

A Transitivity Analysis of The Characters' Actions in Joseph Jacobs's *Fairy Tales*

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ABSTRACT

This study aims at examining the transitivity processes that occurred in the characters' actions in Joseph Jacobs's *Fairy Tales*. The language style of children's literature is distinct from that of other fiction. The purpose of this study is not only to provide worthwhile information, particularly on the language style of children's literature, in this case of Joseph Jacobs's fairy tales but also to remedy the neglected focus on the earlier studies. This study used a descriptive qualitative research methodology. This study applied Halliday's transitivity theory which examines the processes of a sentence. Based on the data analysis, the results found a total of 56 data of several processes as follows 30 material processes, five mental processes, five behavioral processes, four verbalization, three relational processes, and an existential process.

Keywords: *Children's Literature; Halliday; Joseph Jacobs's Fairy Tales; Transitivity Process; Short Story.*

INTRODUCTION

There have been a number of scholars investigating short stories in terms of transitivity processes and the level of language that results in the main characters' characterization (Nurhayati, 2018), the themes of the short story (Halima, 2019), the use of simple and clear language (Hodrmantová, 2008). Through the six types of transitivity process, it can discover the typical actions of various characters in English Fairy Tales (Ahmad, 2019). Song (2013) stated that the technique of process performed well in identifying the themes of a short story. Concerning the objective of this research, the prior study demonstrated that such processes could be used to analyze the personality traits of the main character (Hassan et al.,

2015). Another study also declared that each transitivity process has functions to build characterization, such as the mental process indicating the characters' cognition (Nugraha & Mahdi, 2020). In contrast, a few studies have analyzed Jacob's *Fairy Tales* by applying the transitivity process. The researchers only discovered the studies investigating the level of language (Hodrmantová, 2008). For this reason, this study aims to examine the transitivity process in selected short stories from Jacobs' *Fairy Tales*.

Literature for children is a different topic and study from other genres. At its core, it means that the way this kind of literary work is presented acknowledges its distinction, particularly with the focus on several areas such as style, content, theme,

and characters (Stephen, 2002). In accordance with that, this research attempts to examine the style of literature for children in more accurate and deeper areas in Joseph Jacobs's Fairy Tales that is through the style of language featured in character actions using Halliday's transitivity process analysis (1994). This topic is arguably important due to the fact that researchers found a more crucial focus compared to previous studies. In addition, the fact that the object of the study is one of the most popular works – the English fairy tales with the most readers, significantly strengthens the importance of this study.

The previous studies related to the objective of this study concentrate on the perspective of criticism and the intrinsic aspect purposes of a short story; for example, Halima (2019), who analyzed “He” by Katherine Anne Porter, Song (2013) in his study “A Rose for Emily” by William Faulkner, which uses transitivity in presenting the theme of short stories chosen, and Ahmad (2019) that used the systemic functional linguistics theory to describe the most processed applied in “The Happy Prince” by Oscar Wilde. Hodrmentová (2008) employs the same object, which is “English Fairy Tales” by Joseph Jacobs, yet a concern in a different field with this study. Hodrmentová examines the stylistic features in the book, such as the layout, language, lexis or vocabulary, dialogues, and genres, thus aiming to describe the most appropriate words to enrich children's knowledge. Unlike the former studies, this research's goal is to investigate the style of language, particularly the transitivity process in character's action used by Jacobs in his book.

This study benefited from preceding works that employed certain stylistic features at both lexical and syntactical elements (Hodrmentová, 2008). Also, the work of transitivity processes analysis (Halima, 2019) and similar frameworks emphasize the stylistic analysis of characterization as Nurhayati (2018) and so does in other research (Hassan et al., 2015; Nugraha & Mahdi, 2020; Song, 2013). Nevertheless, it draws the novelty by filling the gap in correcting the neglected subject in reference to the closest form of style of literature for children. This gap is important to be remedied for the reason that literature for children, as Norton (2010) stated, “contains numerous moments of crisis, when characters make moral decisions and contemplate

the reasons for their decisions.” The previous statement underlying the circumstances of children's psychology, which tend to learn, mimic or imitate the emotional and moral development of a character or a figure they watched (Norton & Norton, 2010). Thus, this research gap is interesting to study further not only to provide a comprehensive understanding of the more accurate form of style of literature for children but also to provide adequate preliminary information for prospective writers, emphasizing the style of literature for children in case of writing a fairy tale.

As shown above, the prior works have provided the transitivity process as the major technique in the short stories. The researchers do not yet find any study applying the method in Jacobs' fairy tales. In other words, this study intends to analyze the style of children's literature. This study is important inasmuch as it remedies the previous study as there were a neglected yet crucial area to be rectified and presents a more crucial focus resulting in the scope of language style of literature for children by conducting stylistic analysis, particularly at the transitivity process in character's action used by Jacobs in his book. On top of that, despite the intense focus on the style of children's literature, few researchers have examined the object's language style in the scope of linguistic branches. This research thus attempts to illuminate the transitivity processes employed in characters' acts in Joseph Jacobs' Fairy Tales. By doing so, it could expand a wider academic knowledge, certainly in the language style of children's literature.

