

**Modifier in the Short Story “RECTOVERSO” By Dewi Lestari**

**Skripsi**

*Submitted in Partial Fulfillment of the Requirements  
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## ABSTRACT

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This study deal with Modifier in the Short Story *RECTOVERSO* By Dewi Lestari. The objectives of this study were to describe the types of modifier used in Rectoverso short storyl and to derive the dominantly modifier used in the short story by Dewi Lestari.

This research was conducted by using the descriptive qualitative design. The source of the data in this research was taken from Rectoverso short story especially in *Grow a day* older chapter.

The findings of this research revealed that there are two types of modifier used in Rectoverso especially in *Grow a Day* older Chapter. They are pre-modifier with occurrence 121 (93%) and post-modifier with occurrence 9 (7%).The most dominant modifier is the pre-modifier that is used in Rectoverso especially in *Grow a day* older chapter with occurrence 121 (93%).

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Researcher

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## TABLE OF CONTENTS

<b>ABSTRACT .....</b>	<b>i</b>
<b>ACKNOWLEDGEMENT .....</b>	<b>ii</b>
<b>TABLE OF CONTENTS .....</b>	<b>iii</b>
<b>LIST OF TABLES .....</b>	<b>vii</b>
<b>LIST OF APPENDIXES .....</b>	<b>viii</b>

### CHAPTER I INTRODUCTION

A. The Background of the Study .....	1
B. The Identification of the Problems .....	3
C. The Scope and Limitation .....	3
D. The Formulation of Problems .....	4
E. The Objectives of the Study .....	4
F. The Significance of the Study .....	4

### CHAPTER II REVIEW OF LITERATURE

A. Theoretical Framework.....	6
1. Descriptive of Analysis .....	7
2. Description of Discourse .....	8
3. Systemic Functional Grammar .....	8
4. Description of Context .....	10
5. Description of Below the Clause (Group and Phrases) .....	12
6. Description of Nominal Group .....	13
7. Description of Experiential Structure of the Nominal Group.....	15
8. Description of Modifier.....	17
9. Description of Novel .....	27
10. Biography of Dewi Lestri.....	28

B. Conceptual Framework ..... 29

**CHAPTER III METHOD OF RESEARCH**

A. Research Design..... 30

B. Source of Data..... 30

C. The Techniques for Collecting Data ..... 30

D. The Techniques for Analyzing Data ..... 31

**CHAPTER IV DATA AND DATA ANALYSIS**

A. Data Collection ..... 32

B. Data Analysis ..... 36

**CHAPTER V CONCLUSIONS AND SUGESTIONS**

A. Conclusions ..... 45

B. Sugestions ..... 45

**REFERENCES**

**APPENDIXES**

## LIST OF TABLES

<b>Table 4.1</b> The Modifier Used in Grow a day older .....	32
<b>Table 4.2</b> Classification of Modifier in Grow a day older.....	36
<b>Table 4.3</b> The Percentage of the Type of Modifier in Grow a day older .....	41

## LIST OF APPENDICES

<b>APPENDIX 1</b> Space Article.....	45
<b>APPENDIX 2</b> Form K-1 .....	52
<b>APPENDIX 3</b> Form K-2 .....	53
<b>APPENDIX 4</b> Form K-3 .....	54
<b>APPENDIX 5</b> Keterangan Seminar .....	55
<b>APPENDIX 6</b> Surat Plagiat .....	57
<b>APPENDIX 7</b> Surat Permohonan Izin Riset .....	58
<b>APPENDIX 8</b> Surat Balasan Riset .....	59
<b>APPENDIX 9</b> Berita Acara Bimbingan Skripsi.....	60
<b>APPENDIX 10</b> Curriculum Vitae .....	61

# CHAPTER I

## INTRODUCTION

### A. Background of the Study

Linguistics is scientific study of language in regularity, grammar and structure, acquisition, expression, phone, morph, syntax and meaning of language itself. Linguistics firstly introduced by Ferdinand de Saussure in 1883 and derived from *langue* (language), *verba* (utterance), and *lingua* (speech). Language is system of meaning. It can be said that as when people using language, their language acts are the expression of meaning. From this point of view, grammar becomes the study of how meanings are built up through the use of words and other linguistic forms such as tone and emphasis.

In learning grammar, the most important thing is understand the use of each part of grammar in the text appropriately both written and spoken. So, it is not enough if one learns it by heart, but it should refers more practice. The grammar of the language is the description of the ways in which word can change their forms and can be combined into sentences in that language. Grammar relates to how to construct a sentence correctly. The text that contains information can be found in spoken written, and sign language.

One of the grammar frameworks that had been developed in theoretical linguistics since in the mid – 20<sup>th</sup> century is Functional grammar. Functional Grammar is a linguistic theory first proposed in the 1970s by a Dutch [linguist](#) named Simon Dik. It was renamed Functional Discourse Grammar in the 1990s, but the theory can go by either name. This theory is called functional because it states that all constituents, whether affixes, words, phrases, or sentences, have

semantic, syntactic, and pragmatic functions. Functional grammarians can analyze linguistic utterances as pragmatic, semantic, morphosyntactic, or phonological.

Functional grammar is way of a looking at grammar in term of how grammar is used. The framework itself is based on the functional rather than a formal one. It is functional in three distinct although closely related sense. Its interpretations are of text, the system, and the element of linguistic structure. In functional grammar, there are three functional of meaning, namely ideational, interpersonal, and textual. Written language as in books, newspaper, novel, short story, magazine, etc usually consist of clauses with nominal group that is well known in functional grammar. In interpreting the group structure, we have to split the ideational component into two : experiential and logical. The ideational heading is meaning as organization of experience.

In the nominal group, there is a term used embedded the thing or head called as *modifier*. Modifier usually occurs either before or after the thing or head. The researcher found that many students of university are still lack in understanding modifier deeply. They like to make errors in distinguishing the type of modifier. Language in written form usually makes the readers difficult in understanding or interpreting the message as like in the writing form in short story. In this case, the modifier has function to describe the thing or head in order to make clear what the writer means. So, the researcher wants to understand well by learning modifier from some experts and choose one expert as the guidance in conducting this research

Based on the description above, the researcher found out experiential structure of the nominal group by focusing on the modifier deeply. It was

interesting to analyze short story from the experiential structure of nominal group theory. *Rectoverso* short story was chosen as it tells some pieces of story which hard to understand especially the modifier in that short story. So, the researcher decided to analyze the *Rectoverso short story* in this case.

