

## TRANSITIVITY ANALYSIS OF NARRATIVE TEXT “ISSUMBOSHI” IN ENGLISH TEXTBOOK

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### Abstract

This study aims to identify and describe the type of transitivity that appeared in the Narrative text titled "Issumboshi" of the English textbook for Grade X Senior high published by the Ministry of Education and Culture. The method employed in this study was qualitative, and the researcher was the central instrument. The methodology utilized in critical discourse analysis (CDA), The collected data were analyzed with SFL that emphasized the transitivity system. This study is an adaptation of Nguyen (2012). To collect, categorize, tabulate, number, and compute the data. In this study, a qualitative methodology was employed, and the researcher played a crucial role. Critical discourse analysis's methodology (CDA), The collected data was analyzed with SFL which emphasizes the transitivity system. This study is based on Nguyen (2012). To gather, classify, tabulate, number, and calculate the data. The results of the study based on data analysis show that the most dominant process is Material Process which appears 56 times, The most dominant participant is an actor which appears 56 times, and the most dominant circumstance is Location which appears to consist of Place 19 times and Time 17 Times. In this story, the author describes most of the players as an actor that do several activities and actions.

**Keywords:** Narrative text, systemic Functional linguistic, transitivity

### Introduction

EFL/ESL teachers use English textbooks as one of the most important and central teaching tools for academic language learning. They are the gateway not only to the linguistic elements of a language but also to its cultural norms (Azizifar, Khoosha, and Lotfi, cited in Ahmad et al., 2014), so they are central to the language learning and teaching process. In the English textbooks for Grade X and Senior High published by the Ministry of Education and Culture, there is information about narrative texts that teachers and students need for the learning and teaching process.

Students are familiar with narrative texts because they are not only a source of entertainment but also a source of education due to the values and moral messages that can be gleaned from the conclusion of the story. Maghfiroh et al (2021) claim that texts play a crucial role in education because they are used as instructional materials in schools and language education. Jelimun et al. (2020) claim that these narrative texts deal with myth, fable, or even human life reflection and are recognized as expressions and beliefs of social life. The narrative text is always a good choice for students to read because there are so many different types,

including romance, humor, mystery, fantasy, crime, science fiction, real-world fiction, historical fiction, diaries, and adventure. The narrative character may be a human, animal, plant, or something else. The researcher selects narrative texts as the object of study not only because narrative texts serve multiple purposes, but also because narrative texts contain multiple transitivity processes. This study tries to figure out how the Ministry of Education and Culture's English textbook for Grade X Senior High's narrative text is put together by using transitivity analysis to find the most dominant process in the narrative text.

Until now, teachers have only taught students how to compose narrative texts or analyze narrative texts based on their components or structures, such as orientation (which introduces the characters in the story, the time setting, and the place where the story takes place), complexity (which describes the problems experienced by the characters that must be solved), Resolutions (tells a character who has started to find a way out to solve his problem) Coda (characters' experiences change and every reader can understand a lesson contained in the story). A narrative text is identical to other text types because it not only determines the text's rules regarding its text structure but also determines how the text makes sense (Jelimun 2020). In this case, the teachers should have the ability to interpret the text based on the Systemic Functional Linguistic (SFL) context, so that could help the students improve their writing ability, especially in narrative text.

Transitivity has become an instrument for conducting Critical Discourse Analysis (CDA). Halliday's theory of Systemic Functional Linguistics (SFL) provides this form of analysis, which analyzes a text to reveal its ideology. According to Matthiessen and Halliday (quoted in Isti'annah, 2014) (1997), grammar in SFL refers to the resource for developing meanings through words. Song (2013) asserts that language in its ideational function represents patterns of experience of the world and enables humans to construct a mental image of reality, making sense of their experience of what occurs around and within them. This experientially reflective aspect of meaning is known as transitivity (Hu & Jiang, cited in Song, 2002). Transitivity is a grammatical system that deals with the various types of processes and structures found in language. The ability to identify process types and participants will allow the reader to comprehend the text and be able to know the message of the author through the character of the player. Transitivity is made up of three parts: process, participants, and circumstance. There are six types of process: material, mental, relational, behavioral, verbal, and existential.

