

Transitivity Analysis of *Luh Ayu Manik's* Narrative Text: Unveiling Character and Action Dynamics

DOI: <https://doi.org/10.47175/rielsj.v5i3.1033>

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ABSTRACT

This study investigates the depiction of characters in the narrative text *Luh Ayu Manik – Tresna ring Alas* through the application of transitivity processes within the framework of Systemic Functional Linguistics. Utilizing a qualitative approach, the research analyzes various linguistic processes—including Material, Mental, Relational, Behavioral, and Verbal—to examine how these processes portray the main character and supporting characters. The findings reveal that *Luh Ayu Manik* is depicted as proactive and courageous through Material processes, introspective and empathetic through Mental processes, and responsible and caring through Relational processes. Her perseverance is emphasized through Behavioral processes, while her leadership is demonstrated through Verbal processes. Additionally, the analysis uncovers the complex roles of supporting characters such as *Made Anjasmara* and *Ketut Suprabawa Kabinawa*, who are portrayed as brave and strategic in their actions. Meanwhile, the antagonistic characters, the thieves, are depicted through destructive actions and complex emotional responses, highlighting their role as significant threats to the environment. This study contributes to a deeper understanding of character development and narrative dynamics, demonstrating the effectiveness of transitivity analysis in uncovering detailed character attributes and interactions.

KEYWORDS

Luh Ayu Manik; transitivity; systemic functional linguistics.

INTRODUCTION

Linguistic analysis is crucial for understanding the structure and meaning of narrative texts, providing deep insights into their construction and interpretation. Halliday's Systemic Functional Linguistics (SFL) offers a comprehensive framework for such analysis, revealing how language shapes experiences, organizes texts, and builds relationships among characters, writers, and readers. Halliday posits that “language is a system of meanings, and its primary function is to make meanings through linguistic choices” (Halliday, 1994). A key aspect of SFL is transitivity analysis, which examines processes, participants, and circumstances in a text to uncover its underlying ideational meanings. Analyzing transitivity patterns in *Luh Ayu Manik* allows for an exploration of how these linguistic elements construct the narrative and develop characters.

Despite the established effectiveness of Systemic Functional Linguistics (SFL) in analyzing various types of texts, there remains a gap in applying this framework to narratives that are rich in cultural and environmental themes, such as *Luh Ayu Manik* (Suarsini & Arsana, 2022; Utami et al., 2021). This narrative, featuring a Balinese heroine who combats evil and advocates for environmental protection, is written in English, Indonesian, and Balinese, and presented in a picture book format. It stands out not only for

its engaging storyline but also for its deep-rooted incorporation of Balinese cultural values and environmental messages. The exploration of this gap is particularly significant given the narrative's unique presentation and its engagement with contemporary issues. Modern Balinese literature, as exemplified by *Luh Ayu Manik*, effectively integrates current issues and diverse linguistic elements, reflecting the evolving dynamics of an increasingly global and multicultural Balinese society. This form of regional Indonesian literature demonstrates its capacity to adapt to modern influences while preserving its local identity (Marrison, 1987).

Transitivity analysis is vital for understanding how stories represent actions and events through language. The transitivity system organizes the world of experience into a set of process types (Eggins, 2004). By analyzing these types (material, mental, verbal, relational, existential), insights can be gained into how *Luh Ayu Manik*'s actions and interactions with other characters are depicted. This analysis reveals power dynamics and relationships, as well as how the story conveys significant messages. The transitivity system is fundamental to the ideational function, representing both external and internal world processes (Halliday & Matthiessen, 2014).

Transitivity analysis has proven to be a powerful tool for revealing character development in literature. Research demonstrates that this method can effectively highlight how characters' actions and transformations are portrayed through various processes. For example, in Virginia Woolf's *Kew Gardens*, the ideational metafunction and transitivity patterns shed light on her use of stream of consciousness to reflect inner experiences (Ume-Ammara & Anjum, 2019). Similarly, in O. Henry's *A Retrieved Reformation*, transitivity analysis uncovers how material processes depict the protagonist's significant actions and changes (Salayo & Lontoc-Macam, 2019). The role of material processes in shaping narrative structure is further emphasized in the study of *Issumboshi* (Hayati et al., 2022). Additionally, in *The Reluctant Fundamentalist*, transitivity patterns illustrate the protagonist's evolving identity and ideological shifts (Hussain et al., 2023).

Despite these studies, there is a lack of research focusing on narratives with strong cultural and environmental themes, such as *Luh Ayu Manik*. This study aims to fill this gap by investigating how transitivity patterns are utilized in *Luh Ayu Manik* and how they reflect the characterization of *Luh Ayu Manik* and other characters. Through this analysis, it is expected to provide a deeper understanding of how linguistic structures shape the narrative and convey cultural and environmental messages.

