TRANSITIVITY SYSTEM TO REVEAL THE MENTAL HEALTH OF SEYMOUR GLASS IN A PERFECT DAY FOR BANANAFISH BY J.D SALINGER

A THESIS

In Partial Fulfillment of the Requirements

for S-1 Degree Majoring Linguistics in English

Department, Faculty of Humanities Diponegoro University

Submitted by:
Amelia
NIM 13020117140091

FACULTY OF HUMANITIES

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PRONOUNCEMENT

The writer sincerely states that she wrote this thesis entitled *Transitivity system to reveal the mental health of Seymour Glass in A Perfect Day for Bananafish by J.D Salinger* by herself and without taking any results from other researchers in S-1, S-2, S-3, and in diploma degree of any university. She also confirm, except from the references that she mentioned, she does not use any material from other works.

Semarang, January 12th 2023

Amelia

MOTTO AND DEDICATION

Stay true to yourself, yet always be open to learn. Work hard, and never give up on your dreams, even when nobody else believes they can come true but you. These are not cliches but real tools you need no matter what you do in life to stay focused on your path.

Phillip Sweet

This thesis is dedicated to my beloved family and everyone who always supported and helped me accompli this thesis.

APPROVAL

TRANSITIVITY SYSTEM TO REVEAL THE MENTAL HEALTH OF SEYMOUR GLASS IN THE SHORT STORY A PERFECT DAY FOR BANANAFISH BY J.D SALINGER

Submitted by:

Amelia

NIM

13020117140091

Is approved by

the thesis advisor On January 12th 2023

Thesis Advisor,

Dr. Oktiva Herry Chandra, M.Hum.
NIP. 196710041993031003

The Head of English
Department,

Dr. Oktiva Herry Chandra, M.Hum.
NIP. 196710041993031003

VALIDATION

TRANSITIVITY SYSTEM TO REVEAL THE MENTAL HEALTH OF SEYMOUR GLASS IN A PERFECT DAY FOR BANANAFISH BY J.D SALINGER

Submitted by:

Amelia

13020117140091

Approved by

Strata 1 Project Examination Committee Faculty of Humanities Diponegoro University

On February 7th, 2023

Thesis Advisor

Dr. Oktiva Herry Chandra, M.Hum

NIP. 196710041993031003

Chairman
Dwi Wulandari, S.S., M.A

NIP. 197610042001122001

First Member
Dr. Agus Subiyanto, M.A.

NIP. 196408141990011001

Accepted and Declared in Semarang on February 7th, 2023

The Dean of Faculty of Humanities

Dr. Nurhayati, M.Hum.
NIP.196610041990012001

iv

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The writer is realized that this thesis is still far from perfection. Therefore, the writer will accept all criticism and suggestions to improve the quality of this thesis. The writer hopes that this thesis can be helpful for readers who want to do the same research in a related field.

TABLE OF CONTENTS

LIST OF ABBREVIATIONS

SFL: Systemic Functional Linguistics

ABSTRACT

The transitivity system in J.D. Salinger's short story A Perfect Day for Bananafish was examined in this study. The story is about a man, Seymour, who has returned from the war and feels disconnected from the world around him, including his wife. Through the transitivity system, this study aims to know what the process used to know the mental health and traits that the main character has experienced. The study is built with Halliday's theory of Systemic Functional Linguistics. This study uses referential methods and library research in collecting data and a purposive sampling as technique used in the study because the writer only take samples that describe the mental health and characterization in the short story *A Perfect Day for Bananafish*. The results of this study indicate that the mental disorder experienced by the characters is Post Trauma Stress Disorder. This is indicated by indirect characterization through the actions, appearance, habits, thoughts, and feelings of the characters. This mental disorder means that the writer can be seen by how the characters behave in the story. The writer finds that there are only four types of transitivity processes that reflect mental disorders in the short story, namely Material Processes, Mental Processes, Verbal Processes, and Relational Processes.

Keywords: Systemic Functional Linguistic; Post Trauma Stress Disorder; J.D Salinger; Short Story

CHAPTER I

INTRODUCTION

1.1 Background of the Study

Literary works have an attractive presentation style. It can give a good impression to the readers. Literary works such as poetry, a short story, a novel, and a prose are used as a way to express human expression in the form of written or oral works based on thoughts, opinions, experiences, and feelings in an imaginative form or based on reality and original data wrapped in a beautiful form through language media. According to Sarjidu (2004: 2), the underlying human desire to communicate one's existence through language-based signs and gestures gives rise to literary works. A literary work is also a physical representation of the author's sentiments and reflections on the social phenomena in his environment. Despite the wide variety of human behavior, for example, behavior relates to the phenomenon of frustration or trauma. In other words, human behavior can reflect a person's soul or mental state.

However, in some works, people do not just read and understand all the story points. One way to understand literary works is by using stylistic studies. The study of stylistics aims to determine how the author uses linguistic signs to obtain a special impact in literary works that produce and add knowledge, insight, and understanding of language in literary texts. Stylistic studies have a lot of scopes, one of which is transitivity. According to Halliday (1971: 81), transitivity is an option for the speaker to encode his own experience and is a tool for compiling semantic experiences about the reality around them. The transitivity consists of the

process, participants in the process, and circumstances related to the process as its essential components. Apart from that, transitivity also divides the process into six types which are material process, mental process, relational process, behavioral process, verbal process, and existential process. The factors that indicate who or what is directly involved in the process are referred to as participants. Noun phrases typically realize them, while circumstances describe the condition with an information including time, place, manner, and cause. Apparently, elements that indicate a who, which, and what are participants rather than circumstances one.

