



**A SELF-CHARACTERIZATION OF
BEATRICE PRIOR
IN *DIVERGENT*: A STUDY OF TRANSITIVITY
USING CORPUS LINGUISTICS**

A THESIS

**In Partial Fulfillment of the Requirements for
the Sarjana Degree Majoring Linguistics in English Department
Faculty of Humanities Diponegoro University**

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2019**

PRONOUNCEMENT

The writer honestly confirms that this thesis is written by herself without taking any works from other researchers in S-1, S-2, S-3, and in diploma degree of any university. The writer also ascertains that she does not take any material from other works except from the references mentioned.

Semarang, June 2019

Elsa

MOTTO AND DEDICATION

“The past can be BITTER, but the future has to be BETTER.”

-Deny A. Kwary-

*This thesis is dedicated to
my beloved parents and
everyone who helped me accomplish this thesis*

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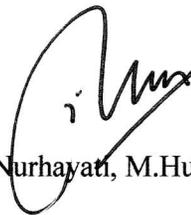
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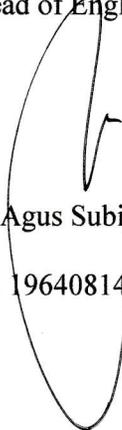
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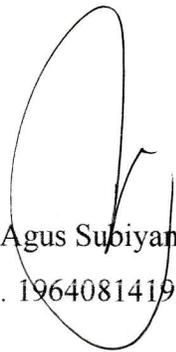
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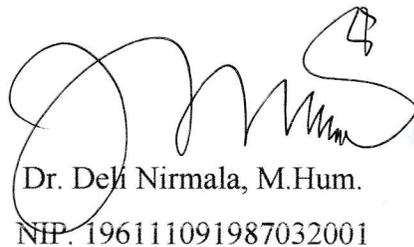
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This work surely contains weaknesses and errors due to my competence. I open to receive any comment and suggestion to improve the quality of this work.

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Semarang, June 2019

Elsa

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ABSTRACT

This work is about the application of transitivity system to characterization as one element that makes up the narrative discourse. The writer considers that characterization has made many researchers interested, so the writer aims to elaborate what lexicons used to describe the narrator self-characterization from the perspective of Systemic Functional Linguistics by suggesting corpus linguistics method. The data were taken from the novel *Divergent* written by Veronica Roth (2011). The writer used non-participant observation and documentation method to obtain the data. The data are annotated manually by focusing on the narrator discourse in which Beatrice is an active and passive participant. The annotated data are processed in corpus processing tool to do the further analysis using transitivity system, and the writer then interpreted in a description. The result shows that the main character has 92,4 % dynamic roles as an active participant and 7,6% static roles as a passive participant. The finding indicates that the material process type 3 (A3) is the most dominant among all processes to construct the main character when doing physical activities signaled by the lexicon *walk*. The cognitive process is the highest type of mental process to depict that the main character's uses her logic more often by the use of the lexical verb *know*. The lexicon *smile* that is most frequently used in behavioural process describes the main character's positive vibes. Moreover, the relational process is used to describe the character explicitly. The most frequent lexicon (*not*) *sure* in relational process depicts the main character's hesitation. The verbal process depicts the main character's verbal interactions that is indicated by the use of verb *say*. In brief, the main character was described as an active and energetic person who seldom involves her emotion but she sometimes doubts something.

Keywords: characterization, transitivity system, narrative stylistics, corpus linguistics

CHAPTER I

INTRODUCTION

1.1 Background of the Study

Narrative stylistics is explored to investigate all aspects in grammar and meaning of a narrative text which aims to describe how author uses language to tell the series of events. Narrative stylistics is derived from the concept of narratology that studies narrative as genre and its structure (Fludernik, 2009:8). Narrative is built up by two fundamental elements: plot and discourse. Plot is events that are chronologically ordered to establish the core of narrative. It is also called as an abstract storyline. On the other hand, discourse is a language produced by a story teller in an interactive context.

There are six stylistic domains as the units of analysis that make up narrative discourse. They are textual medium, sociolinguistic code, characterization 1 (actions and events), characterization 2 (points of view), textual structure, and intertextuality. One aspect in narrative discourse that interests many researchers is the study of the characterization. As mentioned before, characterization was classified into two related categories. The first category includes actions and events, meanwhile the second one is point of view. Actions and events define experience in language of narrative, and the experience can be captured by using transitivity system to reveal the meanings through clauses. The language used in narrative represents 'what is going on' in either physical or abstract world which fulfils the experiential function.

The writer is interested in discovering Veronica Roth's preference when selecting the lexicogrammar to depict Beatrice Prior's self-characterization as a woman main character. The writer decided to choose *Divergent* written by Veronica Roth because it is relevant to today's society by providing perspectives on problematic social and political practices that might otherwise be taken for granted or considered natural and inevitable. Characterization analysis in narrative can be done by observing the actions and events along with the point of view. The actions and events guide the writer to see the author's language experience when establishing the characters in the novel. This experience is a prominent marker of narrative discourse style. Moreover, the point of view builds the perspective as a significant stylistics dimension to let the readers know the position of the narrator and the characters.

In this research, the writer used corpus linguistics as a method to deal with a large number of data. The writer employed corpus linguistics to sort the clauses in *Divergent* that are going to be elaborated in discussion chapter. The clauses are annotated manually first to ease when searching the selected clauses in corpus processing tool. Annotating helps the researchers in giving an additional information for each clause that will be explored.

1.2 Problem Statement

Veronica Roth, the author, created Beatrice as the main woman character in the story. At the same time, Beatrice is also the narrator of the story. The writer wanted to know what lexicon used to describe the characterization of the main

character and how the lexicon can be analyzed to depict the characterization of the main character.

1.3 Purpose of the Study

The research aims to explain one aspect in the narrative structure by discovering what lexicon used to portray the characterization of the main character and how the lexicon is analyzed to describe the characterization.

1.4 Scope of the Study

The units of analysis of this research focus on the narrator discourse of self-representation as the main character in *Divergent*. The selected clauses are focused on the clauses in which Beatrice is an active and passive participant followed by all verb forms. The analysis is restricted on ideational meaning.

1.5 Significance of the Study

The findings of this study suggest corpus linguistics method to help the researchers in collecting and sorting a large number of data to analyze the lexicogrammar of a narrative text.

1.6 Previous Studies

There have been many studies conducted concerning with transitivity analysis. The writer discovered five previous studies which discuss the aspects in narrative structure by applying transitivity system. Those studies applied transitivity system to reveal the characterization or the personality of characters in a story. Transitivity system is effective to elaborate language that is used to represent the going on of the physical and abstract world through clauses. The previous studies

are used as the writer's references to find the decent method for narrative stylistics study.

This study differs from other studies. The previous studies are mostly qualitative research by categorizing the type of the process, whereas this study is quantitative-qualitative research. The writer used quantitative data to make the interpretation. To deal with quantitative data, the writer suggests the analysis of characterization in narrative structure by applying corpus linguistics method. Corpus linguistics is able to fulfil the need for collecting data in a large number and collecting the data based on a specific purpose. This research focuses on stylistics purpose so the centre of interest is the lexicons used to describe the narrator discourse in representing self as the main character.

The first study written by Nguyen (2012) is entitled "Transitivity Analysis of *Heroic Mother* by Hoa Pham". The article explores the application of Halliday's theory of transitivity when establishing personality in a story. This article aims to identify and to elaborate how Hoa Pham used language to portray and represent the main character's personality in "Heroic Mother" and to understand how linguistic analysis of a text can be used to interpret meanings in a literary text. The findings indicate that linguistic choices in transitivity perform an important role to build up the main character of the plot. A heroic mother was described as the main character who experienced the hard times in her youth, used to be a soldier, and was stereotyped as a crazy woman. The three most frequent processes are relational, behavioural, and mental process. The author wanted to sketch her relationship, behavior, and inner thoughts.

The second study is “Transitivity Analysis of *A Rose for Emily*” written by Song in 2013. *A Rose for Emily* has been repeatedly analyzed from the perspective of literary criticism. This paper employs transitivity theory of SFL (System Functional Linguistics) to investigate the text of *A Rose for Emily* and to analyze the processes used in the text and then to explain their functions in developing theme and shaping characters. This paper focuses on the transitivity processes along with the participants and the circumstances and analyzes some examples taken from the text to describe Emily’s image of anti-tradition and pursuing love as well as people’s emotion to Emily. The study indicates that six processes in *A Rose for Emily* highly contribute to illustrate the theme. The most frequent types of processes occurring in the text are material and relational process.

The third study was conducted by Rashid in 2016 entitled “Transitivity Analysis of Hiroko’s Character in *Burnt Shadows*”. The study examines the application of transitivity as a tool of grammatical analysis to explore the process of construction of Hiroko Tanaka’s character and other characters in *Burnt Shadows* novel by Kamila Shamsie. The findings indicate the dominant process types in which characters are described and the dominant participant roles assigned to the character in the subtext. It clearly demonstrates that Hiroko though, is the centre in the narration and is viewed that she is the protagonist of the novel. She has 65% roles and the dominant process is verbal process.

The fourth study, “The Depiction of Islamic Princess in Children’s Books: A Transitivity Analysis” was written by Oriza in 2017. The research proposes to identify the types of process initiated by the characters in Islamic princess book

series, to find out the types of process initiated by the main female character in Islamic Princess book series and its relation to the narrative structure of the stories, and to explore the types of process characterization in Islamic Princess based on the linguistic representation. The findings show that the most frequent processes are: relational process in orientation section; verbal process in evaluation section; verbal process in complication section; mental process in resolution section; and mental process in re-orientation section. The transitivity processes reveal that the princess in Islamic princess books are represented as a doer that have many ideas, initiatives, good attitude and positive activities.

The fifth study written by Mahardika in 2017 is entitled “Analyzing the Characterization of Mr. Lorry in *A Tale of Two Cities* Simplified by Patricia Atkinson Using Transitivity System.” The writer aims to explain how Mr. Lorry was described by the narrator and the type of character which Mr. Lorry is categorized. The finding points that Mr. Lorry’s personality is presented by both relational and non-relational processes. The processes classified into non-relational process are behavioural, mental, material, and verbal process. Material process is the dominant type in the novel.

1.7 Writing Organization

This study is elaborated in five chapters through the following organization:

CHAPTER I : INTRODUCTION

This chapter presents background of the study, problem statement, purpose of the study, scope of the study,

significance of the study, previous studies, and writing organization.

CHAPTER II : THEORETICAL FRAMEWORK

This chapter comprises the theory of transitivity system in Systemic Functional Linguistics, the concepts of corpus linguistics and narrative-stylistics.

CHAPTER III : RESEARCH METHOD

This chapters contains type of research; data, population, sample, and sampling technique; method of collecting data; and method of analyzing data.

CHAPTER IV : FINDING AND DISCUSSION

This chapter shows the result by providing tables and explains what lexicons used in text that can be analyzed to depict Beatrice's self-characterization seen from the perspective of Systemic Functional Linguistics in *Divergent* by proposing corpus linguistic method.