LITERATURE REVIEW

Transitivity analysis, a key component of Halliday's Systemic Functional Linguistics (SFL), is instrumental in understanding how language constructs meaning within texts. By examining participants, processes, and circumstances, researchers can uncover the underlying ideational meanings and the portrayal of human experiences. This review synthesizes recent studies that apply transitivity analysis to various literary works, demonstrating its utility in exploring narrative structures, character development, and the interplay between language and ideology. For example, Anjum's (2019) analysis of Virginia Woolf's "Kew Gardens" using Halliday's SFL theory highlights the ideational metafunction and its transitivity system, revealing Woolf's use of the stream of consciousness technique. Quantitative and qualitative data analysis provided insights into Woolf's literary style, emphasizing the ideational meanings and human experiences portrayed in the text. Similarly, Salayo and Lontoc-Macam (2019) applied transitivity analysis to O. Henry's "A Retrieved Reformation," identifying predominant material processes that reflect the protagonist's transformative actions. This approach underscores

the utility of linguistic analysis in literary studies. Hayati, Herdiawan, and Emiliasari's (2022) study of the narrative text "Issumboshi" also identified dominant material processes, emphasizing the role of actions in narrative construction. Hussain, Ajmal, and Akhtar (2023) examined transitivity patterns in "The Reluctant Fundamentalist," showcasing the evolution of the protagonist's identity and ideology. Collectively, these studies demonstrate the effectiveness of transitivity analysis in exploring character development and narrative dynamics in literature.

RESEARCH METHODS

This study employs a qualitative approach to linguistic analysis, which facilitates a thorough examination of language use within the narrative text *Luh Ayu Manik – Tresna ring Alas*. The choice of a qualitative approach is justified by its effectiveness in delving deeply into the nuances of language data and interpreting their meanings comprehensively. Content analysis, grounded in Halliday and Matthiessen's (2014) theory of transitivity, was utilized to identify and categorize transitivity patterns within the text. The primary data source is the narrative text *Luh Ayu Manik*, selected for its portrayal of a strong and independent Balinese female character, aligning with the research goal of exploring character representation through transitivity. Data collection involved reading and segmenting the text into clauses, focusing on those containing distinct transitivity processes and relevant narrative contexts. The analysis followed a systematic procedure: first, identifying the type of process in each clause (material, mental, verbal, relational, or existential); second, determining the participants involved (such as actor, sensor, receiver, or existent); and third, noting the circumstantial elements that provide context (such as time, place, or manner). To facilitate this analysis, criteria and tools based on the theoretical framework of transitivity were applied, including definitions and characteristics of process types and participants, along with guidelines for recognizing circumstantial. Analytical tools, such as tables and matrices, were used to record and organize the data, enabling the identification of patterns and the drawing of meaningful conclusions

RESULTS AND DISCUSSION

In examining transitivity patterns, the initial task is to identify the various types of processes present in the text. These include material, mental, verbal, relational, and existential processes (see Table 1).

Table 1. Process in *Luh Ayu Manik* Text

Type of process	Total	Presentage
Material	81	51.5
Mental	41	26.1
Verbal	23	14.6
Behaviour	17	10.8
Relational	8	5
Existential	4	2.5
Grand Total	157	100

The transitivity analysis reveals that material processes are the most prevalent at 51.5%, emphasizing physical actions related to environmental conservation. Mental processes, making up 26.1%, depict the characters' emotions and reflections. Verbal processes (14.6%) facilitate character communication, while behavioural processes (10.8%) establish the environmental backdrop. Relational processes (5%) illustrate the characters' social

actions, and relational processes (2.5%) define their identities. This distribution highlights the author's emphasis on physical action, with a subsequent focus on emotional, communicative, and social aspects.

Transitivity Structure

The analysis of transitivity patterns in *Luh Ayu Manik* involves a thorough investigation into how various process types contribute to narrative construction and character development. A clause's transitivity structure comprises three core components: the process, the participant, and the circumstance. By systematically identifying and assessing the frequency and role of each process type—material, mental, verbal, existential, behavioral, and relational—this study seeks to clarify how these elements influence storytelling and character representation. Each type of process introduces different participants, thereby affecting how characters and events are depicted within the narrative.

Material processes are the most prevalent in the text. The use of this material process allows the narrator to convey information about actions, changes and activities in the 'real world' in a way that the reader can understand. Traditionally, material clauses are divided into transitive (with an Object) and intransitive (without an Object), with the Actor performing the action and the Object receiving it. More recent views classify both the Actor in intransitive clauses and the Object in transitive clauses as “Medium.” Look at the examples of material clause findings (1), (2) and (3) to get a detailed explanation of determining the material clause.