## **B. Identification of the Problem**

The problems were identified as being related to

1. the types of modifier used in *Rectoverso*, and
2. the type of modifier most dominantly used in *Rectoverso*.

## **C. The Scope and Limitation**

Based on the problem above, the scope of this research was the experiential structure of the nominal group namely modifier in *Rectoverso* short story by Dewi Lestari. The limitation was modifier in the *Grow a day older* chapter.

## **D. The Formulation of the Problems**

The problems of this research were formulated as the following.

1. What types of modifier are used in *Rectoverso* novel?
2. What type of modifier is most dominantly used in *Rectoverso*?

## **E. The Objectives of the Study**

In line with the problems, the objectives of the study were

1. to describe the types of modifier used in *Rectoverso* novel, and
2. to derive the dominantly used modifier used in *Rectoverso* novel

## **F. Significant of the Study**

The findings of the study are expected to give the theoretical and practical significant.

1. Theoretically, the finding of this research can add skill and knowledge in learning functional grammar especially the element of experiential structure of nominal group that is modifier.
2. Practically, the findings of this research will useful and become an input for
  - a. Students, to improve their understanding in analysing the experiential structure of nominal group especially modifier.
  - b. Teachers, to be reference for them in teaching modifier to their students
  - c. other researchers, to be an input about conducting a good research and to be more interesting in analysing the modifier in *Rectoverso* short story.

## **CHAPTER II**

### **REVIEW OF LITERATURE**

#### **A. Theoretical Framework**

##### **1. Description of Analysis**

Analysis is part of the methodology of the psycholinguistic investigation of language about application of linguistic theory to the data erroneous utterance by learner. Cauvery (2003 : 196) says “analysis of data means studying the tabulated material in order to determine inherent fact or meaning. It involves breaking down complex factors into simpler once of putting the parts in new arrangements for purpose in interpretation.”

Bloomfield and his associates point out the study may comprehend the meaning of communication without being able to analyze statement effectively may evaluate it badly. According to Mansir (1996 : 19) analysis is study of something by examining parts statements of the result of this. The first step in analysis of data is a critical examination of the assembled data.

Sugiono (2008 : 246) states that the data analysis is the process of searching and arranging the data to increase your own understanding of them and to enable you to present what you have discovered to others. Sugiono classifies three steps of analyzing data, they are :

- a. **Data Reduction.** In this step, the researcher summarizes, identifies, and focusing to the core of subject. The reduced the data will give more clearly description and help the researcher collects the following data.

- b. Data Display. By displaying the data, the researcher will be easier to comprehend the subject. In displaying data, the researcher can use narrative texts, graphics, matrices, network, charts, or table.
- c. Conclusion Drawing. The last step in analyzing data is conclusion drawing. The conclusion is the answer of the formulation of the problem.

## **2. Description of Discourse**

Discourse is a concept that is frequently used in literary discussions today. Discourse is the study about the text. There are different definitions of discourse, which are sometimes contradictory. Discourse refers to the set of norms, preferences, and expectations relating language to context, which language users draw on and modify in producing and making sense out of language in context. Different discourse analysts have tried to define it in different ways to restrict the scope of this vast domain to meet the needs of their individual purposes.

Discourse knowledge, relating language to psychological as well as social context, allows language users to produce and interpret discourse structure such as verbal acts (e.g. request or offer) , conversational sequences (such as questions and answers), activities (such as story-telling and arguing), and communicative styles (such as women's speech). Broadly speaking, the term discourse may be said to cover a whole range of human interactive behaviour. Thorat (2000: 9) argues that any meaningful interaction between or among interacts could legitimately be labelled as discourse. Connected by means of certain logical, chronological, or psychological links, utterances do not occur at random in a discourse.

Discourse could be classified into two major categories: verbal and non-verbal discourse. Non-verbal discourse (e.g. mimes or gestures) is by definition non-linguistic. On the basis of the medium of expression, verbal discourse could be classified into two sub-categories, namely, spoken and written discourse. According to the nature and role of inter locutors mutual participation, spoken or written discourse could be classified into two major categories: monologic and dialogic discourse.

A monologic discourse lies in an uninterrupted flow of communicative activity on the part of one person. A dialogic discourse, on the other hand, is composed of one or more utterances by two or more interlocutors on a given topic, on a given occasion (Van Dijk, 1977: 3). According to Spielmann (1989:104), discourse types are classified into narrative, procedural, oratory, explanatory, argumentative, and conversational. The present study makes use of the non-verbal discourse, i.e. gestures, and the verbal, especially written.

### **3. Description of Systemic Functional Grammar**

The term functional grammar means doing something and expressing meaning or meaningful expression. M.A.K Halliday's functional grammar deals in detail with the structural organization of English clauses, phrases, and sentence. Halliday's interest has always been with the meaning of language in use in the textual processes of social life or socio semantic of text. (Halliday, 1994 :15) stated that the aim has been to construct a grammar for purpose of the text analysis, one that would make it possible to say sensible and useful things about any texts, spoken, or written, in modern English.

Functional grammar refers to language with reference to roles or function played by language (or rather function given by human beings to language in their life in social beings). The national of functional approaches language (or rather functional grammar). Functional study of language is based on the principle that language in structured is response to the need people of social beings. Language in use or text that is everything said or written, forms in context which is often refer to as social text to as social context. Thus language involves in line with human needs for language in the social context.

“Functional refers to the three distinction of interpretations ; the text, the system, and the element of linguistic structure.” (Halliday 1994 :13) Functional approaches refers to the concepts that human beings used language in other to fulfil three function that known as meta function, namely : to represent, to exchange, and to organize experience.