CHAPTER V : CONCLUSION

This chapter contains the inference based on the result of analysis in this study.

CHAPTER II

THEORETICAL FRAMEWORK

This chapter covers three main concepts to support the research. The writer used the theory of Systemic Functional Linguistics from M. A. K. Halliday revised by Christian M. I. M Matthiessen (2004) in *An Introduction to Functional Grammar*. Besides, *Analysing English grammar: A Systemic Functional Introduction* written by Fontaine (2012) is used as the additional reference to complete the theory of Systemic Functional Linguistics. Moreover, the concept of corpus linguistics was taken from two books written by Tony McEnery. In addition, the concept of narrative stylistics is primarily cited from Paul Simpson's book (2004) entitled *Stylistics*. Another book to complete the concept of narrative is obtained from *Narrative Fiction: Contemporary Poetics* (2002) written by Rimmon-Kenan.

2.1 Systemic Functional Linguistics

Systemic functional linguistics (SFL), as it can be seen from its term, focuses on the functions of language. The basic concept of SFL is that language is seen as social function which serves social purpose (Fontaine, 2012:5). Language is seen as a system which relates meaning to form and language itself is a system of signs. The clause is a multifunctional unit of language. It is the main unit of analysis in SFL. Furthermore, the grammatical functions are represented in the clause.

Halliday developed the fundamental theory of language by analyzing the lexicogrammar become three main functional components of language called metafunctions (Halliday, 1994). Metafunction can be defined as a language tool used in linguistic semiotic studies to describe and explain meaning (semantics) when language (text) is understood and interpreted. It consists of ideational meaning, interpersonal meaning and textual meaning (Halliday & Matthiessen, 2004:29). Each type of metafunctions brings different aspect of the world concerning with a different mode of meaning of clauses. These three metafunctions are important because they relate to the use of language in social processes within a society.

The first metafunction sees language as a representation of a phenomenon occurring in the world experience (Halliday & Matthiessen, 2004:168). It refers to ideational meaning or experiential meaning including the speaker's world experience. It conveys the experience occurring in both around and inside the speaker. In ideational meaning, language takes a part to convey an idea (that is, what the points someone is talking about, discussing, proposing, asking, etc.). So, in this first metafunction, the language that we use every day certainly has an idea or subject. We can specifically review either the choice of words used or other language features.

The second type of metafunctions referring to interpersonal meaning views language as an exchange (Halliday & Matthiessen, 2004:106). It indicates interactive process of giving and demanding. This type of meaning describes the speaker's participation in, or interference in, the speech event. As it can be seen

from the term, we may be able to guess that interpersonal meaning means relationships between people. In this metafunction, the main focus discussed is the function of language as a tool to bridge human relationships. We can analyze how close a person's relationship with his or her opponent simply by analyzing the language used by using this 'tool'. The participants of the discourse, commonly referred to as tenor, or those involved in the use of language may influence the course of communication. We can take a look that language is no longer merely a matter of choice of words and rules of structure, but also who the speaker is.

The third metafunction is textual function that views language as message (Halliday & Matthiessen, 2004:64). It refers to how a message is delivered. This can be seen from the organization or structure of the information expressed and the medium of the information. The way we put words-whether we put them at the beginning or at the end-is very important. In the analysis of textual meanings, the basic information is called the theme (focus of speech).

2.1.1 Transitivity System

In this paper, the writer focuses on the ideational meaning and the basic analytic tool to analyze the text is by using transitivity system. A very common explanation about this system is a set of principles that rules the process and the involved entities. The analysis starts from the main verb as the process because the verb expresses the event (Fontaine, 2012:73). The system sees clause as a unit to interpret meaning that is realized in six types of process. The choices of process used to represent experience are regulated in this system. The process consists of

material, mental, verbal, behavioural, relational, and existential process (Halliday & Matthiessen, 2004:160).

Material process covers the range of processes that express activities of doing and happening that leads to changing and creating in the experience of world (Halliday & Matthiessen, 2004:179). It involves the physical activity which needs energy. The entity that does the process is called as the *actor*. *Goal* is the entity affected by the process that the actor does. Meanwhile, *scope* is the unaffected entity. Besides, there are many material processes that are not followed by either goal or scope, such as *run*, *walk*, *go*. Those process usually show movement.

Mental process, a process of sensing (Halliday & Matthiessen, 2004:197), concerns with how entity senses the world experience. There are four kinds of mental processes; affective or reactive (feeling); cognitive (thinking); perceptive (perceiving through five senses); desiderative (expressing an urge). The participants involved in this process are *senser* and *phenomenon*. *Senser* is a conscious being who can feel, think or see. Another element in mental process is *phenomenon* (Halliday & Matthiessen, 2004:204) that is categorized into *macrophenomenal* (a thing) and *metaphenomenal* (a fact or an act).

Halliday & Matthiessen (2004:248) proposed that behavioural process covers the physiological and psychological behaviour. It shares some characteristics of material and mental clauses. The process is done under control or we can call it as habitual activity done constantly. There are two entities involved in this process. *Behaver* is conscious being who does the process. *Range*

is the scope of the process. The limitations of behavioural process are indecisive, but they can be recognized by some typical features; Near-mental behavioural processes are processes of consciousness represented as forms of behaviour, such as *look, watch, stare*; Near-verbal behavioral processes are verbal processes as forms of behavior, such as *talk, gossip, argue, grumble*; Near-material behavioural processes are bodily postures and pastimes, such as *dance, sing, sit*; physiological process manifesting the state of consciousness such as *cry, laugh, smile*; other physiological processes as responses coming from inside the body such as *sneeze, breathe, yawn, sleep*.

Some body gestures may be categorized into either behavioural process or material process. *Nod* and *shrug* are two processes which involve body movement. However, they are classified as behavioural process because each of them is associated to a certain part of body. *Nod* collocates with head and *shrug* definitely collocates with shoulders. However, some body gestures are categorized as material process as well, such as *shake hand, grit teeth, and clench jaw* as they cannot deliver meaning without *hand, teeth, and jaw*.

Halliday & Matthiessen (2004:252) argued that verbal process is regarding with the process of saying or symbolically signaling. *Sayer*, as the participant, is not necessarily human being. *Receiver*, another participant, is the one to whom the saying is addressed. *Target* is one who acts upon the saying or the entity which is directed by the verbal process. *Verbiage* refers to the message or the label for the verbalization itself.

Relational process, the process of being and having, has functions to characterize and identify participants (Halliday & Matthiessen, 2004:210). The verbs either relate or identify the participant in terms of the other. There are two kinds of relational process; identifying process and attributive process. The participants of attributive process are *Carrier* and *Attribute*. On the other hand, identifying process has *Token* and *Value*.

Existential process concerns with the existence of entity in human experience (Halliday & Matthiessen, 2004:256). The process can be recognized by the verbs of existing; *be*, *exist*, *arise*, and the *existent* can be a phenomenon of any kind.

Processes and participants may carry some circumstances. Circumstantial elements are almost always optional additions of the clause rather than obligatory components. They encode the background against which the process takes place (this only applies to modal and conjunctive adjuncts) (Thompson, 2013:114). Circumstances are not part of the core of the clause and they tend to be seen as peripheral elements. Circumstances carry the information of questions such as when, why, how, how many, and as what. According to Halliday & Matthiessen (2004:262), there are 9 types of circumstantial element. First, extent circumstance comprises distance, duration, and frequency. Second, location circumstance consists of place and time. Third, circumstance of manner includes means, quality, comparison, and degree. Next, cause circumstance contains reason, purpose, and behalf. Other circumstances are contingency (condition,

default, and concession), accompaniment (comitative and additive), role (guise and product), matter, and angle (source and viewpoint).

2.2 Corpus Linguistics

Corpus (corpora: plural form) refers to a term that helps studying language by providing a set of procedures or methods (McEnery & Hardie, 2012:1). The methods can be used in almost all branches of linguistics, although corpus linguistics is not a branch of linguistics such as syntax, semantics, sociolinguistics and soon (McEnery & Wilson, 2001:2). Corpus linguistics assists the researchers to examine linguistic phenomena based on electronically stored samples of data. The data may consist of written text or spoken discourse that is transcribed in machine-readable form. The corpus data exist in two forms; raw and annotated. Annotated corpus enriches the data by providing various types of linguistic information. Annotating can be done either automatically or manually. Manual annotation is the corpus annotation method by adding analytic codes to the text made by human being (McEnery & Hardie, 2012:246). It helps the researchers to study language based on their specific purposes.

The corpus data then are processed by using corpus processing tool. The tool usually contains some basic features to explore the data. The most frequently used feature is concordance or key word in context (KWIC). The feature can support the analysis of text-specific meanings by retrieving all the occurrences of a form (key word) to trace the meaning or the development of meanings throughout the text. It allows the researchers to see the environment in which a key word or a pattern appears by displaying every instance of a specified key

word with a given amount of preceding and following context for each hit (McEnery & Hardie, 2012:2).

2.3 Narrative-Stylistics

Chatman (1980:22) defines narrative as a semiotic structure. As a structure, it contains two main elements; plot (content) and discourse (expression) (Simpson, 2004:20). Plot which is an abstract storyline consist of events (actions and happenings) and existents (characters and settings). On the other hand, discourse is the representation of abstract story line as the realized text that is produced by the story-teller and often marked by stylistic devices. Rimmon-Kenan (2002:2) defines narrative fiction as a narration of succession of fictional events. The term narration proposes the notion of communication process which narrative is the message that wants to be delivered by author to the reader.

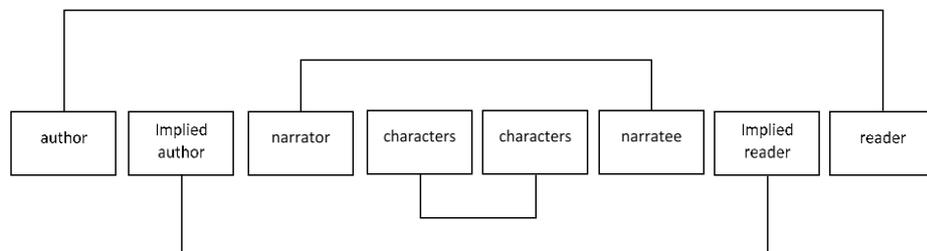


Figure 1 Narrative Communication (Fludernik, 2009:26)

Fictional works that people read often give them a certain impression of the person who wrote those works. A real author may be defined as the creator of text who aims to communicate to his readers (Hühn et al., 2009:1). The real author can't be identified as the person who speaks in literary work. The author creates an implied particular form of himself that is different from other men

works which can be called as implied author or author's second self (Booth, 1983:67). The notion of implied author, unlike narrator, is an image of person who cannot tell us something. The image of implied author can be seen by his textual choices. He does not have voice and direct way of communicating (Chatman, 1980:148). According to Kenan (2002:90), the idea of implied author must not be personified since it is viewed as a set of norms which is not directly expressed. He tells us through the whole compilation of all voices and all ways he has chosen to let us identify.