- (1) *Luh Ayu Manik munduhang timpal-timpalné.*

‘Luh Ayu Manik gathered her friends.’

Clause		
<i>Luh Ayu Manik munduhang timpal-timpalné.</i>		
Luh Ayu Manik	m-(p)unduh-ang	timpal-timpal-né
Luh Ayu Manik	ACT-gather	friend-RED-3SG-POSS
Actor	Pros. Material	Medium

- (2) *Murid-muridé ento ngaba sekop, tambah, lan panyong, lan bibit punyan kayu.*

‘The students brought shovels, hoes, and seedlings of trees.’

Clause		
<i>Murid-muridé ento ngaba sekop, tambah, lan panyong, lan bibit punyan kayu.</i>		
Murid-murid-é ento	N-aba	sekop, tambah, lan panyong, lan bibit punyan kayu
student-RED-DEF DEM	ACT-bring	shovels, hoes, bags, and young tree saplings
Actor	Pros. Material	Medium

- (3) *... tuah duratmaka dogén ané lakar ngebah (punyan kayu).*

‘... only illegal loggers would cut down (the trees).’

Clause				
<i>... tuah duratmaka dogén ané lakar ngebah (punyan kayu)</i>				
tuah	duratmaka	dogén	ané lakar	N-ebah
ADV-only	thief	ADV-only	REL MOD-will	ACT-cut
	Actor			Pros. Material

In analyzing the material processes within these clauses, the roles of Actors and Goals

(or Mediums) are crucial for understanding how actions and their participants influence the narrative. In clause (1), the material process of *munduhang* features *Luh Ayu Manik* as the Actor, initiating the action, while *timpal-timpalné* are the Goal and serve as the Medium, receiving the action. This shows how *Luh Ayu Manik*'s actions directly impact her companions, who are central to the narrative's progression. In clause (2), the material process of *ngaba* 'bring involves *murid-muridé ento* as the Actor, performing the action, and *sekop, tambah, lan panyong, lan bibit punyan kayu* as the Goal and the Medium, being transported by *murid-muridé ento*. This highlights how the students' actions facilitate the movement and distribution of tools and materials necessary for the task at hand. Lastly, in clause (3), the material process of *ngebah* features *duratmaka* as the Actor, carrying out the action, while *punyan kayu* is implicitly the Medium, experiencing the impact of the cutting. This demonstrates how the cutting action directly affects the wood, indicating a transformation or impact resulting from the Actor's action. Goals (or Mediums)

Mental processes can be categorized into four main subtypes: perceptive, cognitive, desiderative, and emotive. Perceptive processes involve sensing or perceiving, cognitive processes involve thinking or knowing, desiderative processes involve wanting or desiring, and emotive processes involve feeling emotions. Each subtype engages different types of participants: Senser (the experience of the process) and Phenomenon (what is being perceived, thought about, desired, or felt). The predominance of mental processes in the text underscores its emphasis on the characters' inner experiences and reflections, which are crucial to its themes of environmental conservation and the characters' actions.

- (4) ... *ia ajak makejang nawang yén sujatiné alase suba telah katrebak*
 '... they knew that the forest had actually been completely cleared.'

Clause		
<i>... ia ajak makejang nawang yén sujatiné alase suba telah katrebak</i>		
<i>ia ajak makejang</i>	N-(t)awang	<i>yén sujatiné alase suba telah katrebak</i>
3-PL	ACT-know	If the forest has already been completely cleared
Senser	Pros. Mental-Cognitive	Mental Projection

- (5) *Ia ngacepang apang nyidaang nambakin bikas malingé ento.*
 'She hoped to stop what the thieves were doing.'

Clause		
<i>Ia ngacepang apang nyidaang nambakin bikas malingé ento.</i>		
<i>Ia</i>	N-acep-ang	<i>apang nyidaang nambakin bikas malingé ento</i>
3-SG	ACT-hope	to control the behavior of the thief
Senser	Pros. Mental-Desiderative	Mental Projection

- (6) *Jani polisiné lega ulian alase lakar trepti.*
 'Now the police were relieved because the forest was going to be protected.'

Clause			
<i>Jani polisiné lega ulian alase lakar trepti.</i>			
<i>Jani</i>	<i>polisi-né</i>	<i>lega</i>	<i>ulian alase lakar trepti</i>
now	police-DEF	relieved	because the forest-DEF MOD-will safe
Circumstance: Time	Senser	Pros. Mental-Emotive	circumstance: Reason

- (7) *Ia ningeh munyi ané nyakitin kuping.*
 ‘She heard a sound that is painful to the ears.’

