

Speech Functions Used by Speakers in Allison L. Randall's Short Story "End of the Line"

¹Ely Fathonah, ²Sri Mulatsih

^{1, 2}Universitas Dian Nuswantoro, Semarang

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Abstract. Conversation is a process of exchanging two variables, there are speech role and commodity exchange, the combination between them is called speech function. This thesis is entitled "Speech Function Used by All Speaker In Allison L. Randall's Short Story End of The Line". This study aims at describing the kinds of speech function and interpersonal role created by all speakers in Allison L. Randall's short story "End of The Line". They are Liza, Frank, Noah Crawford, Postmaster, Zedekiah Smith and Caleb. This study used qualitative research method. Qualitative research method was used to collect and analyze data that cannot be represented by number. Descriptive research was used in the literal sense of describing situation and event. The result of this study shows that there are 10 kinds of speech functions produced by all characters (Liza, Frank, Noah Crawford, Postmaster, Zedekiah Smith and Caleb). They are 11 statements, 8 commands, 5 offers, 7 questions, 2 acknowledgements, 3 contradictions, 2 acceptances, 2 rejections, 2 answers, and 2 disclaimers. The highest speech function is 'command' produced by Liza because she demands the bank robber to release her from the captive. She also produced highest speech function 'question', because she is the main character. She is a talkative who wants to know everything. The highest speech function produced by Zedekiah Smith is 'statement' because he is bank robber who comes back again to release Liza.

Keywords: *Conversation, Short Story, Speech Function, Utterances*

Abstrak. Percakapan adalah proses perubahan 2 variabel, yaitu peran berbicara dan perpindahan peran. Kombinasi di antara keduanya disebut fungsi tutur. Penelitian ini berjudul Fungsi Tutur yang digunakan oleh Seluruh Karakter Pada Cerita Pendek Allison L. Randall "End of The Line. Penelitian ini berhubungan dengan analisis fungsi tutur fokus pada ujaran yang digunakan oleh semua karakter pada cerita pendek Allison L. Randall "End of The Line". Mereka adalah Liza, Frank, Noah Crawford, Kepala kantor Pos, Zedekiah Smith, dan Caleb. Penelitian ini menggunakan metode penelitian kualitatif. Metode penelitian kualitatif digunakan untuk menyeleksi dan menganalisa data yang tidak dapat dipresentasikan dengan angka. Penelitian ini juga menggunakan metode deskripsi. Metode deskripsi digunakan untuk mendeskripsikan situasi dan peristiwa. Hasil penelitian menunjukkan bahwa 10 jenis ujaran yang dibuat oleh semua karakter di dalam cerita pendek (Liza, Frank, Noah Crawford, Kepala Kantor post, Zedekiah Smith, dan Caleb) adalah 11 pernyataan, 8 perintah, 5 penawaran, 7 pertanyaan, 2 pengakuan, 3 kontradiksi, 2 penerimaan, 2 penampikan, 2 jawaban, 2 penyangkalan. Pelaku yang paling banyak menghasilkan fungsi tutur perintah adalah Liza karena Liza meminta kepada perampok untuk dibebaskan dari sekapanya. Dia juga paling banyak menghasilkan fungsi tutur pertanyaan karena dia adalah peran utama di dalam cerita. Pelaku yang paling banyak menggunakan fungsi tutur pernyataan adalah Zedekiah Smith, dia adalah perampok bank yang kembali untuk menyelamatkan Liza.

Kata kunci : *cerita pendek, fungsi tutur, percakapan, ujaran*

INTRODUCTION

As a social human being, people cannot be separated from interaction among individuals. Language is one of the ways that is used by people to communicate or interact each other to share ideas, thoughts, information, news, etc. Language is used to communicate, either orally or in written form. In another term, it is said that the main function of language is as a communication device and interaction instrument for all people.

People need medium to express their thought and feeling. The medium is language. Language is the most fundamental means of communication with language; people can express their ideas and existence of language. People may have difficulties to make interaction in community.

Nowadays, it is said that English is considered as the first international language used in many countries throughout the world as well as in Indonesian. Dealing with these phenomena, Smith (1981:211) points out : “I firmly believe that English has reached the status of being accepted as an international language.

On the other hand, it is realized that there are two forms of languages; they are spoken and written language. Magazine, novel, short story, and reading text are classified into written media; meanwhile, radio, television, and conversation among people are categorized into spoken media.

Spoken language does not only refer to language which is said aloud, likewise written language does not only refer to language is written down. However, spoken language is typically more dependent on this context than written language. In contrast, written language tends to be more independent of its immediate context. In spoken language, we concern about the diction, grammar, pronunciation, fluency on speaking, vocabulary etc. that support communication. Gerot and Wignel (1994:161) state that spoken and written language are about complex, but in different ways spoken language tends to be are complex grammatically and written language tends to be complex lexically. The research focuses on move in the short story.