On the other hand, a narrator can be defined as the narrative voice or speaker of a certain text. The narrator takes an active role as the entity who narrates or becomes involved when presenting the needs of narration (Rimmon-Kenan, 2002:91). The narrator, inside the text, tells the story to narratee. Kenan (2002:92) proposed that a narratee is a fictive entity to which the narrator directs his narration or a fictive entity addressed by the narrator in the text. Brooks and Warren (1979:174) proposed the notion of focus of narration to answer complicated questions such as *who sees?* and *who speaks?* in literary texts. The term focus of narration is equal to the thought of point of view. The vertical demarcation concerns with point of view (inner or outer), while the horizontal demarcation contains voice (the identity of the narrator).

Table 1 Focus of Narration

	Internal analysis of events	Outside observation of events
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Narrator as a character in the story	1) Main character tells his story	2) Minor character tells main character's story
Narrator not a character in the story	4) Analytical and omniscient author tells story	3) Author tells story as observer

The lowest level of narrative communication occurs between characters in the story. The idea of character is changing through history. A character is a paper-being established by the real author (Barthes & Duisit, 1975:261). According to Chatman (1980:126), character is paradigm of traits. It has paradigmatic relation with the plot, and plot is syntagmatic. A character does exist in fictional work, although some characters are inspired by a real life person. The conversation between characters is usually showed by direct speech. The conversation that is commonly called as dialogue often implies the character's thoughts and feelings.

Rimmon-Kenan (2002:61) also viewed that character is one construct within the abstracted story. She said that the construct is made by assembling various character-indicators shared along the text continuum and inferring the traits from them. The character-indicators are often known by the term characterization. The character traits are told by the narrator as the agent to serve the need of narration. According to Ewen in Rimmon-Kenan (2002:61) the narrator narrates the characterization of his character in two ways: direct definition and indirect presentation. The first type is direct definition that labels the trait by an adjective or an abstract noun. The second type is indirect presentation. It does not name the trait but shows and indicates it in different

ways. It lets the reader infer the traits that are implied through action, speech, external appearance, and environment.

An implied reader, like an implied author, is a construct that cannot be identified with other real readers (Iser, 1978:34). This term carries out the idea of a textual condition with meaning production. The implied reader is embodied in the way how a literary work runs its effect. The effect includes the responses of the text structures and the schemata used to discern the text. The author creates the implied reader as the image of recipient (presumed addressee) to whom the literary work is directed. The implied reader is ascribed as the entity that carries the codes and norms presumed by the author.

The real reader and the real author are outside the narrative deal. Prince in Huhn et al. (2009:398) the real reader can be defined as the decoder of narrative texts written by the real author. He is the person who is reading the texts and interpreting the message. The process of reading and decoding the message in literary work is the way how the real readers perceive what the author wants to communicate with them.

CHAPTER III

RESEARCH METHODS

This chapter elaborates the type of the writer's research, the data, the steps how the writer obtained the data, and the way how the writer analyzed the data.

3.1 Types of Research

This research is categorized into quantitative-qualitative research, since the research concerns with the quantifiable data to interpret the phenomena. The writer used sequential exploratory mixed method to analyze the data. The study began with the step of collecting and analyzing the qualitative data adhered by collecting and analyzing quantitative data for the second step (Creswell, 2009:209). The results of the research will be presented in a description of characterization in *Divergent* written by Veronica Roth (2011). The writer focused on the main woman character, Beatrice Prior and elaborated the lexicon used in the text to describe the main character's characterization.

3.2 Data, Population, Sample, and Sampling Technique

The data are the texts taken from the novel *Divergent* (2011) written by Veronica Roth, but the writer used only the narrator discourse (character's speeches are not employed). The population of the data is the clauses in which Beatrice is an active and passive participant followed by all verb forms. The writer used purposive sampling technique by annotating the selected clauses.

3.3 Method of Collecting Data

According to Creswell (2009:15), there are four types of data collection. Those types include observations, interviews, documents and audio-visual materials. The writer used non-participant observation and documentation method to obtain the data for further analysis. After reading the novel, the writer downloaded the PDF format file of the novel. The texts in PDF file were copied and pasted in simple text editor Notepad++. The writer employed the text editor to break down the texts into chapter by chapter.

The selected clauses of each chapter are annotated manually by using word processor. Manual annotation is the corpus annotation method by giving the codes to the text that will help in investigating the data. The text in txt format are updated by copying-pasting the annotated texts. The writer created several codes to mark each clause based on the role of the pronoun *I* and *me*. The codes were designed by using referential method (Sudaryanto, 2015:26) to reveal the types of process that simultaneously reveal the role of the agent. Besides the process, the codes were made for circumstance as well, since the occurrence of circumstance is essentially significant in the process actualization. After the codes were given to mark the process and circumstance, the annotated texts are assembled into one .txt file.

I/A1 grab Caleb's arm as/LOCTI I/A2 stumble over/LOCPL the man's shoes.

Figure 2 Annotated text

3.4 Method of Analyzing Data

To help analyzing the data, the writer run a corpus processing tool AntConc 3.5.8 by Laurence Anthony. The writer used the concordance feature to see the left and right context by typing code in query box and shifting the search term in regex (regular expression) mode. The display shows the number of the process based on the code that reveal Beatrice's roles followed by the process. To count the percentage, the writer used the formula as follows:

$$\frac{x}{n} \times 100 = p$$

where:

x= given quantity

n= total number

p= percentage of the quantity compared to total amount

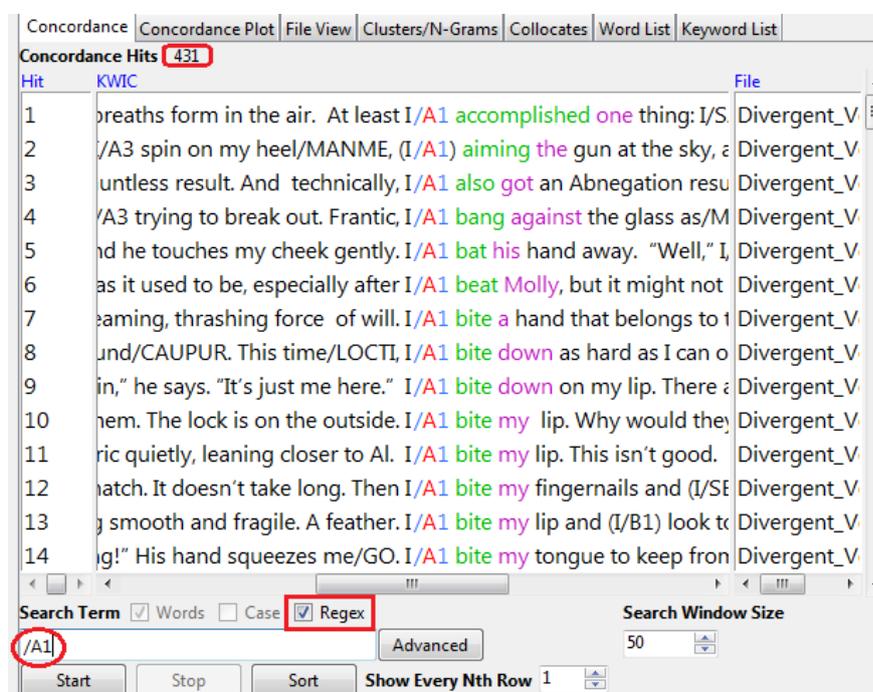


Figure 3 The Concordance feature in AntConc 3.5.8

The concordance or Key Word In Context (KWIC) feature may not cover the clause before and the clause after a certain clause. To see the wider context, the writer clicked the codes in the concordance display to view the text. The black-highlighted code is the code clicked in concordance. The red-underlined clause helps the writer to see the context of whom the word *him* (blue-highlighted) refers to.

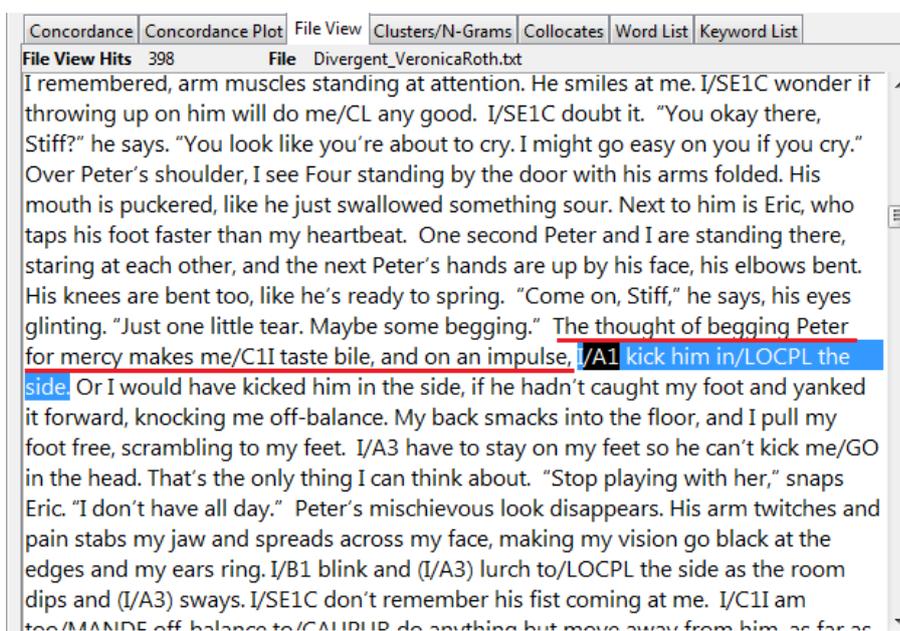


Figure 4 The File View feature in AntConc 3.5.8

The data were mainly annotated based on the pronoun *I* to describe the dynamic roles and the pronoun *me* to describe the static roles. Both dynamic roles and static roles are grouped based on the type of process. Those roles are further explored to discover what lexicon used in describing the narrator discourse to depict self and how it can be analyzed to depict the characterization. The selection

of some lexical verbs actualizes the processes and the circumstances. The writer interpreted the data in a description that correlates the lexicons used in the text and its implication toward Beatrice's characterization.

CHAPTER IV

RESULT & DISCUSSION

4.1 Result

The result showed the frequencies of the processes and the circumstances. The quantitative data were collected by using corpus processing tool, AntConc 3.5.8 version. Each code was typed in query box to obtain the concordance hits as follows. Since the analysis focuses on self-characterization, the two kinds of pronoun (*I* and *me*) annotated in the text point that the main character is an active and passive participant. The main character as an active participant shows that she has dynamic roles. She occupies the roles as an actor, a senser, a behavior, a carrier, a token, and a sayer. On the other hand, the main character as a passive participant shows that she has passive roles. She occupies as a goal, a client, a recipient, a phenomenon, a circumstance, a target, and a receiver. However, the number of dynamic roles is more dominant than the static roles. The dynamic roles are 92,4% and dominated by material process type 3 (A3). Furthermore, the main character has 7,6% static roles.