Clause		
<i>Ia ningeh munyi ané nyakitin kuping.</i>		
Ia	N-(d)ingeh	munyi ané nyakitin kuping
3-SG	ACT-hear	sound REL hurt ears.
Senser	Pros. Mental-Perceptive	Phenomena

In analyzing the mental processes in these clauses, various roles and circumstances illuminate the characters' psychological and emotional experiences. Clause (4) features a cognitive process where *ia ajak makejang* are the Senser, who understand or are aware of the Phenomenon, which is the complete clearing of the forest. Clause (5) presents a desiderative process with *Ia* as the Senser, who harbors the hope or desire to stop the actions of the thieves, represented by the Phenomenon *apang nyidaang nambakin bikas malingé ento*. Clause (6) involves an emotive process where *polisiné* are the Senser, experiencing a feeling of relief due to the forest's protection. In this clause, *jani* serves as a temporal circumstance, indicating the timing of their relief, while *ulian alasé lakar trepti* acts as a circumstance of reason, explaining the cause of their emotional state. Lastly, clause (7) exemplifies a perceptive process with *Ia* as the Senser, who perceives a Phenomenon—*munyi ané nyakitin kuping*. Together, these clauses reveal how mental processes—cognitive, desiderative, emotive, and perceptive—provide insight into the characters' inner states, desires, emotions, and sensory experiences, enriching the narrative with psychological depth and contextual understanding.

In the text, verbal processes are not shown through direct dialogue but remain essential for illustrating communication and interaction. Verbal processes involve several types of participants: the Sayer (the one who communicates), the Receiver (the one who receives the message), and often a Verbiage (the content of what is said). Additionally, there can be a Target (the entity being referred to in the communication). Narrative descriptions that indicate what characters are saying or thinking function as verbal processes.

- (8) *Luh Ayu Manik mabesen tekén timpal-timpalné apang tusing maplalianan kanti ka tengah pasihé...*
 ‘Luh Ayu Manik advised her friends not to go too far into the sea...’

Clause			
<i>Luh Ayu Manik mabesen tekén timpal-timpalné apang tusing maplalianan kanti ka tengah pasihé...</i>			
Luh Ayu Manik	ma-besen	tekén timpal-timpalné	apang tusing maplalianan kanti ka tengah pasih-é
Luh Ayu Manik	ACT-advice	to friend-RED-3-SG-POSS	so NEG play too far into the sea-DEF
Sayer	Pros. Verbal	Receiver	Verbiage

- (9) *Luh Ayu Manik nuturang unduké ento tekén timpal-timpalné.*
 ‘Luh Ayu Manik explained her reasons to her friends.’

Clause			
<i>Luh Ayu Manik nuturang unduké ento tekén timpal-timpalné.</i>			
Luh Ayu Manik	N-(t)utur-ang	unduk-é ento	tekén timpal-timpal-né
Luh Ayu Manik	ACT-explain	thing-DEF that	to friend-RED-3SG-POSS
Sayer	Pros. Verbal	Receiver	Verbiage

- (10) *Uané ngorahang tekén ia yén para polisi alasé kondén nyidaang ngejuk malingé makejang padidian...*

‘Uncle informed her that the forest rangers had not yet managed to catch all the illegal loggers on their own...’

Clause			
<i>Uané ngorahang tekén ia yén para polisi alasé kondén nyidaang ngejuk malingé makejang padidian...</i>			
<i>Ua-né</i>	<i>N-orah-ang</i>	<i>tekén ia</i>	<i>yén para polisi alas-é...</i>
paman-3SG-POSS	ACT-inform	to her	If the forest rangers-DEF...
Sayer	Pros. Verbal	Receiver	Verbiage

In the analysis of the verbal processes within the narrative, clause (8) exemplifies a verbal process where Luh Ayu Manik is the Sayer, *timpal-timpalné* are the Receivers, and the content of the advice *apang tusing maplalianan kanti ka tengah pasihé* is the Verbiage. In clause (9), Luh Ayu Manik is again the Sayer, *timpal-timpalné* are the Receivers, and her reasons form the Verbiage. The implicit circumstance here involves the situation or event prompting the explanation. Lastly, in clause (10), *Uané* is the Sayer, *Ia* (Luh Ayu Manik) is the Receiver, and the information about the forest rangers and the illegal loggers is the Verbiage. The circumstance is the ongoing effort and context of the forest rangers' attempts to catch the loggers. These verbal processes are crucial in portraying how communication among characters unfolds, thereby enriching the narrative with details about the characters' interactions and the context in which these communications occur.