A short story is a “short piece of fiction aiming at unity of characterization, theme and effect. A short story is a piece of prose fiction which can be read at a single setting. It ought to combine matter-of-fact description with poetic atmosphere and to present a unified impression of temper, tone, colour, and effect. It mostly shows a decisive moment of life (which can entail a fatal blow). There is often little action, hardly any character development, but we get a snapshot of life. Its plot is not very complex, but it creates a unified impression and leaves us with a vivid sensation rather than a number of remembered facts.

Wardought (1997:3) states that language allows people to say things to each other and express communicative needs. With language, people can express their ideas to the other people and also to deliver wishes. Without the existence of language, people may have difficulties when they are trying to make an interaction in community. Language can be divided into two ways depending on how to share into spoken and written language. Spoken language does not only refer to language which is said aloud, it is typically more dependent on its context than written language. The spoken language, we concern about diction, grammar, pronunciation, fluency on speaking, vocabulary etc. that support communication. In contrast, written language does not only

refer to language which is written down, it tends to be more independent of its immediate context. In written language, we know about the grammar, text, paragraph, sentences, phrase, word, etc. that relate to the written language. Gerot and Wignell (1994:161) state that spoken languages are both complex but in different ways. Spoken language tends to be complex grammatically and written language tends to be complex lexically.

When people use to interact, there is relationship between the person who is speaking now and the person who will probably speak next.

- a. Speech role either giving or demanding.
- b. Commodity exchanged either information or goods and services.

Halliday (1985:68) gives deeper illustration that simultaneously with organization as a message; the clause is also organized as an interactive even involving speaker, or writer and audience. There are two types of specific role, they are giving and demanding. The commodity exchange can be either goods and services or information as shown in the tables below.

Table 1 Speech Role and Commodities in Interaction

Speech Role	Commodity Exchange	Good and services	Information
Giving		Offer: "Would you like this book?"	Statement: "He is buying the book"
Demanding		Command: "Give me the book!"	Question: "What is he giving you"

Suzanne Eggins (1994: 150) based on Halliday (1985a:69)

According to Eggins (1997:150) every starting move in dialogue must be one or other of this speech function involves both a speech role and commodity exchange. The dialogue does not involve simply one move from one speaker but also to recognize that after one move from one speaker has initiated an exchange, other speaker likely to respond. The responding can be broadly differentiated into two types of responding move, versus comforting types. It can be seen in table 5 speech function pairs (initiating and response).

Table 2 Speech Function Pairs (Initiating and Responses)

Initiating Speech Functions	Responding Speech Functions	
	Supporting	Confronting
Offer	Acceptance	Rejection
Command	Compliance	Refusal
Statement	Acknowledgement	Contradiction
Question	Answer	Disclaimer

According to Gerrot and Wignell (1994:22) there are options of speech function:

1. Offer

The speaker gives the hearer some good and some services and the speaker inherently inviting the hearer to receive those goods and services. Example: "Would you like to borrow my copy?"

2. Command

The speaker demands the hearer or thereby invited to give that services or provide the goods.

Example: "Here take it"

3. Statement

The speaker demands the hearer some information and the speaker inherently inviting the hearer to receiving that information.

Example: "That book is by Henry James."

4. Question

The speaker demands the hearer some information and the speaker inherently inviting the hearer to give that information.

Example: "Have you ever read the Bostonian?"

According to Eggins (1994:151) there are 8 speech function class:

1. Acceptance

The speaker gives the hearer some responding goods and services and the speaker inherently inviting the hearer to supporting those responding.

Example: "Well, OK".

2. Rejection

The speaker gives the hearer some responding goods and services and the speaker inherently inviting the hearer to confronting those responding.

Example: "I didn't read it"

3. Compliance

The speaker gives the hearer some responding goods and services and the speaker inherently inviting the hearer to supporting those responding.

Example: "Thank"

4. Refusal

The speaker gives the hearer some responding goods and services and the speaker inherently inviting the hearer to confronting those responding.

Example: "No, Thanks!"

5. Acknowledgement

The speaker gives the hearer some responding goods and services and the speaker inherently inviting the hearer to supporting those responding.

Example: "Yea"

6. Contradiction

The speaker gives the hearer some responding goods and services and the speaker inherently inviting the hearer to confronting those responding.

Example: "No it's not".

7. Answer

The speaker gives the hearer some responding goods and services and the speaker inherently inviting the hearer to supporting those responding.

Example "Yes I have"

8. Disclaimer

The speaker gives the hearer some responding goods and services and the speaker inherently inviting the hearer to confronting those responding.