In this study, the writer used the transitivity process to reveal the mental health represented in the short story. The short story used in this thesis is *A Perfect Day for Bananafish* by J.D. Salinger. The short story was published on January 31, 1948, in the New Yorker in Salinger's 1953 collection, Nine Stories. This story is about the main character Seymour Glass who has trauma after he returns from the war. His indifferent wife and mother-in-law who only thinks of his wife make him sensitive to adults and can only talk to a small child, Sybil. Seymour resolves to terminate his life at the end of the story as a result of the suffering he has experienced. The writer finds that the mental disorder suffered by the character is PTSD. This can be seen from how the author explain the story, the character behaviour, and the main character's interactions with other character in the story. (PTSD) is a Post-Traumatic Stress Disorder. This disorder is characterized by the presence of anxiety disorders that make sufferers remember traumatic events such as wars, accidents, natural disasters, and sexual harassment.

The writer conducted this research by looking at the transitivity processes that

show mental disorders suffered by the character named Seymour Glass. The writer chose this short story as the object of research because the title itself is very attractive. However, no one has reviewed the transitivity analysis in the short story *A Perfect Day for Bananafish* by J.D. Salinger. Therefore, the purpose of this study is to see what processes indicate Seymour's mental disorder and what the characterization of the character.

1.2 Research Problems

Based on the background of the study, this study was conducted to answer several questions, as follows:

1.2.1 What are the transitivity processes used to show the main character's mental health in the short story?

1.2.2 How are the characterization of Seymour Glass in the short story?

1.3 Objectives of the Study

This study examines the characteristics of the author's primary language in *A Perfect Day for Bananafish* through a transitivity analysis to convey the author's message to readers and the public. Thus, this study's specific objectives are (1) to know what the transitivity processes are used to show the main character's mental health in the short story, (2) to know how the characterization of Seymour Glass in the short story.

1.4 Previous Study

The writer used ten previous studies that are connected to this research are cited as references. The aims of this study is to identify the transitivity process in literary work. Many previous researchers have carried out a study on transitivity. It proves that the transitivity analysis has a significant role in reading and writing texts in various discourses.

3

The first study was conducted by Zahoor and Janjua (2016) entitled *Character Construction in Tribative Songs: Transitivity Analysis of The Song "I Am Malala".*In this study, Malala as the main character is identified in the song "I Am Malala". The findings of this study show how transitivity analysis may be used to better understand character development in "tribative songs" created to honor significantpublic people. In their results, Zahoor and Janjua managed to reveal that the main character in the song, namely Malala is the same as a girl in her age, weak, shy, andincompetent.

The second study was conducted by Kunrada Chiranorawanit Thammasat (2019) entitled *Corpus-Based Study of Characterization of Mother in Children and Young Adult Literature: A Transitivity Analysis of Mrs. Weasley in The Harry Potter Novels*. This study uses the corpus method to analyze Mrs. Weasley's personality characteristics as they appear in the Harry Potter novels. The result is from the perspective of the complex plot. The harmony of transitivity and corpus method made it possible for pregnant women who seem to be unable to eliminate these fantasies to surface. The revealing of characters involves the use of language, which not only causes literary surprises but also helps non-native speakers to associate language forms with their meanings.

The third study was conducted by Tia Xenia (2014) entitled *A Transitivity Analysis of Miranda in "Sexy": the Character in Jhumpa Lahiri's Short Story*. This study aims to analyze the character "Miranda" using transitivity processes. The writer looks over the lines and the process related to the character and obtains that there are six types of transitivity process that appear in the short story as a result.

The fourth study is a thesis written by Oktawati Utami Hajar (2018) entitled *Transitivity Analysis Of "The Little Frenchman and His Water Lots" By George*

Pope Morris. This study aims to show the characteristics of Monsieur Poopo

efine the aspects of transitivity and explain which ones were most frequently present in the text. The findings indicate that the short stories have three transitivity-related elements. In all of the short stories, the writer achieves the same purpose by demonstrating the transitivity of each character.

The fifth study was conducted by Aurangabad Maharashtra (2019) entitled *A Transitivity Analysis of Shashi Deshpande's Short Story "And Then?"* By Supriya S Sakrikar. The purpose of this study is to investigate how the Transitivity in extracts reflects the process of the main character of an old widow which shows the result that an old woman passing through a mental condition indicates a Mental Process and her actions indicate a material process. The sixth study was conducted by Rymm Ezzina (2015) entitled *Transitivity Analysis of "The Crying lot of 49" by Thomas Pynchon*. This study looks into using the relationship between linguistic structure and meaning in literally text, this study reveals the characteristics and techniques used by Pynchon with the use of linguistic dues. The seventh study was conducted by Saeed Ahmad (2019) entitled *Transitivity Analysis of the Short Story "The Happy Prince" by Oscar Wilde*. The goal of this study is to look into the many linguistic qualities that the authors used to build the various characters in the story. For the analysis of text transitivity in this study, researchers used Halliday'ssystemic functional linguistic theory. The three journals aim to investigate the character in the experimental metafunction by relying on transitivity analysis.

The eighth study was conducted by Yinglin Ji and Dan Shen (2005) entitled *Transitivity, Indirection, and Redemption in Sheila Watson's The Double Hook*. The aim of this study is to demonstrate the usefulness and even interdependence of language styles by analyzing hidden and neglected relationships between

transitivity patterns, indirect presentations, and themes of redemption in Sheila Watson's The Double Hook. Meanwhile, the ninth study entitled *Transitivity Analysis of a Rose for Emily* by Song Zijihoa (2013), aims to study the text of A Rose for Emily, analyze some of the processes within it, and then explain their function in creating themes and molding characters. The paper uses the SFL transitivity theory to accomplish this goal. The six processes in A Rose for Emily are examined in this study using a variety of examples and it is discovered that they work effectively to convey the topic. Both analyses indicate a connection between the short story's theme and the transitivity process.