Table 2 The frequencies of the process

The main character as an active participant						
Configuration				Code	Qty	
Material process						
Actor	Material	Goal		A1	431	
Actor	Material	Scope		A2	487	
Actor	Material			A3	544	
Actor	Material	Recipient	Goal	A4	1	
Mental process						
Senser	Mental	Phenomenon		SE1C	Cognitive	382
				SE1P	Perceptive	366
				SE1D	Desiderative	62
				SE1E	Emotive	30
Senser	Mental			SE2C	Cognitive	37
				SE2P	Perceptive	44
				SE2E	Desiderative	60
				SE2E	Emotive	3
Behavioural process						
Behaver	Behavioural			B1	463	
Behaver	Behavioural	Behaver Phenomenon		B2	370	
Relational process						
Carrier	Attributive	Attribute		C1	335	
Carrier	Attributive			C2	8	
Token	Identifying	Value		T1	14	
Verbal process						
Sayer	Verbal	Verbiage		SA1	416	
Sayer	Verbal	Target		SA2		
Sayer	Verbal	Receiver	Verbiage	SA3		
Sayer	Verbal	Material		SA4		
Sayer	Verbal	Receiver		SA5		
Sayer	Verbal	Receiver	Material	SA6		
Sayer	Verbal			SA7		
The main character as a passive participant						
Material process						
The main character as goal					140	
The main character as client					21	
The main character as recipient					35	
Mental process						
The main character as phenomenon					82	
Behavioural process						
The main character as circumstance (location-place)					20	
Verbal process						
The main character as target					10	
The main character as receiver					34	
Total					4379	

Besides the process, the writer also listed the number of frequent circumstance. There are 22 types of circumstance appearing in the text that amount to 1.492 in total. However, the writer took only top six circumstances that are not less than 5%. The most frequent circumstance is place circumstance. Place is one aspect that makes up the setting element in narrative text.

Table 3 The frequencies of circumstances

Circumstance	Code	Quantity	(%)
Place (Location)	LOCPL	392	26
Purpose (Cause)	CAUPUR	243	17
Time (Location)	LOCTI	213	14
Comparison (Manner)	MANCOM	116	7,7
Quality (Manner)	MANQU	113	7,7
Degree (Manner)	MANDE	80	5,36

4.2 Discussion

The selected lexicons are analyzed to discover how they can be used to portray the main character's characterization. Since the data focuses on the pronoun *I* and *me*, the main character's self-characterization is grouped into two categories; as an active participant (having dynamic roles) and a passive participant (having static roles). The dynamic roles describe that the main character has control to conduct actions toward her surroundings. Meanwhile, the static roles show the main character's position in the society she lives in.

4.2.1 Beatrice as an active participant

Beatrice, the main character, was described as a member of Dauntless. Dauntless is a faction that values bravery. Dauntless' job is to guard the city. Dauntless

members should have at least an ability to defend themselves when they are in danger. They have to practice their physical abilities. They are trained to be strong and fearless. In this research, the dynamic roles point that Beatrice occupies the roles as an actor, a senser, a behavior, a carrier, a token, and a sayer. Beatrice is characterized having the capacity to act and to move. Since she is an active participant, the actualization of the process may be followed by various types of circumstance. However, the writer only discusses 6 types that occur frequently.

4.2.1.1 Material process

The material process is the dominant process appearing in the text. The process was divided into three categories; material process with goal, material process with scope, material process without either goal or scope. There are 431 goal-oriented processes, 481 scope-oriented processes, and 544 processes without either goal or scope. The material processes used by the author mostly depict Beatrice's activities as an initiate of Dauntless members who lives in compound (the Dauntless headquarters). The author focused on physical activities as one of Dauntless members' trait who often do physical exercises to improve the members' power.

Using material processes, Beatrice is characterized as an aggressive and strong girl. The configuration of material process used to describe her aggressiveness is Actor-Process-Goal. The goal is categorized into animate and inanimate objects. An aggressive action against someone is realized by the use of process *kick*. The animate goals affected by her actions are Molly, Peter, Tobias, and a Dauntless man. Molly is her friend in Dauntless who is randomly chosen by

the Dauntless leader to be her rival when fighting practice. Meanwhile, Peter is also her friend in Dauntless who wants to defeat and gets rid of her from Dauntless. On the other hand, Tobias is the vice leader of Dauntless who was controlled by the Erudite leader when Beatrice attacked him. Another process showing Beatrice being aggressive is by the use of the process *bite*. She bites the Dauntless man's hand who has arrested her. According to the process and goals, Beatrice is not haphazardly aggressive to everyone but she will be aggressive to those who threaten her. This implies she is the protagonist in the story. In addition, Eric, the Dauntless leader, appears in the process *fire* as the goal which means that he is a threat to Beatrice. Besides Eric, the crow is another threat to Beatrice that appears as one of her fears.

It is mentioned before that the process *kick* is associated to the animate objects that are assumed to be harmful for Beatrice. However, there are other animate objects often appearing in material clauses implying that Beatrice is not aggressive. They are Al, Christina, Caleb, Will, and Tobias or Four. Meaning that, they are depicted having good relationships with Beatrice. Caleb is Beatrice's brother and some of them are Beatrice's friends. The lexicons that appear with the objects are *grab* and *drag*.

The process *kick* does not only depict Beatrice as being aggressive, but also depicts her as being active. Being active is construed as doing action and making movement. It can be seen from the goals following the process *kick* are inanimate objects such as a pebble, the glass, the wall, and the gun. This shows that she does action against the objects. To support that evidence, the process

pound occurs along with the hard materials as the goals such as the glass, the wall, and the door. She is described as the girl who often employs her muscle when doing activities. The processes *grab, push, pull, and squeeze* indirectly describe her strength because the goals are affected by her deeds. According to those data, the author depicted Beatrice as a physically active girl. The weapons that Beatrice uses in material clauses as the inanimate goals indicate herself as being fearless. According to the novel, those weapons are not commonly used by people except Dauntless member. Those weapons are a knife, a small dagger, and guns used by Dauntless member as the city guardian. The clauses *I fire at his(Peter) arm* and *(I) firing at Eric's foot* show that she is trained to use the guns well. The goals point the exact targets where she wants to aim her gun.

Beatrice's actions are restricted to not only doing action to entity, but also doing action to herself. The clauses *I push myself up* and *I pull myself up* contain reflexive verbs that have the same actor and goal. Other processes categorized into reflexive verbs are *throw, swing, force, and stop*. Meaning that, Beatrice is portrayed being a person who have a control of herself and put so much effort to herself. Besides using reciprocal pronoun, the goals including her body parts indicate her concern to her body. Those goals include her hair, cheeks, hands, elbow, head, and arm.

In the text, the goal oriented material clauses describe Beatrice having certain gestures to show what she does not tell. First, the process *shake* is frequently occurs along with *head*. Shaking head means no or refusal. Based on the text, the clause *I shake my head* is used to assert Beatrice when she says no or

when she does not agree to something. Second, the process *bite* is associated to *lip*. The author created the interpretation that biting may show Beatrice's insecurity or her thinking about something that makes him/her uncomfortable. Third, the processes *clenching jaw* and *teeth* imply that Beatrice is trying to hold her anger. This gesture helps her to control her emotion and not to explode when she got attacked or when she was in danger situation. In addition, the clause *I grit my teeth* shows her effort to calm down herself so she is able to manage her emotion well.

I can smell his stale breath. "How did you do it, huh? How the hell did you do it?" He pulls me/GO forward a few inches and then slams me/GO against the wall again.
I/A1 clench my teeth to/CAUPUR keep from crying out, though/CONCE pain from the impact went all the way down my spine. Will grabs Peter by his shirt collar and

Figure 5 The environment of the process *clenching teeth*

Besides showing that Beatrice does something to an entity, the material processes with the scopes explain that Beatrice is energetic. This is shown by the process *climb* followed by the scope *the ladder* or *stairs*. Furthermore, Beatrice being energetic is also depicted by the use of intransitive verbs or the process without either goal or scope. The processes are conducted by her own without affecting to anyone or anything. The frequent processes signaling her being active are *jump*, *run*, *sprint*, and *walk* followed by the place-location circumstance. The processes describe her activities in Dauntless that involve a great vitality. On the other hand, the circumstances show her movement from one place to another. This

leads to the inference that Beatrice dynamically is not a reserved person who only stays at her place.

The intransitive verbs covering the processes without either goal or scope have the highest frequency in the text. The most frequent lexicon used in material process is *walk*. The high frequency of the verb *walk* implies that Beatrice was described as the person who moves a lot. The lexicons used in material process describe the main character as an aggressive, active, and energetic person. The high frequency of the lexicon *walk* leads to the high frequency of place circumstance because the place circumstances mostly occur with the material processes.

I/A3 walk into/LOCPL room 6, where a Dauntless woman
 I/A3 walk into/LOCPL my room, and when I/
 I/A3 walk into/LOCPL the cafeteria that evening. For
 I/A3 walk to/LOCPL the girls' bathroom to shower/
 I/A3 walk to/LOCPL the center of the arena
 I/A3 walk to/LOCPL my bunk, (I/A3) trying
 I/A3 walk to/LOCPL the arena without/MANQU looking

Figure 6 The lexicon *walk* followed by place circumstance

4.2.1.2 Mental process

The writer categorized the mental processes based on their subtypes: cognitive, perceptive, desiderative, and emotive. The writer revealed there are 382 cognitive mental processes followed by phenomena and 37 processes are non-phenomena oriented (some of them are followed by circumstances). The most frequent

cognitive mental process is *know*. Other lexicons appearing in the text are *wonder*, *realize*, *remember*, *think*, *recognize*.

1. *I **know** that in this room, it's Eric, the youngest leader of the Dauntless, who has the authority.*
2. *I **know** they're still alive*
3. *I **know** who the Dauntless leaders are*
4. *I **know** where we're going*
5. *I **know** what look she would give me.*

The process *know* is classified as the cognitive mental process, since it is construed as the process that flows from someone's consciousness. It involves someone's inner world to sense the occurring phenomena. Furthermore the mental clauses above projects other clauses which explain the status of the content of Beatrice's consciousness. Those data above serve some examples that the process *know* may be followed by other clauses in different types. The process *know* includes thinking process heading to the process of recalling the information that Beatrice has possessed before. The datum 1 shows that the projected clause provides the facts. Thus while the data 2, 3, 4, and 5 serve the ideas.

6. *I **wonder** how many frantic, running people they see on a weekly basis.*
7. *I **wonder** if he was repeating something he had studied*
8. *I **wonder** what he'll say.*
9. *(I) **wondering** which version of Four I'll see now*

The pattern "I wonder..." in direct speech may be construed as a polite way to ask someone to do something or to ask someone's opinion about something. However, the pattern "I wonder..." in the data above leads to the process of questioning that takes place in Beatrice inner experience. The process *wonder* in bold are followed by projected clauses. The clauses meet the need of

phenomena to represent the content of her consciousness. Based on those data, the status of the phenomena (in underline) serves as the ideas. The noun clauses preceded by WH-words indicate Beatrice curiosity. On the other hand, *if* denotes the doubt she feels towards the phenomena.

