks	the same
Senser	Mental Process	Phenomenon

DATUM: 7/MP/PER/THP

DATA: when you **touch** me

AUTHOR'S CONTEXT REPRESENTATION: The author wanted to represent the feeling of a woman who was falling in love with a man. But the woman fears that he will hurt her like her ex-man.

when	you	touch	me
	Senser	Mental Process	Phenomenon

DATUM: 8/MP/PER/TLP

DATA: i've **seen** you in my mother's eyes

AUTHOR'S CONTEXT REPRESENTATION: The author wanted to convey that if people chose a man, chose a man who was the representation of a son you want.

i've	seen	you	in my mother's eyes
Senser	Mental Process	Phenomenon	Circ. place

DATUM: 9/MP/PER/TLP

DATA: you **smell** like earth herbs gardens

AUTHOR'S CONTEXT REPRESENTATION: It told about a woman who loved the smell of her man.

you	smell	like earth herbs gardens
Senser	Mental Process	Phenomenon

DATUM: 10/MP/PER/TLP

DATA: have you **seen**

AUTHOR'S CONTEXT REPRESENTATION: A woman who was broken then there was a man who brought happiness to her. It liked the sun in a night which he brought happiness to her sadness.

have	you	seen
Mental	Senser	Process

DATUM: 11/MP/PER/TLP

DATA: how he **touches** me

AUTHOR'S CONTEXT REPRESENTATION: This told the story of a man who loved a woman sincerely. The way he loved her was different from another. He understood the woman's mind. He did not say that she was beautiful, but he said that she was amazing just the way she was. He loved her perfectly.

how	he	teaches	me
	Senser	Mental Process	Phenomenon

DATUM: 12/MP/PER/TLP

DATA: i **look** at him surprised

AUTHOR'S CONTEXT REPRESENTATION: A man told a woman that if she was with him, everything will not be easy. But the woman said that she would rather be together in trouble than just be together when things were easy.

i	look at	him	surprised
Senser	Mental Process	Phenomenon	Circ. manner

DATUM: 13/MP/PER/TLP

DATA: i **see** his mouth clench

AUTHOR'S CONTEXT REPRESENTATION: The author represented the romance story of a happy couple. They enjoyed their relationship so much.

i	see	his mouth	clench
Senser	Mental Process	Phenomenon	Circ. manner

DATUM: 14/MP/PER/TLP

DATA: you've **touched** me

AUTHOR'S CONTEXT REPRESENTATION: The man has made her fall in love without any effort to make her fall in love with him.

you've	touched	me
Senser	Mental Process	Phenomenon

DATUM:

15/MP/PER/TLP

DATA: **touching** me

AUTHOR'S CONTEXT REPRESENTATION: The man has made her fall in love without any effort to make her fall in love with him.

touching	me
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Mental Process	Phenomenon
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DATUM: 16/MP/PER/TLP

DATA: my name **sounds** so good

AUTHOR'S CONTEXT REPRESENTATION: This poetry told about a man who loved a woman only by her name he can fall in love with the woman.

my name	sounds	so good
Senser	Mental Process	Phenomenon

DATUM: 17/MP/PER/TLP

DATA: we **look** less alive

AUTHOR'S CONTEXT REPRESENTATION: The small debate often occurred in a relationship. Until one of them felt like giving up but they also still loved each other.

we	look	less alive
Senser	Mental Process	Phenomenon

DATUM: 18/MP/PER/TLP

DATA: when the entire street is **looking out** their windows

AUTHOR'S CONTEXT REPRESENTATION: It was about the sound of their love. It was about their sexual activities.

when	the entire street	is looking out	their windows
	Senser	Mental Process	Phenomenon

DATUM: 19/MP/PER/TLP

DATA: baby **lick** me

AUTHOR'S CONTEXT REPRESENTATION: It was about the sound of their love. It was about their sexual activities.

