The Appraisal System of Hyperbolic Expressions in Setiyono's *Glonggong* Novel Trilogy

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ABSTRACT

This study aimed to find out the appraisal system in the hyperbolic figure of speech. This was a qualitative-descriptive study with data in the forms of words, phrases, and clauses indicating hyperbolic figurative language and having appraisal system. The sources of data were the novel trilogy entitled *Glonggong* that consists of *Glonggong*, *Arumdalu*, and *Dasamuka*. For collecting the data, focus group discussion and content analysis were applied, whereas for analyzing the data, it used Spradley's ethnography method comprising domain, taxonomy, componential, and cultural-theme analysis consecutively. The result of this study shows that hyperboles as a type of figurative language in the dialogues of the novel have appraisal system in the forms of attitude, graduation, and source.

Keywords: hyperbole, figurative language, appraisal system

INTRODUCTION

The beauty of language in literary works is a value that cannot be abandoned by the author. It can also make the literary works more aesthetic. This aesthetic side is similar with the meaning of beauty of language in the literary works. Moreover, for writers who work on novel, every scene in the novel must concern in making aesthetic scene. The aesthetic effect can be represented by the author through the narrations and the dialogs of the characters. The aesthetic literary work can be made by using figurative language. Figurative language becomes a style that gives its own beauty in the novel. Figurative language can also be called as figure of speech. According to Ratna (2017, 164), figure of speech is the choice of certain words according to the intention of the writer or speaker in order to obtain the aspects of beauty. This figurative language does not refer directly to the intended target, but has another meaning.

Figurative language is one of the language styles used by authors to beautify their literary works. Each author has their own way of beautifying their work. Figurative language has long been one of the studies of language style in literary works. The study of language style in literary works itself is called stylistics (Ratna 2017). Aminuddin (1997) adds that stylistics is a manifestation of the author's way of using a sign system that is in line with the idea to be conveyed.

The use of figurative language can also be found in *Glonggong* novel trilogy (TNG) that was written by Junaedi Setiyono. This trilogy consists of three separated novels entitled *Glonggong*, *Arumdalu*, and *Dasamuka*). In these three novels, there are many things that can be studied from stylistic point of view, such as figurative languages, imagery, proverbs, and idioms. However, this study only limits to focus on one type of figurative language named hyperbole.

There are both linguistic and general reasons for choosing the novel trilogy as the research material objects. The former refers to the phenomenon of hyperbole found in the novels, whereas the latter related to the achievements obtained by the author from the trilogy. The novel trilogy *Glonggong* tells about a small incident that occurred during Diponegoro war. The trilogy illustrates that behind a big event that happened, there were small events that were not less interesting to be turned into stories. The stories of the three novels are continuous from the first to the third, although the main character of each novel is different. The three novels have also received awards. *Glonggong*, was the 1st winner of the 2006 Jakarta Arts Council novel writing competition. Then, the second novel which was the sequel, entitled *Arumdalu*, was the finalist of 2008 Khatulistiwa Literary Award.

The novels *Glonggong*, *Arumdalu*, and *Dasamuka* contain a lot of figurative languages. In general, according to Ratna (2017), figures of speech are divided into four types, namely affirmations, comparisons, contradictions, and allusions. Several types of figure of speech are further distinguished into other subtypes according to their respective characteristics. Traditionally these forms are called figurative language. In other words, figure of speech is equal to figurative language. Sudjiman (1993) classifies figurative language into three forms, i.e.: comparative figures of speech (such as metaphors and analogies), contradictive figures of speech (such as irony, hyperbole, and litotes) and of associative figures of speech (such as metonymy, synecdoche, and euphemism). Meanwhile, Keraf (2004) further divides figures of speech into two groups, namely rhetorical language styles—which are merely deviations from ordinary constructions to achieve certain effects—and figurative language styles, which undergo further deviations, especially in the field of meaning. The focus of this study is hyperbolic figures of speech. Larson (1984) states that hyperbole figure of speech is an expression that has the effect of exaggerating what actually happened.

In this study, the researchers looked at language evaluation in hyperbole figure of speech. Hyperbole is an expression that is manifested by exaggerating the speech. The use of hyperbole will be interesting when viewed from its appraisal system. Through the appraisal system, it can be seen how the relationship between attitude—that comprise affect, judgment, and appreciation—and hyperbole. The relationship can be given an example as follows.