Example: "I really wouldn't know"

The combination of speech role and the commodity exchange is called speech function which is classified into four types; they are statement, offer, questions, and command. In this research, the researcher chooses Alison L. Randall's short story "End of the Line" because the short story contains various kind of speech function. Based on the reason above the researcher decides to choose the title "Speech Function Used by Speakers in Allison L. Randall's Short Story End of the Line"

METHOD

Research Design

This study used qualitative research method. Qualitative research method is used to collect and analyze data that cannot be represented by number. This thesis aimed to explain the different particles of data collection and analysis found in qualitative research and to outline when it is appropriate to use descriptive method. This study also uses descriptive research method. Descriptive method is the method the purpose of which is to describe systematically, factually and accurately. Descriptive research is used in the literal sense of describing situation and event. By using descriptive method, the data in this study are types of speech function and interpersonal role by all speakers in Allison's L. Randall's short story "End of The Line" based on Halliday (1994).

Data and Subject

The data of this study is "End of the Line" short story by Alison L. Randall, the casual conversation among all character in the short story. The researcher downloaded the short story from *www.shortstory.com*.

Unit of Analysis

The data to be analyzed are to the speech functions. Unit of analysis in this research focuses on moves used by all speakers in Allison L. Randall's short story "End of The Line.

Technique of Data Collection

The data of this study was short story entitled "End of The Line" by Allison L. Randal. The short story was done by downloading from the internet. The steps used to collect the data are searching short story from the internet, choosing one of the short stories, and downloading it.

Technique of Data Analysis

To analyze the data, the writer used the framework proposed by Halliday (1994: 69). The steps to analyze the data are segmenting the data into moves, identifying the speech function used by all the speakers, and interpreting the data.

RESULTS AND DISCUSSION

Results

The data of this study, the casual conversations among all characters in the short story, are segmented into utterances and moves. The number and the kinds of speech functions in the “End of the Line” short story are presented in table 3 below:

Table 3 Summary of Speech Function by Allison L. Randall’s short story “End of The Line”

Speech Function	Speakers						Total
	Liza	Frank	Noah	Post Master	Caleb	Zedekiah Smith	
Statement	3	1	-	-	3	4	11
Command	4	-	-	-	3	1	8
Offer	1	1	-	-	2	1	5
Question	3	2	1	1	-	-	7
Acknowledgement	1	-	-	-	-	1	2
Contradiction	2	1	-	-	-	-	3
Acceptance	1	-	-	-	-	1	2
Rejection	1	-	-	-	-	1	2
Answer	1	1	-	-	-	-	2
Disclaimer	-	-	-	1	-	1	2
Total	17	6	1	2	8	10	44

The types of speech function are classified into four basic moves of speech function; they are statement, command, offer, and question. This alternative response of four basic speech functions are supporting and confronting. Supporting consists of acknowledgement, compliance, acceptance, and answer; and confronting consists of contradiction, refusal, rejection, and disclaimer.

Table 3 shows that the various categories of speech function as classified by Halliday (1994:69) used by the all character in Allison L. Randall’s short story. Table 3 above also depicts that the all characters (Liza, Frank, Noah, Postmaster, Caleb and Zedekiah Smith) used various speech function in their conversation.

The speech function produced by all characters are 11 statements, 8 commands, 5 offers, 7 questions, 2 acknowledgements, 3 contradictions, 2 acceptances, 2 rejections, 2 answers, and 2 disclaimers. The total speech functions produced by all characters are 44 moves.

The highest speech function is ‘command’. It was done by Liza because she demanded the bank robber to release her from the captive. She also produced highest speech function ‘question’, because she is the main character. She is a talkative person who wants to know everything. The highest speech function produced by Zedekiah Smith is ‘statement’ because he is bank robber who comes back again to release Liza.

DISCUSSION

Statement

There are 17 statements in the conversation transcript. Liza makes 3 moves, Frank makes 1 move, Caleb makes 3 moves, and Zedekiah Smith makes 4 moves. It indicates that

the speaker who produced the highest number of speech function 'statement' is Zedekiah Smith. He is the dominant speaker who plays the role as the giver by giving some information.

Excerpt 1

Speech Function	Turn	Speaker	Utterance
Statement	11	Liza	"If I found one of those. I bet they'd pay me for it"
Contradiction	12	Frank	"But Liza___"

Excerpt 1 shows that speech function 'statement' is used by the speaker Liza to give information to Frank. The utterance "*If I found one of those, I bet they'd pay me for it*". It means that if she found one of shimmery rocks spread on black velvet she bet they paid her for it. On the other hand Frank gives confronting response by contradiction Liza's statement. He says "*But Liza___*", it means he shake his head.

Excerpt 2

Speech Function	Turn	Speaker	Utterance
Statement	18	Caleb "	A couple of spies"
Contradiction	19	Liza	"No"
	20	Liza	"We're not spies. We were looking for rock to sell. There's a new telephone in town and I just wanted to ___Ow"

Excerpt 2 shows that speech function 'statement' is used by the speaker Caleb to give information to Liza. The utterance "*A couple of spies*" it means that Caleb tell there is a couple of spies. On the other hand Liza gives confronting response by contradiction Caleb's statement. She says "*We're not spies. We were looking for rock to sell. There's a new telephone in town and I just wanted to ___Ow*" it means that they doesn't a spies.