LITERATURE REVIEW

There are numerous studies that employed a similar research scope compared to this study, that is, transitivity analysis on characters (Ahmad, 2019; Hassan et al., 2015; Nugraha & Mahdi, 2020; Nurhayati, 2018). Initially, in 2015, research was done by Hassan et al. (2015) to examine the characterization of the protagonist of the short story *Clay* by J. Joyce. It resulted that through transitivity analysis, the main character's personality is able to be examined. Then, in 2018, Nurhayati carried out research with the same theoretical framework and scope in another object analysis, *I Stand Here*

Ironing, by T. L. Olsen. It was found that most of the characterization of the protagonist is shown in the dominant use of material processes. Moreover, in 2019, Ahmad held precise research on different objects as well, that is, transitivity analysis on the main character of *The Happy Prince* by O. Wilde. It resulted that the author employed the material processes frequently. Finally, in 2020, Nugraha & Mahdi held indifferent research that is transitivity analysis on building the character in *The Lottery* by S. Jackson. It resulted that among other processes, the verbal processes have the highest usage percentages to describe the character. All the studies above used one of the theories in System Functional Linguistics (SFL) which is transitivity analysis. Therefore, these studies are practically beneficial to this study in terms of the utilization of the theory. Although using the same theory, this study focuses on a different area, that is, the style of language of literature for children used by the author in the character of his stories.

Other stylistics research, *Transitivity Analysis of A Rose for Emily*, written by Zijiao Song, and *The Transitivity Process in the Short Story He by Katherine Anne Porter*, written by Sayyida Amira Halima, focuses on the transitivity of clauses related to the clauses that express the themes as the topic. Song used William Faulkner's short story entitled *A Rose for Emily*. In the study, Song argued that the transitivity process worked well to demonstrate the theme. Thereafter, Song discovered the theme of the tragic memory of an aristocrat's life with the solution against tradition (Song, 2013). Resembling this paper, Song (2013) also applied the processes to uncover a character's action. On the other hand, Halima used a short story by Katherine Anne Porter entitled *He*. Similar to Song's assertion, she declared that the six processes of transitivity could describe the themes. As regards the themes, she found illusive love, child neglect, the importance of appearance and guilt, and hardship in life (Halima, 2019). Compared to this paper, her study indicated only the theme without involving the characters' actions specifically. In sum, the previous studies mentioned above associated the identical purpose, which reveals the transitivity process in the short story.

Apart from the research cited, the following article, *Stylistics Analysis in Joseph Jacobs's Fairy Tales* by Lenka Hodrmentová, employed the same

data source as the present study. Applying linguistic-based theory, Hodrmentová divided her analysis into the type of stylistic features in literature for children, especially in particular English Fairy Tales, the impact of children's development in England, and how Jacobs's fairy tales became good examples of the literature style for children. She applied Kabele and Becka's stylistics theory which pointed to the layout, syntactic structures, and lexical selections used in literature for children. By concerning the three divisions, Hodrmentová examines that Jacob's fairy tale's layout appears in color and monochrome and unmixed up with the text. Additionally, she discovers that the stories are written clearly and simply so the readers are not confused. Furthermore, the words utilized in literature for children are common, and the structure was entertaining, such as the rhymes, funny names of characters, sayings, or similes. Notwithstanding the used object is the same, this study explores a more relevant field - transitivity analysis, in accordance with the topic of the study, that is language style of children's literature.

As a further matter, all the mentioned previous studies above have their relevancy respectively towards this study. This study applied the same theoretical framework, that is, Halliday's transitivity theory, particularly in examining the character (Ahmad, 2019; Hassan et al., 2015; Nugraha & Mahdi, 2020; Nurhayati, 2018) and the themes (Halima, 2019; Song, 2013). Likewise, relevant to the object analysis, this study also correlated with previous research, which analyzed the stylistic features in Joseph Jacobs' Fairy Tales focusing on the style of language of literature for children in terms of lexical and syntactical sentences (Hodrmentová, 2008). Nonetheless, this study argues that the previous research by Hodrmentová (2008) is found to have a deficient urgency in terms of focus analysis. It resulted that the study by Hodrmentová, at some point, was intended to identify the style of language of the author – not for the language style of children's literature. Therefore, this research delivers the novelty of the arguably crucial scope analysis of the language style of children's literature, particularly in selected short stories of Joseph Jacobs's Fairy Tales. This argument is strengthened as Norton stated that when learning from a literary work, Children tend to imitate the character's actions (Norton & Norton, 2010). All things considered, this study, therefore, is

conducted to provide sufficient knowledge specifically of the language style of children's literature from the selected short stories of Joseph Jacobs's Fairy Tales.