Technically, meta function are terms used as ideational, interpersonal, and textual function respectively (Halliday, 1994 : 179). The ideational meta function divides into experiential function where language is used to describe the experiences. As function equals meaning, it is said that language conveys four kinds of meaning namely experiential, logico, interpersonal, and textual meaning. Thus grammar of language centers and are described with references of four meta function of meanings. This implied that the grammar or rather lexico grammar of one language is constituted by the experiential, logico, interpersonal, and textual (lexico) grammar.

Functional approach implies that each elements or unit of language in level is explained by reference to each function in the total linguistic system. In

sense, clause, word, phrase, morpheme, and so on are interpreted as functional with respects to the whole. In other words, the units or something or function a bigger unit above it in which it is element, and finally the function of each unit is eventually determined by the function of language used.

#### **4. Description of Context**

The notion of context is very flexible (even somewhat vague).

Communication is a social affair. It takes place within the context of social situation. It has been time after time emphasized by linguists that the functions of language should be performed within a context. In traditional linguistics –until today– context is often limited to the verbal context surrounding some words or sentence.

Context is both social and interpersonal. It is social in the sense that context encompasses the internal organization of a society, its intentions, internal differences, sub-groupings, and so on. Therefore, the study of language in a social context consists of the study of the linguistic material produced within the structure of the society. It focuses on the way in which particular characteristics of the society affect the structure of change and variation of the language spoken, and, conversely, on the way in which different attitudes about its variation affect the internal dimensions and forces of the recipient community. As Halliday mentioned that knowledge is transmitted in social context through relationship like parents and child, or teacher and pupils or classmates that are defined in the value of system and ideology of the culture.

The interpersonal context usually takes priority over the social context in such sub-disciplines as pragmatics, discourse analysis, conversational analysis,

etc. These disciplines are not devoted to understanding the interaction of the linguistic structure of the society. The focus is rather on the individuals involved in the interaction. These individuals are the speaker and the hearer, or the reader and the writer. The interpersonal context, here, is essential to the understanding of the exchanged utterances or texts.

Halliday (1989: 12) has specified the features of the context of situation under three headings:

1. The Field of Discourse refers to what is happening, to the nature of the social action that is taking place.
2. The Tenor of Discourse refers to who is taking part, to the nature of the participants, their status and roles.
3. The Mode of Discourse refers to what part the language is playing, what is the participants are expecting to language to do for that situation.

## **5. Description of Below the Clause ( Group and Phrase)**

The English clause is a composite affair, a combination of three different structures deriving from distinct functional components. These components called: metafunctions in systemic theory are the ideational (clause as representation), the interpersonal (clause as exchange), and the textual (clause as message). The three functional components of meaning, ideational, interpersonal, and textual are realized throughout the grammar of a language but whereas in the grammar of the clause each component contributes a more or less complete

structure. So, a clause is made up of three distinct structures combined into one, when looking below the clause and consider the grammar of the group, the pattern is somewhat different. Although we can still recognize the same three components, they are not represented in the form of separated whole structure but rather as partial contributions to a single structural line.

The difference between clause and group in this respect is only one of degree but it sufficient to enable us to analyse the structure of the group in one operation rather than in three operations as we did in the same clause. (Halliday, 1994 : 180) stated that a group is in some respects equivalent to a word complex – that is a combination of words built up on the basis of a particular logical relation. This is why it is called a *group (a group of words)* while a phrase is different from a group in that, whereas a group is an expansion of a word, a phrase is a contraction of a clause. Starting from opposite ends, the two achieve roughly the same status on the rank scale as units that lie somewhere intermediate between the rank of a clause and that of a word.

## **6. Description of Nominal Group**

In Systemic Functional Grammar (SFG), a nominal group is a group of words which expresses an entity. The term 'nominal' in 'nominal group' was adopted because it denotes a wider class of phenomena than the term *noun*. The nominal group is a structure which includes nouns, adjectives, numerals and determiners. For instance "*The nice old English police inspector who was sitting at the table is Mr Morse*". Grammatically here, "The nice old English police inspector who was sitting at the table" functions as a nominal group and acts like the subject of the sentence.

The term noun has a narrower purview. A nominal group is widely regarded as synonymous to noun phrase in other grammatical models. Formal linguists recruit the term noun phrase for their grammatical description. Given the significant differences in the theoretical architecture in functionalist theorist, the term must be seen to be doing quite different description work. For instance, these group/ phrase element are reinterpreted as functional categories in the instance as process, participant and circumstance with the nominal group as the pre-eminent structure for the expression of participant roles in discourse.

Another example of nominal group is : *Look at those two splendid old electric trains with pantographs!* Most of this clause consists of one long nominal group, *those two splendid old electric trains with pantograph*. This group contains the noun *trains* preceded and followed by various other items all of them in some way characterizing the train in question. These occur in a certain sequence and the sequence is largely fixed although some variation is possible.

Within Halliday's functionalist classification of this structure, he identifies the functions of deixis, numerative, epithet, classifier, and thing. The word classes which typically realise these functions are set out in the table 2.1 below:

**Table 2.1**  
**Halliday's Experiential structure of nominal group**

Deixis1	Deixis2	Numerative	Epithet	Classifier	Thing
Determiner	Adjective	Numeral	Adjective	Noun/adjective	noun

Within a clause, a nominal group functions as though it is that noun which is referred to as the head ; the items preceding the head are called premodifiers, and the items after it is qualifier. Look at the example in table 2.2. below:

**Table 2.2**

**Example of experiential structure of nominal group**

Those	Two	Splendid	Old	Electric	Trains
Deixis	Numerative	Epithet <sub>1</sub>	Epithet <sub>2</sub>	Classifier	Thing

This is an experiential structure which taken as a whole, has the function of specifying (i) a class of thing, namely *trains* and (ii) some category of membership within this class. We shall refer to the element expressing the class by functional label Thing

English is highly nominalised language and thus lexical meaning is largely carried in nominal groups. This is partly because of the flexibility of these groups in encompassing premodifiers and qualifiers, and partly because of the availability of a special resource called the thematic equative which has evolved as a means of packaging the message of a clause in the desired thematic form. For example :  
 [what attracts her to the course] is [the depth of understanding it provides] is structured as [nominal group A] = [nominal group B]. Many things are most readily expressed in nominal constructions ; this is particularly so in registers that have to do with the world of science and technology where the things and the ideas behind them are multiplying and proliferating all the time.