baby	lick	me
Senser	Mental Process	Phenomenon

Affection

DATUM: 1/MP/AFF/THP

DATA: who **likes** their daughters invisible

AUTHOR'S CONTEXT REPRESENTATION: It was about a daughter who was born from having sex out of marriage. Her parents did not want her to be born in this world.

who	Likes	their daughters	invisible
	Mental Process	Phenomenon	Circ. manner

DATUM: 2/MP/AFF/THP

DATA: you **love** me

AUTHOR'S CONTEXT REPRESENTATION: It told about a father and a daughter who are separated. They both loved each other but they cannot express the love itself. The father cannot express his love but the daughter knew very well that her father loved her very much. She understood why her father cannot be sweet to her because of their distance. The daughter always thought of her father; was he happy? Did his heart hurt? Her father never told her about his feeling. The only thing that her father did to her is asking for her feeling, asking for her activities, asking for her dream, etc. This was the way her father loved her and expressed his love.

you	love	me
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Senser	Mental Process	Phenomenon
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\DATUM: 3/MP/AFF/THP

DATA: i do not **like** it

AUTHOR'S CONTEXT REPRESENTATION: The author interpreted the deepest feelings of a woman when she was forced to have sex with her man. This woman loved her man too much so she gave her body to be touched by him. Actually, she did not like and did not want to have sex but she was afraid that if she did not obey her man, she will lose him.

i	do not like	it
Senser	Mental Process	Phenomenon

DATUM: 4/MP/AFF/THP

DATA: in **love** with my father

AUTHOR'S CONTEXT REPRESENTATION: It told about a daughter who saw his mother surviving a household with his father but the child did not know whether it was love or just fear.

in love	with my father
Mental Process	Phenomenon

DATUM: 5/MP/AFF/TLP

DATA: how to **love** him

AUTHOR'S CONTEXT REPRESENTATION: The way we loved ourselves was the way others loved us. So loved ourselves first if we wanted others to love us.

how	to love	him
	Mental Process	Phenomenon

DATUM: 6/MP/AFF/TLP

DATA: by **loving** myself

AUTHOR'S CONTEXT REPRESENTATION: The way we loved ourselves was the way others loved us. So loved ourselves first if we wanted others to love us.

by loving	myself
Mental Process	Phenomenon

DATUM: 7/MP/AFF/TLP

DATA: i don't **crave** easy

AUTHOR'S CONTEXT REPRESENTATION: A man told a woman that if she was with him, everything will not be easy. But the woman said that she would rather be together in trouble than just be together when things were easy.

i	don't crave	easy
Senser	Mental Process	Circ. manner

DATUM: 8/MP/AFF/TLP

DATA: i **crave** goddamn difficult

AUTHOR'S CONTEXT REPRESENTATION: A man told a woman that if she was with him, everything will not be easy. But the woman said that she would rather be together in trouble than just be together when things were easy.

i	crave	goddamn difficult
Senser	Mental Process	Circ. Manner

DATUM: 9/MP/AFF/TLP

DATA: i love you

AUTHOR'S CONTEXT REPRESENTATION: The author wanted to represent that in a relationship there were always small quarrels that made the relationship more colorful and loveable.

i	love	you
Senser	Mental Process	Phenomenon

DATUM: 10/MP/AFF/TLP

DATA: i love you so much

AUTHOR'S CONTEXT REPRESENTATION: Sometimes our partners prejudiced us because they loved us too much and they were afraid of losing us. So they always felt that everything we said is a lie.

i	love	you so much
Senser	Mental Process	Phenomenon

To explain the representation of mental process in this poems collection, the verb of each clause becomes the main instrument to categorize the types. The application of different mental clauses results in different types of mental process.

Cognition was found mostly in the *Milk and Honey* poems collection. Some verbs like *know* and *think* were repeated several times. The other verbs were categorized as cognition in this poems collection are *forget, decided, trust, forget, believe, guess, understand, blame, fear, remember, and expect*.