THEORETICAL FRAMEWORK

This study applies Halliday's theory of transitivity in Systemic Functional Language (SFL). Furthermore, transitivity is basically a system that constructs the world of the terms 'experience' into a manageable set of process types (Halliday, 1994, p. 106). Nevertheless, this theory is found to be relevant to align with the focus of the study as it examines character actions and behaviors as transitivity refers to a particular grammatical feature for detaching experience, event, or even impression in a language (Simpson, 2004). Moreover, transitivity processes consist of six types of processes that are; material processes, mental processes, behavioral processes, verbalization, relational processes, and existential processes.

Material processes

This process can be mentioned as the "process of doing" (Simpson, 2004). It obliged two participants, including 'Actor' and 'Goal'. In addition, this process is classified into action-intention, passive voice action-intention, and action-supervention (Burke, 2014). In regards to the former kind, the clause "*Daniel (Actor) threw (Process) the ripped paper (Goal)*" would imitate the key participants as though it altered into passive voice action-intention. Equally important, the latter type uncovers the passive shift and the extracted goal and demonstrates the results. For instance, "*The ripped paper (Actor) fell off (Process)*". Hence, this clause is considered the after-effect of the following processes.

Mental processes

On the other hand, Simpson (2004) stated that a mental process could be defined as the "process of sensing" (p. 23). This process encoded 'Sensor' and 'Phenomenon' as the key participants encompasses "cognition, reaction, perception" (p. 23). As for the examples, cognition includes thinking, reaction covers hating, and perception contains listening.

Unlike material processes, this type prefers using simple past or present tense to the progressive one (Halliday, 2004). For example, *Hermione (Sensor) notices (Process) Harry's dirty glasses (Phenomenon)*.

Behavioral processes

The behavioral process merges two kinds of processes which include the material and mental processes (Simpson, 2004). On account of the combination of psychological and physical action, Halliday (2004) embraces coughing as one of the instances (p. 248). Also, the conscious states, like crying and laughing, and the conscious form, including worrying, could be part of the examples. In this behavioral process, he mentioned the role which participated, comprising 'Behaver' (p. 250). Since this process consists partially of material processes, the role of 'Behaver' tends to be mental-like, which mirrors Sensor (Simpson, 2004). In addition, Halliday (2004) indicated that the behavioral process is one that is inclined to be material-like which reflects "the doing-process". One of the adequate pieces of evidence is *That girl (Behaver) cried (Process) in her room (Circumstance)*.

Verbalization

Verbalization, as it is concerned with the articulation of thought, Gerot & Wignell (1994) claimed that this process is done through the action of saying and signaling precisely as Halliday (1994) stated that it is the process of 'saying'. This process is arrayed with the 'Sayer' as the role of the participants (the producer of speech), the 'Receiver' as the entity to which speech is aimed, and the 'Verbiage' as that which is said (Simpson, 2004). For instance, *the teacher (Sayer) announced (Processes) the vacation plan (Verbiage) to the students (Receiver)*.

Relational processes

Among other types, the most complex category of transitivity processes is the relational process. These are processes of 'being' or 'becoming', which, in specific matters, establish relationships between two entities (Simpson, 2004). Yet, this process could be simply seen as a process of identifying or assigning (Gerot & Wignell, 1994). Halliday (1994) himself

stated that these processes come in two distinct models; attributive and identifying. However, according to Simpson (2004), there is general agreement that relational processes come in three main types; *intensive*, *possessive*, and *circumstantial*.

An intensive relational process points to the relationship of equivalence. An 'x is y' connection. For example, *John's performance (x) was (is) emotional (y)*. A possessive relational process draws an 'x has y' connection. For example, *John (x) has (has) a Lamborghini car (y)*. A circumstantial relational process is where the circumstantial element is being upgraded, thus fulfilling the role of a full participant in the process. It draws a 'x is at/is in/ is on/ is with/ y' connection. For example, *the festival (x) is on (is on) all day (y)*.

In the attributive model, the entity is described as the carrier. It showed what the carrier is and is like, where the carrier is, what it owns, and so on. Whereas, in identifying a model, the role is reversible for them to be referred to one another. For instance, *John (identified) is (process) the best American actor (identifier)*.