Several previous study such as Emilia, et al, (2017) conducted research through English textbooks using transitivity analysis to find gender roles. Guswita and Suhardi (2020) conducted research using transitivity analysis through the Campaign Speeches of Mr. Jokowi and Mr. Prabowo in the Indonesian presidential election, in 2019-2024 Hidayat, (2018). This study is to describe the shift process which is caused by applying certain translation techniques Through the text of Obama's and Trump's inauguration speech and their respective translations. Suparto (2018). This paper will try to analyze two news articles on Basuki Tjahaja Purnama's case taken from antaranews.com and hrw.org using transitivity analysis. Zahoor and Janjua, (2016) study aimed at analysing the transitivity patterns used in the popular song "I am Malala".

In this study, the researchers have the objective tries to reveal how the narrative texts titled "Issumboshi" in the English textbook Grade X Senior high published by the Ministry of Education and Culture are constructed on the type of process of transitivity in finding the most dominant process in narrative texts so that the researcher could find the message from

the author through the main player character. Based on the background of the research above, the research question is formulated as follows:

1. What are the most dominant types of processes, participants, and circumstances?

## **Methodology**

This study employs the qualitative method of critical discourse analysis (CDA). The data was analyzed using the transitivity-focused Systemic Functional Linguistics (SFL) theory of Halliday (1985). This study's data consisted of clauses classified by transitivity (process, participant, and circumstance). The research is designed to describe the main character's discovery through the most dominant process in the narrative text "Issumboshi" from the Ministry of Education and Culture's 10th Grade English textbook.

This method utilizes document analysis as a means of data collection. This study is an adaptation of Nguyen (2012). To collect the data, the author takes a number of steps, including identifying the narrative text "Issumboshi" from the English textbook and selecting the clause from the narrative text that is assumed to contain a transitivity system. After that, the data will be tabulated and the clause will be numbered. The final process type, participant, and circumstance are calculated and percentages.

## **Finding and Discussion**

### **A. Finding**

The data is taken from narrative texts in Chapter 12, entitled "Issumboshi," of the Ministry of Education and Culture's 10th Grade English textbook. Each clause of the English text was broken down into three transitivity system components. Types include process, participant, and circumstantial. Material Process, Mental Process, Relational Process, Behavioral Process, Existential Process, and Verbal Process make up the Process Types. Participants had a relationship with process types. In a clause, the inclusion of circumstances is optional.

#### **1. Process type and Participant**

The material process is a process of doing and happening. What is done in the material process is characterized by the presence of a goal, whereas what occurs in the material process is characterized by the absence of a goal (Halliday & Matthiessen, 2014:224). The material process consists of activity, creation, and event processes. A material process is an activity that pertains to the subject's physical and actual actions. They convey the notion that one entity affects another. Nguyen et al., 2012; khumairoh et al., 2017; Gustiwa et al., 2020 A material process has four participants: an actor (the process's agent), a target (or the object affected by the process), and a range or scope (or the thing unaffected by the process). A client is a person to whom services are provided. is the person to whom goods are given.

A Mental process is a process that reveals human activities such as feelings, thinking, perceiving, desiring, wishing, etc. It is a method for determining what you believe, feel, know, desire, and hope. According to Halliday and Matthiessen (2014:256–257), four types of sensing include Perceptive words include perceive, see, glimpse, hear, feel, smell, and so on. Cognitive terms include think, believe, know, remember, forget, and so on. Desiderative terms include

want, wish, desire, hope, agree, etc. Emotional terms include love, adore, like, dislike, hate, rejoice, enjoy, etc. There are two participants involved in the mental process: A *senser* is a person with the capacity to perceive, feel, or think (a senser must be a conscious human). A *phenomenon* is something the senser perceives, feels, or thinks.

Relational processes are products of being and having. A relational process is a type of process whose purpose is to link one entity to another (Halliday & Matthiessen, 2014:259). Relational processes are typically realized by the verb *be* or a verb of the same class (known as copular verbs); *for example, seem, become, appear, or occasionally by verbs such as have, own, possess* (Bloor and Bloor (cited in Janabi 2013) 2004:120). There are two relational processes: An attribute is a process of assigning quality to something, and identification is a process of identifying something. In the attributive category, there are two participants: a carrier and an attribute. The identifying group is made up of a token, which stands for what is being defined, and a value, which is what is being defined.

Behavioural process is the process of involving (typically human) physiological and psychological processes (Halliday & Mattheissen 2014:301). They are grammatically intermediate between material and mental processes (Anggraini, 2018). This indicates that the behavioral process includes the action process, but that the action is performed consciously, such as *breathing, dreaming, smiling, waving, laughing, coughing, watching, listening*, etc. Behavior is the participant who is "behaving," while Behaviour is the second participant.