Behavioural processes illustrate the character's everyday interactions and emotional states, enriching the narrative by adding depth and nuance. While their contribution may be less prominent compared to other processes, they remain important for conveying the character's emotional and behavioral traits. In linguistic terms, behavioural processes are related to human physiological and psychological actions such as breathing, coughing, smiling, dreaming, and gazing. The main participant in these processes is called the Behaver, who is a conscious being, similar to the Senser in mental processes. The general structure of a behavioural process is middle-positioned, with a pattern consisting of the Behaver and the Process as its components.

- (11) *Di kenehné, ia padidi patitakon...*

‘She wondered to herself.’

Clause			
<i>Di kenehné, ia padidi patitakon</i>			
<i>Di keneh-né</i>	<i>ia</i>	<i>padidi</i>	<i>pati-(ma)takon</i>
dalam hati-3SG-POSS	3-SG	3-SG-REF	MID-ask
Circumstance: Location	Behaver		Pros. Behaviour

- (12) *Luh Putu Suastini ngejer ulian jekeh.*

‘Luh Putu Suastini trembled because of fear.’

Clause		
<i>Luh Putu Suastini ngejer ulian jekeh</i>		
<i>Luh Putu Suastini</i>	<i>ngejer</i>	<i>ulian jekeh</i>
Luh Putu Suastini	MID-tremble	because (of) fear
Behaver	Pros. Behaviour	Circumstance: Reason

In analyzing the clauses, the middle verbs *patitakon* (11) and *ngejer* (12) illustrate distinct aspects of the behavioral process. In clause (11), *patitakon* describes an internal

mental process where the subject, *ia* (the Behaver), engages in self-reflection or questioning. The Circumstance *di kenehné* indicates place and reflects her personal thoughts and internal dialogue. This highlights how the behavioral process of wondering is a cognitive activity occurring within the subject’s mind, revealing her internal contemplation or curiosity. In contrast, clause (12) features the verb *ngejer*, representing a physical response to an internal emotional state. Here, *Luh Putu Suastini* (the Behaver) experiences the physical action of trembling, which is a visible manifestation of her emotional state. The Circumstance *ulian jejeh* explains reason that the trembling is a result of fear, emphasizing how this behavioral process serves as a physical indicator of internal emotions. Together, these middle verbs illustrate different dimensions of the behavioral process: *patitakon* highlights an internal cognitive activity, while *ngejer* shows a physical response to emotional stimuli. The participants—the internal thinker in *patitakon* and the physically reacting subject in *ngejer*—are central to understanding how these middle verbs depict internal and external responses to different states of being. This structure highlights the reflexive nature of the middle verb, showing how the action is experienced internally by the subject.

Relational processes define relationships and identities within a narrative, though they are less prominent than other processes. They are categorized into three types: “intensive” (describing qualities), “possessive” (indicating ownership), and “circumstantial” (detailing contexts). These can be further divided into “attributive” (Carrier and Attribute) and “identifying” (Token and Value) modes. The Carrier is assigned an attribute, while the Token is defined by the Value.

(13) *Luh Ayu Manik sebet saha gedeg.*

‘Luh Ayu Manik is sad and angry’

Clause				
<i>Luh Ayu Manik \emptyset sebet saha gedeg.</i>				
Luh Ayu Manik	\emptyset	sebet	saha	gedeg
Luh Ayu Manik	\emptyset	sad	KONJ-and	angry
Carrier	Pros. Relational: Intensive-Attributive (\emptyset)		Attribute	

(14) *Luh Ayu Manik resres tekéning unduk krama désané ditu.*

‘Luh Ayu Manik is worried about the condition of the villagers in that village.’

Clause			
<i>Luh Ayu Manik \emptyset resres tekéning unduk krama désané ditu.</i>			
Luh Ayu Manik	\emptyset	resres	tekéning unduk krama désa-né ditu
Luh Ayu Manik	\emptyset	khawatir	about condition villagers in village-DEF DEM-that
Carrier	Pros. Relational: Intensive-Attributive (\emptyset)		Attribute

The analysis of relational processes in these clauses provides a detailed understanding of how entities and states are articulated and connected within the narrative. In Balinese, relational processes often employ null copula to express relationships between participants, omitting the explicit use of the verb “to be.” This linguistic feature allows for a more streamlined expression of relational dynamics. In the clause (13), the relational process is attributive. In this context, *Luh Ayu Manik* functions as the carrier, the participant to whom

emotional states are attributed. The adjectives *sebet* and *gedeg* serve as the attributes, specifying the emotional conditions experienced by the carrier. In the clause (14), the relational process is attributive. Here, *Luh Ayu Manik* serves as the carrier, the participant to whom the emotional state is attributed. The word *resres t* functions as the attribute, describing the internal emotional state experienced by *Luh Ayu Manik*. The clause also includes a circumstantial complement, *ekéning unduk krama désané ditu*, which provides context by specifying the focus of *Luh Ayu Manik*'s concern. This circumstantial element details the situation or object causing the emotional state, thereby enriching the understanding of the relational process. The null copula (\emptyset) in clauses (13) and (14) indicates the relational link between the carrier and the attribute, highlighting the absence of an explicit relational verb in Balinese. Unlike English, which requires a copula like "is" to connect the carrier with the attributes, Balinese relies on context to convey this relationship.