From the process *wonder*, the author depicted Beatrice as an inquisitive person and a girl who is intellectually curious by showing her interest in knowing things. Her curiosity is signaled by the clause of the process *wonder* containing questions and doubt in her mind. Thus while the process *know* is a marker that the projected clauses following the process show how Beatrice infers something from the received information. The projected clauses that mostly present the ideas indicate Beatrice's thought as an abstract representation of the content of her thinking. What goes in her mind is not merely based on her inner experience. Her content of thinking denotes the mental representation of her outer experience.

The data shows that the process *realize* is majority followed by projected clause as a representation of the content of thinking so the clause may be called as an idea clause. The process is construed as the way how Beatrice is understand clearly towards the phenomena as the content of her consciousness. Although the process *know* also shows the connotation of an understanding, it describes a steady state where the understanding takes place after the process *realize*.

The next cognitive mental process is *remember* that is construed as a process impinging someone's consciousness. The phenomenon following the process may vary. Based on the data, the phenomenon is not only things but also macrophenomenal clauses denoting acts and metaphenomenal clauses denoting

facts. Those clauses are used to introduce the experiences that Beatrice has before. The experiences refer to what Beatrice has on mind before the process *remember* occurs. The clauses below are the example of the process taking things as the phenomena.

10. *I remember Al's wide eyes and his quiet sobs at night*

11. *I remember Edward*

The underlined phenomena are categorized into things. The first one is the description of someones's characteristics and the second one is a person. Those two phenomena imply that Beatrice has met the mentioned persons. So, she is able to recall the information about the persons. Furthermore, if the person is followed by present participle, the phenomenon is not a living thing but it is classified as macrophenomenal clause.

These following clauses are followed by macrophenomenal clauses:

12. *I remember. Caleb telling her that it would only take a month to mend, because it was a hairline fracture*

13. *I remember my father stroking my hair when he kissed me goodnight, my mother touching my hair when she trimmed it with the scissors*

14. *I remember the belt stinging on my wrist in Tobias's fear landscape*

The data before point that macrophenomenal clause can occur in cognitive mental process. Macrophenomenal clauses in those clause denote that the status of the phenomenon is an act. The underlined clauses belong to non-finite clauses representing the clauses as unbounded in time. The author may assume that the readers understand the time referred to from the context of the main clause. On the other hand, if the clauses that follows the mental clauses is finite clauses, then they are categorized into metaphenomenal clauses, such as these data below:

15. *I remember that it isn't real*
 16. *I remember how the air felt, gliding over my body/MANQU*
 17. *I remember what he said on the first day, about working in the control room/MATT, where the Dauntless monitor the city's security.*
 18. *I remember why I'm here*

The data 15-18 show that the metaphenomenal clauses are facts. The underlined datum 15 points the projected clause as a fact. Thus while the datum 16-18 indicate the projected clauses. The clauses 16-18 are preceded by WH-words which mean they explain different kinds of information. The mental clauses in the datum 16 describes the condition or quality of the air that she perceives with her sense. The projected clauses then is modified by the next present participle phrase where it occupies the position as the quality manner circumstance to answer the question *how*. The datum 17 explains the specific information that is further elaborated in the next prepositional phrase. The clause in italic is the matter circumstance elucidating the specific information of the foregoing clause. The circumstance answers the question *what*. Meanwhile, the metaphenomenal clause in the datum 18 occurs in phenomenon as the reason.

The next cognitive mental process that will be discussed is *recognize*. The configuration of the process *recognize* is all followed by material phenomena that can be perceived by seeing or hearing. To recognize means we know either what they are (things) or who they are by identifying their physical characteristics that we are familiar with. For the example, the phenomenon in the mental clause *I recognize his low, distinct voice* indicates someone's voice characteristics that Beatrice remembers whose voice it is. The information of someone's characteristics are stored in Beatrice's mind to match his image whenever she

hears his voice. Furthermore, the most common circumstance that follows the process recognize is guise-role. The guise-role corresponds to attribute or identity of the phenomenon and usually is used to answer the question *what as?*

From the phenomena following the process *remember* and *recognize* above, the author created Beatrice as a girl who has a good memory. She is able to retrieve the information that she possesses starting from the material phenomenon to abstract phenomenon. A thing and an act are construed as material phenomena, although an act has higher level of abstraction compared to a thing. According to the data, the macrophenomenal clause includes the configuration of process involving the participant. In contrast, a fact is different realms compared to a thing and an act as it provides proposition containing statements and assertion that express judgment or opinion of the senser.

The last mental cognitive process is *think*, for example:

19. ***I think about running, but the dog will be faster than me.***
20. ***I think about my family***
21. ***I think I know what he's thinking, because I'm thinking it too***
22. ***I think of the motto I read in my Faction History textbook***

The clauses before provide different phenomena following the process (in bold). The preposition in the datum 19 and 20 does not stand as circumstance but it belongs to a component that conjoins to the process to make a phrasal verb. The process in the datum 1 is followed by gerund (in underline). The gerund indicates an act that possibility will be done by the senser. On the other hand, the phenomena in the data 2 is *my family*. Since, the phenomenon can be perceived by five senses, it is classified into a thing. The different thing occurs in the datum 21 which the mental clause projects another mental clause. The projected clause

provides the idea, so it can be called as idea clause. The process in the datum 22 is almost the same with the configuration in the datum 19 and 20. It belongs to phrasal verb followed by *the motto* which is classified as a thing, since it can be seen. The different meanings between the processes *think about* and *think of* lie on the context of the process. *Think about* is used to express thinking carefully or to consider. Meanwhile *think of* is usually selected when picturing or imagining someone's in mind. Based on those data, the author wants to tell that Beatrice is a thinker showed by the selection of the process *think* in any kinds of type.

There are 37 clauses of cognitive mental clauses that do not take the phenomena with them. The most occurring process is *know* in negative polarity such as *do not know*, in addition, other processes are *can't think* and *can't tell*. The cognitive mental clauses in negative polarity show that even though Beatrice is described as a thinker and a person who almost knows every information, she sometimes doubts her thinking. By the absence of the phenomena, some clauses contain circumstances to complement the processes. The author chose to employ the manner circumstances and cause circumstances. The manner circumstance is realized through the prepositional *by* + gerund. On the other hand, the cause circumstance is realized by *to* + infinitive verb.

There are 366 perceptive mental clauses followed by phenomena and 44 mental clause without phenomena. The frequent perceptive mental processes are *see*, *feel*, and *hear*. Perceptive processes indicate the outer experience perceived by Beatrice's senses. She clearly describes her characteristics from what she sees, what she hears, and what she feels. She is quick to observe what happens around

her. The happenings, called as the phenomena, of the process must be concrete entities. The following data are the examples of the use of *see*.

- 23. *I can see the tiny people standing on the pavement below.*
- 24. *I see Tobias stop in the middle of a footstep.*
- 25. *I see a tall boy with short hair a few yards to my right.*
- 26. *I see that Four is watching me/PH*

The data 23 and 24 show that the underlined clause is classified as macrophenomenal clause. The difference between both data is related to time. The datum 23 uses participial clause to represent the process as unbounded in time. On the other hand, the datum 24 that uses infinitival clause without infinitive marker *to* represents the process as bounded in time. Meanwhile, the phenomena in the datum 25 is a living thing. So, the data 23, 24, and 25 are in the same material realm. The datum 26 provides the more complex phenomenon, because it is considered as an act that has been propositionalized and exists in semiotic realm called a fact.

- 27. *I feel Al's hand against my mouth again*
- 28. *I feel the roar of the river in my chest.*
- 29. *I feel my heartbeat in my throat.*
- 30. *I feel Tobias brushing my hair back before the first simulation.*

The next process is *feel* that is commonly followed by material phenomena. *Feel* are mostly used when Beatrice perceives the phenomena by the sense of touch like the datum 27. From the data above, the phenomena containing in those clause are not only things. The datum 28 shows the phenomenon of the clause is categorized into a sound that is perceived by the sense of hearing. Then, the datum 29 denotes the phenomenon as a material one which is felt inside the body. Although, the phenomenon cannot be seen but it

occurs in Beatrice's inner experience. On the other hand, the mental clause in the datum 30 includes the macrophenomenal clause where the phenomenon has the higher level of abstraction compared to others.

31. *I hear footsteps.*
32. *I hear him telling me/RE to be brave.*
33. *I hear Marcus hit the net with a groan.*

The data above show three mental clauses followed by different phenomena. The datum 31 points that the phenomena is created by someone's activity. Although the person who is doing the activity is not mentioned, the readers may infer that someone walks and makes certain sound. Meanwhile, the data 32 and 33 contains macrophenomenal clauses projected by the mental clauses. Both macrophenomenal clauses are respectively a present participial clause and an infinitival clauses without infinitive marker to. In brief, the process *hear* is followed by macrophenomenal clause. From the data of perceptive mental clauses above, the author creates Beatrice's character as an observant and intuitive girl signaled by the material phenomena that she perceived sense of sight, touch, and hearing.

Besides the phenomenon, the circumstance occupies important position in the configuration of perceptive mental clauses. The most frequent circumstances that occur in perceptive mental processes are degree circumstances. Degree expressions characterize the extent of the actualization of the process, and they occupy directly either before or after the perceptive mental process. Those circumstances collocates with the perceptive mental processes. The expressions

almost and *barely/faintly* are employed to explain the intensity when Beatrice perceives the phenomena.

There are 44 perceptive mental clauses without the phenomena. As an exchange, circumstance is often used to complete the perceptive process. The processes majority occur before comparison-manner circumstance. The marker of comparison-manner circumstance based on the data is *like* that is used to explain that something has the similar features to something else.

The data show that the process *feel* collocates with the circumstance *like* followed by a new clause. The clause *I feel like the word "DIVERGENT" is branded on my forehead* means to have particular sensation of being labeled and exposed as a Divergent. This also means as if there was the word "Divergent" on Beatrice's forehead but the fact is that there is nothing on her forehead. The next example is the clause *I feel like I'm in a trance*. The sensation that Beatrice feels as if she is unconscious is Beatrice's imagery of her feeling. *As if* can be used to make comparison and so does *like*. The author used *like* to talk the imaginary situation or a situation that may not be true but it seems to be true for Beatrice.

The next mental process are desiderative type. There are 62 clauses followed by their phenomena and 60 clauses without phenomena. The most frequent process occurring in the mental clauses are *want*, *wish*, and *hope*. The phenomenal clauses followed the process *want* according to the text are things and macrophenomenal clauses. In the clause *I want something I don't know how to express*, the element denoting the phenomenon is *something*. Thus while the clause *I don't know how to express* is not the projected clause but rather modifies

the phenomenon. On the other hand, the macrophenomenal clauses mostly occur in negative mental clauses. The macrophenomenal clauses are in present participial form and in infinitival forms with or without infinitive marker to.