An existential process is a process of expressing the existence and presence of something using English verbs such as *am, is, are, were, be, been, and be*. (Holiday and Matthiessen, cited in Guswita and Suhardi, 2014). 2020: 307) Existent, which follows there + to be, is the sole participant in these processes. In these processes, the word "there" has no function in the transitivity structure of the clause, but it "serves to indicate the feature of existence." (ibid, (cited in Janabi, 2014) 257). Exist, stay, come up, happen, sit, stand, lie down, and hang are all examples of process verbs that can be found in existential clauses.

The verbal process is the process of saying. It is a process that demonstrates information-related activities. (Halliday & Matthiessen, (cited in Guswita, et al., 2020), 2014:304). Verbal processes exist as a bridge between mental and physical processes; saying something is a physical action that has an impact on mental operations (Thompson, 2013:106). Some verbs used to describe verbal processes are *speak, say, ask, reply, suggest, praise, insult, slander, and flatter*. The participant responsible for the verbal process is *the sayer*. *The verbiage* is the content of what is said; the receiver is the recipient of the statement. The entity targeted by the process of saying is *the target* (Halliday & Matthiessen 2014:306-307).

The following are the details of the results of the analysis:

Table 4.1

Process Types in the folklore legend of Issumboshi

Process	Material	Mental	Relational	Behavioral	Existential	Verbal	Total
Frequency of Occurrence	56	12	11	5	4	16	<b>104</b>
Percentage (%)	54%	12%	11%	5%	4%	15%	<b>100%</b>

Based on the table, The most dominant process type in the folklore Legend of Issumboshi is Material Process, Material Process appears 56 times (54%), Other Processes that appear consist of Verbal Process 16 times (15%), Mental Process 12 times (12%), Relational Process 11 times (11%), Behavioral 5 times (5%), Existential Process 4 times (4%).

Table 4.2  
 Participants in the legend folklore of Issumboshi

Participant	Actor	Goal	Recipient	Client	Initiator	Scope	Senser	Phenomenon	Carrier	Attribute
Frequency of Occurrence	56	23	1	1		15	12	5	7	7
Percentage (%)	32%	13%	1%	1%		9%	7%	3%	4%	4%

Behaver	Behavior	Existent	Sayer	Target	Receiver	Verbiage	Identified	Identifier	Total
5	2	4	16		4	7	4	4	<b>173</b>
3%	1%	2%	9%		2%	4%	2%	2%	<b>100%</b>

Based on the table, the most dominant participant in the Folklore Legend of Issumboshi is Actor. Actor appears 56 times (32%). Other Participants that appear to consist of: Goal 23 times (13%), Recipient 1 time (1%), Client 1 times (1%), Scope 15 times (9%), Senser 12 times (7%), Phenomenon 5 times (3%), Carrier 7 times (4%), Attribute 7 times (4%), Behaver 5 times (3%), Behavior 2 times (1%), Existent 4 times (2%), Sayer 16 times (9%), Receiver 4 times (2%), Verbiage 7 times (4%), Identified 4 times (2%), Identifier 4 times (2%).

**Example types of Processes and Participants of Legend folklore of Issumboshi such as :**

- a. Material process

Issumboshi	jumped at	the demon
Actor	Material	Scope

I	give	it	to	you
Actor	Material	Goal		Recipient

The magic hammer	that will grant	you	a wish
Actor	Material	Client	Goal

"Issumboshi, I, and the magic hammer" represent an actor (the process's agent); "The demon" represents a range/scope (or the thing unaffected by the process); and "You" represents a client (the person to whom services are rendered). "You," as a recipient (the person who receives goods).

b. Mental Process

The Princess	liked	Issumboshi
Senser	Mental Process	Phenomenon

"The Princess" as *a senser* is a person with the capacity to perceive, feel, or think (senser must be a conscious human). Issumboshi as *a phenomenon* is something the Senser perceives, feels, or thinks.

c. Relational process

you	become	the princess's man
Carrier	Relational	Attribute

This child	must be	a gift from god
Identified/ Token	Relational	Identifier / value

In the attributive category, "You" as a carrier and "The Princess's Man" as an attribute This child is a token (it stands for what is being defined), and "a gift from God" is a value (it defines). Both are part of the group that is being identified.