The verbs *know* and *think* were repeated more than once. It indicated that the author represented her state of mind through cognition using these two verbs. The verbs "know" and "think" were mostly found in *the hurting* part. In that part, the author told about how women issues needed to be explained. She represented those two verbs in order to make the reader knew about her thoughts.

In cognition, there were several senser like *I, you, it, and we*. The author mostly used "I" as the senser in this type. It indicated that the author conveyed her state of mind by using the senser "I" because she wanted the readers to feel what she has felt about women's issues. On the other hand, the phenomenon was very diverse in cognition. The phenomenon represented her supposed thought for men. Men here were not an only boyfriend but also a father and a husband.

The other type of mental process was perception. In perception, the words *look* and *touch* were repeated several times. The other verbs belonging to perception were: *watch, sounds, notice, see, smell, and lick*. The author several times used the verbs "look" and "touch" to implies that women were really sensitive to their surroundings. The verb "look" was used to tell the readers about what were in women's sight. The verb "touch" several times was used to interpret that women were really sensitive to the touch of men. The author implied that women can express their supposed meaning through their senses.

Senser in perception was very diverse. The dominating senser were *I* and *you*. The senser "I" represented women because the author is a woman and it is about the sensitivity of women. Senser "you" implied men because the author told that men were very sensitive about their senses to express their feeling. Same as cognition, phenomenon in perception was very various. Overall, phenomenon in perception same as in cognition which had the same purpose to men.

In affection, the clauses which were repeated in the source of data were *like* and *love*. The other verb referring to affection was "crave". Affection is related to the feeling of like-dislike. Affection verbs were mostly found in *the loving* part which it told about the feeling of women. The author represents the expression of love, interest, and desire through several verbs including *love, like, and crave*. It was approved by the senser which used "I" for affection. It implied that the author expressed her feeling in this poems collection. In addition, the phenomenon several times used "you". It represented men who were addressed by the senser. However, affection is the least type used in this poems collection. It shows that only a few feelings were expressed by the author in *Milk and Honey*.

The author of *Milk and Honey* used cognition as the dominant type of the poems collection. The least type that occurs in *Milk and Honey* was affection which is the type of our feeling. It was different from the previous study. In a previous study entitled *Mental Processes of the Main Character in Jhumpa Lahiri's*

Interpreter of Maladies by Arina Isti'anah, the most appeared type of Mental Process is perceptive. While the least type was desiderative. This previous study used Mental Process to imply someone's character and feelings. It analyzed *Interpreter of Maladies*, one of the short stories written by Jhumpa Lahiri. The analysis shows that perceptive, cognitive, and affective dominate the author's description of Mr. Kapasi, while desiderative appears the least in the main character. Those mental process types show that Lahiri portrays Mr. Kapasi as an attentive, intellectual, and affectionate character.

Whereas this study implied what the author's context representation about her poems collection through the types of Mental Process. The analysis implied that the author wanted to tell the readers who most of them are women to use their mind, braveness, and thought to overcome some problems in their life. She represented smart women who used their brains instead of their hearts and feeling even in their deepest love for men. From this poems collection, the author signaled how a woman should be brave to speak up about their emotion and remove negative stigma in a society like everything that happens in women is taboo.

4. Conclusion

All types of mental process are applied in *Milk and Honey* poems collection. Those are cognition, affection, and perception. Cognition dominates the types with 32 clauses, affection at the least types with 10 clauses, and perception with 19 clauses. Cognition which is the dominating type applied implies that the author represents her literary works through the use of our brain. The second dominating type is the perception which contains our five senses to describe something. The last few types are affection deal with our feeling. From those types, the author uses a lot of clause cognition because she wants to represent women should use their minds and thoughts more than anything. The second most type is perception, which means the author wants to convey that women must be sensitive to their surroundings. The third type represents that heart does not really need to be used even though we are in love with someone.

From those three things, it can be concluded that the author wants to show women to use their minds and sensitivity more than using their hearts in every problem which they faced.

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