



**THE CHANGE OF THE WAY OF LIFE OF LOUISA IN
ME BEFORE YOU USING TRANSITIVITY SYSTEM**

A FINAL PROJECT

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PRONOUNCEMENT

I state truthfully that this project is compiled by me without taking the results from other research in any university, in S-1, S-2, and S-3 degree and in diploma. In addition, I ascertain that I do not take the material from other publications or someone's work except for the references mentioned in bibliography.

Semarang, August 29, 2018

Irene Karla Karmelita

MOTTO AND DEDICATION

“But even a traitor may mend. I have known one that did.”

(C.S. Lewis, *The Horse and His Boy*)

“Language is the most flexible and most powerful intellectual tool developed by humans.”

(Alessandro Duranti, *Linguistic Anthropology*)

This project is dedicated to my parents.

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I realize that this project is still far from perfect. Therefore, I will be glad to receive any constructive criticism and recommendation to make this project better.

Finally, I expect that this project will be useful to the reader who wants to conduct a research on transitivity system.

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ABSTRAK

Me Before You karya Jojo Moyes bercerita mengenai Louisa Clark saat ia bekerja sebagai perawat Will Traynor. Pengalaman tersebut beserta usahanya untuk mengubah pandangan Will mengenai kehidupan pada akhirnya turut mengubah cara hidupnya. Penelitian ini bertujuan untuk mengobservasi perubahan tersebut. Klausula yang mendeskripsikan cara hidupnya dikumpulkan dan dianalisa menggunakan *transitivity system* dan teori karakterisasi. Pendekatan deskriptif kualitatif digunakan untuk menjelaskan bagaimana cara hidup Louisa berubah. Hasilnya menunjukkan bahwa perubahan cara hidup Louisa dapat dilihat dari aktivitasnya, pemikiran dan perasaannya, serta tempat yang pernah ia kunjungi. Hal ini terdapat dalam *process, goal, phenomena, dan circumstance*. Dari seseorang yang statis, ia berubah menjadi seseorang yang dinamis.

Kata Kunci: *Transitivity System, Karakterisasi*

1. Introduction

Halliday had developed a tool to see the meaning behind structures in a text. One of the tools is transitivity system. It functions to explore the elements of an event such as who does something, what he does, how, or when. People have been using this approach to analyze various types of texts such as news, advertisement, and narrative text. Miranti (2014) used transitivity system to analyze American news concerning immigrants. Rashid (2016) also used this approach to analyze a character in a novel.

In this study, the writer would like to analyze a fictional character, Louisa Clark, the main character in Moyes' *Me Before You*. She changed when she worked as a caretaker for a disabled man, Will Traynor. Thus, the project focuses on one research problem, that is, how Louisa's way of life changed. The purpose of this project is to figure out the change. In order to see it, this study focuses on clauses that represent Louisa's way of life.

This is a descriptive qualitative research using observation method and note-taking technique. The data were taken from the text of *Me Before You* by Jojo Moyes. To collect the data, the writer read the book and took notes of clauses necessary to show the change of Louisa's life. The clauses are analyzed using transitivity system and characterization theory. A qualitative approach was used to describe how the way of life of Louisa changed throughout the story. Referential method is used because the analysis concerns an object beyond the language and comparative method is also used to see the difference in the idea.

There are five other studies that also used Transitivity System to analyze characters from narrative texts. The first one is “Analysis of a Literary Work Using Systemic Functional Grammar” by Barbara Cristina Gallardo. The aim of the study was to portray the reality of representation for Higgins and Doolittle. The object was a play entitled *Pygmalion* written by George Bernard Shaw. The material process shows Higgins is identified more as an actor and Doolittle as the goal of his actions. Unlike Doolittle whose actions concern around emotion, Higgins concerns about his profession and is detached from feelings. Through processes and participants, this study found that the male character has more power than the female.

In 2010, Amina Megheirbi wrote a journal to compare two characters: the English patient and the doctor, Hana, from Michael Ondaatje’s *The English Patient* using transitivity system. Hana mostly has material process and she always has the role of an actor in clauses with active voice. Unlike the doctor, the patient often acts as the goal but sometimes his body parts act as actors such as “his hands play with a piece of sheet”. To sum up, the writer proved that transitivity can help to see how a character is shaped in a narrative text. In this case, the doctor is described as a character who has control and is mobile while the patient is depicted as an immobile character.