The affect that appears from each of the hyperbole data explain how hyperbole is expressed through the feelings of each character. Judgment, which appears in the hyperbole, explains how hyperbole is expressed through the judgment of each character. Appreciation that appears in the hyperbole, explains how hyperbole is expressed through the evaluation of the surrounding objects. This language evaluation was based on the appraisal theory proposed by Martin & Rose (2007). This theory is concerned with the exploration of attitudes negotiated in the text. In terms of social relations, attitudes are negotiated with readers or listeners by explaining how to express feelings towards other people or objects (Martin & Rose, 2007). In the appraisal system, there are three options available simultaneously, namely attitude, source or engagement, and graduation of evaluation (graduation or amplification). Appraisal theory is a theory developed from interpersonal metafunction aspect

of Systemic Functional Linguistics. Figure 1 is a chart that shows the distribution of appraisal system, including attitude, engagement, and graduation:
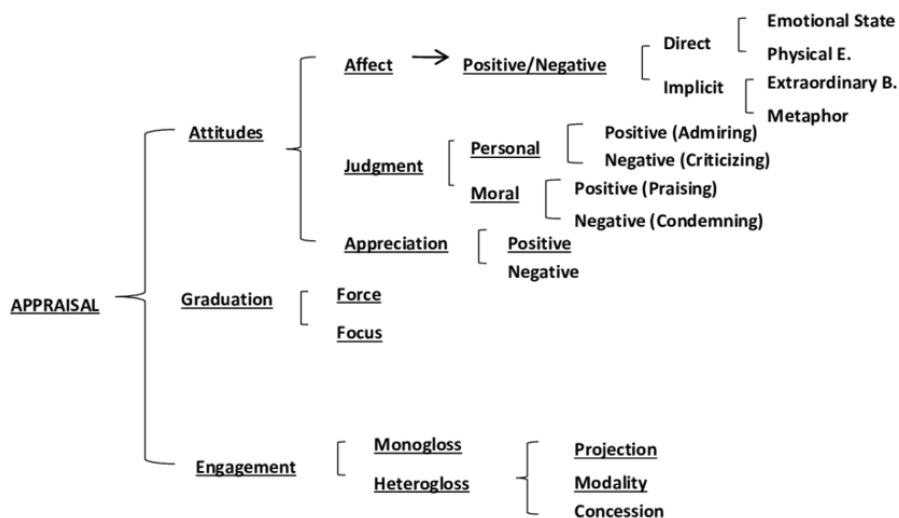

Figure 1: The distribution of appraisal system

As seen in the chart, the attitude aspect is divided into three elements, namely affect, judgment, and appreciation. Affect deals with evaluating emotional reactions to a thing or the way people express feelings in texts (Wiratno 2018). Affect can be expressed positively or negatively. There are two poles to pay attention to, namely happy or sad, confident or unsure, and interested or bored. On the other hand, feelings can be expressed directly or indirectly. Judgment is concerned with assessing the character or behavior of people normatively. Judgment can be stated positively or negatively. Besides that, it can also be expressed as personal judgment or moral judgment, and direct or indirect judgment. This evaluation can be in the form of admiring (personal-positive), or criticizing (personal-negative), and praising (moral-positive) or denouncing (moral-negative). On the other hand, appreciation is related to the value of objects around humans. Something that is assessed with appreciation can be expressed positively or negatively (Martin & White 2005).

This research is an idea obtained from the results of reflection and reviewing previous studies. The first research came from Supianti et al. (2020) entitled *Forms of Figures of Speech in the Novel* Origami Hati *by Boy Candra and Implementation in Learning Indonesian in Junior High Schools*. This study describes the forms of comparison in the novel Origami Hati written by Boy Candra. The result shows that the figures of speech in the novel cover allusio, simile, anthropomorphism, synesthesia, aptronym, hypochorism, hyperbole, personification, pars pro toto, totem pro parte, dysphemism, parables, periphrases, and symbolic. The dominant form is hyperbole which was implemented into the lesson plan of language learning at Junior High Schools in Indonesia.

The second research comes from Rahma et al. (2022) entitled *The Figurative Language in Fanfiction Stories by K-Pop Fans on the Wattpad Application*. This study aims to identify figure of speech in fanfiction stories in Wattpad application. According to the result, six types of figures of speech are found based on whether the meaning is direct or not, namely pleonasm, hyperbole, simile, metaphor, personification, and epithet. These figures of

speech are used by the author to show the atmosphere, time, setting, plot, and characters.