The data showing the configuration of the process *wish* point that the processes all followed by idea clauses. Those mental clauses presents that the phenomena happened to the contrary, for example the clause *I wish he would yell* implies the fact that *he did not yell*. The configuration of the clause is similar to the use of conditional clause *it would be better if he yelled* which means *he did not yell* and it does not meet the senser expectancy. The use of the process *wish* in the data indicates that things do not happen as Beatrice's wishes.

The process *hope* in the mental clause possesses the same configuration with the process *wish*. Both of them are commonly followed by projected clauses called idea clauses. The process *wish* is often used interchangeably with *hope* in some expressions. However, the text points the differences between *wish* and *hope*. According to the data, *hope* give the sense that things are possible to happen in the future. In contrast, the process *wish* gives the meaning that things are impossible to happen.

According to the text, there are 60 desiderative clauses that do not take the phenomena with them. The process *want* is the most frequent process occurring in the clause followed by purpose-cause circumstance. The process is in both positive and negative polarity. The circumstance represents the intention of the desiderative process *want*. The author selected the purpose circumstance to

project Beatrice's desire to do or not to do something. The circumstance used is realized in *to* + infinitive verb.

The desiderative type of mental process shows that Beatrice is not a demanding person. This is shown by the small number of the process *want* and the processes *want* with the negative polarity used by the author. The process *wish* and *hope* implies Beatrice's characteristic of being hopeful. The author let the readers interpret that Beatrice is just like a normal girl who puts so much hope but she also realizes that the things do not always happen as she wished. The author shows Beatrice's maturity by showing her good control of her desire through desiderative clauses.

The emotive process is the last type of perceptive mental process that will be analyzed. This process contains emotion that is a state arising as a response to the phenomena perceived by the sensor. There are 30 emotive process with phenomena and 3 process without phenomena denoting Beatrice's emotion. The number is not significant which means that the author seldom showed Beatrice's emotions explicitly. The emotive processes show Beatrice's physical states in positive and negative ways. The positive emotions are actualized by the lexicons *enjoy*, *like*, *love*, and *miss*. Meanwhile, the author selected *hate* and *fear* to describe Beatrice's negative emotions.

After analyzing all mental processes, the cognitive type is the most frequent subtype that appears in the mental clauses among those four subtypes. The highest frequency of lexicon used is *know* which is mostly followed by phenomena in metaphenomenal clause. The lexical verb *know* is used to describe

the main character's understanding and awareness through observation, inquiry, and information. Observation is done by perceiving the surrounding using human's sense. This makes the perceptive mental clause place the second position.

of the city for fun, and I/SA4 say, "Oh. Of course you have. Never mind." "One of the lines I remember from the Dauntless manifesto is, 'We believe in ordinary acts of bravery, in the courage that drives one person to stand up for another.'" Will sighs. He doesn't need to say anything else. I/SE1C know what he means. Maybe Dauntless was formed with good intentions, with the right ideals and the right goals. But it has

Figure 7 The environment of the lexicon *know*

The high frequency of cognitive mental process may infer that Beatrice uses her logic more rather than her emotion. The lexicon *know* which has the highest frequency shows that Beatrice has a good understanding and comprehension. Furthermore, the perceptive type, which is in the second most frequent process, show that the most lexicon used is *see*. This describes the main character as an observant person.

4.2.1.3 Behavioural process

Between material process and mental process are behavioural process. Behavioural process represents the outer embodiment of inner experience. This process includes the physiology and psychology process that is mostly experienced by human. The behavioural processes describe Beatrice having common behaviors as a human in general in lexicons such as *blink, breath, gasp, look (around, away, down, up), scream, shiver, and sit*.

Besides, Beatrice is also depicted often using gestures such as *nod*, *shrug*, and *frown*. To say yes or to agree with something, the author did not merely use the direct speech “yes” but she frequently used the process *nod*. Furthermore, *nod* is also used to emphasize the agreement in direct speech uttered by Beatrice. Moreover, the lexical verb *shrug* is used by the author to describe Beatrice’s gesture when she doubts something or she is unsure. The lexicon *frown* is employed to express the main character’s gesture when she is curious.

In addition, the processes of consciousness represented as forms of behaviour include *look (down, at)*, *watch*, *stare (at, down, into)*, *scan*, *glance (at)*. Those processes indicates that Beatrice being observant and curious to her surroundings. The lexicons followed those process mostly are phenomena that share the same concept in mental clauses instead of behaviour. This is due to the behavioural processes involving the sight sense to actualize the process.

Moreover, Beatrice is portrayed as an expressive girl through the lexicons *smile* and *laugh*. The processes are physiological process manifesting states of consciousness. According to the text, *smile* can be followed by two different circumstances. The degree expression *a little* shows the extent of the actualization of *smile*. Meanwhile, the location circumstance shows the where Beatrice directs her smile. This circumstance preceded by the preposition *at*. On the other hand, the process *laugh* commonly comes before the degree expression *a little* and the quality expression *so hard* and *shakily*. The lexicon *smile* has the highest frequency among all lexicons. This indicates that the main character was described having positive vibes.

4.2.1.4 Relational process

The number of the relational clauses shows that the author wanted to describe Beatrice explicitly about her feelings, her minds, and her states. The process is classified into three subtypes that are intensive, possessive, and circumstantial and each of them are in two distinct modes; attributive and identifying. The majority of intensive attributive relational clauses shows her negative feelings. The author chose the words such as *alone*, *(not) strong enough*, *(not) pretty*, *pathetic*, *(not) sure*, *silly*, *powerless*, and *small* to portray that she is not confident with herself and she sometimes underestimate herself. The highest frequency of lexicon describing her negative feeling is *(not) sure*. The figure 8 shows an example of selected clause (highlighted text) and the before and after contexts. The clause before points the contradictory situation and the clause after indicates two different options. This leads to the inference that the main character doubts the options.

everywhere, even in my toes. I/SE2P feel like/MANCOM doing something bold, but I/A3 could just as easily/MANQU walk away. I/C1I am not sure which option is smarter, or better. I/C1I am not sure that I/B1 care. I/A1 reach out and (I/A1) take his

Figure 8 The environment of the lexicon *(not) sure*

Meanwhile, the positive attributes including the lexicons *ready*, *brave*, *selfless*, *proud*, *glad*, *(not afraid)* indicate that despite Beatrice's negative feelings, she is an optimist. The author considered selecting certain lexicons showing her positive feelings to inform that Beatrice is a girl in general who has ups and downs during her life. Beatrice's identity is realized through some attributive clauses insist that

Beatrice is not either an Abnegation or a Dauntless but she is a Divergent who does not belong to any group of five factions, although she is technically a Dauntless member.

The extent of the actualization of the process is realized by the use of degree circumstance. The degree expression *too* points out the intensity of the attributive process is beyond what is desirable. This expression must come before the attribute and it cannot be placed in the end of the clause since it can deliver the different meanings. In addition, some attributes then are followed by the purpose-cause circumstances. The purposes are signaled by the preposition *to* + infinitive verbs which occur to complement the degree expression. For example, in the clause *I am too short to jump over the tables*, the expression *to jump over the tables* give the more explanation of the reason why Beatrice thinks she is too short. If the clause consists of the degree expression without the purpose expression, the meaning will not be delivered completely. This will arise a question such as *what if Beatrice is not too short? then what will happen?* The clause implies that she can jump over the tables if she is not too short. The combination between the degree expression and the purpose expression shows Beatrice's logic so the readers can follow the way she thinks.

In depicting Beatrice, the author used the attributes not only in lexicons but also in phrases such as *a pang of guilt* and *a twinge of guilt* to tell the readers about Beatrice's guilty feeling. Besides the phrases, the clauses leading to idioms are used, for examples *guilt pinches my gut* and *guilt strangles me*. *Guilt* is not an animate object so it cannot be the actor who does something to Beatrice.

However, the author created *guilt* as the actor of the process so the readers can interpret that the guilty feeling arising from Beatrice's heart implies she cannot forget what she has done before. Furthermore, Beatrice considered her action that leads to her guilty feeling so she does not want to do it again.

The possessive and circumstance attributive clauses are not dominant compared to the intensive attributive clauses. The author mostly used the possessive attributive relational process to talk about her possession of abstract realm. The processes containing abstract realm include *had no sympathy*, *have trouble*, *have an idea*, *have no other option*, *have a good chance*, *have another option*, and *have the power*. The abstract realm is related to Beatrice's inner experience that she used to think critically regardless her feelings. The author may let the readers interpret that Beatrice is a girl who often involve her logic and she has so much in her minds. Moreover, some circumstance attributes are employed to describe the place and situation of being a Dauntless member such as *on the Pit floor* (one place in the Dauntless compound) and *high above the ground*.

Besides attributive relational clauses, the identifying relational clauses show Beatrice's identity who belongs to Dauntless. The author selected some noun phrases that leads to Beatrice's certain characteristics such as *the only Abnegation transfer*, *the only initiate with this fear (fear of being attached to Four)*, and *the first jumper*. The values pinned to Beatrice let the readers infer that Beatrice is the only the one who bring those values. So, the readers may interpret what cross in mind when it comes to Beatrice. The readers may refer to Beatrice's values as the only Dauntless member who was transferred from Abnegation that is

her old faction, the only Dauntless initiate who has a fear of being intimate with Four, and the first initiate who encouraged herself to jump from a very high place to a dark hole. Those values only belong to Beatrice because no one has as Beatrice's. The identifying relational clauses used in the text imply that Beatrice is unique that she is recognized by most people in Dauntless.

4.2.1.5 Verbal process

The verbal processes in the text are mostly realized by the lexicons *say* and *ask*. However, the highest frequency of lexicon used in the text is *say*. The process *say* actualizes the way she utters words when conveying information, opinion, question, or answer. It often occurs with the quality circumstance such as *slowly*, *calmly*, *softly*, *quietly*, and *firmly*. The expressions of circumstance imply that Beatrice is not either rude or impolite. She delivers her words carefully and as clear as possible so her interlocutors will not be offended. Since the lexicon *say* is construed as an actualization of the process stating, asking, and answering, the lexical verb *ask* has the less wider meaning that only shows her saying in order to obtain an answer or some information. Besides the lexical verb *ask* used by the author to depict Beatrice's saying when she needs an answer, another lexicons used is *demand*. The process *demand* carries the meaning of asking in an authoritative way. Other lexicons such as *(not) blame*, *scowl*, *threaten*, and *scold* are not as dominant as the verbs *say* and *ask*. The author also selected some verbs that show her responses to her interlocutors such as *answer*, *reply*, and *retort*. The verbal processes employed by the author including the ways she states, questions, and answers imply that Beatrice is a communicative person.

4.2.1.6 Circumstances

Circumstances provide additional information for the process actualization. There are 22 types of circumstances occurring in the texts. Most circumstances spread into all types of process. However, the writer only picked 6 types of circumstance which the percentage is not less than 5 %.