Existential processes

At its base, existential processes are simply asserting that something exists or happens (Halliday, 1994, p. 142). It typically uses the word 'there' as a dummy subject - for the reason that it refers to the existence of an unclear subject and normally only contains one participant role, the 'existent' (Simpson, 2004). For example, *Was there an assault, or has there been a phone call?*

METHODS

This study employs a descriptive-qualitative method since the findings have not been through statistical procedures or calculations (Rahardjo, 2020). Rahardjo (2020) stated that the study focuses on ethnomethodology, which is the study used to examine how individuals create and understand their daily lives, such as how they solve problems. In this paper, the researcher tends to dig up how the author describes the characters in the short story. As a

result, it might depict the view of how he understands reality. Accordingly, the data sources were "The Cat and the Mouse", "Teeny-Tiny", and "The Lazy Jack" from the short story of English Fairy Tales written by Joseph Jacobs, published by A PENN STATE ELECTRONIC CLASSICS SERIES PUBLICATION in 2005. The writer chose this publisher as the original version of the stories collected by the author. Furthermore, the data was collected in the form of documents by close reading and taking notes.

Enhance, this paper has analyzed the data by using the transitivity approach as a branch of Systemic-Functional Linguistics (SFL) theory. SFL concepts are rooted in language as functional and language as meaning-making (Halliday, 1994). While transitivity means the way meanings are made in the clause and how different types of its processes are illustrated in the language (Simpson, 2004). The theory includes material processes, mental processes, behavioral processes, verbalization processes, relational processes, and existential processes. Lastly, the analysis would apply all of the processes in the progress of this research. Subsequently, the result would enlighten the researcher's aims of this research.

RESULTS AND DISCUSSION

Based on the analysis, the researchers found six types of processes in general. There are material processes, mental processes, behavioral processes, verbalization, relational processes, and existential processes. Further, the numbers of data found were up to 56 in total. However, the researchers would only present several representatives due to the identical description and analysis.

Material Processes

In all of the selected short stories, material processes are occupied respectively. Specifically, in *Teeny-Tiny*, there are four material processes, nine in *Lazy Jack*, and seventeen in *The Cat and The Mouse*. The findings were identified using the transitivity system by examining the actor, the process, and the goal. The result of the material processes analysis can be seen below:

Material Processes in Teeny-Tiny

- (1) “This teeny-tiny woman put on her teeny-tiny bonnet,”
- (2) “... the teeny-tiny woman opened the teeny-tiny gate,”
- (3) “... the teeny-tiny woman put the teeny-tiny bone.”
- (4) “... she hid her teeny-tiny head”

As can be seen above, four data of material processes were found in the short story *Teeny-Tiny*. In (1), based on the transitivity system, the phrase “*This teeny-tiny woman*” is the actor of the processes, the verb “*put on*” is the process that is done by the actor, and the goal of the processes is “*her teeny-tiny bonnet, ...*”. Similarly, the remaining examples are practically present in the same system with the center of the processes being the verbs such as *opened*, *put*, and *hid*. Likewise, the actor and the goal were the same in terms of the systematics of the tenses.

In the data above, it can be seen that the author tends to use a simple tense form for the transitivity processes. According to Huddleston and Pullum (2007), there are three primary forms of verb paradigm: preterite or past tense, 3rd person singular present, and plain participle or the lexical base of the verb. Likewise, it could be seen in (2) and (4) that the author uses the preterite form as the verb “*open*” and “*hide*” were presented in their past tense form, “*opened*” and “*hid*”. The tenses used in (2) and (4), thus, are categorized as past tense. Meanwhile, in (1), the author used a prepositional phrase, a combination of the verb “*put*” and the preposition “*on*”. Still, the verb used is in the form of plain present. Similar to (1), the same design of the verb paradigm is found in (3) as the used verb is the plain form of “*put*”. Therefore, both tenses in (1) and (3) are designed in the form of simple present tense. As a result, while (1) and (3) utilize simple present tense, (2) and (4) use simple past tense.

Material Processes in Lazy Jack

- (5) “His mother could not get him to do anything for her....”
- (6) “He went out and hired himself”

- (7) “Jack took the jar and put it into the large pocket of his jacket.”
- (8) “... in a short time pussy scratched him so much”
- (9) “... he did it, and began walking slowly home with his prize.”
- (10) “They lived in a large house, ...”

As can be seen above, a number of material processes are found in the short story *Lazy Jack*. Following the transitivity system, the sentences in (5) consist of the verb “*get*” as the main process, the subject “*his mother...*” as the actor, and the phrase “*do anything*” as the goal. Furthermore, the syntactical system in (6) is simply formed. Specifically, it consists of two main lexical verbs as the main processes, which are “*went out*,” and “*hired*,” the subject “*He*” as the actor, and the pronoun “*himself*” as the goal. A similar tenses structure also occurred in (7). Similar to (1), both examples (8) and (10) are ordered in a basic system of transitivity processes. Moreover, example (9) presented a different structure of material processes as it is identified as a complex sentence. It can be seen in the data above that it consists of two main verbs, “*did*” and “*walking*” as the processes. Since it is a complex sentence, the subject “*he*” is applied as the actor of both verbs. Still, the two objects, “*it*” and “*home*,” are classified as the goal of the processes.