The third study belongs to Rosdiana et al. (2017) with the title *Majas dalam Novel* Seperti Dendam, Rindu Harus Dibayar Tuntas *Karya Eka Kurniawan: Tinjauan Stilistika (Figurative Lnguages in the Novel* Like a Vengeance Missing Must Be Paid *Written by Eka Kurniawan; Stylistic Study)*. This research has a purpose to describe the figures of speech in the novel. The types of figurative language found from this research include: comparative figure of speech with 9 personifications, 2 similes, and 2 antonyms; contradictive figure of speech with 2 hyperbole and 1 litotes; linking figure of speech with 6 metonymy; and repetition with only 1 case.

Another research was conducted by Sutopo (2014) with the title *Hiperbola dan Simile dalam Novel* Mukenah & Sajadah untuk Soya *Karya Maria Bo Niok: Kajian Stilistika (Hyperbole and Simile in the Novel* Mukenah and Sajadah *for Soya Written by Maria Bo Niok: Stylistic Study)*. This study describes the hyperbole and simile used in the novel *Mukenah dan Sajadah*. It focuses on finding out the use, functions, and purposes of using hyperbole and simile in the novel.

The fifth research comes from Nainggolan et al. (2021) with the title *An Analysis of Figurative Language on Joe Biden's Victory Speech*. This research analyzes figurative language spoken by Joe Biden in his victory speech. It focuses on the types and the functions of the figurative languages emerge from the speech. From seven types of figurative language proposed by Leech, there are found five of them in Biden's speech, namely metaphor, personification, hyperbole, simile, and litotes. Of all the five, metaphor is the most dominant one by appearing in 44 sentences. Meanwhile, personification appear in 34 sentences, hyperbole in 5 sentences, simile in 2 sentences, and litotes exists in 1 sentence only.

In addition to research involving figure of speech with a stylistic approach, there is also research related to figure of speech with a Systemic Functional Linguistics approach. It comes from Yuliana (2022) with her dissertation entitled *Majas Simile, Metafora, dan Personifikasi dalam Novel Laskar Pelangi: Analisis Klausa Kompleks dan Transitivitas (The Figurative Language of Simile, Metaphor, and Personification in the Novel* Laskar Pelangi*: Analysis of Complex Clauses and Transitivity)*. This research exploits SFL tools, namely transitivity and complex clauses contained in personification, simile, and metaphor foun in *Laskar Pelangi* novel. It aims at describing the interdependence and logicosemantics of complex clauses used in expressing similes, metaphors, and personification; exploring the process and circumstantiality of transitivity used in expressing the figurative language; as well as describing the interdependence and logicosemantic influence of simile, metaphor, and personification in complex clauses toward the aesthetic values of the novel.

Based on the review of the previous studies above, the differences between the studies and current research were visible. Particularly in this research, the researchers tried to find out an SFL method other than transitivity and complex clauses that could be used for analyzing figurative language. Finally, it was found that appraisal system is the one that is suitable to use as a tool for analyzing figurative language. In this research, the discussion related to figurative language was also narrowed down and only focused on hyperbole. The appraisal system was used as a tool to analyze the domains of attitudes, engagement, and sources in the hyperbole figure of speech in the *Glonggong* Novel Trilogy that consist of *Glonggong*, *Arumdalu*, and *Dasamuka* .

RESEARCH METHOD

This research employed a qualitative-descriptive method. Qualitative research is characterized by the use of intuitive knowledge in addition to propositional or discursive knowledge expressed in language (Lincoln & Guba 1985). This research is descriptive because it aimed to describe in details the phenomenon studied in the field (Sutopo 2006). Research with a descriptive-qualitative method is based on postpositivism philosophy which is commonly used for the research on the object in a natural condition (as opposed to experiments) where the researcher is the main instrument, the data collection is carried out in a cumulative (combined) manner, the data analysis is inductive/qualitative, and the result emphasizes meaning rather than generalization (Sugiyono, 2016). This research showed the characteristics as it investigated the phenomenon of figurative language in a text.