**7. Description of Experiential Structure of The Nominal Group**

The experiential structure concerns how meaning is expressed in the group as the organization of experience. The critical question is how and whether the head is modified. The head does not have to be modified to constitute group in this technical sense. The experiential pattern in nominal groups open with the identification of the head in terms of the immediate context of the speech event what Halliday calls ‘the speaker-now matrix.’ Take for example the first word for nominal group exemplified above “those” : *those apples* as opposed to *these apples*, means you know the apple I mean – the one over there, not close to me. Distance or proximity to the immediate speech event could also be in temporal terms (the ones we picked last week, not today) or in terms of the surrounding text (the apples mention in the previous sentence in the same context as now) and the assumed background knowledge of the listener/ speaker (*the apple*) opposed (*an apple*) means the one you know about.

There is a progression from this opening of the nominal group with the greatest specifying potential through items that have successively less identifying potential and are increasingly permanent as attribute of head/ thing. As Halliday points out “the most permanent the attribute of a thing, the less likely it is to identify it in a particular context” (that is of the speech event). The most permanent item of course is the head itself. This pattern from transient specification to permanent attribute explains why the items are ordered as they are in a nominal group.

According Halliday’s book *An Introduction to Functional Grammar*, the experiential structure of the nominal group, categorization within the class is typically expressed by one or more of the functional elements namely deixis,

numeral, epithet, and modifier. All of them have their own functions. The deictic indicates whether or not some specific subset of the thing is intended. It shows us the thing belongs to whom. Numerative elements indicate some numerical feature of the subset either quantity or order either exact or inexact. Epithet indicates some qualities of the subset that can be objective property of the thing itself or it may be an expression of the speaker's subjective attitude towards it. Modifier indicates a particular subclass of the thing in question. Modifier itself specially will be elaborated more clearly in description below.

## 8. Description of Modifier

In English grammar, a modifier is a [word](#), [phrase](#), or [clause](#) that functions as an [adjective](#) or [adverb](#) to provide additional information about another word or word group (called the [head](#)). As illustrated below, modifiers in English include adjectives, adverbs, [demonstratives](#), [possessive determiners](#), [prepositional phrases](#), [degree modifiers](#), and [intensifiers](#). Modifiers that appear before the head are called [premodifiers](#); modifiers that appear after the head are called [postmodifiers](#). Modifiers may be either [restrictive](#) (essential to the meaning of a sentence) or [nonrestrictive](#) (additional but not essential elements in a sentence).

### Examples

1. "Louis, I think this is the beginning of a beautiful friendship."

(Humphrey Bogart as Rick in Casablanca, 1942)

2. "As the leader of all illegal activities in Casablanca, I am an influential and respected man."  
(Sydney Greenstreet as Senor Ferrari in Casablanca)
3. "You can tell me now. I'm reasonably sober."  
(Rick in Casablanca)
4. Major Strasser: What is your nationality?  
Rick: I'm a drunkard.  
Captain Renault: That makes Rick a citizen of the world.  
(Casablanca)
5. "I'm an excellent housekeeper. Every time I get a divorce, I keep the house."  
(Zsa Zsa Gabor)
6. "Sometimes when we are generous in small, barely detectable ways it can change someone else's lifeforever."  
(Margaret Cho)

**a. Types of Qualifying Modifiers**

We may use different types of conceptual units in qualifying a thing or an instance of a thing and, accordingly, use different types of modifiers in English. The sentences under (4) illustrate the most common usages of qualifying modifiers in English. In all of the examples, the [head](#) noun detective is qualified in different ways. The modifiers are printed in italics.

(4a) Hercule Poirot is a brilliant detective.

(4b) Agatha Christie's detective Poirot is a legend all over the world.

(4c) The detective with the waxed moustache solves the most baffling cases.

(4d) Hercule Poirot is the famous detective created by the English mystery writer Agatha Christie.

(4e) Poirot is a detective who has come to England as a war refugee.

In sentence (4a), the adjective brilliant modifies the [predicate noun](#) detective. In sentence (4b), the head noun detective is modified by the complex [noun phrase](#) Agatha Christie's, where the [genitive morpheme](#) 's expresses the relation of possession. In sentence (4c), the noun a detective is modified by the [prepositional phrase](#) with the waxed moustache. In sentence (4d), two [nonrestrictive](#) modifiers are added to qualify the definite [referent](#) detective: the adjective famous and the [participial phrase](#) created by the English mystery-writer Agatha Christie.

## **b. Modifiers and Complements**

The notions modifier and [complement](#) can now be characterized explicitly in a way that reconstructs the normal usage of these traditional terms: a 'modifier' is a conceptually dependent predication that combines with a head, whereas a 'complement' is a conceptually autonomous predication that combines with a head. The table is consequently a complement (or '[argument](#)') of above in above the table, and this entire prepositional phrase functions as a modifier of lamp in the lamp above the table."

## **c. Head**

In grammar, a head is the key word that determines the nature of [phrase](#) (in contrast to any [modifiers](#) or [determiners](#)). For example, in a [noun](#)

[phrase](#), the head is a [noun](#) or [pronoun](#) ("a tinysandwich"). In an [adjective phrase](#), the head is an [adjective](#) ("completely inadequate"). In an [adverb phrase](#), the head is an [adverb](#) ("quite clearly").

A head is sometimes called a headword, though this term shouldn't be confused with the more common use of headword to mean a word placed at the beginning of an entry in a [glossary](#), [dictionary](#), or other reference work.

### **Examples**

1. Louis, I think this is the beginning of a beautiful friendship.
2. As the leader of all illegal activities in Casablanca, I am an influential and respected man.

The head of the noun phrase a big man is man, and it is the singular form of this item which relates to the co-occurrence of singular verb forms, such as is, walks, etc.; the head of the [verb phrase](#) has put is put, and it is this verb which accounts for the use of [object](#) and [adverbial](#) later in the sentence (e.g. put it there). In phrases such as men and women, either item could be the head.