Narrative text is characterized by the circumstances of place and time. In this text, the most frequent circumstance is place circumstance. This circumstance typically appears in material process and behavioural process. The intransitive material clause is the dominant clause which contains this circumstance. Place circumstance is realized through the use of preposition in initial position of phrase such as *in, from, on, into*, and etc. In behavioural process, the circumstance does not occur as a precise location but it is more likely a direction signaled by the preposition *at*. For instance, the clause *I smile at him* serves the idea that *at him* is the direction where the process is headed for.

The second most frequent circumstance is purpose circumstance that is one subtype of cause type. This circumstance is typically actualized through the structure *for + noun* and *to + infinitive verb*. The configuration *for + noun* is not as many as the configuration *to + infinitive verb*. The distribution of purpose circumstance in the data spread into material process, mental process, behavioural process, and relational process. Mental process, especially non-phenomenon oriented in desiderative type, is the dominant process that collocates with the purpose circumstance *to + infinitive verb*. The actualization of purpose circumstance through certain configuration implies the author's aim to explain

Beatrice's intention so the readers may interpret her way of thinking as a main woman character.

Time, another characteristic of narrative text, occupies the third position after place circumstance. This circumstance is found in all types of process in any kind of forms. It can be in single lexicon, in phrase, or in clause. According to the data, the only lexicon used as adverb of time is *now*, while the phrases and clauses indicating the circumstance of time commonly are preceded by conjunctions such as *when, as, since, after, and until*. The concordance hits show that the majority of time circumstance in the text is realized through clauses.

The subsequent circumstance, a subtype of manner circumstance, is comparison circumstance. The circumstance is actualized through the marker *like* and the configuration *as + adj/adv + as*. The lexical verb *like* is typically associated with perceptive mental process which answers the question *what like*. The circumstance provides the imagery of what Beatrice feels to let the readers imagine her feelings. On the other hand, the configuration *as + adj/adv + as* dominantly includes *as hard as* and *as fast as*. This majority of this pattern of circumstance is collocated with material process which implies that Beatrice is energetic and strong.

The next circumstance is quality circumstance that occupies the fifth position after comparison circumstance. Quality circumstances mostly occur in material process, behavioural process, and verbal process. They are not only expressed by adverbs *-ly*, but also realized by prepositional phrases. The prepositions marking as head of the phrase usually begin with *in, with, or without*.

Some lexicons like *slowly*, *quietly*, *safely*, *carefully*, and *softly* show that Beatrice is cautious. She was created as a character who tends to beware of the action she does and the way she communicates with other people.

Like comparison circumstance, degree circumstance is a subtype of manner circumstance. The author used many ways in actualizing degree circumstance. Firstly, the author employed the adverbs *-ly* such as *hardly*, *deeply*, *barely*, and *faintly*. Secondly, comparative expressions are chosen in three different types; comparative *-er* (*longer*, *faster*, *straighter*), comparative premodifier (*more*, *too*, *almost*), and comparative postmodifier (*enough*).

In brief, the circumstances of place and time are subtypes of circumstance of location. Location as one of narrative features provides the clear setting for Beatrice as the main character. Setting helps the reader to understand the plot of the story. The author engaged the readers to understand the way of Beatrice's thinking by involving purpose circumstance. This lets the readers infer Beatrice's intention behind the action that took place.

4.2.2 Beatrice as a passive participant

Besides as an active participant, Beatrice also occupies the role as a passive participant. The static roles show that Beatrice is not a superior and authoritative person. The author described Beatrice having the same position with people in general since she is not the leader in the faction. She was depicted as a Dauntless member.

4.2.2.1 Material process

Beatrice as an active participant shows that she is an actor of material process. She is the doer of an action that affects to both animate and inanimate objects. Meanwhile, Beatrice as a passive participants means that she becomes the entity who is impacted by the process. The lexicons used are *shove*, *tackle*, *kick*, *hit*, *punch*, and *attack*. Those processes are physical action which are done by her rivals and the under controlled people. They are Peter, Molly, Al, a Dauntless man, Tobias (under controlled) and Dauntless member (under controlled). Her position as a goal implies that she is used to get the pressure from the outside. The figure 9 explains that the main character was in danger situation. She bit someone's hand because she was threatened. Moreover, the clause following the highlighted clause shows that she was fainted. So, she got hit until she is unconscious.

thrashing force of will. I/A1 bite a hand that belongs to the Dauntless man on my right and smile as I/SE1P taste blood. Then **he hits me/GO** and there is nothing.

Figure 9 The environment of the harmful process *hit*

Like the goal, Beatrice's positions as a recipient and as a client are affected by the process as well. However, recipient or client is the one who gets the benefit from the process. The processes that signal Beatrice as a recipient are realized by the lexicons *give*, *offer*, *hand*, and *pass* followed by either scope or goal. The process *give* is usually followed by scope as the following examples;

34. *Caleb gives me a warning look*

35. *He gives me a bear hug*

The underlined phrases are the nominalized verbs *look* and *hug* as another participant besides an actor and a recipient. The phrases take place as the scope which actually can serve as the process in *Caleb look at me* and *He hugs me*. However, the nominalized verb serving as a scope may infer that *give* is a process of transferring the action *look* and *hug*. Beatrice's role as a recipient is used to emphasize that she is not the one who is harmed by the action. Meanwhile, the processes *offer*, *hand*, and *pass* is followed by goals such as *(his/her) hand*, *a knife*, *a stack of paper*, *a small bowl full of red sauces*, etc. The goals are concrete things that can be seen.

On the other hand, Beatrice's role as a client shows that she is the one that services are done for. The pronoun *me* that refers to Beatrice is mostly followed by purpose and place circumstances, not merely goal. The purpose circumstance such as in the clause *My father helps me guide my right arm through the shirt sleeve* is shown by the infinitive verb *guide*. The circumstance indicates the action that her father did for her is to guide her right arm through the shirt sleeve. The purpose expression realized through infinitive verbs are construed as actions done for Beatrice. Another circumstance is place actualized in concrete and abstract form. The concrete place such as in the clause *Four touches my shoulder to guide me into the room and closes the door behind me* is signaled by the preposition *into*. The location can exactly be seen. However, the abstract space in the clause *how they kept me from falling* is realized through an act of falling which is typically moving from a higher place to a lower level.

4.2.2.2 Mental process

It has been mentioned in dynamic roles that Beatrice occupies as a senser who observes people. In static roles, the author described Beatrice as a phenomenon who is observed by people. The common processes indicating that Beatrice is a phenomenon are actualized through the lexical verbs *see*, *look (at)*, and *stare (at)*. Those processes are classified into perceptive mental process that involves the sense of sight. This implies that the author may create Beatrice as the prominent character who is recognized by other characters in the story.

4.2.2.3 Behavioural process

Besides occupying as a passive participant in several processes, Beatrice is described having role as a circumstance in behavioural process. The circumstance is signaled by the preposition *at* preceding the pronoun *me*. The examples are as follows:

- 36. *He nods at me*
- 37. *He winks at me*
- 38. *He smiles at me*
- 39. *She smirks at me*

The underlined phrases show the place circumstance. Although the place does not exist concretely like the place in common, *at me* serves the idea of direction where the process aims at. These examples of process differ from the processes *look (at)* and *stare (at)* in mental process. *Look* and *stare* are typically followed by phenomenon. However, the verbs such as *nod*, *wink*, *smile*, and *smirk* are not possible to be followed by phenomenon. This due to the meaning that those processes are not related to the process of sensing or perceiving.

Beatrice's role as a circumstance may create an interpretation that her role provides the information of direction where the other characters conduct their behaviours.

4.2.2.4 Verbal process

In verbal process of Beatrice's static roles. She occupies the roles as a target and a receiver. She, as a target, sometimes is being scolded, scowled, and persuaded. However, this role is not quite dominant. As a receiver, Beatrice is often given an information. This indicates that she is interactive because she does not only do verbal communication but also receive the verbal communication. It is proven by how people try interacting to her.

CHAPTER V

CONCLUSION

The writer analyzed that the author described Beatrice's roles as an active participant and passive participant. Beatrice being an active participant is realized in material, mental, behavioural, relational, and verbal processes. Each process describes Beatrice's characterization when she narrates herself as the main character. Each process points the most frequent lexical verb used that depicts her characterization as well.

The dominant process is material process, especially type 3 encoded by A3. The most frequent lexicon used is *walk* which shows her movements. The material process generally describes Beatrice's physical actions. She is described as an aggressive, active, powerful, and fearless. Beatrice's feeling, thought, desire, and emotion are portrayed through mental process. The highest frequency of lexicon used in this process is *know*. This means that the main character has a good understanding and comprehension. Mental process describes that she has a good memory, likes to observe her surroundings, and has a big curiosity proven by the high frequency of cognitive and perceptive mental processes. The lowest mental process is emotive type which shows that she often uses her logic rather than her emotion. The behavioural process actualizes Beatrice's conducts and her gestures. The most frequent lexicon used in this behavioural process is *smile*. This implies the main character's positive vibes, since she often smiles. Beatrice's inner feelings, minds, and states are realized through relational process. In

relational process, she was described as the one who often doubts something by the frequent use of *(not) sure*. Lastly, Beatrice's verbal interaction is manifested through verbal process.

The dynamic roles are supported by some types of circumstances. The circumstances serve the additional information that each of them are collocated with certain process. Those are circumstances of place, purpose, time, comparison, quality, and degree. Place circumstance has the highest frequency among all types of circumstance. Place and time circumstances typically appear in narrative since they build setting element in it. Circumstances of comparison, quality, and degree are subtypes of manner circumstance that construe how Beatrice actualizes the process. This shows that the author put detailed descriptions to portray Beatrice's image. Another thing considered by the author is Beatrice's way of thinking that is realized through purpose circumstance. An action is construed as an occurrence that took place because there is an agent's intention behind it.

Beatrice as a passive participant indicates her position who does not have the full control in the story, even though she is the main character. The people around her can have control over her in some processes. Those people may do something either to or for her, observe her, and address her. These roles imply that Beatrice is not the leader or the one who has full power to control people in the story. She is only a member of a faction who has no position and the protagonist in the story.

To sum up, the certain lexicons are used to construct Beatrice's character as the main character. Beatrice's image of being Divergent was depicted as an active and energetic girl who seldom involves her emotion. She rarely expresses her feelings explicitly, since she uses her logic more often. However, she sometimes doubts something. In addition, although she is the main character in the story, the author did not put her in a strategic position as a leader or other important positions in a faction. She is only a member of Dauntless.