Excerpt 3

Speech Function	Turn	Speaker	Utterance
Statement	24	Zedekiah Smith	"you don't want that boy"
	25	Zedekiah Smith	"That's dirty money"
Acknowledgement	26	Liza	"You made it that way"
	27	Liza	"You stole it"

Excerpt 3 shows that that speech function 'statement' is used by the speaker Zedekiah Smith to give information to Liza. The utterance "*you don't want that boy*" and "*That's dirty money*" it means that he strode over and picked the coin out of Frank's palm. On the other hand Liza s gives supporting response by acknowledgement. She says "*You made it that way*" and "*You stole it*".

Command

As a speech function, command has the purpose to demand goods and services in a conversation. We can say that function of command is to ask someone to do

something. The commodity exchange in a command is good and service. In the conversation transcript the researcher finds 8 commands as speech function. Liza makes 4 moves, Caleb makes 3 moves, and Zedekiah Smith makes 1 move. It indicates that the speaker who produced the highest number of speech function 'command' is Liza.

Excerpt 4

Speech Function	Turn	Speaker	Utterance
Command	1	Liza	"Come on"

Excerpt 4 shows that speech function 'command' is used by Liza to demand service from the other speaker. The utterance "*Come on*" means that she invited Frank to slid through the cracks between people until spilled out in front.

Excerpt 5

Speech Function	Turn	Speaker	Utterance
Command	15	Caleb	"Zed, hold it higher"

Excerpt 5 shows that speech function 'command' is used by Caleb to demand services to Zedekiah Smith. The utterance "*Zed, hold it higher*" it means that Caleb demand Zedekiah Smith to hold it higher.

Excerpt 6

Speech Function	Turn	Speaker	Utterance
Command	52	Zedekiah Smith	"Now, you stay hidden until I get Caleb away."

Excerpt 6 shows that speech function 'command' which is used by Zedekiah Smith functions to demand service from the other speakers Liza and Frank. The utterance "*Now, you stay hidden until I get Caleb away*" means that Zedekiah Smith demand Liza and Frank stay hidden until he get Caleb away because he will to release Liza.

Excerpt 7

Speech Function	Turn	Speaker	Utterance
Command	64	Liza	"Frank"
	65	Liza	"next time you have something to say, speak up. I'll try hard to listen."

Excerpt 7 shows that speech function 'command' is used by Liza to demand service from the other speaker. The utterances "*Frank, next time you have something to say, speak up. I'll try hard to listen*" means that Liza demands Frank to speak up to Liza and she will try hard to listen while pondering those thoughts he kept having without her.

Offer

In the conversation 'offer' is a kind of basic speech function which is initiated only by the speaker. There are 5 offer speech functions. Liza makes 1 moves, Frank makes 1 moves, Caleb makes 2 moves, and Zedekiah Smith makes 1 moves. It indicates that the speaker who produced the highest number of speech function 'offer' is Caleb. Caleb is the dominant speaker role and gives goods and services on the other speaker.

Excerpt 8

Speech Function	Turn	Speaker	Utterance
Offer	30	Caleb	"Shouldn't go pocking your nose in bad place".
Rejection	31	Liza	"It wouldn't be bad without you"

Excerpt 8 shows that speech function 'offer' is used by Caleb to Liza. The utterance is "*Shouldn't go pocking your nose in bad place*". It means that Caleb says they (Liza and Frank) shouldn't go pocking in bad place because old mine's a dangerous place, they could've got caught in cave-in, or bit by rattles. On the other hand Liza gives confronting response by rejection. She says "*It wouldn't be bad without you*". It means that it wouldn't be bad without Caleb and Zedekiah Smith.

Excerpt 9

Speech Function	Turn	Speaker	Utterance
Offer	34	Caleb	"Someone will find you in a day or so. We'll be long gone by then. Right Zed"
Acceptance	35	Zedekiah Smith	"That's right."

Excerpt 9 shows that speech function 'offer' is used by Caleb to Zedekiah Smith. The utterance "*Someone will find you in a day or so. We'll be long gone by then. Right Zed*" means that Caleb says someone will find their in a day or so and he ask Zedekiah Smith "*Right Zed*". On the other hand Zedekiah Smith gives supporting response by acceptance. The utterance "*That's right*" means that he agrees with Caleb says.

Question

There are 7 questions in the conversation transcript. Liza make 3 moves, Frank make 2 moves, Noah make 1 moves, The Postmaster make 1 move. The highest number of speech function 'questions' is Liza. She is dominant speaker who plays and role as demander.