The primary data in this study were texts from in the form of dialogues indicate hyperbolic expressions and have appraisal systems (attitude, engagement, and source). The sources of the data were the three novels entitled *Glonggong*, *Arumdalu*, and *Dasmuka* written by Junaedi Setiyono. Meanwhile, as the sampling technique, criterion-based or purposive sampling technique was applied. This technique is considered applicable for this study because the researchers had to determine what materials could be included in the data and what were not.

For analyzing the data, the researchers used content analysis and Spradley's (1980) ethnography method. The steps of analysis included domain analysis, taxonomic analysis, componential analysis, and cultural-theme analysis.

THE APPRAISAL SYSTEM OF HYPERBOLIC EXPRESSIONS

From the analysis of Setiyono's novel trilogy—*Glonggong*, *Arumdalu*, and *Dasamuka*—it can be found the reasons why the author uses hyperbole figurative language in the stories. At the attitude level, it can be seen the feelings in hyperbole figure of speech, depiction of the character of people who use hyperbole through judgmental aspects, and how hyperbole is expressed emotively through non-human objects. Table 1 shows the appraisal system related to attitude in hyperbole figure of speech in the novel trilogy.

Table 1: Attitudes in Hyperbole Expressions

Novel	Affect +		Affect -		Judgment Personal		Judgment Moral		Appreciation	
	dir	ind	dir	ind	+ adm	- cri	+ pra	- con	+	-
GLO				5	2	1			2	6
ARM	1		1	2	2	1				3
DAS				1	1				2	2

Note
GLO : *Glonggong*   dir : direct   adm : admire
ARM : *Arumdalu*   ind : indirect cri : critize
DAS : *Dasamuka*   pra : praise
                                     con : condemn

As seen in Table 1, there are 32 hyperbolic figures of speech used by the author to beautify the language and make the novel trilogy interesting. There are found as many as 16 hyperbolic expressions in *Glonggong*, 10 in *Arumdalu*,

and 6 in *Dasamuka*. These hyperbolic data were further analyzed by using the appraisal theory.

Attitudes in the Novel Trilogy

The use of hyperbole figures of speech exploits some aspects of attitudes. One of these aspects is affect which can be distinguished into positive and negative as well as direct and indirect. The other aspect is judgment that can be divided into personal and moral judgement. The former can be expressed through positive-admiring or negative-criticizing, whereas the latter splits into positive-praise and negative condemn. The last aspect is appreciation which also has positive and negative values.

Affect in Glonggong

Affect, as a type of attitudes, was also found to be expressed by either the character or the narrator in the three novels. The use of hyperbole can create effects that trigger the reader's feelings.

The followings are some hyperbolic expressions in the novel *Glonggong* that indicate the aspect of affect of attitude in appraisal system. It is because the hyperboles are used to boost the feelings of the characters. All these affects are conveyed indirectly and has negative values.

(1) *Seperti hendak* **mengangkat bukit cadas** *rasanya kala kucoba membopong tubuhnya.* (Glonggong, 86)
(It felt like **trying to lift a rocky hill** when I tried to carry her body.)
Affect: negative, indirect

In Datum (1) above, the hyperbolic expression is constituted by the phrase *mengangkat bukit cadas* (trying to lift a rocky hill) which show the inability of the main character, Glonggong, to lift and carry the corpse of his mother. The negative value of the hyperbole lies in the word 'inability'.

(2) *Ia roboh dan meninggalkan jeritan yang* **mengguncangkan nyali** *yang lain dengan apa yang baru saja terjadi.* (Glonggong, 165)
(He collapsed and left behind a scream that **shook the guts** of the others with what had just happened.)
Affect: negative, indirect

The hyperbolic expression in Datum (2) above is shown by the verbal phrase *mengguncangkan nyali* (shook the guts). It describes Danar's scream when he was hit on the head by Glonggong. In addition, the meaning of this expression is telling Danar's great pain that caused louder scream and made people shocked.

(3) *"Aku tak punya apa-apa yang bisa kuberikan padamu. "Aku lalu merasa* **tak lebih berharga ketimbang segenggam tanah merah**. (Glonggong, 109)
("I have nothing to give you." I then felt **no more valuable than a handful of red dirt**.)
Affect: negative, indirect

In Datum (3), the hyperbole is expressed in the phrase *tak lebih berharga ketimbang segenggam tanah merah* (no more valuable than a handful of red dirt) The affect of this expression is negative because the speaker of the utterance feels inferior of what he had and positioned himself at a very low possible level as can be seen from the phrase *tak lebih berharga* (no more valuable).