And the last study was conducted by Jeni Driscoll (2012) entitled *The Representation of Terminally Ill Cancer Patients: A Transitivity Analysis of Advice and Interview Texts*. This study attempts to investigate the main functions, relationships, and typical behaviors of these entities in medical texts. To achieve this, a thorough text analysis utilizing the Halliday Functional Grammar approach was conducted. The use of this specific analytic system can show how grammar shapes the meaning of texts. The study's findings, in particular the Transitivity model, are used to describe how people are represented in the data and how important entities typically behave. Two different sources provide the data that is being examined.

1.5 Scope of the Study

This study focuses on analyzing the process of mental health and the characterization of the main character through the clauses from the narrator's speech and interaction between main character and other participants. It is because the narrator shows the main character's mental state from the speech and interactions of the characters in the short story. The analysis is restricted to the

prominent process because it can reveal the mental health and characterization of the main character.

1.6 Writing Organization

Four chapters make up the systematic convey of this material. The general description for each chapter is provided below.

CHAPTER I: INTRODUCTION

> The background of the study, research problems, objectives of the study, previous studies, the scope of the study, and writing organization are all covered in this chapter.

CHAPTER II: THEORY AND METHOD

> This chapter covers some of the theories the writer utilized to justify this research, including *Systemic Functional Linguistics* and *Mental Health Disorders*. This chapter also discusses the various research methods, data, population and sample, sampling techniques, data collecting methods, and data analysis methods.

CHAPTER III: RESULT AND DISCUSSION

> By arranging tables and explaining the mental health topic, this chapter shows the findings of the data analysis. The short story *A Perfect Day for Bananafish* by J.D. Salinger (1948).

CHAPTER IV: CONCLUSION

Based on the observed finding in this research, the results are summarized in this chapter.

CHAPTER II

THEORY AND METHOD

2.1 Theoretical Framework

2.1.1 Systemic Functional Linguistics

The term "Systemic Functional Linguistics" (SFL) refers to a branch of grammar in *Introduction to Functional Grammar* founded entirely on the concept of language as social semiotics (Halliday 2004). According to Eggins (1994), language is used by people to communicate and share senses through the use of language. Language, according to SFL, is a social semiotic, a resource that people use to achieve their goals by communicating meaning in context.

Through analyzing the lexicogrammar, Halliday developed the fundamental theory and come up with the three functional components of language known as metafunction. Metafunction refers to a linguistic technique that is used to define and explain the context in linguistics semiotic studies or simply to make the meaning of language understandable and interpretable. Halliday separated them into three which are Ideational meaning, Interpersonal meaning, and Textual meaning (Halliday & Matthiessen, 2004:29) in relation to a distinct mode of clause sense; Each form of metafunction discloses a different feature of the world. These three metafunctions are significant because they focus on how language is used in social interactions.

The first metafunction considers language to be a reflection of a phenomenon that occurs in daily life. (Halliday & Matthiessen, 2004:168). It refers to the speaker's life experience and also ideational or experiential meaning. It was about

how language represents human encounters with people, places, objects, and activities that make up a person's physical and psychological environment. The meaning of concepts in a language is expressed through the grammar of the transitive system. The fundamental components of the transitive method are the process of events (or everything that occurs by the participant, or the people, places, and objects involved in the process), and the environment of events (location, time, methods, causes, etc.) associated with that process.

The second type of metafunctions referring to interpersonal meaning views language as an exchange (Halliday & Matthiessen, 2004:106). It underlines how language is used in interacting with our language partners (listeners). If communication is mutually understood by both parties (speaker and listener). The main topic of discussion in this metafunction is the use of language as a means of bridging interpersonal interactions. Only by analyzing the language used with this "tool" we can determine how close an individual is to the interlocutor.

The third metafunction is the textual function that views language as a message (Halliday & Matthiessen, 2004:64). It refers to how the message is conveyed. This can be seen in the way the information is organized or composed, and whether the information is delivered orally or written.

2.1.2 Transitivity process and Type of process

The concept of transitivity depicts the experience as a particular kind of process with participants and circumstances. (Halliday, 1985). The selection of the process type and the participants' roles, which are achieved in the reality of experience, are related to transitivity (Eggins, 2004). Transitivity can address how living things

convey their experiences in light of both their internal and external world. Aspects of experience based on reality consist of; doing, happening, feeling, and being. (Halliday, 1985). The transitivity system deals with material that is based on language. Experienced philosophy and transitivity are connected. Our knowledge of the world and our experiences within it are organized by the metaphysics of experience. Language understands that characters have components, and these components can be divided into processes, participants, and the circumstances in which these processes take place (Halliday & Matthiessen, 2004). The transitivity system divides processes into six categories: existential, verbal, rational, mental, and material processes. There are three parts to every process: the process itself, the participant, and the circumstances. Put simply, transitivity is the study of what individuals do, particularly when it comes to who does what to whom.

2.1.2.1 Material process

The range of behaviors of doing and happening that contribute to altering and generating the perception of the world are conveyed by the material process (Halliday & Matthiessen, 2004:179). Physical exertion is required, which uses energy. The actor is the one who really conducts the process. The goal is the person who is impacted by the actor's actions. The scope remains the same in the interim. Additionally, many physical actions like run, walk, and go don't come with aim or distance. Usually, those procedures are animated.

2.1.2.2 Mental process

Mental Process is a term that refers to the process of encoding the meaning of

thoughts or feelings using sensing verbs (Halliday & Matthiessen, 2004:197).

Mental processes may be categorized into three categories, according to some

scholars, including Halliday: Cognition (the process of thought, learning, and

understanding), Affection (the process of loving and fearing), and Perception

(Verbs of seeing and hearing). Sensors (human or conscious participants) and

Phenomena (nominal groups or embedded clauses infer what is thinking, desired,

felt, or liked/disliked) are the two participants in mental processes.