Looking at the sentences, all the examples are categorized past tense for the reason that such verbs, “*went*, *hired*, *took*, *put*, *scratched*, *did*, *began*, and *lived*” are written in the past form. However, for example 9, the dependent clause is classified as a progressive aspect by means of the auxiliary *be*, or in this sentence is “*began*”, followed by a gerund-participle of “*walking*” (Huddleston & Pullum, 2007). Furthermore, Huddleston and Pullum (2007) stated that one type of verb is auxiliary verbs. It refers to several distinguished verbs which have the special subclass known as *modal auxiliaries*. Similarly, even though in example 5 the word “*could*” is indicated as a verb, still, it grammatically functions as the *modal auxiliaries* of the sentence (Huddleston and Pullum, 2007). Therefore, the pronoun “*him*” is presented as the recipient of the processes. In addition, according to Huddleston and Pullum (2007), the verb in the dependent clause in example 9 is categorized as a non-finite verb as the sentence consists of two

clauses. It, therefore, makes the next gerund participle as the main verb. In conclusion, this process' examples in *Lazy Jack* include past tense in each example, while some involve auxiliary verb; gerund-participle and modal auxiliary, and non-finite clauses.

Material Processes in The Cat and The Mouse

- (11) "The Cat bit the mouse's tail off."
- (12) "First She leapt, ..."
- (13) "And then she ran, ..."
- (14) "Till she came to the cow."
- (15) "Then the baker gave mouse bread."

In the last short story, there are five examples that are presented above. The data appears to be simply examinable. It can be seen in examples (11), the main process is the verb "*bit*", an action which is done by the actor "*The cat*", with the goal "*the mouse's tail off*". Likewise, the sentences in example 14 and 15 are structured with the identical syntactic order as in example (11). Nonetheless, sentences in examples (12) and (13) present a concise form of transitivity system of material processes. It can be seen in the data above under Halliday's transitivity (1994), these types of tenses only consist of the actor and the process without the element of the goal. More specifically, it is simply the pronoun "*She*" as the actor of both examples and the verb "*leapt*" (example (12)) and "*ran*" (example (13)) as the processes.

In general, the data found above are all categorized as past tenses. As Huddleston and Pullum (2007) stated, the past tense, or they might call it the preterite, has the central use of indicating past time or action done in the past. Similarly, all the verbs used in the sentences above are shaped in the form of preterite. Particularly, the verb past tense of the verb "bit" is identically "bit", the past form of leap is "leapt", the past form of run is "ran", and so on. Therefore, in this case, they used past tenses in every example.

Mental Process

Following the material process, mental processes are employed. In *Teeny-Tiny*, there are two mental processes and three in *Lazy Jack*. The findings had

been identified utilizing the process of transitivity by identifying the sensor, the process, and the phenomenon. The result of the analysis could be seen below.

Mental Processes in Teeny-Tiny

- (16) "... she saw a teeny-tiny bone."
- (17) "... she was awakened by a teeny-tiny voice"

As written above, the first sentence comprises two participant roles, including sensor and phenomenon. "*She*" is the sensor, while "*a teeny-tiny bone*" is the phenomenon. "*saw*" is the transitivity process itself. Among the three of consciousness, this sentence is considered to be a perception. Hence, the subject or the sensor would like to see the object or the phenomenon. It constitutes the mental process inasmuch as the process is formed in the simple past of "*see*". Through the word "*see*," it is unnecessary to re-examine the verb, whether it's material or mental past because it is a sense-verb in which the verb could not be used in the progressive form. As a result, the sample above accounts for the mental process.

Following the initial sample, the second sentence also consists of two participant roles, sensor, and phenomenon, involving the process. "*She*" becomes the sensor, "*a teeny-tiny voice*" as the phenomenon, and "*was awakened by*" is the process. What makes it different from the inception resides in the sentence form, which uses the passive voice. Unlike the material process, this process did not undergo a participant role change even if the form is shifted. For this reason, the sensor, the one who sensed it, is "*she*". The phenomenon, which is not affected by the process directly, is "*a teeny-tiny voice*". Furthermore, this process is included in the reaction because of the phenomenon.

The findings above cover the statement of Simpson (2004) which demonstrates that mental process is established through "the process of sensing". Regarding Huddleston and Pullum's (2007) assertion, example (16) embraces active clauses and example (17) encompasses passive clauses. In the former example, it can be detected that the clause is utilized as action due to the subject "*she*" indicating "the performer of the action". On the other hand, the latter example declares the passive form through "the

undergoer of the action” of the subject. Besides, the verb of each example had shown both forms, active and passive. Moreover, taking Huddleston and Pullum’s (2007) idea, example (17) can be considered more complex than example (16) since there were “*was*” and “*by*” included in the clause, which leads to being “non-canonical”. As a result, this section discovered active and passive clauses, which showed that the passive one tended to be more complex than the active one.