Excerpt 10

Speech Function	Turn	Speaker	Utterance
Questions	2	Noah Crawford	"How's it work?."
Disclaimer	3	The Postmaster	"Don't rightly know"

Excerpt 10 shows that speech function 'question' is used by Noah to ask information from The Postmaster. The utterance "*How's it work?*" means that Noah asks the Postmaster about how to use a telephone which is in the first one in town. The Postmaster gives confronting response to Noah by disclaiming his question. He says "*Don't rightly know*" means that he doesn't know used the telephone.

Excerpt 11

Speech Function	Turn	Speaker	Utterance
Questions	54	Frank	"Are you feeling poorly?"
Disclaimer	55	Zedekiah Smith	"No, but I've got no stomach for hurting people."

Excerpt 11 shows that speech function 'question' is used by Frank to ask information from Zedekiah Smith. The utterance "*Are you feeling poorly?*" means that he asks Zedekiah Smith about his feeling because he comes back again to release Liza and

Frank. In other word he gives confronting response to Frank by disclaiming his question. He says *"No, but I've got no stomach for hurting people."*

Acknowledgement

Acknowledgement is the supporting response of speech function 'statement'. The number of acknowledgement which is produced by the all speaker is 2 moves. Only two speakers produced this speech function, they are Liza and Zedekiah Smith. Liza makes 1 move and Zedekiah makes 1 move. There is no dominant speaker that produced acknowledgement.

Excerpt 12

Speech Function	Turn	Speaker	Utterance
Statement	24	Zedekiah Smith	"you don't want that boy"
	25	Zedekiah Smith	"That's dirty money"
Acknowledgement	26	Liza	"You made it that way"
	27	Liza	"You stole it"

Excerpt 12 shows that speech function response 'acknowledgement' is used by Liza. She is receiving information from Zedekiah Smith. The utterance *"You made it that way"* and *"You stole it"* means that Zedekiah Smith makes money to be dirty.

Excerpt 13

Speech Function	Turn	Speaker	Utterance
Statement	28	Zedekiah Smith	"Caleb's right. You do talk a lot"
Acknowledgement	29	Caleb	"That's what you get."

Excerpt 13 shows that speech function response 'acknowledgement' is used by the speaker Caleb to receive information from Zedekiah Smith. The utterance *"That's what you get"* means that Caleb confirms about Zedekiah statement *"Caleb's right. You do talk a lot"*.

Contradiction

Contradiction is the confronting response of speech function 'statement'. The number of contradiction which is produced by the all speaker is 3 moves. Only two speakers produced this speech function, they is Liza and Frank. Liza makes 2 moves and Frank makes 1 move. The highest number of speech function 'contradiction' is made by Liza. She is the dominant speaker.

Excerpt 14

Speech Function	Turn	Speaker	Utterance
Statement	18	Caleb	"A couple of spies"
Contradiction	19	Liza	"No"
	20	Liza	"We're not spies. We were looking for rock to sell. There's a new telephone in town and I just wanted to ___Ow"

Excerpt 14 shows that the speaker gives the hearer some responding information by using the confronting speech function response 'contradiction'. The speech function response 'contradiction' is used Liza from Caleb statement. The utterance *"No"* and *"We're not spies. We were looking for rock to sell. There's a new telephone in town and I just wanted to ___Ow"* it means that she contradicts with Caleb statement which says they are a couple of spies.

Excerpt 15

Speech Function	Turn	Speaker	Utterance
Statement	49	Zedekiah Smith	"Caleb thinks I forgot something"
Contradiction	50	Liza	"But... "

Excerpt 15 shows that the speaker gives the hearer some responding information by using the confronting speech function response 'contradiction'. The speech function response 'contradiction' is used Liza from Zedekiah Smith statement. The utterance "*But...*" means that Liza doesn't believe Zedekiah Smith comes back again to release her from Caleb captive.

Acceptance

Acceptance is the supporting response of speech function 'offer'. The number of acceptance which is produced by the all speaker is 2 moves. Only two speakers produced this speech function, there are Liza and Zedekiah Smith produce speech function acceptance. Liza make 1 move and Zedekiah make 1 move. There is no dominant speaker of this speech function.

Excerpt 16

Speech Function	Turn	Speaker	Utterance
Offer	34	Caleb	"Someone will find you in a day or so. We'll be long gone by then. Right zed?"
Acceptance	35	Zedekiah Smith	"That's right."

Excerpt 16 shows that the speaker gives the hearer some responding goods and services by using the supporting speech function response 'acceptance'. The speech function response 'acceptance' is used Zedekiah Smith from Caleb offer. The utterance "*That's right.*" Means that Zedekiah Smith accepts Caleb's offers says that someone will find them in a day or so because Caleb and Zedekiah Smith will be long gone by then. And he agrees with Caleb says.