2.1.2.3 Verbal process

Verbal process, according to Halliday and Matthiessen (2004:252), is concerned

with the process of saying or symbolically signaling. This includes all types of

speech categories, not just speech modes (saying, asking, stating, arguing), but also

nonverbal semiotic processes (shows and shows) (Martin, Matthiesiessen, &

Painter, 1997). There are four participant roles in the verbal process: A Sayer

(responsible for the verbal process), A Receiver (the person who says it is directed),

Verbiage (according to what is said; content or utterance, such as questions in

expressions to ask questions), and Target (the target of the aforementioned process).

2.1.2.4 Relational process

Relational process is the process of being and having; has functions to characterize

and identify participants (Halliday & Matthiessen, 2004:210). The verbs either

relate to or characterize the speaker in terms of the other. Identifying and attributive

processes are the two types of relational processes. Carrier and Attribute are the

participants in the attributive process. The identifying process, on the other hand,

has Token and Value.

2.1.2.5 Behavioral process

Halliday dan Matthiessen (2004: 248), Behavioral or biological activities such as breathing, smiling, looking, observing, listening, and ruminating are examples of behavioral processes. Process groups, which only contain one involved individual Behaver, serve as bridges between physical and mental processes. Participants used in this process might be thought of as the (Behaver). Behavior is a process.

2.1.2.6 Existensial process

The presence of entities in human experience is an issue of existential process. (Halliday & Matthiessen, 2004:256). The existential process is a process that represents experience by stating that "there is/is something. The verbs be, exist, arise, and existent can be a phenomenon of any kind and can all be used to identify the process. This process only needs one participant, who is referred to as the Existent.

2.1.2.7 Participants

Typically, participants are located using nominal groups. Every way has a particular type of person. It signifies that through comprehending people, it may also comprehend the various strategies and alternate approaches.

2.1.2.8 Circumtances

According to Gerot and Wignell (1994), examples offer additional information on time, place, manner, reason/cause, accompaniment, content, and role. Generally, it explains how, when, when, why, what, and for whom the strategies are used.

However, according to Halliday and Matthiessen (2004), there are a few different instances, such as the condition of contingency, extent, and angle.

2.1.3 Narrative-Stylistic

Involves two crucial parts: the narrative storyline (body and expression) and the narrative discourse, according to Simpson (2004: 20). A scenario's plot is an outline that includes events (actions and experiences) and existence (images and settings). In contrast, narrative discourse presents an abstract representation of the text that is created by the text creator and used as a stylistic device. Rimmon-Kenan (2002: 2), claims that narrative fiction provides a method of communication in which the narrative contains the message the author wishes to share with the reader.

The person who writes the narrative is the real author. However, he cannot be recognized as the narrator based solely on speech or dialogue in a fictional work. The narrator invents an implicit version of himself known as the "second self" to convey his message. (Chatman, 1978: 148). Through lexical decisions, we can infer the authorial persona. The first chapter of Salinger's story A Perfect Day for Bananafish is about a member of the fictional Glass family, whose members appear in many of his works.

The level of action is one of the various levels of communication that exist in the narrative. Simply put, dialogue between characters occurs during action levels. Character perceptions can change throughout history. Characters frequently speak directly to one another in their dialogue. Dialogue is the term used to describe the exchange because it refers to the character's emotions and thoughts.

According to Rimmon-Kenan (2001: 61), abstracted stories help to develop

character. To create a character, we must gather several characteristics indicators that are prevalent throughout a text continuum and infer traits from them. Characteristics are another name for character indicators. The narrator describes character features in order to convey narrative information. In Hur (2004: 126) Rimmon-Kenan refers to two approaches to character narration: direct definition and indirect presentation. The first approach is directly defining traits using adjectives or non-specific nouns. An indirect presentation constitutes the second strategy. It presents and illustrates aspects in a variety of ways rather than proposing them. The implied characteristics from acts, speech, external appearance, and environment must be interpreted by the reader for themselves.

2.1.4 Psychological Trauma

Thinking, feeling, behavior, and mood or a combination of that are all impacted by a condition known as a mental disorder. This syndrome could appear and disappear or linger for a very long time (Indah (2020). There are several examples of mental disorders. One of them is PTSD. Posttraumatic Stress Disorder (PTSD) is a mental disorder related to a trauma. (Sunardi, 2007), PTSD is a psychological disorder that occurs in people who have experienced a tragic or extraordinary event that threatens the psyche, such as: war (military combat), natural disasters, terrorist incidents, serious accidents, or individual violence such as physical violence and rape. People who experience PTSD will generally feel as though they are being haunted by the traumatic experiences they experienced. In this story, the main character experiences trauma as a result of the war he experienced. The writer employs transitivity analysis to determine how the character's trauma appears in the

form of a clause. The clause serves as a presentation or a representation of the experience being described.

2.2 Research Method

In this sub-chapter, the writer will describe the research method used in identifying this research on data, population and sample, sampling technique, methods of collection data, and methods of analysis data to conducting data to build this research perfectly.

2.2.1 Types of Research

In this study, the writer used descriptive qualitative study because it is observing the object by looking for, collecting, classifying, analyzing data, and drawing conclusions.

This study just collects the data and analyzes them and conclude. Besides, this research does not deal with the number and does not use statistic or graphic like quantitative research.

2.2.2 Data, Population, and Sample

As a source of data, the short story entitled *A Perfect Day for Bananafish* is one of a collection of short stories contained in Salinger's book entitled Nine Stories. The writer got the data by downloaded the pdf file.

However, the writer chose the clauses through the narrator's speech and the interaction between the main character and other participants. While, for the population, the writer chose the clauses in which the main character rolled as an active and passive participants followed by all verb forms.

2.2.3 Sampling Techniques

Purposive sampling methods were used in this research as the sampling technique. Sugiono (2018:138) defines the term "purposive method" as sampling that takes into account the intended criteria in order to identify the appropriate number of samples for analysis. When choosing samples, this approach makes advantage of the writer's chosen criteria. The sample was chosen in accordance with the study's objectives, and the sample selection process was inclusion criteria. Inclusioncriteria are the sample criteria that researchers want basing on research objectives.The chosen clause was added on purpose in order to discover the transitivity processes that took place in the short story in order to express the mental health andthe characterization.