Mental Processes in Lazy Jack

- (18) “Jack found it hard to hoist the donkey on his shoulders...”
- (19) “(She) immediately recovered her speech and hearing.”
- (20) “... he lost it in passing over a brook.”

Three samples in *Lazy Jack* above, which were taken from *Lazy Jack* belong to the mental process. Similar to the former evidence, the sentences are involved in the mental process with different types of consciousness. “*Jack, she, and he*” are the sensors, while “... *it hard to hoist...*, *her speech and hearing, and it in passing over a book*” are the phenomenon. Initially, the first sentence is included in perception. Due to the “*found*” verb, it means the sense to discover something with one or more fifth senses. Moreover, the last second sentences participate in cognition since the verbs, recovered and lost, represent the action who have done cognitively.

As stated by Simpson (2004), transitivity processes were “attributed to characters and narrators”. The statement emphasized the mental process to portray the ‘world of consciousness’ (Simpson, 2004). As in examples (16) and (18), which reveals cognition, it could be identified with one of the five senses humans have. Example (17) considers reaction which uncovers the action encountered after interacting with the process of sensing. Meanwhile, examples (19) and (20) indicates a sense of thinking cognitively since they disclosed the type of cognition.

The results of the mental process, which were written in the examples of *Lazy Jack* have encompassed Halliday’s (1994) theory. As declared in Huddleston and Pullum (2007), in example (18), “*to hoist the donkey on his shoulders*” indicates one of

the non-finite clauses, which is constructed in to-infinitival. The “to-infinitival” is functioned as an adjunct, involving “extraposed object”. Following the prior example, example 20 covers the sentence form of a combination of past tense and a prepositional phrase. It can be seen that the main sentence, “*he lost it...*” used the verb “lose” in preterite form. The prepositional phrase “...*in passing over a brook*” is marked by the word “*in*”. Moreover, example 19 considers “*her speech and hearing*” as the predicative complement due to the verb being a dependent verb that needs another word to make it grammatically correct (Huddleston & Pullum, 2007). In sum, while example 18 embraced the non-finite clause type for the complement, the remaining found prepositional phrase and predicative complement.

Behavioral Process

Besides the two types of processes above, behavioral processes are identified. This type involved two processes in *Teeny-Tiny* and four processes in *Lazy Jack*. These findings have been analyzed in the transitivity process and discovered the identification of the behavior, the process, and the circumstances. Below are the results of behavioral processes.

Behavioral Processes in Teeny-Tiny

- (21) “... she hid her teeny-tiny head ...”
- (22) “... the teeny-tiny voice again cried out from the teeny-tiny cupboard.”

Above, it can be perceived that both of the examples are included in the behavioral process. Examples (21) embraces “*she*” as the behavior and “*her teeny-tiny head*” as the circumstance. As well as the preceding sample which delivers two participant roles, example (22) uncovers “*the teeny-tiny voice*” as the behavior and “*from the teeny-tiny voice*” as the circumstance. In addition, two of them have the verb “*hid*” and “*cried out*”. The former is descended from the verb “*hide*”. According to the Oxford dictionary, “*hid*” means “*keep out of sight*”. In this case, “*hide*” became the process of behavior since the context is to be scared of something. Thus, it associates physiological actions, ‘she hid it because she is scared’. On the other hand, “*cried out*” also means to scream or to yell, so that it releases a sound. For this reason, the phrase is involved in the state of

consciousness. As a result, the data above demonstrates a behavioral process.

In the data shown above, it can be seen that example (21) indicates a simple past tense form of the sentence. As has been mentioned before, this example used the past tense form of the lexical “hide” that is “hid” which means it is an action done in the past (Huddleston & Pullum, 2007). On the other hand, example (22) grammatically produced a past tense either indicated by the verb “cried” which is the past form of “cry”. However, this example presents a verb phrase that “cried out” which produced a different meaning compared to its lexical definition. By contrast, the verb phrase “cried out” is more likely to be defined as the synonym of “shout”. All in all, every example in this section used past tense.

Behavioral Processes in Lazy Jack

(23) “... (he) ... bask in the sun....”

(24) “Now she had never laughed in her life....”

(25) “...she burst out into a great fit of laughter.”

Similar to the former one, the examples above are also identified as behavioral processes, participated by the behavior and the circumstance. In example (23), “he” took the roles of the behavior, while “in the sun” as the circumstance. Thereafter, example (24) adopts “she” as the behavior and “in her life” as the circumstance. Finally, “she” in example (25) can be regarded as the behavior and “into a great fit of laughter” as the circumstance. Moreover, example (23) is included in the state of consciousness since the action is to lie and relax. Examples (24) and (25) show the physiological actions, which are ‘laughed’ and ‘burst out’. Both indicate the same actions of physical and biological behavior.