(4) *Tak ingin* **matiku lebih hina daripada cacing**. (Glonggong, 164)
(I don't want **my death to be more despicable than a worm**)
Affect: negative, indirect

In Datum (4), the hyperbolic expression lies in the clause *matiku lebih hina daripada cacing* (my death to be more despicable than a worm). Worms are disgusting animals that commonly live in dirty places inside the soil and eat dirty food. Therefore, the expression is considered having a negative value since Glonggong, the speaker of the utterance, is described feeling very humiliated if he died ridiculously in the battle he involved in.

(5) *Aku jadi makin merasa* **tak lebih dari tumbuhan kara yang cuma sebatang**. (Glonggong, 36)
(I just felt like **nothing more than a trunk of coral plant only**)
Affect: negative, indirect

The hyperbole in Datum (5) takes place in the expression *tak lebih dari tumbuhan kara yang cuma sebatang* (nothing more than a trunk of coral plant only). This affect also radiates negative value because it implies the meaning that the speaker felt inferior about his position at that time. The speech is also expressed implicitly or indirectly. This is indicated by metaphorical or figurative language in the speech.

Judgement *in* **Arumdalu**

The second appraisal system of attitude is judgement. The followings are some hyperbolic expressions that indicate judgement found in *Arumdalu*, one novel in the trilogy.

(6) *...wajahku masuk kelompok* **paras para kesatria Pandawa**. (Arumdalu, 10)
my face belongs to the group of **Pandava warriors' face**.
Judgement: personal, positive-admiring, indirect

Datum (6) shows judgment in the form of a personal evaluation and has a positive value with an indirect admiring aspect. The hyperbolic expression is *wajahku masuk kelompok paras para kesatria Pandawa* (*my face belongs to the group of Pandava warriors*). The meaning is that the character named Brata considered himself to have a handsome face similar to that of the Pandava knights. As we know, Pandava knights are popular with their handsome faces. The expression has a positive value as it indicates praising and is conveyed indirectly.

(7) Pada usia mendekati enam belas tahun, tak ragu-ragu lagi kukatakan bahwa dia adalah **perempuan tercantik yang pernah kulihat**. (Arumdalu)
At the age of close to sixteen, I have no hesitation in saying that she is the most beautiful woman I have ever seen.
Judgement: personal, positive-admiring, direct

In Datum (7), there is an evaluation of the hyperbolic expression *perempuan tercantik yang pernah kulihat* (the most beautiful woman I have ever seen). It is the evaluation of a personal character in the form of positive-admiring and expressed directly. The judgement comes from Brata and directed to Danti. According to Brata, Danti is the prettiest woman he has ever met. The expression can be said as stated directly, because there is no indication of figurative or metaphorical language in it. Then, the word *tercantik* (most beautiful) shows exaggeration, especially when it is juxtaposed with the expression *yang pernah kulihat* (I have ever seen).

(8) *"Kau benar, aku ternyata* **tak lebih dari seorang Togog**,*" begitu keluhku pada Karsa.* (Arumdalu, 23)

"You're right, I turned out to be **nothing more than a Togog**," I complained to Karsa.
Judgement: personal, negative-criticizing, indirect

Datum (8) also contains a judgement. It lies on the hyperbolic expression *tak lebih dari seorang Togog* (I turned out to be nothing more than a Togog). This utterance was spoken when Brata was conveying his complaint to Karsa. Aside from negative, the utterance is also critical and expressed indirectly. Togog is one of the characters in *wayang* (puppet) which becomes the servant of the Queen Sabrang. Queen Sabrang is identical to Kurawa and their allies, the antagonist characters in puppet stories. Therefore, this is the reason why the result of evaluation is negative. The message was expressed indirectly, because the judgement was by done comparing the object with a thing that is not real, that is a character of *wayang*.

Appreciation in *Dasamuka*

Appreciation is an evaluation of the character of the objects or works expressed in the three novels. The use of hyperbole figure of speech in it has effects that can judge both objects and works contained in the three novels. The evaluation of the objects or works can be taken through the aspect of appreciation. The cases of appreciation appear in The novel *Dasamuka* can be distinguished into positive and negative values.

The hyperboles that indicate appreciation in a positive form can be exemplified as follows.