Excerpt 17

Speech Function	Turn	Speaker	Utterance
Offer	45	Frank	"Liza_____".
Acceptance	46	Liza	"Of course we'll split it"

Excerpt 17 shows that the speaker gives the hearer some responding goods and services by using the supporting speech function response 'acceptance'. The speech function response 'acceptance' is used Liza from Frank offer. The utterance "*Of course we'll split it*", it means that Liza will split reward money to Frank.

Rejection

Rejection is the confronting response of speech function 'offer'. The number of rejection which is produced by the all speaker is 2 moves. Only two speakers produced this speech function, they are Liza and Frank. Liza makes 1 move and Frank makes 1 move. There is no dominant speaker who produced this speech function.

Excerpt 18

Speech Function	Turn	Speaker	Utterance
Offer	30	Caleb	"Shouldn't go pocking your nose in bad place".
Rejection	31	Liza	"It wouldn't be bad without you"

Excerpt 18 shows that the speaker gives hearer some responding information by using confronting speech function response 'rejection'. The speech function response 'rejection' is used Liza from Caleb offer. In utterance "*It wouldn't be bad without you*", means that Liza feel there is wouldn't be bad without Caleb and Zedekiah Smith.

Excerpt 19

Speech Function	Turn	Speaker	Utterance
Offer	36	Liza	"Just let go us".
	37	Liza	"We won't tell"
Rejection	38	Caleb	"Ha"
	39	Caleb	"I'd like to see you keep your mouth still"

Excerpt 19 shows that the speaker gives hearer some responding information by using confronting speech function response 'rejection'. The speech function response 'rejection' is used to response Caleb of Liza's offer. In utterance "*Ha*" and "*I'd like to see you keep your mouth still*", it means that Caleb will keep Liza mouth still because she does talk a lot.

Answer

Answer is the supporting response of speech function 'question'. The number of answer which is produced by the all speakers is 2 moves. Only two speakers produced this speech function, they are Liza and Frank. Liza makes 1 move and Frank makes 1 move. There is no dominant speaker of this speech function.

Excerpt 20

Speech Function	Turn	Speaker	Utterance
Question	8	Frank	"Liza___?"
Answer	9	Liza	"You're right, it costs five cents and I don't have it"

Excerpt 20 shows that speech function 'answer' used by Liza is giving information to Frank. The utterance "*You're right, it costs five cents and I don't have it*" means that Liza always knows what frank to say so she answers Frank question. She will have to use telephone but she doesn't have money five cents.

Excerpt 21

Speech Function	Turn	Speaker	Utterance
Question	61	Liza	"You saw it all along?"
Answer	62	Frank	"I tried to tell you"

Excerpt 21 shows that speech function 'answer' is used by Frank to give information to Liza. The utterance "*I tried to tell you*" means that frank tried to tell Liza that nobody her knew had telephone but she will used that telephone the first one in town.

Disclaimer

Disclaimer is the confronting response of speech function 'question'. The number of disclaimer which is produced by the all speaker is 2 moves. Only two speakers produced this speech function, there are The Postmaster and Zedekiah Smith produce speech function disclaimer. The postmaster make 1 move and Zedekiah make 1 move. There is no dominant speaker of this speech function.

Excerpt 22

Speech Function	Turn	Speaker	Utterance
Questions	2	Noah Crawford	"How's it work?"
Disclaimer	3	The Postmaster	"Don't rightly know"

Excerpt 22 shows that the speaker gives the hearer some responding information by using the confronting speech function response 'disclaimer'. The speech function response 'disclaimer' is used by The Postmaster from Noah Crawford questions. In utterance "*Don't rightly know*", it means that The Postmaster disclaims Noah Crawford question. He doesn't rightly know how to use that telephone the first one in town.

Excerpt 23

Speech Function	Turn	Speaker	Utterance
Questions	54	Frank	"Are you feeling poorly?"
Disclaimer	55	Zedekiah Smith	"No, but I've got no stomach for hurting people."

Excerpt 23 shows that the speaker gives the hearer some responding information by using the confronting speech function response 'disclaimer'. The speech function response 'disclaimer' is used Zedekiah Smith from Frank questions. In utterance "*No, but I've got no stomach for hurting people*", it means that Zedekiah Smith disclaim Frank question. He got no stomach for hurting people.

CONCLUSION

The types of speech function are classified into four basic moves of speech function: they are statement, command, offer, and question. These alternative responses of four basic speech functions are supporting and confronting. Supporting consists of acknowledgement, compliance, acceptance, and answer and confronting consists of contradiction, refusal, rejection, and disclaimer.

There are various categories of speech function as classified by Halliday (1994:69) used by the all character in Allison L. Randall's short story. The speech function produced by all characters are 11 statements, 8 commands, 5 offers, 7 questions, 2 acknowledgements, 3 contradictions, 2 acceptances, 2 rejections, 2 answers, and 2 disclaimers. The total speech functions produced by all characters are 44 moves.