Unlikely different from the data in *Teeny-Tiny*, the data in *Lazy Jack* used the simple present tense of the sentences. It can be seen in examples (23) and (25) that the plain form of the verbs “bask” and “burst out” is used. In the data above, there is a sample of a perfect tense. Further, Huddleston and Pullum (2007) stated that a perfect tense, or the perfect, is a past tense that is marked by means of an auxiliary verb rather than by inflection. Correspondingly, the sentence in example (24) is categorized as the perfect past tense for the reasons

that it used the past form of the verb “laughed” followed by the auxiliary verb “had”. Therefore, it constructs a sample of a perfect past tense. As a result, two of the examples involved simple present tense and the remainder used perfect past tense.

Verbalization

Turning to the next process, verbalization is used in a small number in Jacob’s short story. In detail, *Teeny-Tiny* provides one verbalization, and *Lazy Jack* has several verbalizations in the story. This process includes the speaker as the actor who produces the speech associated with verbalization, the process, verbiage, or the words get said, also the receiver. Therefore, the data and findings are described below.

Verbalization in Teeny-Tiny

(26) “... the teeny-tiny woman said to her teeny-tiny self.”

In *Teeny-Tiny*, we can see the one and only verbalization is using the ‘said’ process. ‘the teeny-tiny woman’ is functioning as the speaker who did the process of ‘said’ to the receiver, which is ‘her teeny-tiny self’. Besides ‘said’, other processes commonly used for verbalizations are ‘say,’ ‘talk,’ ‘announce,’ ‘reply,’ ‘call,’ ‘claim,’ etc.

Huddleston and Pullum (2007) stated that a sentence always has its clause type. They distinguish the types into several classes, such as declarative, close and open interrogative, exclaiming, and directing or imperative. A declarative clause is a form of giving a statement. Besides, exclaimatives are used to utter an expression, and imperatives are for giving direction or command. Taking the data in *Teeny-Tiny*, there is no spoken word. The “said to her teeny-tiny self” is proof that the author did not provide any verbiage. Hence, Jacobs writes the verbalization of the story in the type of declarative clause.

Verbalization in Lazy Jack

(27) “So they called him Lazy Jack.”

(28) “You stupid boy,” said his mother.”

(29) “I’ll do so another time,” replied Jack.”

In the data above, verbalization processes are found in a bigger number than in the previous story. Example (27) showed *'they'* as the speaker, followed by *'called'* as the process and *'him'* for the receiver, and also *'Lazy Jack'* as the verbiage. In Example (28) the structure is changed into verbiage-process-speaker. *"You stupid boy"* takes the role of verbiage, *'said'* is the process, and *'his mother'* becomes the speaker. Besides, the fourth example also uses the same structure, such as *"I'll do so another time"* as the verbiage, the process is *'replied'*, and the speaker mentioned is *'Jack'*.

Furthermore, Huddleston and Pullum's (2007) clause types could be shed in the light of this story too. The uniqueness of this process is the structure could be in the form of active and passive declaration. The process is always in the form of a verb, so it creates a picture of how the speaker delivers the speech. Additionally, the predicate is always in between the speaker and the verbiage or receiver. Also, Jacobs uses declarative types in *Lazy Jack* as he wrote the statement the character spoke.

Besides, taking Schunk (2004), the verbalization process is one of the methods that successfully improve children's self-efficacy and brain storage. Reminding the aim of this journal which is finding the best processes, Jacob used verbalization to enhance the attention of children. As a result, the children may easily understand the story and apply the moral message in reality.

Relational Process

Besides those processes, Relational is the most complex transitivity process. As well as the name, relational processes consist of the relation between two entities. The process consists of the actor as X and the object as Y, also the process (in variety of form discussed further). Herewith, relational processes that are found only in *Teeny-Tiny* and in *Lazy Jack* will be explained.

Relational Processes in Teeny-Tiny

(30) "... she was a teeny-tiny bit tired."

In the data shown above, *"she"* becomes the actor, and *"a teeny-tiny bit tired"* is the object. These two relations are connected with the word *"was"*. Taking transitivity processes, the verb here is

becoming the tool of this process. Accordingly, this process explained the intensive relation between both participants. More specifically, Simpson (2004) stated in his book that the origin mark of intensive relational processes is the *to be* "is". Nevertheless, grammatically, in the example above the *to be* "is" was presented in the form of past participle which later produced as *"was"*.

Contrasting the relational transitivity, Huddleston and Pullum's (2007) relative and subordination concept established a relational process in the form of compound and complex sentences. Thus, the relational transitivity is closer to the nominal sentences, when the verb is placed with an auxiliary verb such as *is am are*. Relating to the only example, the relational process *"was"* occupies the predicate role in nominal sentences. Therefore, this case includes compound and complex sentences.