d. Existential process

There	was	an old couple
	Existential	Existent

“an old couple” as Existent, which follows there + to be, is the sole participant in these processes.

e. Behavioural process

They	looked	and	saw	a crying baby	who looked just like a little finger
Behaver	Behavioral Process			Behaviour	Circumstance Comparison
Senser			Mental Process	Phenomenon	

"They," as Behaver, is the participant who is "behaving," while "a crying baby," as Behaviour, is the second participant.

f. Verbal Process

“Please give us a child”	they	asked	God	everyday
Verbiage	Sayer	Verbal	Receiver	Circ, time

"They" as a *sayer*. "Please give us a child" as *verbiage* is the content of what is said; "God" as a *receiver* is the recipient of the statement. The entity targeted by the process of saying is *the target* (Halliday & Matthiessen 2014:306-307).

Table 4.3

The circumstances in the folklore Legend of Issumboshi

Circumstance	Extent			Location		Manner			Cause		
	Distance	Duration	Frequency	Place	Time	Means	Quality	Comparison	Reason	Purpose	Behalf
Frequency of Occurrence			1	19	17	4	1	2	1	6	
Percentage (%)			2%	30%	27%	6%	2%	3%	2%	10%	

Contingency			Accompaniment		Role		Matter	Angle		Total
Condition	Default	Concession	Comitation	Addition	Guise	Product		Source	Viewpoint	
4		1	1	1		1	4			<b>63</b>
6%		2%	2%	2%		2%	6%			<b>100%</b>

Based on the table, the most dominant Circumstance that appears in the Folklore Legend of Issumboshi is Circumstance Location. Circumstances of Location that appear consist of Place 19 times (31%), and Time times 17 (28%), Other Circumstances that appear consist of Circumstance of Extent represented by Frequency 1 times (2%), Circumstance of Manner consist of Means 4 times (7%), Quality 1 times (2%), and Comparison 2 times (3%), Circumstance of Cause consist of Reason 1 time (2%), and Purpose 6 times (10%), Circumstance of Contingency consist of Condition 4 times (7%), and Concession 1 time (2%), Circumstance of Accompaniment consist of Comitation 1 times (2%), and Addition 1 time (2%), Circumstance Role represented by Product 1 times (2%), Circumstance of Matter represented by 4 times (7%).

**Example types of Circumstances of Legend folklore of Issumboshi such as :**

a. Extent

Circumstance Extent refers to Frequency, it can be known through the question "*How many times?*"

And Issumboshi	often	went	home	feeling unhappy
Actor	Circ, Extent (Frequency)	Material	Circ, place	Circ, Condition

b. Location

Circumstance Location refers to Place, it can be known through the question "*Where?*", Time can be known through the question "*When?*".

From the household Shinto Altar	heard	a cute cry "wa! Waa!"
Circumstance Location (place)	Mental	Phenomenon

Once upon a time	There	was	an old couple
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Circumstance Location (time)		Existential	Existent
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c. Manner

Circumstance Manner refers to Means, it can be known through the question “*How?*” and *What with?*”, Quality, it can be known through the question “*How?* and *How - ly?*”.

They	raised	Issumboshi	with much care
Actor	Material	Goal	Circumstance Manner (Means)

They	lived	happily	ever after
Actor	Material	Circumstance Manner (Quality)	Circ, time

d. Cause

Circumstance Cause refers to Reason, it can be known through the question “*Why?*” and *How?*”, Purpose, can be probed by ‘*What for?*’.

I	will	go	to the capital	to study
Actor		Material	Circ, Place	Circumstance Cause (purpose)

e. Contingency

Circumstance Contingency refers to Condition, it can be known through the question “*In what case / Event?*”.

And Issumboshi	often	went	home	feeling unhappy
Actor	Cir, Frequency	Material	Cir, place	Circ, Contingency (Condition)

f. Accompaniment

Circumstance Accompaniment refers to Comitation, it can be known through the question “*Who? / What With? / What else?*”.