(9) *Butiran-butiran timah panas pun **ganas merobek-robek** tubuhnya yang **tidak sudi berlutut menyerah**.* (Dasamuka, 25)
(Bullets of hot lead ferociously ***tore through his body***, which was **not willing to kneel down and surrender**.)
Appreciation: positive

The appreciation in Datum (9) can be found in the hyperbolic expression *ganas merobek-robek* (ferociously tore through his body). In this verbal phrase, hot lead granules are exaggeratedly depicted as tearing the body fiercely. Another hyperbolic expression indicating positive appreciation is the part *tidak sudi berlutut menyerah* (not willing to kneel down and surrender).

Another positive appreciation can be examined in the following utterance.

(10) ***Darah dan kulit yang berceceran berhamburan tak membuat mulutnya mengeluh apalagi mengaduh**.* (Dasamuka, 25)
(**The scattered blood and skin did not make his mouth complain or groan**.)
Appreciation: positive

In the hyperbole *darah dan kulit yang berceceran berhamburan* (The scattered blood and skin), blood is exaggeratedly described as splattered and scattered like fallen leaves. Meanwhile, the positive appreciation is shown in the expression *tak membuat mulutnya mengeluh apalagi mengaduh* (did not make his mouth complain or groan).

On the other hand, the appreciation withnegative value can be exemplified by the following excerpt:

(11) *Aku sebetulnya ingin menanggapi **ucapannya yang begitu tajam mengirisku** itu.* (Dasamuka, 4)

(I actually wanted to respond to his words, which were so sharply directed at me.)
Appreciation: negative

Datum (11) can be categorized into appreciation because it assesses *ucapan* (utterance) as its object. The negative value of lies in the speech fragment *begitu tajam mengirisku* (which were so sharply directed at me). The utterance was purposed to express the hurt feelings and it was spoken by Danti to Brata. Briefly, this speech is able to illustrate that Danti's words were hurtful.

Another case of negative appreciation is evident in the following quote:

(12) *Dan ketika aku lengah, kepalan tangannya yang **sekeras baja menyodok rusukku**. (Dasamuka, 120)*
(And when I let my guard down, his **steel-hard fist poked me in the ribs**.)
Appreciation: negative

In Datum (12), hyperbole is found in the phrase *sekeras baja* (steel-hard fist). The negative value of the appreciation indicates by the expression *menyodok rusukku* (poked me in the ribs). Therefore, this expression can be labeled appreciation in negative form.

Graduation in the Novel Trilogy

Graduation in the appraisal system is like an amplifier that can be increased and decreased in volume. In the appraisal system study, graduation is a sharpening or reduction of the power of language evaluation (attitude, judgment, and appreciation). Graduation can be raised by using quantifiers, attitudinal lexis, metaphors, and swearing in words or sentences that appear. Graduation can be divided into two parts, namely force and focus.

Force

The three types of force, attitudinal lexis, metaphor, and intensifier are evident in the novel *Dasamuka* as follows.

(13) *Percakapan kami mengingatkanku pada Jeremias Keppers, dan **perutku terasa mengeras.***
(Our conversation reminded me of Jeremias Keppers, and my stomach hardened.)
Force: attitudinal lexis

Datum (13) shows graduation of force in the form of attitudinal lexis in the hyperbolic expression *perutku terasa mengeras* (my stomach hardened). The word of *mengeras* (hardened) is categorized into the attitudinal lexis because, it has the meaning 'becoming hard' or 'turning from the mushy to be hard'. There is a process in the meaning of word. Therefore, the word is included in attitudinal lexis in the aspect of force.

Unlike the previous example, Datum (14) show force in the form of a metaphor.

(14) *Keringat sudah **membanjiri** tubuhku.*
(Sweat was already **flooding** my body)
Force: metaphor

The word *membanjiri* (flooding) in the utterance above means that the sweat comes out in high quantity and resembles flood. The word *membanjiri* (flooding) in this case can be labeled as a figure of speech. Thus, the force in the hyperbolic figure of speech above can be concluded as entering into a metaphorical form of force.

Another utterance shows metaphorical force can be seen in the below.

(15) *Aku sebetulnya ingin menanggapi ucapannya yang begitu **tajam mengiris**ku itu.*

(I actually wanted to respond to his words which were so **sharp and slanted** at me.)
Force: metaphor

The metaphor in Datum (15) lies in the clause *tajam mengiris* (sharp and slanted). This expression is associated to a sharp knife that can slice. Therefore, the expression is classified into force in a metaphorical form.