Zijao Song analyzed several processes in Faulkner’s *A Rose for Emily* in 2013 to present Emily’s image and what people think or feel about her. The story begins with her funeral. The clauses show that Emily is known throughout her town, and she is of the higher class of society. The mental processes showed how

people in her town observe her and conclude in their own mind without knowing the truth. In the narrative, Emily acts as a sayer only 4 times out of 30 verbal processes which indicates that Emily lives in her own world and does not like to communicate to people. People respect her as someone who comes from a good family but she is also seen as a disgrace once. The writer concluded that the analysis functions well to illustrate puritanism and patriarchy in the story.

Tia Xenia wrote a journal article about a character named Miranda in Jhumpa Lahiri's story in 2014. She analyzed the character more explicitly using transitivity process. She collected and analyzed all clauses about Miranda and she found mental process as the dominant process. Apart from the cognitive, the writer also found verbs in perception process such as *see*, *watch*, *hear*, and *notice* indicating Miranda as a sensitive character. The behavioral process reveals she mostly nods instead of saying something. From the analysis the writer concluded that Miranda is shaped as a thinker who often has things bothering her mind.

In 2016, Rashid wrote "Transitivity Analysis of Hiroko's Character in *Burnt Shadows*". In this study, he collected clauses describing Hiroko and other characters. Using transitivity system, he analyzed the roles of the characters. After that, he used cline of dynamism theory to analyze the effectuality of the characters. The study found Hiroko mostly acted as a senser but she had a rising dynamism score, compared to the other characters. The writer concluded that Hiroko started as an ineffectual character and became stronger and more effectual in the end.

People have been analyzing various characters in narrative texts. Through transitivity, they could further explain the characters, theme, and compare male and female behaviors. This study has a different focus. It concentrates on only one character, Louisa Clark from *Me Before You*, and how her way of life changed throughout the novel by applying transitivity system and characterization.

To conduct this research, the writer will use transitivity system established by Halliday. Transitivity system is a tool to explore elements of an event such as who does something, what he does, how or when. It includes processes, participants directly involved in the process, and circumstances (Halliday and Matthiessen, 2004: 170).

Circumstance is about the time, place, reason, or how something happens. It includes time, place, manner, cause, accompaniment, matter, and role. Circumstantial manner involves means, quality, and comparison. Circumstantial cause can be divided into reason, purpose, and behalf.

Other than circumstances, transitivity also talks about process which is realized by the verbs. It is divided into: (i) material which is a process of doing; (ii) mental process which can be divided into cognition, affection, and perceiving; (iii) behavioral, (iv) verbal, (v) relational process that includes the process of being and having, and (vii) existential process.

The participant of a clause depends on what kind of process it is. Every clause has at least one participant (Halliday and Matthiessen, 2004: 175). Material process has actor as the doer and goal as the patient. The participant of verbal

process is sayer, for the speaker, and verbiage is what the speaker is talking about. The participant of behavioural process is called behavior. The doer of mental process is senser and the object is phenomenon. In attributive process, the person is called a carrier and the quality is the attribute while in identifying process, the person is called token and the identity is value.

To further describe Louisa, the writer uses characterization theory. According to Holman (1985), a character refers to a person in fiction. The creation of this fictional character is called characterization. There are three fundamental methods in characterization: explicit representation in which the author writes the character directly; presentation of character in action where the author expects the reader to understand by giving little or no explicit comment; and representation from within the character in which the author gives no comment on the character about the action impact or the emotion. A character can be static or dynamic. Static characters do not change or change a little while dynamic characters change through the action they pass (Holman, 1985: 75-76).

2. Discussion

In this study, the writer only analyzes parts of the text regarding Louisa character. When she was first introduced in the book, she was working her last day in The Buttered Bun. She had been working there for six years and when the owner decided to shut it down, she was forced to seek another job. She was eventually hired as a caretaker for a disabled young man, Will Traynor.

Unlike Will, Louisa was content with her life. She did not seek any change. After she had befriended Will, however, her mind changed. She was now willing to do things that otherwise she would not do.

This study will observe how Louisa's way of life changed using transitivity system. We will see it from her activities, her thoughts and feelings, and the places she visited. Her activities could be seen from material process realized by verbs such as *read* and from the goals such as *newspaper*. The circumstantial place was only her town at the beginning before it ranged from *her third country* to *Paris*. We can see it in more details below.

2.1. Clauses Manifesting Louisa's Activities

1. I work and then I go home. (page 52)
2. I read a bit. (page 52)
3. I'm probably finishing my book. (page 144)
4. I go and watch my boyfriend when he does his running. (page 52)
5. I watch a bit of telly. (page. 52)
6. There wasn't [anything I want to do]. (page 15)
7. I don't really have any hobbies. (page 52)

We can observe Louisa's activities or habit from these three material processes in sentences (1) to (3), two mental processes in sentences (4) and (5), one existential process in sentence (6), and one relational process in sentence (7).