2.2.4 Method of Collecting Data

In this study, the writer used library research method to collect the research's data. According to George (2008), a library research method is one that uses computer search engines or actual book reading to discover knowledge and information in order to solve a research question. In this study, the writer chose this method because there were no respondents when collecting data. This study involves several steps. The first step is to find source data. Then, all the data in the form of sentences/clauses is collected by reading the short story thoroughly. The last is the numbering of all sentences found in the story to be analyzed later in terms of the transitivity process.

2.2.5 Method of Analysing Data

In analyzing data, the writer chose the referential method by Sudaryanto (1993).

This research focuses on analyzing the transitivity system to reveal the mental health in Salinger's short story *A Perfect Day for Bananafish*. This method was used since the data needs to be analyzed by referring to some linguistic units. Since this study concerns with analyzing the mental health of the character which uses a transitivity system in research, this method shows a referent on its identification to reach mental health of the character according to the process that happened in each clause.

The steps taken by the writer to analyze the data are:

1. Read the short story *A Perfect Day for Bananafish* by J.D. Salinger

2. Select data by taking all the clauses that express the mental health and characterization in the short story.

3. Analyzes the selected data clauses with a transitivity system based on the participants, the process, and also the circumstance

4. After all the clauses in the short story were analyzed, the writer explains each clause that represents the mental health of the story and the characterization in the discussion.

5. Finally, draws a conclusion.

CHAPTER III

RESULT AND DISCUSSION

3.1 Result

After conducting data analysis, the writer found the traumatic experienced of the main character used the transitivity analysis in the short story *The Perfect Day for Bananafish*. The four categories of transitivity used in the processes are material, verbal, mental, and relational. The qualitative data is made up of clauses that are examined from every clause in the story, including the interaction between the main character and other participants, as was mentioned in the data-collection approach. The clauses also contribute to the formation of moral values. The collected data is shown as a quantity table with process frequency. The discussion will be presented by focusing on clauses in the short story *A Perfect Days for Bananafish* that relate to the trauma of the main character. Then, a characterization analysis is presentedby focusing only on characters who have traumatically experienced.

Table 1. The frequencies of transitivity processes of mental health

No.	Process		Qty
1.	Material		15
2.	Verbal		20
3.	Mental	a. Cognitive	10
		b. Emotive	2
		c. Perceptive	1
		d. Desiderative	1

4.	Relational	a. Identifying	1

Based on table 1, the writer found four ideational processes that appear in the story. As mention in the scope, the writer only analyzes the prominent process because it can represent the traumatic of Seymour Glass. The verbal process is the most frequently that presents in the short story. This shows that the traumatic through several utterances spoken by the characters. The second process widely used to show the traumatic is material process. This shows that the traumatic of the characters are represented through their actions or physical movements in the short story. Furthermore, there is a mental process that has cognitive, emotive, perceptive and desiderative to reveal mental health in short stories through the process of feeling and thinking, perceiving. Those three processes occupy the character of an active and passive participant. And then, in expressing the trauma, there is a relational process that occurs through being and having something. The data are identified by transitivity analysis, focusing on the participant, the process, the attribute/value, and the circumstance. This process, which is separated into two sorts, attributive and identifying, is used to connect one entity to another. In the short story *The Perfect Day for Bananafish*, the writer only found the identifying types to reveal the process.

Table 2. The frequencies of characterization

No.	Process		Qty
1.	Material		18
2.	Verbal		17

3.	Mental	a. Cognitive	5
		b. Perceptive	1
4.	Relational	a. Identifying	1

Based on table 2, the writer found four ideational process that appear to explain the characterization of the main character in the short story. There are material process, mental process, verbal process, and relational process. The writer found that the author of "A Perfect Day for Bananafish" potrays Seymour Glass as a protagonist character. The author depicts his characterization through the narrator speech and interactions between the other character with her life after the war.

The writer only analyzes the prominent process because it can represent the characterization of Seymour Glass. Through the process that the writer discovered, the prominent process is only material process, mental process, and verbal process. The material process to show the characterization of Seymour Glass is *aimed*, *fired*, and *played*. This process demonstrates Seymour's rash action leading up to his choice to end his life. He is also antisocial because he would rather play the piano by himself than go to the bar with his wife. The mental included in the characterization of Seymour Glass is *won't* and *doesn't want*, which is a cognitive mental process. This process shows how Seymour is innocent and introverted. It can beseen when he wears his robe since he doesn't want many people to see his tattoo because was a representation of how he felt and thought that if more people saw histattoo, they would consider and recall the suffering he went through after the war. Then, the verbal process is *asked* and *said*. This process show that Seymour was a decent and subservient person. Whatever his wife said, he listened to it. He

obeyedhis wife's instructions to drive carefully and keep on the white line. On the other hand, he has a childish personality. It can be seen from how he behaved when he met a woman in the elevator and scolded her because he felt that the woman was looking at his feet.

The other process that the writer found is relational process. But the process did not present in the discussion because they are not the prominent process. Therefore, it cannot describe the characterization of the main character. On the other hand, the writer did not found the behavioral and existential processes to expressing mental health and characterization of the main character in short stories.

3.2 Discussion

The narrator's speech and the main character's interactions with other characters in the short story *The Perfect Day for Bananafish* are analyzed by the writer to know about mental health and the characterization of Seymour Glass as the main character who experienced the trauma after the war.