They	invited	grandfather and Grandmother	to live	with them
Actor	Material	Goal	Circ, Purpose	Circ, Accompaniment (Comitation)

g. Role

Circumstance Role refers to Product, it can be known through the question “*What into?*”

He	grew	into a nice young man
Actor	Material	Circ, Role (Product)

h. Matter

Circumstance Matter it can be known through the question “ *What about?*”

There	was	An old couple	Who didn't have a child
	Existential	Existent	Circ, Matter

**A. Discussion**

This study aimed to identify and describe the type of transitivity that appeared in the Narrative text titled "Issumboshi" of the English textbook for Grade X Senior high published by the Ministry of Education and Culture. The present study found that the material process predominates in both male and female Issumboshi legend folklore players. The actor is the most important participant, while the setting is the most important circumstance. The material Process will be the most important aspect of constructing a narrative text story. Material Process in the Narrative text will make the story more engaging and vivid because there are numerous actions, activities, and events performed by the Actor (Player), allowing readers to imagine themselves as witnesses to every action and event. Based on the Theory of experts, the Material process refers to actions and occurrences, or an activity that involves the subject's physical and actual action. The material process includes action, creation, and occurrence. When the material process becomes the predominate process, the actor automatically becomes the predominate participant. According to Thompson (2014:95) Actor refers to the 'doer' of this type of action or material process; every material process has an Actor, even if the Actor is not named explicitly in the clause. This study's findings are consistent with those of Suparto (2018), who analyzed two news articles on Basuki Tjahaja Purnama's case. As a result of this study, the material process has become the most dominant process. Guswita, et al. (2019) discovered that Material Process and circumstance location are the most prominent processes in the campaign speeches of Jokowi and Prabowo during the Indonesian Presidential Election. This indicates that Material Process is crucial because it can not only influence readers but also affect and persuade listeners.

In this story, the majority of the characters are described as actors who perform a variety of activities and actions, including raising, making, going, climbing up, coming, stabbing, teaching, practicing, catching, jumping up, giving, and waving. This indicates that the author describes the players' personalities as loving, patient, courageous, strong, intelligent, and persistent. Grandmother and grandfather raised Issumbosi with great care, and the princess taught Issumbosi to read, write, and study various subjects. Issumboshi's protagonist is a character who is patient, courageous, powerful, and persistent. Issumboshi has a short stature, measuring only a few inches. Even though Issumboshi was frequently bullied by the children of the village, he remained patient. Issumboshi is a courageous and persistent young man with a big wish in a small body; he went to the city to study and became a respectable individual; he sailed using a cup. He stabbed the bee with his strength and was finally accepted as a princess's man or bodyguard; he was an intelligent young man who had studied and trained extensively. As a brave and strong bodyguard, despite

his small size, he was able to defeat some of the evil demons who attempted to kidnap the princess. As a reward, the Demon gives him a magic hammer that can transform him into a normal man. And finally, he matured into a gentleman and wed a princess. The author of this story wishes to convey that a small body does not equate to weakness. With courage, perseverance, and strength, he is able to make his hopes a reality. Hope can inspire the courage to take any action; learning and practice make him stronger and smarter; and with courage, persistence, and strength, he is able to turn his hopes into reality. This research is consistent with Nguyen's 2012 study, which analyzes the transitivity of the short story titled *Heroic Mother* by Hoa Pham. In part 3, the use of material processes is much greater, indicating that the main characters are heavily involved in activities and that the protagonist is not a weak character.

## Conclusions

Based on the transitivity analysis in the Narrative text titled "Issumboshi" in the Ministry of Education and Culture-published English textbook for senior high school students in grade ten, the analysis was conducted. Material process, mental process, relational process, behavioral process, and existential process comprise the type of transitivity process discovered by the researcher. Based on the findings of the study the most dominant process in male and female Issumboshi players, is the *material* process. The most dominant participant is the *actor*, and the most dominant circumstance is the *location*. This story is made more interesting by the author's description of the majority of the characters' activities and actions, which, when combined with the setting, enhances the narrative. This story contains a variety of material processes, *including raising, making, going, climbing up, coming, stabbing, teaching, practicing, catching, jumping up, giving, and waving*. This indicates that the author describes the players' personalities as loving, patient, courageous, strong, intelligent, and persistent. The grandmother, grandfather, and princess are supporting actors who portray loving characters. As the lead actor, Issumboshi represents a patient, courageous, strong, intelligent, and persistent character. The author of this story wishes to convey that a small body does not equate to weakness. With courage, perseverance, and strength, he is able to make his hopes a reality. Hope can inspire the courage to take any action; learning and practice make him stronger and smarter; and with courage, persistence, and strength, he is able to turn his hopes into reality. Through this story, students can learn how to write a good and engaging story, as well as glean moral lessons from the characters of the players.

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