[Noun phrases](#) must contain a head. Most frequently this will be a [noun](#) or [pronoun](#), but occasionally it can be an [adjective](#) or [determiner](#). The heads of noun phrases can be identified by three tests:

1. They cannot be deleted.
2. They can usually be replaced by a pronoun.
3. They can usually be made [plural](#) or [singular](#) (this may not be possible with proper names).

Only test 1 holds good for all heads: the results for 2 and 3 depend on the type of head.

[Determiners](#) may be used as heads, as in the following examples:

1. Some arrived this morning.
2. I have never seen many.
3. He gave us two

Like [third person pronouns](#) these force us to refer back in the [context](#) to see what is being referred to. Some arrived this morning makes us ask 'Some what?', just as He arrived this morning makes us ask 'Who did?' But there is a difference. He stands in place of a whole noun phrase (e.g. the minister) while some is part of a noun phrase doing duty for the whole (e.g. some applications)

Most determiners occurring as heads are back-referring [that is, [anaphoric](#)]. The examples given above amply illustrate this point. However, they are not all so. This is especially the case with this, that, these, and those. For instance, the sentence Have you seen these before? could be spoken while the speaker is pointing to some newly built houses. He is then not referring 'back' to something mentioned, but referring 'out' to something outside the text that is, [exophora](#).

There are two main definitions of head, one narrower and due largely to Bloomfield, the other wider and now more usual, following work by R.S. Jackendoff in the 1970s. In the narrower definition, a phrase p has a head h if h alone can bear any syntactic function that p can bear. E.g. very

cold can be replaced by cold in any construction: very cold water or cold water, I feel very cold or I feel cold. Therefore the [adjective](#) is its head and, by that token, the whole is an '[adjective phrase](#).'

In the wider definition, a phrase p has a head h if the presence of h determines the range of syntactic functions that p can bear. E.g. the constructions into which on the table can enter are determined by the presence of a [preposition](#), on. Therefore the preposition is its head and, by that token, it is a '[prepositional phrase](#).'

A [modifier](#) that precedes the [head](#) of a [noun phrase](#). Most often, premodifiers are [adjectives](#) ("a beautiful day"), [participles](#) ("broken heart"), or other [nouns](#) ("time management"). Premodifiers are sometimes referred to as [epithets](#).

As noted by Douglas Biber et al., Premodifiers and postmodifiers are distributed in the same way across [registers](#): rare in [conversation](#), very common in informational writing. The next morning, Lonsdale was spotted coming out of a nearby house.

There are four major structural types of premodification in English:

1. general adjective: big pillow, new pants, official negotiations, political isolation
2. [-ed participial](#) modifier: restricted area, improved growth, fixed volume, established tradition

3. [-ing participial](#) modifier: flashing lights, growing problem, exhausting task
4. noun: staff room, pencil case, market forces, maturation period

[Determiners](#), [genitives](#), and numerals precede the head and modifiers, and help to specify the reference of noun phrases. Premodifiers are condensed structures. They use fewer words than postmodifiers to convey roughly the same information. Most adjectival and participial premodifiers can be rephrased as a longer, postmodifying [relative clause](#) .

#### **d. Premodifiers and Compounds**

Premodifying elements in prehead position are often used as [qualifiers](#), which means that they restrict the [reference](#) of the head of the noun phrase to a subset of the things it [denotes](#). In many cases the resultant expression is fairly permanent, and is used regularly. Eventually the meaning of the combined expression may differ from the meaning that is derivable from the meaning of its [constituents](#). In this case the term compound or [nominal compound](#) is often used.

1. lighthouse -- light music
2. software -- soft option
3. hothouse -- hot house
4. blackbird -- black bird
5. darkroom -- dark room

The first element in these examples is always the compound which is contrasted to the second element that is not usually regarded as a compound.

Compounds tend to have a primary [stress](#) on the first element, whereas noun phrase combinations are written as two words."

### 1. The Problem of [Stacking](#): Excessive Premodification

A particularly disturbing feature of [scientific writing](#) is excessive 'premodification'--the piling up of adjectives, or words being used adjectivally, in front of a noun:

1. a mobile hopper fed compressed air operated grit blasting machine.

As a general rule, we recognize that listeners find it difficult to cope with the delivery of so many qualifications before the main noun. So we put some of our modifiers before it, and most of them after it.

2. a mobile grit-blasting machine, fed from a hopper and operated by compressed air

A [modifier](#) that follows the word or phrase it limits or qualifies. As discussed below, there are many different types of postmodifiers, but the most common are [prepositional phrases](#) and [relative clauses](#). As noted by Douglas Biber et al., "Premodifiers and postmodifiers are distributed in the same way across [registers](#): rare in [conversation](#), very common in informational writing.

### Examples

The woman in the window seat asked the flight attendant for two little bottles of white wine. Carter Hallam was a jolly, easy-going fellow whom everybody knew and everybody liked.

In a farm-house in Sussex are preserved two skulls from Hastings Priory.

3. I was born in a farm house that stood on a pretty heath in Sussex.

The decision to erect a statue was made on the basis of a vote taken by a show of hands in the assembly.

4. We needed a boat big enough to haul supplies to the campsite.
5. Sarah's office was ransacked by persons unknown.

#### **d. Four Types of Postmodification**

Postmodification can be one of four types:

1. a preposition with a further nominal group (a prepositional phrase): the boy in the garden a non-finite clause: the boy walking down the road.
2. a dependent clause which may be introduced by a relative pronoun or simply attached directly to the nominal it modifies: the who was walking.

#### **1. Three Major Types of Non-Finite Postmodifying Clauses**

There are three major types of non-finite postmodifying clauses: ing-clauses, ed-clauses, and to-clauses. The first two types are also called participle clauses, and the third is also called an infinitive clause or a to-infinitive clause.

Participle clauses as postmodifiers always have subject gap positions.

In postmodification there is in principle no limit to the length of NPs. The occurrence of subordinate PPs is very common, and it is important to distinguish cases like: a word, phrase, or dependent clause that limits (or restricts) the

meaning of the element it [modifies](#) while providing information essential to the meaning of the sentence.