A condition known as a mental illness (mental disorder) affects one or more of the following: thinking, feeling, behavior, mood, or a combination of these. This syndrome may come and go or persist for a very long time (chronic). According to Indah (2020), this disorder can be minor to severe in severity, which can make it difficult for a person to carry out their regular activities. This entails engaging in social events, working, and upholding familial bonds. There are several examples of mental disorders. One of them is PTSD. Posttraumatic Stress Disorder (PTSD) is a mental disorder related to trauma. According to Sunardi (2007) People who have seen or observed life-threatening situations, such as military combat, natural catastrophes, terrorist attacks, significant accidents, or acts of personal violence like rape and physical abuse, may acquire PTSD. PTSD is characterized by biological

22

changes and psychological symptoms. The writer found that *PTSD* is a mental disorder experienced by the main character in the short story namely Seymour Glass.

Seymour is a soldier who just recently returned from war and suffered from PTSD. Seymour and Muriel are on vacation in Florida at a resort, butSeymour behaves oddly and shuns Muriel and the other adults' companionship. Heenjoys interacting with kids at beaches and resorts. He gets along well with kids and completely loses himself in their imaginative world when he is among them. She kisses the banana fish's feet after a young girl named Sybil claims to have seenone. Seymour eventually committed suicide in the hotel.

The analysis will be divided into two parts. The first is the analysis process that shows the trauma of Seymour Glass and the second is the characterization of Seymour Glass. The transitivity process that shows the trauma of the main character can be seen below:

3.2.1 Material Process

The writer found 15 clauses of material process, and the writer examined the clauses from the participants (actor), the goal or recipient or client, and also the circumstances. The material process representing PTSD mental disorder such as *was trying, played, plodded, picked up, kissed, aimed,* and *fired,* which is a *verb* of material process. Here are the clauses belonging to material process related to mental health that occur in short stories:

He	was trying	not to look at the tress
Actor	Process: material	Goal

The process *was trying* followed by the goal *not to look at the tress* refer to

he, which he tried to stay focused on while driving his car so he try not to see the treeson the way. Previously, he had crashed his father-in-law's car into the trees. This made them worry that a similar incident would happen again considering he had just returned from the war and went on vacation and was driving with their daughter.

He	played	the piano	both nights
Actor	Process: material	Goal	Circ: time

Based on the table above, *he* is an actor. The process is *played*. The goal is *the piano.* Then the circumtantial is *both night.* The process of doing followed by the circumstances shows about Seymour's behavior can be seen in the verb *played* since he came to Florida, he isolated himself from the adult environment and prefers to choose to play the piano or go to the beach and then talk and hang out with children. Muriel's mother keeps asking in to see if Muriel is secure and if Seymour is acting appropriately. She makes several allusions to Seymour's prior behavior, including funny business with trees, inappropriate remarks about death, and something involving a window, all of which point to Seymour's emotional instability. The writer even deduces that he purposefully crashed his automobile into a tree.

The resort's background noise conflicts with Muriel's attempts to communicate with a psychotherapist. Seymour is unable to interact with other guests at the resort; he would rather sit by himself and play the piano or relax on the beach than trying to fit into a culture that he finds repugnant. Despite the fact that Muriel and Seymour do not exchange words with one another during the course of a story, it is impossible for them to communicate. Seymour didn't seem to want

to tell Muriel what was hurting him, so she had no idea what was going on in his head. The worst example of poor communication was Muriel's misrepresentation of Seymour's mental state. Perhaps the only reliable adult signal that can't be misinterpreted or dismissed throughout the story—is Seymour's violent suicide.

He	plodded	alone
Actor	Process: material	Goal

In the clause above, *He* is an actor. This verb *plodded* as a material process, followed by the goal *alone* shows Seymour particularly struggles with effective communication and feelings of isolation. "*He plodded alone through the soft, hot sand toward the hotel*" Seymour spends most of the story roaming the resort alone, playing piano alone, or lying on the beach by himself, and he is seldom ever shown interacting in conversation with anyone. The only time in the story when Seymour communicates in productive conversation with a young girl named Sybil, but even then, they are conversing at a young child's level. Seymour finds great joy in the fact that Sybil can relate to his imaginative, poetic side, but she struggles to connect with the other aspects of him, leaving him feeling even more deeply alone. Seymour converses with grownups, though, with an unusual misunderstanding and even paranoia.

He	picked up	one of Sybil's wet feet	and	kissed	the arch
Actor	Process: material	Goal		Process: material	Goal

The material process in this sample can be seen by the verb *picked up, and kissed*. *He* as the actor. *One of Sybil's wet feet* and *the arch* as the goal. In this clause, the writer remarked that he found Sybil's innocence endearing and interesting in contrast to adults who are "victims of their own avarice." His conversations with Sybil show how his mind functions just like a child's, reflecting her simple thoughts through his taste in swimwear colors. Sybil makes the assumption that every aquatic creature she sees in the water is the same one she described in her story about the bananafish. Seymour was taken in by her innocence and, out of thanks, kissed her feet. These actions and attitudes differ from those of most adults in some way. It also can be seen in the clause *"Hey!" said the owner of the foot, turning around"* Sybil is shocked by what he did to her and it causes her to leave him on the beach. Although he acts childishly, his preference for receiving praise for negative behavior is exactly what is truly wrong.

He	aimed	the pistol	and	he	fired	a bullet through his right temple
Actor	Process: material	Goal		Actor	Process: material	Goal

This clause shows an action the desperation of Seymour Glass in the short story. Furthermore, this data is a material process. The actors is *he*, the material process is *aimed* and *fired*, and the goals in this data are *the pistol* and *a bullet through his right temple*. the desperation can be seen in the *verb* aimed and *fired* followed *the pistol* and *through his right temple* to show the act of Seymour for

26

commit suicide.

Seymour is described as having a calm and unwavering disposition that leaves no room for doubt in this brief phrase. The tension builds as events unfold. That's what Mrs. Muriel was worried about Seymour. Instead, Seymour shoots himself with a gun and ends his life at the end of the story. He shot himself in room 507 next to his bed using an orgies caliber 7.65 automatic. Seymour's suicide was so unexpected. He seems sad and closed off from the outside world, but the time they spend together on the beach does not portend death.