In contrast, clause (15) exemplifies an identifying relational process, showcasing a different relational structure compared to the attributive processes observed in clauses (13) and (14).

- (15) *Luh Ayu Manik lan timpal-timpalné jani suba dadi pahlawan alas.*
 'Luh Ayu Manik and her friends have become forest heroes.'

Clause				
<i>Luh Ayu Manik lan timpal-timpalné jani suba dadi pahlawan alas</i>				
Luh Ayu Manik lan timpal-timpal-né	jani	suba	dadi	pahlawan alas
Luh Ayu Manik CONJ-and friend-RED-3sg-POSS	now	ASP-have	become	hero(e)s forest
Identifier	Circumstance: Time	Pros. Relational: Intensive-Identifying (\emptyset)		Identified

In this clause, *Luh Ayu Manik* and her companions serve as the identifier, while *pahlawan alas* (forest heroes) is the identified. The relational verb *suba dadi* is employed to clearly denote a transition or achievement in status, underscoring the transformation of *Luh Ayu Manik* and her companions into forest heroes. The adverb *jani* acts as a temporal circumstance, situating the transformation in time and thereby contextualizing the identity shift. This use of a specific relational verb contrasts with the attributive clauses, where the null copula (\emptyset) is used, indicating the relational connection implicitly rather than through explicit verbal markers. The relational verb *suba dadi* explicitly establishes the relationship between the participants and their new role, effectively highlighting the change in status and aligning with the identifying relational process. This distinction illustrates how Balinese utilizes both explicit and implicit relational markers to convey different aspects of relational processes, with identifying processes employing specific relational verbs to denote transitions in status.

In addition to clause (15), the following clauses also uses explicit verbal connectors rather than a null copula to clearly establish relationships between participants and their attributes or circumstances. This approach ensures clarity and contextual understanding, making the relational processes explicit and comprehensible.

- (16) *Ia lantás ngelah keneh ané pageh lakar malipetan buin ka alasé.*
 'Then she had a strong desire to return to the forest.'

Clause					
Ia lantas ngelah keneh ané pageh lakar malipetan buin ka alasé.					
Ia	lantas	ngelah	keneh	ané pageh	lakar malipetan buin ka alas-é
3-SG	CONJ-then	have	desire	REL strong	will return to forest-DEF
Possessor		Pros. Relational: Possessive	Possessed		Circumstance: Purpose

- (17) *Tusing karasa galahé lakar mamula-mulan suba teka.*
 ‘It is hard to believe that the time for planting has arrived.’

Clause				
<i>Tusing karasa galahé lakar mamula-mulan ø suba teka.</i>				
Tusing	karasa	galah-é lakar mamula-mulan	suba	teka
NEG		time-DEF for plant-RED	ASP-have	come
		Token	Pros. Relational: Circumstance-Attributive	

Both clauses showcase how Balinese conveys relational processes of both possession and the arrival of a specific time. In the clause (16), the relational process is possessive, emphasizing the ownership of a strong desire by the subject. *Ia* (Luh Ayu Manik) functions as the possessor, indicating who holds the attribute of a strong desire. The phrase *keneh ané pageh* serves as the possessed, specifying the nature of the desire owned by Luh Ayu Manik. The circumstantial element *lakar malipetan buin ka alasé* provides context to this possession, detailing the purpose or direction of the strong desire, which is to return to the forest. This relational possessive structure effectively conveys Luh Ayu Manik's strong emotional inclination towards returning to the forest, thereby enriching the narrative by linking her internal state with a specific intention. The verb of the relational process in this explanation is *ngelah*, which indicates possession.

Lastly, in the clause (17), the relational process is circumstantial, which emphasizes the occurrence of a specific event. The carrier, *galahé* is the circumstance, indicating the particular period or event being described. The relational verb *suba teka* serves to indicate the occurrence or arrival of this event. Within the carrier, the phrase *lakar mamula-mulan* functions to specify the purpose or nature of the time being discussed, providing context to the type of event that has arrived. This circumstantial relational process effectively conveys the idea that the period for planting has come, highlighting the timing and readiness for a particular activity. The structure of the sentence links the event of planting with its appropriate time, reflecting the alignment of temporal context with specific actions.