Unlike a [nonrestrictive element](#), a restrictive element is not set off with commas or dashes.

**Examples:**

1. A man who carries a cat by the tail learns something he can learn in no other way. (Mark Twain)
2. A person who won't read has no advantage over one who can't read. (Mark Twain)

A restrictive element, or defining clause is a piece of information that is crucial to the meaning of a sentence. The mistake of marking it out with commas would signal its status as as additional rather than essential information, leading to confusion and inaccuracy. Consider the different meanings implied in the two versions of this sentence: "The two students, who were found guilty of plagiarism, failed the course". "The two students who were found guilty of plagiarism failed the course." In the first version, the fact that the students were guilty of plagiarism is not signaled as the reason for their failure. This is presented as additional information and as such may be just a coincidence. In the second version, the plagiarism is presented as a restrictive element: it is crucial information and thus indicates that it is the reason why the students failed the course

## **9. Description of Rectoverso Short Story**

This short story is written by Dewi Lestari, commonly known as “Dee” and published on February, 14<sup>th</sup> 2013. It has eleven different stories but has the same theme that is about love. Rectoverso means some things which are separated but they are as if still in a unity. It describes all the short stories that have their own plot but still can be enjoyed together.

## **10. Biography of Dewi Lestari**

“Dee” or Dewi Lestari was born in Bandung, West Java on 20 January 1976. She was the fourth of five children born to a religious Christian family. Raised to be active in music, she took up singing, later providing backing vocals for singers such as Chrisye. After graduating high school, she attended Parahyangan Catholic University and graduated with a degree in international relations. In 1993, she formed the girl group RSD (Rida Sita Dewi) with her friends Rida Farida and Sita Nursanti; together they released three albums and a greatest hits album on Warna Musik and Sony Music.

## **B. Conceptual Framework**

Language in written form usually consists of nominal group. The nominal group itself is a group of word which expresses an entity includes the demonstrative, adjective and noun. There is must probably impossible there is no noun (called ‘thing’) in written form of language especially found in magazines while it has function as subject or object in a sentence. In functional grammar especially experiential structure of nominal group that consist of deixis, numerative, epithet, and modifier. The thing itself usually preceded by modifier

whose function to show the thing or noun is referred to. In this case, among the terms, the researcher was interesting to discuss the modifier deeply.

## **CHAPTER III**

### **METHOD OF RESEARCH**

#### **A. Research Design**

This research was conducted by using descriptive qualitative method. The descriptive qualitative method collects the fact and analysis. Descriptive qualitative develops concepts based on the available data and follow the flexible research design that will be suitable to the concept. This research attempted to give complete analysis of modifier in the short story *Rectoverso* by Dewi Lestari.

#### **B. Source of Data**

The source of data in this research was obtained from short story. The short story was chosen is *rectoverso* by Dewi Lestari in 2013. It consists of 18 pages. In this case, the *Grow a day older* chapter was chosen as the data.

#### **C. The techniques for Collecting Data**

In collecting the data, some steps were applied as the following

- (1) Reading the *Grow a day older* chapter.
- (2) Underlining the modifier of the text in *Grow a day older* chapter.
- (3) Tabulating all modifier obtained in *Grow a day older* chapter.

#### **D. The Technique for Analyzing Data**

After collecting the data from the Indonesia Magazine, the data were analyzed by the following procedures

1. Identifying modifier used in Grow a day older chapter.
2. Classifying the modifier based on the types.
3. Calculating the percentage of the most dominant modifier by using the pattern as follows :

$$X = \frac{Fx}{n} \times 100\%$$

Notes :

X = The percentage of modifier

Fx = Frequency of subtype of modifier

n = Total number of all modifier

100% = constant numeral

## CHAPTER IV

### DATA AND DATA ANALYSIS

#### A. Data Collection

As stated in the previous chapter the data were taken from the short story Rectoverso by Dewi Lestari. This short story was published by Dewi Lestari in Rectoverso Short Story. Rectoverso was chosen as the source of the data by taking a one of the short story that is The Grow a day older chapter to be analysed. The modifier used in The Grow a day older chapter can be seen in the table 4.1 below

**Table 4.1**  
**The Modifier Used in Grow a day older Chapter**

No.	Sentences	Modifier
1.	We should've gone all <b>the</b> way last night	✓
2.	He had called me <b>earlier</b> saying he was on <b>his</b> way out for lunch.	✓✓
3.	God, <b>my</b> arms are killing me.	✓
4.	We still have our <b>bitter</b> sides that we share from time to time.	✓
5.	We're like that <b>dark</b> chocolate bar where you can have four at once.	✓
6.	Perhaps just <b>a medium sized</b> window.	✓✓✓
7.	I never knew bear hugging could be such <b>a steamy</b> activity.	✓✓
8.	Lust coveraging into <b>the tiny</b> channel.	✓

9.	<b>Clammy</b> air and <b>aching</b> muscles are what you're left with afterwards.	✓✓
10.	<b>Same</b> result, <b>different</b> method.	✓✓
11.	I would fold <b>my</b> fine silk scarf.	✓
12.	His presence has turned me into <b>a porcelain</b> doll.	✓✓
13.	Like <b>a white</b> dwarf.	✓✓
14.	I caught him in <b>a half</b> lotus posture when he tried on some brainwave-enhancing CDs in our favorite meditation shop.	✓✓
15.	Then into <b>a devout</b> Buddhist.	✓✓
16.	Inside, there is <b>a</b> tape, <b>a</b> card and <b>a</b> handwritten letter.	✓✓✓
17.	Spending ten <b>megical</b> hours with <b>a</b> person i'm madly in love with.	✓✓
18.	And <b>his</b> birthday is coming in two days.	✓
19.	Some sort of desperate <b>symbolic</b> attemp.	✓
20.	I found myself writing <b>a birthday</b> song, sung whole heartedly.	✓✓
21.	I placed up on <b>my</b> piano.	✓
22.	<b>A more artsy</b> way <u>of showing desperation.</u>	✓✓✓✓
23.	I might be this <b>creative genius</b> , <b>a spiritual</b> enthusiast <u>with whom he can spend hours.</u>	✓✓✓✓
24.	I might be <b>a unique</b> blend <u>of lowbrow jokes and complicated quantum theories.</u>	✓✓✓