The highest speech function is 'command' done by Liza because she demands the bank robber to release her from the captive. She also produced highest speech function 'question', because she is the main character. She is a talkative and wants to know everything. The highest speech function produced by Zedekiah Smith is 'statement' because he is bank robber who comes back again to release Liza.

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APPENDIX

End of the Line Allison L. Randall

When Frank and I stepped through the post office doors, there was a crowd gathered, gawking at the new fixture on the wall like a chorus of wide-mouthed frogs. I had to get closer, and that was where being a girl that's scrawnier than a wire fence came in handy. Fortunately, Frank, my twin of eleven years, was just the same.

"Come on." I said, grabbing his hand, and we slid through the cracks between people until we spilled out in front.

Finally I got a good look. It was fixed to the plaster next to the postmaster's window, the place of honor usually reserved for the Wanted posters. Beady-eyed Zedekiah Smith, the bank robber, still hung there, but even he had been pushed aside for something more important.

A telephone. The first one in town.

"How's it work?" Noah Crawford called out. Noah's the best fix-it man around, and I could tell he was itching to get his fingers on those shiny knobs.

"Don't rightly know," answered the postmaster, and he tugged at his goatee as if it might tell him. "I do know the sound of your voice moves along wires strung on poles. It's sort of like the telegraph, only you hear words instead of dots and dashes."

"Ah," the crowd murmured, and I felt my own mouth move along.

I gazed at that gleaming wood box and something happened inside me. Something — I can only guess — that might be like falling in love. The thought of talking into that box — of making my voice sail through wires in the sky — it took over my brain. I couldn't get it out.

"Frank," I whispered to my twin. "I have to use that telephone."

Five minutes later, Frank towed me up Main Street, toward home. "Liza — " he began, but I cut him off. We two thought so much alike, I had Frank's questions answered before he even asked.

"You're right," I said. "It costs five cents and I don't have it. But look." I pulled him over to the window of Poulson's Variety Store. "You see those?"

I pointed to a handful of shimmery rocks spread on black velvet. Some were a shiny gray shot through with gold streaks, others yellow as cheese curds. And one, clear and jagged, sat like an icicle, leftover from wintertime.

Frank's eyebrows screwed up and I could tell he wasn't following. "If I found one of those, I bet they'd pay me for it." I explained.

With a shake of his head, Frank hooked two thumbs under his suspenders. "But Liza — "

I held up a hand — he couldn't tell me anything I didn't already know. "I've got that figured, too. I'll bet we could find some at North Creek — in the mine."

Frank shrugged, pretending not to care, but I knew better. He wanted to explore that old mine, same as me. Besides, Frank knew he had no choice. Twins stick together, especially scrawny ones, 'cause it takes two of us to make one of most people.

We spent half the morning on the dusty road to North Creek. Ma packed a lunch but said she couldn't understand walking all that way for rocks. She thought we were off to search the dry creek bed, and I didn't correct her.

I felt a bit guilty about fooling my ma, but whenever a pang hit, I conjured up the vision of my voice dancing along wires in the sky. It looked a lot like me, my voice did, only wearing a pink tutu and carrying a frilly umbrella.

We reached the old mine around noon. The hole in the sage-covered hill had been shored up by timbers. They were weathered and splintery, and looked like a picture frame around nothing.

I stepped inside, my arms turning to goose bumps from the chill. The air smelled of mildew and rotted beams, but also of horse sweat and wood smoke. Strange. That mine had sat empty for years.

Once my eyes got used to the dim, I gazed around, hoping to see shimmery rocks littering the floor, but dust was all I saw. Frank walked past me to where the walls narrowed, then disappeared around the curve. I followed fast.

I'd come up right behind Frank when, ting, his boot connected with metal. He stooped, grabbed, and when he stood, his palm held more than we'd hoped.

A gold coin. Frank's eyes nearly popped.

"Where did that come from?" I whispered and reached out a finger to touch.

Just then, voices sounded in the next cavern over: "Zed, hold it higher." Two men stepped through a gap in the far wall.

They weren't miners. I could tell that from one glance. They were dressed for riding, with leather chaps and spurs. One held saddlebags over a shoulder and had a mustache that hung past his jaw. The other wore a battered hat, his face hid in its shadow. When he raised his lantern, the light shone full on those beady eyes.

It was Zedekiah Smith, the bank robber.

I plastered myself to the wall, hoping to disappear into shadow. Frank hunched over, hiding his head in his sleeves. But for once, we weren't scrawny enough.

"Hey!" The mustached man pointed, then dropped his saddlebags and ran for us.

I tried to run, too, but met up with Frank's backside. The next thing I knew, Frank and I were on the ground, being hauled to our feet by a sharp-nailed hand.

"Lookee here, Zed," our captor cried, "a couple of spies."

"No," I said, brushing myself off. "We're not spies. We were looking for rocks to sell. There's a new telephone in town, and I just wanted to — Ow!"