Existential processes play a crucial role in establishing the setting and emphasizing elements that enhance the storyline, thereby creating a rich and contextual backdrop for the narrative. These processes involve two key components: the Existential Participant, which is the entity whose existence or non-existence is conveyed, and the Existential Marker, which introduces this participant. In Balinese, existential processes are marked by specific words such as *ada* (There is/are) or *tusing ada* (There is no/none), and frequently feature a null copula (\emptyset) to denote existence.

- (18) *Ada gatra blabaré gedé suba nganyudang punyan-punyan kayuné ka tebén.*
 ‘Then she had a strong desire to return to the forest.’

Clause		
Ada gatra blabaré gedé suba nganyudang punyan-punyan kayuné ka tebén		
Ada	∅	gatra blabar-é gedé...
There	∅	news flood-DEF big
	Pros. Existential (∅)	Existent

- (19) *Tusing ada ané maréréén sakondén onyangan punyan-punyanané pamulana.*
 ‘It is hard to believe that the time for planting has arrived.’

Clause			
<i>Tusing ada ané maréréén sakondén onyangan punyan-punyanané pamulana.</i>			
Tusing	ada	∅	ané maréréén...
NEG.	there	∅	REL stop
		Pros. Existential (∅)	Existent

In clause (18), the existential marker *ada* introduces the existence of *gatra blabaré gedé*. The null copula, represented as \emptyset , implicitly denotes the presence of this news without employing an explicit verb like “to be.” This use of existential construction effectively sets the stage for detailing the impact of the flood, providing a contextual foundation for subsequent elaboration. Conversely, clause (20) employs the existential marker *tusing ada* to signify the non-existence of *ané maréréén*. The null copula here, also depicted as \emptyset , emphasizes the absence of these individuals, highlighting that no one ceases planting until a specific condition is fulfilled. This sentence underscores the ongoing action and the conditions required for cessation. Both clauses illustrate how Balinese utilizes existential markers along with the implicit null copula to articulate existence or non-existence. This method effectively conveys existential meaning within the narrative, enhancing the reader’s understanding of the context and actions described.

Character Development

Character development in the Luh Ayu Manik texts is revealed through a nuanced analysis of verb processes, each contributing to the portrayal of distinct character traits. Material verbs illustrate the physical actions and events that drive the narrative. Mental verbs expose the internal thoughts and emotions of characters, shedding light on their motivations and inner conflicts. Relational verbs define the connections and hierarchies among characters, establishing their roles within the story. Verbal verbs demonstrate how characters express themselves and interact, reflecting their communicative strategies and social dynamics. Behavioral verbs capture habitual and instinctual actions, adding depth to character portrayals by emphasizing their physiological and psychological traits. Existential verbs highlight the presence and significance of characters within the narrative, framing broader existential themes. Together, these verb processes intricately develop the characters, offering a comprehensive understanding of their complexity and significance in the text.

Luh Ayu Manik is portrayed through various transitivity processes that highlight her multifaceted character. Material processes such as *ngajakin* (inviting), *negul* (pushing), *nyilih* (borrowing), *ngelawan* (fighting), *nyihnayang* (showing), *nyuti rupa* (changing appearance), *ngaé daya* (creating strategy to trap the thief), and *nyiapang* (preparing) depict Luh Ayu Manik as proactive, resourceful, and brave. She consistently takes initiative, confronts antagonists directly, and adapts to various situations, showcasing her dynamic and action-oriented nature. Mental processes like *ngenehang* (thinking), *nawang* (knowing), *nepuk* (remembering), *patitakon* (questioning), *merasa* (feeling), *ngacepang*

(hoping), and *makeneh* (thinking) highlight her reflective, empathetic, and emotionally engaged nature. These processes reveal her awareness of her surroundings, contemplation of significant issues, and experience of strong emotions, painting her as a thoughtful and emotionally invested character. Relational processes such as *sebet* (being), *gedeg* (feeling angry), *resres* (feeling upset), and *polisi hutan* (forest ranger) indicate her emotional states and social identity. They portray her concern for her community and environment, her emotional responses to challenges, and her recognition as a hero, emphasizing her role as a socially responsible figure. Behavioral processes like *ngalih-alihin* (searching) and *marawat-rawat* (caring) reveal her persistence and determination, as well as the deep emotional impact of her experiences. Lastly, verbal processes such as *mabesen* (talking), *nyatuang* (telling), *nuturang* (explaining), *ngaukin* (reporting), *nlataran* (telling characteristic), *nglapurang* (informing), *nelpun* (calling), and *ngortaang* (communicating) illustrate her communicative role and leadership, highlighting her responsibility and proactive engagement in solving issues. Together, these transitivity patterns depict Luh Ayu Manik as a dynamic, engaged, and empathetic character. She takes decisive action, reflects deeply on her experiences, communicates effectively, and cares profoundly for her community and environment. This comprehensive portrayal underscores her role as a proactive and conscientious hero within the narrative.