Material process is a process of doing and it is realized by the verbs *work*, *go*, *read*, and *finishing* in the first three sentences. The first two sentences do not have goals but they have circumstances to further explain the action: circumstantial place *home* in sentence (1) and circumstantial manner *a bit* in sentence (2). Sentence (3) has *my book* as the goal.

Sentence (4) and (5) talk about her other activity using mental process. In addition to material process *go* in sentence (4), *watch* is the mental process mentioned in both sentences. The phenomena in sentences (4) and (5) are *my boyfriend* and *telly*, respectively.

It is revealed in one of her conversations with Will that she had neither goal nor hobby. Sentence (6) is classified as an existential process with an implicit existent *anything I want to do* and this sentence being negative explains how Louisa did not strive for any goal in her life. She did not have any specific interest in any area either as stated in sentence (7) where *I* is the carrier. The process is realized by the verb *don't really have* and the attribute is *any hobbies*.

We know Louisa's daily life from those sentences. It circled around working, reading, and watching her boyfriend and television. She did not have any interest and any goal to pursue. After meeting Will, her way of life changed as we will see below.

8. I've joined the library (page 114)
9. I had begun to read newspapers. (page 134)
10. Will gave me another book of short stories (page 136)
11. We had done the English Patient and a Swedish thriller (page 167)
12. I've applied for a college course. (page 227)

The first four sentences are talking about the change in her reading habit. Louisa is an active participant in sentences (8) and (9). Both sentences have *I* as the actor. Sentence (8) has material process *joined* and the goal is *the library*. The process in sentence (9) is *had begun to read* and the goal is *newspaper*. Unlike most of the sentences listed, the actor in sentence (10) is Will. Here, Louisa is the recipient. The material process is *gave* and the goal is *another book*. To explain

what the book is about, a circumstantial matter *of short stories* follows. In sentence (11), Louisa is not the only active participant here as we can see from the actor *we*. The material process is *had done* and the goal is *The English Patient and a Swedish thriller*.

She previously *read a bit* but under Will's influence, she widened her range of reading and she became more literate. This can be seen from the goals *the library* in sentence (8), *newspapers* in sentence (9), *another book of short stories* in sentence (10), and *The English Patient and a Swedish thriller* in sentence (11).

Other than improving her reading, now she also wanted to improve her quality. Louisa is the active participant again in sentence (12). The material process is *applied* and the circumstantial purpose is *for a college course*. Louisa had a difficulty in finding a new job because she had limited qualification. Now she thought it over and considered to educate herself further as shown in the circumstantial purpose *college course* in sentence (12). She was now willing to get a better education as an investment after her six-month contract finished.

2.2 Clauses Manifesting Louisa's Thoughts and Feelings

We have seen how Louisa's way of life changed from her actions. In this section, we will see it from her thoughts and feelings. The writer has listed sentences with mental process, namely cognitive and affection processes.

13. I liked knowing everything there was to know about The Buttered Bun (page 15)
14. I had felt comfortable there (page 15)
15. I've never really thought about it [what I want in my life] (page 53)
16. I don't know anything about classical music. (page 114)

The process in sentence (13) is realized by the verb *liked* and the phenomenon is *everything there was to know*. It is followed by circumstantial matter *about The Buttered Bun*. Sentence (14) has *felt* as its process and *comfortable* as the phenomenon. Circumstantial place *there* follows it. Sentence (15) process is realized with the verb *thought*. The circumstantial matter *it* refers to what Louisa wanted to do in life. The mental process in sentence (16) is *don't know* and it also has a circumstantial matter: *classical music*.

All that Louisa felt initially was how she did not want to go out from her comfort zone, as we can see from sentence (13) and (14). She talked about her work in the café. *The Buttered Bun*, the name of the café, was mentioned as the circumstantial matter in sentence (13) and implied in the circumstantial place *there* in sentence (14). From both sentences, we know why she had not quitted her job from the phenomena *knowing everything there was to know* and *comfortable*.

If the previous two sentences talk about what she liked and felt, sentence (15) and (16) tell us what she did not think about and what she did not know. Other than feeling comfortable working for years in a café, she had no specific goal in life. This is shown in the phenomenon implied in sentence (15). In sentence (16), we know she was ignorant of classical music, something that Will attempted to change.

17. I realized that nothing I had done in the last 7 years suggested I had either any ambition or any desire to move further than the end of my street. (page 158)
18. Now, however, I felt oddly restless and dislocated. (page 147)
19. I really loved it [classical music]. (page 120)

Sentences (17) to (19) can be classified as mental processes because the verbs *realized*, *felt*, and *loved* are the acts of thinking or feeling something. The change of Louisa's way of life which is seen from her thoughts and feelings can be observed from the phenomena.