From the same utterance, it can be found the aspect of force with an intensifier.

(16) *Aku sebetulnya ingin menanggapi ucapannya yang **begitu tajam mengirisku** itu.*
(I actually wanted to respond to his words, which were **so sharp** and slanted at me.)
Force: intensifier

The intensifier in Datum (16) above is evident in the speech fragments *begitu tajam* (so sharp). As an intensifier, the word *begitu* has the same meaning with *so'* and function to boost the adjective *tajam* (sharp).

Focus On the other hand, the examples of graduation in the form of focus can be observed in the following excerpts

(17) *Darahku **mendidih** melihat penjual daging sapi itu dengan gampangnya memegang dan menyeret lengan empuk mulus Danti.*
(My blood was **boiling** when I looked at the butcher who easily grabbed and dragged Danti's smooth padded arm.)
Focus: sharpen

*Pada usia mendekati enam belas tahun, tak ragu-ragu lagi kukatakan bahwa dia adalah perempuan **tercantik** yang pernah kulihat.*
(At the age of close to sixteen, I had no hesitation for saying that she was the **most** beautiful woman I had ever seen'.)
Focus: sharpen

(18) *"Hebat, agaknya kau ini pembaca **tercepat** sejagat," Kang Danar menyeringai.*
("Great, you seem to be the **fastest** reader in the world," Kang Danar grinned).
Focus: sharpen

The aspects of focus in Datum (17), (18), and (19) above is shown by sharpening the expressions *darahku mendidih* (my blood was boiling). *perempuan tercantik* (the most beautiful woman), and *pembaca tercepat sejagat* (the fastest reader in the world). In the first case, the sharpen focus is marked by the word *mendidih* that is identical to 'extremely hot water'. Meanwhile, the sharpen focus in the second and third expressions are facilitated by the affix *ter-* that equals 'the most' or superlative in English. This morphological form causes the resulting speeches to be sharper.

On the other hand, the soften focus is marked by intensifiers and attitudinal lexis that reduce the gradation effect of the speech.

(19) *"Kau pasti heran mengapa aku ada di sini," senyumnya dapat **mencairkan cadas gunung Merapi.***
("You must be wondering why I'm here," her smile could **melt** the rock of Mount Merapi.)
Focus: soften

(20) *Tak ingin matiku **lebih** hina daripada cacing.*

(I don't want my death to be more despicable than a worm.)
Focus: soften

The first soften focus can be found in Datum (19) in the attitudinal lexis *mencairkan* (melt). Apart from this word, there are linguistic contexts that precedes and follows, each is the word *senyumnya* (her smile) and the phrase *cadas gunung Merapi* (the rock of Mount Merapi). This clearly shows a decrease in gradation. Another soften focus is indicated by the intensifier *lebih* (more) in Datum (20). The intensifier is followed by a comparison between the speaker and an animal, in this case a worm. This clearly gives effect to the decrease in gradation.

Source in the Novel Trilogy

The aspect of source or engagement in the appraisal system is divided into monogloss and heterogloss. Monogloss is a source that comes from the narrator who made the story. On the other hand, heterogloss is an evaluation that comes from the characters in the story. The source of the hyperbolic expression in *Glonggong* novel trilogy is heterogloss. This is because all attitudes such as affect, judgment, and appreciation which contain hyperbole are expressed by the characters in the three novels.

CONCLUSION

This study proves that, as a figurative language, hyperbole can be seen from the perspective of Systemic Functional Linguistics, particularly from its appraisal system. The appraisal system found in the hyperbole figure of speech in *Glonggong* novel trilogy include attitude—that consists of affect, judgment, and appreciation—graduation, and source. The effects of hyperbolic are either positive or negative as well as direct or indirect.

The personal judgment found, in the object of analysis is admiring and criticizing, whereas from the aspect of appreciation, positive and negative values are evident. The next analysis relates to graduation which raises aspects of focus and force in hyperbole figure of speech. From the graduation point of view that includes force and focus, attitudinal lexis, intensifiers, and metaphors are used for the former, whereas soften and sharpen characterize the latter.

The sources of the analysis in this study are all heterogloss and none from monogloss. The reason is because, the hyperbolic figure of speech that appears in the novel coming from the characters only and not from the narrator or the writer of the stories.

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