Relational Processes in Lazy Jack

(31) "Jack was so lazy (line 4)"

(32) "... and the sight was so comical and strange."

Furthermore, the objects explained the intensive relation as well. In example (31), *"Jack"* takes the position as the actor and *"so lazy"* as the object. They are linked by the process of the verb *"was"*. Besides, example (32) gives the actor roles to *"the sight"* and *"comical and strange"* as the object. Again, *"was"* becomes the process that associates both parties to explain the situation of the actor in the form of the object. Additionally, as in the earlier session, the discussion of the verb *"was"* is quite identical.

In specific, the relationship establishes the process of 'being'. Furthermore, there are three processes. The first process is in the form of intensive, 'x is y' or in a grammatical named nominal sentence. This process is used for equal objects that are related to each other. Then, the possessive process, 'x has y' shows the ownership of an object. Thirdly, 'circumstance' relational processes in the form 'x is in/on/at/with/ y' that aim to fulfill the role of a full participant in the process. However, the researcher only discovers intensive relational processes in the chosen short story.

Completely the same with *Teeny-Tiny*, the concept of relation is found to be different between

Huddleston and Pullum (2007) and Halliday (1994). It is because Huddleston and Pullum (2007) focus on the relational concept between clauses, while Halliday (1994) aims to settle the verb as the process of relation to connect the 'x' and 'y'. As shown, *Jack was so lazy* the connection 'was' is linking the actor 'Jack' and the adjective 'so lazy'. Consequently, the relational process in transitivity aims to tie the words rather than connect the clauses, which resided in Huddleston and Pullum's (2007) concept.

Existential Process

Finally, the transitivity model named existential processes is found in a mere one of the stories. Similar to relational processes, the existential process has the goal of asserting that something happens or exists. Yet, this process usually uses 'there' as the marker, and only one subject called 'existent' is filled by a noun from a verbal process. Thus, the use of this process is uncommon in the chosen story, yet the writer found some of them in the *Lazy Jack*.

Existential Process in Lazy Jack

- (33) "...there was a boy whose name was Jack (line 1)."
- (34) "Now it happened that in the course of his journey..."

Clearly mentioned in the first example of the existential process, "*there*" is the marker, and "*was a boy*" is the existent. This might be questionable due to the unclear reasonable background of the use of "*was*," is not categorized as a relational process. Still, the answer is simple because example 1 aimed to describe the existence of "*a boy name was Jack*" by presenting the existential mark "*there*". Further, this discussion corresponds with the existential process, which is elaborated by Simpson (2004). Resembling the previous discussion, example (34) also demonstrated the existence of something "*happening*". "*It happened*" functions as the marker, and "*in the course of his journey*" becomes the existent. Hence, this example is found to be a unique form of transitivity since the reader is expected to be questioning 'what happened?' due to the semantic matters which are conveyed within the syntactical order.

All and all, the data above showed the type of sentences of past tense and the use of the genitive pronouns of who. More specifically, as the past tense has been explained before (Huddleston & Pullum, 2007), it can be seen that in example (34), the lexical verb "*happen*" is presented in the form of past participle "*happened*". Thus, the sentence is included as the past tense. Besides existential processes, example (33) was also related to the relational concept by Huddleston and Pullum (2007) mentioned above. The use of "*whose*" signs subordinate clauses called relative clauses as the word "*whose*" connects the genitive possession of the name Jack with the mentioned subject "*boy*". Thus, this section revealed the phenomena of past tense and relational concepts.

CONCLUSION

Based on the data analysis, the researchers conclude that the transitivity processes were occupied in the short stories with the number 56 in total. Specifically, 30 material processes, 5 mental processes, 5 behavioral processes, 4 verbalizational processes, 3 relational processes, and 1 existential process. In addition, the researchers notice the grammatical types in each process as follows: (1) relational concepts in relational and existential processes, (2) compound and complex sentence in relational process, (3) simple present tense in material process, (4) simple past tense in material, behavioral, existential processes, (5) perfect past tense in behavioral process, (6) non-finite clauses in material and mental processes, (7) declarative clauses in verbalizational process, (8) active and passive clauses in mental process, and (9) auxiliary verbs in material process. Concerning the results, the researchers, therefore, declare that the most frequently used type of process is material processes. On the other hand, notwithstanding the most processes found is material process, verbalization process is the most advisable process to support the frequent process in writing literature for children because it helps children to follow the instruction and understand the moral message. Moreover, since the topic of this research is to understand the language style of children literature, and by considering the finding of transitivity processes, the

researchers thus argue that the most suitable and appropriate language style for children literature are material and verbalization processes.

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