Transitivity patterns also provide profound insights into the characterization of Luh Ayu Manik's friends, notably Made Anjasmara and Ketut Suprabawa Kabinawa, through their engagement in various processes. Material processes such as *ngenyeh-ngeyehin* (taunting) and *ngejuk* (confronting) depict Made Anjasmara as brave and proactive, while *ngejuk* shows Ketut Suprabawa Kabinawa as assertive and determined. Their strategic approach and willingness to disguise themselves for the mission are highlighted by *nganggon* (wearing) a Cluluk mask and costumes. Their collaborative efforts with other friends are evident in *nyiapang* (preparing) a rope to trap the criminal's legs. Their alertness and awareness are reflected in *ningeh* (hearing) the chainsaw's roar upon arriving at the forest edge. Acts of *makecog* (jumping out) and *ngengahang* (revealing themselves) demonstrate their bravery and readiness to confront the criminal directly. Ketut Suprabawa Kabinawa's boldness is further emphasized by *maekin* (approaching) and *mrekekek* (grabbing). His quick thinking in *ngelesang* (releasing) and *melaib* (running) to save himself from danger underscores his responsiveness to immediate threats. Their collective response to overwhelming danger is depicted through *mebalik* (turning) and *melaib* (running), recognizing their limitations against an armed gang, while the unfortunate mishap of *katanjung* (tripping) and *kajeet* (getting caught) shows the unintended consequences of their planning. Relational processes like *dadi* (becoming) reflect the transformative nature of their actions and disguises, highlighting their commitment to the mission and their ability to instill fear in their adversaries.

Next, the transitivity patterns shed light on the essential traits of Luh Ayu Manik's uncle and the forest police, providing an understanding of their roles and characteristics within the story. Luh Ayu Manik's uncle is characterized through the verbal process *ngorahang* (reporting), which emphasizes his role as an informant who provides crucial information about the limitations faced by the forest police. His frustration and empathy are conveyed through the mental process *tusing precaya* (do not believe), highlighting his disappointment with the unjust skepticism faced by individuals he supports. On the other hand, the forest police are depicted through the material process *nangkep* (arresting), demonstrating their active role in enforcing the law and taking direct action against criminals. Their authoritative position is further emphasized by the verbal process *ngorahang* (claiming), which reflects their ability to make serious accusations. However,

this also hints at potential shortcomings in their approach, suggesting issues with their judgment or evidence handling. Together, these patterns portray the uncle as a concerned and empathetic figure, while the forest police are shown as decisive yet potentially flawed in their enforcement and communication strategies.

Furthermore, the text's transitivity patterns effectively portray the thief, highlighting various aspects of their character through different processes. Material processes like *ngebah*, *nrebak*, and *nganggon* (*gergaji mesin*) emphasize his destructive actions and the scale of his illegal logging, portraying him as a significant threat to the forest. Mental processes reveal his emotional state, such as his *memedih* when confronted and his *takut* (screaming in fear), highlighting his aggression and vulnerability. Relational processes label him as a *duratmaka* and *maling*, defining his role as the antagonist responsible for illegal activities. Verbal processes like *nyerit* and "*ngidih tulung*" reflect his distress and helplessness during confrontations. The behavioral process of "makesiab" (surprise) shows the thief's vulnerability and fear, triggered by Luh Ayu Manik's friends frightening presence. This reaction contrasts sharply with his earlier menacing behavior, highlighting his human side and revealing that, despite his intimidating actions, he is not immune to fear.

CONCLUSION

Transitivity analysis provides a nuanced view of character portrayal in "*Luh Ayu Manik*" by dissecting how various processes reveal their roles and attributes. For Luh Ayu Manik, Material processes depict her as proactive and brave, with actions such as fighting and preparing underscoring her resourcefulness. Mental processes illustrate her introspective and empathetic nature, highlighting how she processes emotions and experiences. Relational processes reflect her social identity and emotional states, portraying her as a responsible and caring figure. Behavioral processes demonstrate her persistence and the impact of her experiences, while verbal processes underscore her leadership and communication skills.

Similarly, the Made Anjasmara and Ketut Suprabawa Kabinawa are characterized by their bold actions and strategic thinking, emphasizing their bravery and determination. The uncle's role as an informant and the forest police's decisive actions are revealed through their respective processes, highlighting their influence and potential limitations. The thief's character is depicted through his destructive actions and emotional responses, adding depth to his role as the antagonist. This transitivity analysis enhances our understanding of how each character's traits and functions contribute to the narrative's complexity and depth.

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