The mustache man yanked my hair. "Does she always talk this much?" he asked Frank. Frank — the traitor — nodded.

"Looking for rocks, eh?" Mustache Man pried open Frank's fingers. The gold coin glowed warm in the lantern light. "Lookee here, Zed. Musta fallen out."

Zedekiah Smith strode over and picked the coin out of Frank's palm. "You don't want that, boy. That's dirty money."

"You made it that way," I told him. "You stole it."

Zedekiah Smith narrowed his eyes, turning them even beadier. "Caleb's right. You do talk a lot."

Five minutes later, Frank and I were back to back on the ground.

"That's what you get," Caleb said, as he tied our hands behind us. "Shouldn't go poking your noses in bad places."

"It wouldn't be bad without you," I said, and Frank twitched.

"Sure it would," Caleb said. "Old mine's a dangerous place. You could've got caught in a cave-in, or bit by rattlers. Lucky you got us instead. He, he!" He tightened his knots then stood straight. "Someone will find you in a day or so. We'll be long gone by then. Right Zed?"

"That's right." Zedekiah Smith stood back, watching Caleb do the dirty work, his eyes shaded again.

"Just let us go," I begged. "We won't tell."

"Ha!" Caleb shouldered the saddlebags. "I'd like to see you keep your mouth still."

Zedekiah Smith took up the lantern and without looking back they passed through the opening in the rock wall. I listened until the jingle of their spurs faded.

We were alone in dark so thick it stopped up my nose. Caleb was right. This was a bad place. I wouldn't last a day. And worse, when Ma found my lifeless body, she'd know I was a liar.

I was about to sink into despair, but Frank distracted me with more twitching. "There," he said. "I'm free."

I couldn't believe it when the ropes went slack. Jumping to my feet, I rubbed my wrists, trying to figure how Frank had managed to surprise me so. It wasn't that he'd worked his bony wrists out of Caleb's knots. That was plain Frank. The real surprise was that he'd come up with the idea without my help.

"Phew," I said, relief washing over me at my second chance at life. Ma wouldn't have to find my lifeless body after all. And as for the liar part, well, I'd work on that.

But first, I had another good deed in mind, the best way to begin my new life. I was about to turn in that outlaw.

I grabbed Frank's arm and towed him toward the exit. "We need to get to town and report Zedekiah Smith." Then something else occurred to me. "Think of the telephone calls I could make with that reward money."

'Liza — " Frank started up, but I knew where he was heading. "Of course we'll split it."

We rounded the wall and ran smack into another, one with chaps and a hat. Zedekiah Smith was back. Before we could move, he had us trussed in his arms like two pigs for slaughter.

"Let go!" I cried, pounding his chest.

"Shh," he whispered. "Caleb thinks I forgot something." I froze. "But . . ."

"I came back to cut you loose."

For once, I had a hard time filling my mouth with words.

"Now, you stay hidden until I get Caleb away," he whispered. "It won't do to have him telling people about my weak stomach."

"Are you feeling poorly?" Frank asked and Zedekiah Smith laughed.

"No, but I've got no stomach for hurting people." His arms went limp, releasing us, and he took a step back. "You'd better do your duty and report me. But take this in case that reward money's long in coming." He reached into his pocket and pulled out a pale yellow rock studded with honey-colored crystals. "I saw it out in the dry creek bed. Might be worth a telephone call."

He dropped it into my hand and gave a wink. Then he turned and walked out into the sunlight. Frank and I gawked, like a duet of wide-mouthed frogs.

We didn't make it to the Sheriff's office until the next morning. I reported Zedekiah Smith, just like I should, but for some reason, it didn't feel like a good deed anymore.

Our next stop was the Variety Store. Old Mr. Poulson's eyes kindled when he saw the crystal rock. Twenty-five cents went to Frank, who wasted it on candy. I saved mine for something monumental.

The post office wasn't crowded anymore. Still, there were a few lookers as I walked to the counter and laid down my nickel.

"I'd like to make a telephone call," I announced.

"How about that," the postmaster said, stroking his goatee. "You'll be the first. Who would you like to call?"

"Who?" I echoed. And just like that, my vision dissolved. Pink tutu and frilly umbrella, both drifted off like a dandelion in the wind. My voice couldn't dance along wires — it had no place to go. Nobody I knew had a telephone.

I turned to Frank and found him grinning.

"You saw it all along," I accused. He shrugged. "I tried to tell you."

"You did?" I thought back to the day before and realized that maybe he had. I'd been too busy using my own mouth to notice.

After taking one last, loving look at the telephone, I turned away from the counter. Maybe candy would be a good use for that nickel after all.

"Frank," I said, pondering those thoughts he kept having without me, "next time you have something to say, speak up. I'll try hard to listen."

The poster of Zedekiah Smith seemed to nod at me as we passed.