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APPENDIX

The main character as an active participant						
Configuration				Code	Qty	
Material process						
Actor	Material	Goal		A1	431	
Actor	Material	Scope		A2	487	
Actor	Material			A3	544	
Actor	Material	Recipient	Goal	A4	1	
Mental process						
Senser	Mental	Phenomenon		SE1C	Cognitive	382
				SE1P	Perceptive	366
				SE1D	Desiderative	62
				SE1E	Emotive	30
Senser	Mental			SE2C	Cognitive	37
				SE2P	Perceptive	44
				SE2E	Desiderative	60
				SE2E	Emotive	3
Behavioural process						
Behaver	Behavioural			B1	463	
Behaver	Behavioural	Behaver Phenomenon		B2	370	
Relational process						
Carrier	Attributive	Attribute		C1	335	
Carrier	Attributive			C2	8	
Token	Identifying	Value		T1	14	
Verbal process						
Sayer	Verbal	Verbiage		SA1	416	
Sayer	Verbal	Target		SA2		
Sayer	Verbal	Receiver	Verbiage	SA3		
Sayer	Verbal	Material		SA4		
Sayer	Verbal	Receiver		SA5		
Sayer	Verbal	Receiver	Material	SA6		
Sayer	Verbal			SA7		
The main character as a passive participant						
Material process						
The main character as goal					140	
The main character as client					21	
The main character as recipient					35	
Mental process						
The main character as phenomenon					82	

Behavioural process	
The main character as circumstance (location-place)	20
Verbal process	
The main character as target	10
The main character as receiver	34
Total	4379

Circumstance	Code	Quantity	(%)
Place (Location)	LOCPL	392	26,2
Purpose (Cause)	CAUPUR	243	16,2
Time (Location)	LOCTI	213	14,2
Comparison (Manner)	MANCOM	116	7,7
Quality (Manner)	MANQU	113	7,5
Degree (Manner)	MANDE	80	5,3
Means (Manner)	MANME	62	4,1
Frequency (Extent Temporal)	EXFR	56	3,7
Reason (Cause)	CAURE	50	3,3
Condition (Contingency)	CONDI	44	2,9
Duration (Extent Temporal)	EXDU	39	2,6
Matter (Projection)	MAT	23	1,5
Accompaniment (Comitative positive)	ACCMIPOS	20	1,3
Concession (Contingency)	CONCE	17	1,1
Guise (Role)	ROGU	9	0,6
Additive (Accompaniment)	ACCDI	5	0,3
Distance (Extent Spatial)	EXDI	5	0,3
Product (Role)	ROPRO	4	0,2
Default (Contingency)	CONDE	2	0,1
Viewpoint (Angle Projection)	ANGVI	1	0,06
Accompaniment (Comitative negative)	ACCMINEG	1	0,06
Source (Angle)	ANGSO	1	0,06
Angle (Projection)	-	-	-
Behalf (Cause)	CAUBE	-	-
Total		1496	

Dynamic roles

Material process

1. She (Molly) punches me/GO in the ribs and I/A3 stumble to the side/LOCPL, (I/B2) recovering my breath. (...) I/A1 pull my foot back and **(I/A1) kick as/MANCOM hard as I can at her (Molly) ribs.**

I/A1 kick him (Peter) in/LOCPL the side. (...) His arm twitches and pain stabs my jaw and spreads across my face, making my vision go black at the edges and my ears ring.

“Drop your weapon,” he says. “Tobias,” I/SA4 say, “you’re in a simulation.” “Drop your weapon,” he repeats. “Or I’ll fire.” (...) Gasping, **I/A1 kick him (Tobias) in/LOCPL the ribs (I/A1) twist his wrist to the side as/MANCOM hard as I can.**

Peter wraps a hand around my throat and lifts me/GO up, his thumb wedged under my chin. (...) **I/A1 try to kick him, but my legs are too short.**

(I/A1) firing at Eric’s foot

(I/A1) hit the crow again with/MANME my hand

(I/A1) dragging Christina down with me.

I/A1 grab Caleb’s arm as/LOCTI I/A2 stumble over/LOCPL the man’s shoes.

I/A1 grab Will’s arm to/CAUPUR keep him from leaving

I/A1 grab his (A1) wrist.

Then I/A1 grab him (Four/Tobias) by his shoulders.

I/A1 bite a hand that belongs to the Dauntless man on my right and smile as I/SE1P taste blood.

I/A1 kick the glass as/MANCOM hard as I can

(I/A1) force myself forward

I/A1 pull myself up, my arms shaking, and force my leg under me

(I/A1) push myself up, (I/A1) grabbing another bar

I/A1 throw myself sideways/LOCPL,

(I/A1) swing myself in, (I/B1) wincing as pain

I/A1 braid my hair and (I/A1) tie it with the rubber band around my wrist/MANME.

	<p>(I/A1) wipe my cheeks with/MANME the heels of my hands (I/A1) wrap my hand around/LOCPL the handle (I/A1) force my elbow up at/LOCPL her face. “I don’t know.” I/A1 shake my head. “A half hour?” “Three minutes,” he replies. “Shut up,” I/SA4 say. I/A1 yank my arm from/LOCPL his grasp and (I/A3) walk out of the room/LOCPL.</p> <p>No. I/A1 shake my head. I/C1I should not be afraid of/CAURE this man.</p> <p>I/A1 clench my teeth to/CAUPUR keep from crying out, though/CONCE pain from the impact went all the way down my spine.</p> <p>The lock is on the outside. I/A1 bite my lip. Why would they lock the gate from the outside and not the inside? It almost seems like they don’t want to keep something out; they want to keep us in.</p> <p>I/A1 grit my teeth and (I/B1) hold on as/MANCOM hard as I can, (I/A2) digging my heels into the ground/LOCPL.</p> <p>I/A2 climb the stairs carefully/MANQU, stopping just before my head emerges.</p> <p>The train dips and slows, and I/A3 jump. My legs shudder with the force of my landing, and I/A3 run a few steps to/CAUPUR regain my balance.</p> <p>I/A3 sprint down the hallway/LOCPL and into the bathroom/LOCPL and (I/A2) lean against the door, (I/B1) breathing hard/MANQU.</p> <p>I/A3 walk faster and faster/MANDE, until I’m/A3 sprinting.</p>
Mental process	
2.	<p>Fear prickles inside me, in my chest and in my head and in my hands. I/SE2P feel like/MANCOM the word “DIVERGENT” is branded on my forehead, and if he (Eric) looks at me long enough, he’ll be able to read it.</p> <p>I/SE2P still can’t see well enough/MANDE to/CAUPUR find the source of the scream, but I/SE1P see a dark lump on the floor a few bunks down. Another scream pierces my ears. “Turn on the lights!” someone shouts. I/A3 walk toward/LOCPL the sound, slowly so I/A3 don’t trip over anything. I/SE2P feel like/MANCOM I’m in a trance.</p> <p>He doesn’t yell. I/SE1D wish he would yell. It would scare me/SE1E less/MANDE.</p>

	<p>“How did you get Dauntless without using the knife?” says Will, narrowing his eyes at me/LOCPL. I/B2 look him in the eye and say evenly, “I didn’t. I got Abnegation.” It is half-true. Tori reported my result as Abnegation, so that is what is in the system. Anyone who has access to the scores would be able to see it. I/B2 keep my eyes on/LOCPL his for a few seconds/EXDU. Shifting them away might be suspicious. Then I/B1 shrug and (I/A1) stab a piece of meat with my fork/MANME. I/SE1D hope they believe me. They have to believe me. “But you chose Dauntless anyway?” Christina says. “Why?” “I told you,” I/SA4 say, (I/B1) smirking. “It was the food.”</p> <p>Suddenly/LOCTI I/B1 freeze, my cheeks hot. I/SE2D didn’t want to/CAUPUR be right about Al’s feelings for me. But I was.</p>
Behavioural process	
3.	<p>“You like it?” she says. “Yeah.” I/B1 nod. “I look like...a different person.”</p> <p>I/A2 catch myself before falling forward and (I/A3) start to climb. “Back staircase,” Uriah says, almost mumbling. “Usually locked.” I/B1 nod, though he can’t see me/PH.</p> <p>“Your Abnegation is showing,” says Christina. “The rest of us are all right with a little affection in public.” “Oh.” I/B1 shrug. “Well...I guess I’ll have to get over it, then.”</p> <p>“Did I hear you call me your boyfriend, Tris?” “Not exactly.” I/B1 shrug.</p> <p>“How often do people go missing?” I/SA4 ask, (I/B1) frowning. “Not often.” Eric smirks.</p> <p>“It could be anywhere. We can’t just appear at the Erudite compound and start poking around.” “It’s...” I/B1 frown. Jeanine. Jeanine was talking about something important when Tobias and I/A3 came into her office/LOCPL</p> <p>“So you see, I’m right. The stats don’t lie,” he says. I/B1 smile a little/MANDE.</p> <p>I/B1 keep laughing. I/B1 laugh so/MANDE hard I/B1 have to sit down and (I/A2) hold my stomach.</p>
Relational process	

4.	<p>I/C1I am alone here/LOCPL; if something happens to me, no one will know and no one will see it.</p> <p>I/B2 stare at my peas. I/C1I am not sure I/B2 can live this life of obligation any longer. I/C1I am not good enough.</p> <p>I/C1I am not pretty—my eyes are too big and my nose is too long</p> <p>I/A3 cling as/MANCOM hard as I can, but I/C1I am not strong enough—the water pulls me and the wave throws my body back. I/C1I am pathetic. Tears make my face hot. “</p> <p>I/C1I am ready. I/SE1C know what to do.</p> <p>Somehow I/A3 get up and (I/A3) start running. I/C1I am brave.</p>
Verbal process	
5.	<p>I/SA1 say it louder/MANQU, sterner. “I said, lie</p> <p>I/SA2 don’t blame them for staring/CAURE. There</p> <p>I/SA3 could tell him I’ve been worried for weeks about what the aptitude test will tell me</p> <p>“They were inconclusive,” I/SA4 say softly/MANQU.</p> <p>“I hope so,” I/SA4 say.</p> <p>I/SA5 thank her.</p> <p>I/SA6 ask Christina, “What do you think is out there?”</p> <p>“Still might not have been good enough,” I/SA6 remind him.</p> <p>I/SA7 also can’t refuse.</p>

Static roles	
Material process	
1.	<p>he punches me/GO again</p> <p>He shoves me/GO</p> <p>Then he hits me/GO,</p> <p>as the people who attacked me/GO</p>
	<p>Robert gives me/RCP a sad look.</p> <p>Christina hands me/RCP a stack of paper.</p> <p>He offers it to me/RCP,</p> <p>He passes me/RCP a small bowl full of red sauce.</p>
	<p>He helps me/CL to/CAUPUR my feet. Time to face</p> <p>My father helps me/CL guide/CAUPUR my right arm through the</p>
Mental process	
2.	<p>he can’t see me/PH</p> <p>He looks at me/PH</p> <p>Four is staring at me/PH</p>

Behavioural process	
3.	<p>He nods at me/LOCPL</p> <p>He winks at me/LOCPL</p> <p>He smiles at me/LOCPL</p> <p>She smirks at me/LOCPL</p>
Verbal process	
4.	<p>He scolded me/TA for not giving my jump rope</p> <p>Christina also persuaded me/TA to purchase a shirt that exposes my shoulders</p> <p>He scowls at me/TA.</p>
	<p>My mother told me/RE to/CAUPUR save them.</p> <p>Four told me/RE he would delete</p>