3.2.2 Verbal Process

The writer found 20 verbal processes that identify the mental health of the short story. The verbal process representing PTSD mental disorder is *asked* and *said.* process. Those processes are identified by noticing some elements, such as the sayer, the process, the verbiage, and also the circumstance. It can be seen below:

I	asked	him	to stay close to the white line
Sayer	Process: verbal	Receiver	Circumtances: extent

In the table above, Seymour is an passive participant, *I* showed as the implicit sayer, *asked* as a verbal followed by *him* as a receiver, asking Muriel to Seymour, through the circumstances *to stay close to the white line*. In this clause, his wife asked Seymour to drive the car carefully because he had previously crashed her father's car. Where previously Muriel's mother asked if Seymour could drive well and carefully, Muriel answered *"He drove nicely"* and told Seymour to always be on the white line when driving a car. Muriel's mother is very worried about her. Remembering Seymour's mental state from the trauma he experienced during the

war could have caused him to lose control.

"Did he try any of that funny business with the tress?"	said	Muriel's mother
Verbiage	Process: verbal	Sayer

In the table above, it is Muriel's mother utterances to Muriel about Seymour when she found out that Seymour was driving the car. *Muriel's mother* showed as the implicit sayer, *said* as a verbal followed by *"did he try any of that funny business with the tress?"* as a verbiage. Throughout the phone call, her mother repeatedly asked if her daughter was okay and urged her to come home from Florida because she was worried—in one instance she used the expression "worried to death," which does more than express her merits. Terrified but also foreseeing what will happen at the end of the story. She was visibly upset when she found out that Seymour had been driving— Muriel gave her mother her word not to let her do it because of *"that funny thing with the trees,"* when her mother mentions Seymour's desire to chop down a tree while driving or he'd be left on the beach unattended.

He	said	to granny about his plans for passing away
Sayer	Process: verbal	Receiver

This clause is talking about his plans about commit suicide. It deals with the verb *said*. The senser is *He* and the receiver is *to granny about his plans for passing away*. When Muriel's mother brings up the awful thing he said to Granny about his plans to die, possibly suggesting an obsession with death, this theme permeates the entire discourse. This allegory of death represents Seymour's decision to commit

suicide. Muriel constantly comments on how pale and almost sick Seymour is. The writer may conclude that Seymour has a mental health condition given the issues they discuss.

Dr. Sivetski	said	"Seymour may completely lose control"
Sayer	Process: verbal	Verbiage

This clause is Dr. Sivetski utterance to Muriel. It belongs to verbal process signed by the verb *said*. The sayer is *Dr. Sivetski* and the verbiage is "*Seymour may completely lose control".* It is talking about Seymour when Muriel and Dr.Sivetski as a psychiatrist talking about Seymour condition. He said to Muriel, if Seymour's condition was allowed to continue, it would only make his condition worse. According to Dr. Sivetski, Seymour "probably completely lost control of himself and noted" it was a perfect crime the Army released him from the hospital.

"I was waiting for you"	said	the young man	to Sybil
Verbiage	Process: verbal	Sayer	Receiver

In the clause above, *the young man* as the sayer, *to Sybil* as the receiver and *said* as the verbal process. The verbiage mentions, *I was waiting for you* through the verbiage, the young man is Seymour Glass. He was waiting for Sybil, the little girl who made him feel good when he was with her. In the previous sentence "*She walked for about a quarter of a mile and then suddenly broke into an oblique run up the soft part of the beach. She stopped short when she reached the place where a young man was lying on his back"* then Sybil asked him *"Are you going in the water, see more glass?"* Seymour immediately looked up at Sybil and then said that

he was waiting for her at the beach.

Seymour balances uncomfortably between the worlds of mature sexuality and innocence as a child. Seymour, who has been shaped by war and psychological trauma, seeks refuge with children. They live in a world free of adult sorrow and greed, where they are innocent and simple. Unlike Muriel, who was obsessed with her appearance and her standing, Sybil was able to persuade Seymour. Seymour can reconnect or return to a youthful and innocent state by talking with Sybil. He talked about children's story books, about children's lives, and even Seymour's imagination of bananafish without anyone judging him *"Did you read `Little BlackSambo'?" she said. "I'll tell you what we'll do. We'll see if we can catch abananafish.".* That's what makes his more comfortable when talking to children. Because for Seymour, recovering his innocence from what he experienced is impossible. Therefore, he decides to end his life at the end of the story.

Despite the fact that he was emotionally distant from Muriel, he was physically present. The shared space in the car on the trip to Florida, in the hotel room, and at the resort was constrained, and the room was heavily perfumed with nail polish remover and calfskin bags. Because he frequently left gatherings to play the piano or visit the beach, Seymour's banishment was only temporary. Seymour, who had lost touch with his childlike innocence, turned to suicide as a means of escaping the harsh adult world, where he was forced to live as an outcast.

If you want to look at my feet, say so,"	said	the young man	"But don't be a God - damned sneak about it."
Verbiage	Process: verbal	Sayer	Verbiage

In this clause, the young man is Seymour as the *Sayer* uses the verbal process *said*. The first verbiage is, "*if you want to look at my feet, say so, But don't be a God-damned sneak about it.*"

He began by asking a question at the beginning of his verbiage. It suggests that the young man asked the elevator passenger to tell him first before sneaking up on him and looking at his feet as if something was off. Then, in the second verbiage, he expresses his anger through the clause "*but don't be a God-damned sneak about it*". Through the data, the way Seymour expresses his anger with a little harsh language in front of many people in the elevator to the young lady.