25.	I might be <b>a perfect</b> friend.	✓ ✓
26.	I saw <b>tiny</b> beads <u>of sweat glistening</u> .	✓ ✓
27.	<b>Your lovely</b> girlfriend.	✓ ✓
28.	You two would make <b>a beautiful wedding</b> picture.	✓ ✓ ✓
29.	<b>Three-seat</b> sofa that perfectly fits our bodies.	✓
30.	It's <b>a predictable</b> swing that goes back and forth without ever moving elsewhere.	✓ ✓
31.	Media will add <b>a vintage</b> touch that should melt <b>his sensitive</b> hearts.	✓ ✓ ✓ ✓
32.	Let alone <b>our current</b> partners.	✓ ✓
33.	<b>A crowded</b> relationship is naturally not my thing.	✓ ✓
34.	<b>The sweetest</b> tune i've ever composed.	✓ ✓
35.	<b>A rare</b> moment of <u>complete gratitude</u> .	✓ ✓ ✓
36.	<b>A three and a half</b> minute CFG song.	✓ ✓
37.	Scar <b>his</b> heart and fly away.	✓
38.	I walk into the <b>dimly</b> lit foyer <u>of his office</u> .	✓ ✓
39.	Surrounded by <b>a meticulously pruned tropical</b> garden.	✓ ✓ ✓ ✓
40.	Float on <b>clear</b> bowls <u>of water at every corner</u> .	✓ ✓
41.	<b>Chilled jasmine</b> buds sit neatly on the beds.	✓ ✓
42.	<b>Pandanus</b> leaves arranged on large wooden.	✓
43.	<b>The</b> owner must be <b>a hopeless</b> romantic.	✓ ✓ ✓

44.	Just below <b>the enormous rectangle</b> mirror.	✓✓✓
45.	<b>My</b> feet suddenly come to <b>a</b> stop and catch myself staring blanky at the reflection behind <b>my</b> back.	✓✓✓
46.	<b>The fancy</b> box <u>with the glittery bow on top, too big, and too shiny to be fully covered by my now sweaty palm.</u>	✓✓✓
47.	<b>The</b> plan has been ruined.	✓
48.	I'm not ready for <b>ten</b> minutes chat.	✓
49.	<b>A small</b> one is his and <b>the big</b> one is for the patient.	✓✓✓✓
50.	Both aware of <b>the egalitarian</b> principle.	✓✓
51.	If i ever become <b>a profesional</b> singer.	✓✓
52.	All he can possibly offer now are various kinds of hugs : <b>friendship</b> hugs, <b>lover</b> hugs, <b>therapist</b> hugs, <b>family</b> hugs.	✓✓✓✓
53.	<b>His warm</b> breath lingers softly in my ears.	✓✓
54.	I am <b>the helpless</b> idiot indulging her every last lesson.	✓✓
55.	<b>His</b> arms gradually loosen their grip.	✓
56.	I give him <b>a light</b> kiss on his cheek.	✓✓
57.	<b>A cupunture</b> needles in his face.	✓✓
58.	It's <b>tiny jasmine</b> fangs.	✓✓
59.	I grow <b>a</b> day older as <b>a cosmic</b> joker.	✓✓✓
60.	I can because <b>the metaphorical</b> nausea.	✓✓

61.	<b>An</b> ocean full <u>of hungry sharks.</u>	✓✓
<b>Total</b>	<b>121</b>	<b>9</b>

The table 4.1 above shows the modifier used in grow a day older chapter which written in bold and underlined letter are 130 numbers of modifiers.

## **B. Data Analysis**

### **1. The Classification of Modifier in Grow a day older Chapter**

After collecting and identifying the data, all the data were classified based on the type of modifier according to Halliday. They are pre-modifier and post-modifier in Grow a day older chapter. The classification can be seen in table 4.2 below.

**Table 4.2**  
**Classification of Modifier in Grow a day older Chapter**

<b>No.</b>	<b>Sentences</b>	<b>Modifier</b>
------------	------------------	-----------------

		Pre-modifier	Post-modifier
1.	We should've gone all <b>the</b> way last night	✓	
2.	He had called me <b>earlier</b> saying he was on <b>his</b> way out for lunch.	✓✓	
3.	God, <b>my</b> arms are killing me.	✓	
4.	We still have our <b>bitter</b> sides that we share from time to time.	✓	
5.	We're like that <b>dark</b> chocolate bar where you can have four at once.	✓	
6.	Perhaps just <b>a medium sized</b> window.	✓✓✓	
7.	I never knew bear hugging could be such <b>a steamy</b> activity.	✓✓	
8.	Lust coveraging into <b>the tiny</b> channel.	✓	
9.	<b>Clammy</b> air and <b>aching</b> muscles are what you're left with afterwards.	✓✓	
10.	<b>Same</b> result, <b>different</b> method.	✓✓	
11.	I would fold <b>my</b> fine silk scarf.	✓	
12.	His presence has turned me into <b>a porcelain</b> doll.	✓ ✓	
13.	Like <b>a white</b> dwarf.	✓ ✓	
14.	I caught him in <b>a half</b> lotus posture when he tried on some brainwave-	✓✓	

	enhancing CDs in our favorite meditation shop.		
15.	Then into <b>a devout</b> Buddhist.	✓ ✓	
16.	Inside, there is <b>a</b> tape, <b>a</b> card and <b>a</b> handwritten letter.	✓ ✓✓	
17.	Spending ten <b>megical</b> hours with <b>a</b> person i'm madly in love with.	✓✓	
18.	And <b>his</b> birthday is coming in two days.	✓	
19.	Some sort of desperate <b>symbolic</b> attemp.	✓	
20.	I found myself writing <b>a birthday</b> song, sung whole heartedly.	✓ ✓	
21.	I placed up on <b>my</b> piano.	✓	
22.	<b>A more artsy</b> way <u>of showing</u> <u>desperation.</u>	✓ ✓	✓
23.	I might be this <b>creative genius</b> , <b>a spiritual</b> enthusiast <u>with whom he can spend hours.</u>	✓ ✓✓✓	✓
24.	I might be <b>a unique</b> blend <u>of lowbrow</u> <u>jokes and complicated quantum theories.</u>	✓✓	✓
25.	I might be <b>a perfect</b> friend.	✓ ✓	
26.	I saw <b>tiny</b> beads <u>of sweat glistening.</u>	✓	✓
27.	<b>Your lovely</b> girlfriend.	✓ ✓	