Sentence (17) talks about what she realized and it consists of four clauses. The main clause is categorized as mental process with *I* as the senser and *realized* as the process. The phenomenon or the thing that she realized is the second clause which is classified as verbal process realized with the verb *suggested* and the sayer is *nothing*. *Nothing* is modified by an adjective clause where *done* acts as the material process and *I* as the actor. It does not have a goal but it has circumstantial time *in the last 7 years*. What *nothing* suggested or the phenomenon of the second clause is the fourth clause. The fourth clause has relational process realized by the verb *had*. The attributive is *I* and the attribute is *either any ambition or any desire*. It has circumstantial place *the end of my street*. The attribute *any ambition or any desire to move* and circumstantial place *further than the end of my street* show her old way of life, that is, the unwillingness to go outside of her comfort zone. The fact that she realized this is a sign of her change.

Sentence (18) is about what she felt in days off. The mental process is *felt*. The phenomenon is *oddly restless and dislocated*. Her time with Will made her used to be busy and now when she had a time to relax, she craved for something to do. The circumstantial manner *oddly* further describes the shift in her behavior.

Will had influenced Louisa in some ways and sentence (19) is another example. It also has *I* as the sener and the mental process is *loved*. The phenomenon *it* refers to classical music. Previously, she had very little exposure to classical music but when she was talking about it in the sentence above, she confessed that she loved it. This is one of Will's actions to widen Louisa's horizon.

2.3. Clauses Manifesting Louisa's Will to Go beyond Her Town

Other than her actions, thoughts, and feelings, the places she had been to also tell us how her way of life changed. Her life had always been in her town but since she was hired to work for Will, she finally went out of her home. This can be seen from the circumstantial places surrounding her actions.

20. [I've worked] only here. (page. 73)

21. I haven't [lived anywhere else]. (page 73)

Sentences (20) and (21) have material processes. The process in sentence (20) is realized by the verb *worked* and it is followed circumstantial place *only here*. Sentence (21) process is *haven't lived*. It also has a circumstantial place, that is, *anywhere else*. Through this circumstantial place, she confessed she had never left her hometown.

22. I, Lou Clark, a girl who had rarely been more than a bus ride from her home in twenty years, was now flying for her third country in less than a week. (page 246)

23. I straightened my bag on my shoulder and set off down the street towards the perfumery and the whole of Paris beyond. (page 257)

Sentence (22) shows how Louisa transformed from someone who would only stay in her town to be someone who would go and explore various places. It has

two clauses. The first clause has *I* as the actor and the material process is *flying*. It has circumstantial place *her third country* and circumstantial time *in less than a week*. The second clause functions as an adjective clause that modifies the actor in the first clause. *Who* is the token in the second clause, referring to Louisa or *I* in the first clause. The identifying process is realized by the verb *had been* and the value is *more than a bus ride*. It also has circumstantial time *in twenty years*. The change can be seen in the processes and the circumstantial place *her third country* along with the circumstantial time *in less than a week*, indicating that she had visited two other countries in a short amount of time.

Sentence (23) is the last sentence of the story. It ended her journey with Will that eventually changed her and it is also her start of living a new life. The actor is *I* and it has two material processes: *straightened* and *set off*. The change is realized in the second process *set off* and the circumstantial place *the whole of Paris beyond*, implying the beginning of her new journey.

According to Holman (1985) in his book *A Handbook to Literature*, dynamic characters change through the action they pass. Louisa's way of life started to change during her six-month contract to work for Will. She tried to change Will's thought on life but this action eventually affected her way of life from static to be more dynamic.

3. Conclusion

This project aims to figure out the change of the way of life of Louisa Clark, the main character in Moyes' *Me Before You*. Clauses that describe her way of life are

taken from the book and analyzed using transitivity system. The change is seen from her activities, her thoughts and feelings, and from the places she in which she stayed or visited. From the analysis, the change is shown in the processes, goals, phenomena, existents, and the circumstances. Louisa's life initially revolved around certain activities such as working and reading. She then widened her range of reading and applied for a college course. From the mental process, we know she liked the familiarity of the café in which she worked for years. She also never thought of what she wanted in life before she started to realize that she did not have any ambition. The circumstantial places also signal the change in her way of life. She started as someone who barely travel and after working for Will, she became willing to go to other places. Because Louisa's way of life changed through an event in the novel, she can be categorized as a dynamic character.

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