28.	You two would make a <b>beautiful wedding</b> picture.	✓ ✓ ✓	
29.	<b>Three-seat</b> sofa that perfectly fits our bodies.	✓	
30.	It's a <b>predictable</b> swing that goes back and forth without ever moving elsewhere.	✓ ✓	
31.	Media will add a <b>vintage</b> touch that should melt <b>his sensitive</b> hearts.	✓ ✓ ✓ ✓	
32.	Let alone <b>our current</b> partners.	✓ ✓	
33.	A <b>crowded</b> relationship is naturally not my thing.	✓ ✓	
34.	<b>The sweetest</b> tune i've ever composed.	✓ ✓	
35.	A <b>rare</b> moment of <u>complete gratitude</u> .	✓ ✓	✓
36.	A <b>three</b> and a <b>half</b> minute CFG song.	✓ ✓	
37.	Scar <b>his</b> heart and fly away.	✓	
38.	I walk into the <b>dimly</b> lit foyer <u>of his office</u> .	✓	✓
39.	Surrounded by a <b>meticulously pruned tropical</b> garden.	✓ ✓ ✓ ✓	
40.	Float on <b>clear</b> bowls <u>of water at every corner</u> .	✓	✓
41.	<b>Chilled jasmine</b> buds sit neatly on the beds.	✓ ✓	

42.	<b>Pandanus</b> leaves arranged on large wooden.	✓	
43.	<b>The</b> owner must be a <b>hopeless</b> romantic.	✓✓✓	
44.	Just below <b>the enormous rectangle</b> mirror.	✓✓✓	
45.	<b>My</b> feet suddenly come to a stop and catch myself staring blanky at the reflection behind <b>my</b> back.	✓✓✓	
46.	<b>The fancy</b> box <u>with the glittery bow on top, too big, and too shiny to be fully covered by my now sweaty palm.</u>	✓✓	✓
47.	<b>The</b> plan has been ruined.	✓	
48.	I'm not ready for <b>ten</b> minutes chat.	✓	
49.	<b>A small</b> one is his and <b>the big</b> one is for the patient.	✓✓✓✓	
50.	Both aware of <b>the egalitarian</b> principle.	✓✓	
51.	If i ever become a <b>professional</b> singer.	✓✓	
52.	All he can possibly offer now are various kinds of hugs : <b>friendship</b> hugs, <b>lover</b> hugs, <b>therapist</b> hugs, <b>family</b> hugs.	✓✓✓✓	
53.	<b>His warm</b> breath lingers softly in my ears.	✓✓	

54.	I am <b>the helpless</b> idiot indulging her every last lesson.	✓✓	
55.	<b>His</b> arms gradually loosen their grip.	✓	
56.	I give him <b>a light</b> kiss on his cheek.	✓✓	
57.	<b>A cupuncture</b> needles in his face.	✓✓	
58.	It's <b>tiny jasmine</b> fangs.	✓✓	
59.	I grow <b>a</b> day older as <b>a cosmic</b> joker.	✓✓✓	
60.	I can because <b>the metaphorical</b> nausea.	✓✓	
61.	<b>An</b> ocean full <u>of hungry sharks</u> .	✓	✓
<b>Total</b>		<b>121</b>	<b>9</b>

The table 4.2 above gather all the classified modifier used in grow a day older with bold words (pre-modifier) and with occurrence 121 and underlined letters (post-modifier) with occurrence is 9.

Modifiers in English include adjectives, adverbs, demonstratives, possessive determiners, prepositional phrases, degree modifiers, and intensifiers. Modifiers that appear before the head are called pre-modifiers; modifiers that appear after the head are called post-modifiers.

## 2. The Dominant Type of Modifier in Grow a day older Chapter

After classifying the Modifier in Rectoverso especially in Grow a day older Chapter, the researcher found that there are two types of modifier used. The calculation of the dominant type was illustrated in table 4.3 below

**Table 4.3**  
**The Percentage of the Type of Modifier in Grow a day older Chapter**

No.	Types of Modifier	Number	$X = \frac{Fx}{n} \times 100\%$
1.	Pre-modifier	121	93%
2.	Post-modifier	9	7%
<b>Total</b>		<b>130</b>	<b>100%</b>

The table 4.3 above shows the percentage of the Pre-modifier is 121 (93%) and Post-modifier is 9 (7%). It means that the percentage of Pre-modifier is higher than Post-modifier. So, it can conclude the pre-modifier is the dominant modifier used in Rectoverso especially in Grow a day older Chapter.

### C. Research Findings

After analysing the data obtained in Rectoverso especially in Grow a day older Chapter, it is found that:

1. There are two types of modifier used in Rectoverso especially in Grow a day older Chapter. They are pre-modifier with occurrence 121 (93%) and post-modifier with occurrence 9 (7%).
2. The most dominant modifier is the pre-modifier that is used in Rectoverso especially in Grow a day older Chapter with occurrence 121 (93%).

## CHAPTER V

### CONCLUSIONS AND SUGGESTION

#### A. Conclusions

Having analyzed the conclusions can be drawn as the following.

1. There are two types of modifier used in Rectoverso especially in Grow a day older Chapter. They are pre-modifier with occurrence 121 (93%) and post-modifier with occurrence 9 (7%).
2. The most dominant modifier is the pre-modifier that is used in Rectoverso especially in Grow a day older Chapter with occurrence 121 (93%).

#### B. Suggestion

In relation to the conclusion, suggestions are stated as in the following.

- (1) The teachers should enlarge their knowledge not only focus on conventional methods by using text book, but also take initiative to use another source like novel and becomes the material in teaching learning process.
- (2) The students of UMSU should enlarge their knowledge of language by digging the source around them include the novel.

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