The following clause reveals that Seymour's mental state is getting worse. At the conclusion of the story, Seymour goes back to his room and claims that a woman in the elevator saw her feet. The woman, on the other hand, denied that she became irate for failing to notice and pay attention to her feet. His unreasonable and irrational wrath made it clear that he had a severe mental illness. Although Muriel had told his mother about Seymour's mental state, this is the only explicit indication that Seymour is genuinely ill in the story. Seymour was upset with the woman because she was "sneaking," or being unreliable. When confronted with another adult, he develops paranoia.

People are *"too greedy banana fish"* to him, and he assumes a woman is staring at his feet, so he calls her "sneaking" since he thinks she's doing it in secret. Seymour is disgusted by the nasty lies of others around him and will react with loud, socially unacceptable outbursts. Despite the woman's protests that she was not looking at his feet, she was turned off by her attitude and left immediately. To Seymour, it seemed he was embarrassed that he was "caught" and only strengthened his convictions. He claims to have *"two normal feet"* shortly after her leaving, but he

is insecure about them for reasons most likely related to his traumatic experiences in the war.

3.2.3 Mental Process

Through this process, the writer found 15 clauses which reflecting the mental process to representing PTSD mental disorder in the short story. The verbal process representing PTSD mental disorder is *know, won't, doesn't want, think,* and *imagine*. Those clauses are identified by noticing some elements, such as the participant, the process (cognition/ affect/ perception), phenomenon and also circumstance. Those analysed clauses can be seen below:

He	know	what I mean
Senser	Process: Mental (Cognitive)	Phenomenon

In this clause, *He* as the senser followed by the mental process in the cognitive category *know*. The phenomenon of the clause is "*what I mean,*". Through this mental process, Muriel call his mother and talking about Seymour Glass's mental health. Muriel explained to her mother that her husband understood and listened to what Muriel told him. This can be shown from how when Muriel told Seymour to be careful while driving. Even her husband tried not to look at the tree because it can remind him of his trauma from the war.

He	won't	take his bathrobe
Senser	Process: mental (cognitive)	Phenomenon

He	doesn't want	a lot of fools looking at his tatto
Senser	Process: mental (cognitive)	Phenomenon

Each of the aforementioned examples has implications that can be used to describe his traumatic, which is manifested through mental processes. Both clauses are connected to each other. The mental process is signed by the verb *won't* and *doesn't want.* The senser is *He* and the phenomenon is *take his bathrobe to a lot of fool* and *looking at his tattoo.*

Seymour tried to conceal his wartime memories, through the verb *won't* and *doesn't wont* which caused him psychological suffering, from others by making the aforementioned line appear to be a whole bathrobe. The bathrobe seems to be a representation of Seymour's attempts to hide his wartime experiences from others and the psychological damage they inflicted. Seymour was wearing a bathrobe so people wouldn't stare at his tattoos after initially dismissing Seymour's actions as a normal case of embarrassment over his pale skin. But the fact that the tattoo was not real. His mother-in-law was surprised and asked if Seymour had any tattoos from his time in the military and Muriel said that he did not. the writer concludes that Seymour's invisibility tattoo, which he longed to conceal, served as a proxy for his World War II experiences. He wore a bathrobe to isolate himself from others because he was afraid that people could see through this encounter and the accompanying psychological trauma just by looking at him.

He	think	they get banana fever

Senser	Process: Mental (Cognitive)	Phenomenon

The clause above belongs to material process that shows the symbol of banana fever. The mental process in this sample is marked by the verb *think*. This mental process is completed with *He* as the actor and *they get banana fever* as the phenomenon. This clause shows about how individuals like Seymour invent delusions and fictitious visions indicated by the verb *think* to relieve mental stress and pain. It appears that Seymour's life before the war and his life after the war are represented by the bananafish's lives before and after they swim into the hole, respectively.

Seymour is the bananafish, and the terrible illness he suffers is a metaphor for the war, in which he loses his youth and innocence. This story refers Seymour's idea about his day, his internal disease, and his ultimate death. "Banana fever" kills the bananafish. Although Seymour doesn't elaborate, a "*fever"* is frequently used to describe a psychological condition. Just as a fever fogs the mind, "fevered" behavior generally refers to fanatical and deluded behavior. Therefore, it appears like Seymour is arguing that the psychological fever of materialism, which kills wealthy people, is comparable to banana fever. They don't overeat and have an upset stomach, nor do they run out of bananas and perish; rather, the bananas' ability to make them psychologically unstable is what ultimately kills them.

I	imagine	you've seen quite a few bananafish to swim in your day

Senser	Process: mental (cognitive)	Phenomenon

In this clause, *I* refers to Seymour as the senser followed by the mental process in the cognitive category *Imagine* and the phenomenon of the clause is *you've seen quite a few bananafish to swim in your day*. Seymour tells Sybil a fictional story he made up about a "banana fish". It can be seen by the verb *imagine.* He tells Sybil that bananafish are fish that swim into a hole and eat so many bananas that they get stuck in the hole and die *"I've known some bananafish to swim into a banana hole"*. This story serves as a metaphor for Seymour's perception of the post-war world, a world that left him believing that his only option was to commit suicide. Bananafish is an apt metaphor for the materialistic American adult. These people eventually fall into materialism to the point where they are imprisoned in a shallow, pit-like existence, which results in their symbolic death as real, authentic individuals. This was how Seymour perceived the world, which contributed to his mental instability after the war.

It might be defined as inner melancholy, which refers to the protagonist Seymour's interactions. However, according to the story's facts, Seymour is antisocial to his surroundings because of his traumatic he contracted during the war, making him similar to the banana fish that contracted banana fever after stepping into the hole. Seymour is the banana fish, and because he has lost his innocence, the banana fish eats a lot of bananas. The fever eventually kills the banana fish, representing Seymour's suicide at the end of the story. Seymour gently tells Sybil that he will die in the same way as the banana fish at the conclusion of the story due to his alienation from society and mental illness brought on by the war.

3.2.4 Relational Process

The writer found 5 process which are relational process that related to the mental health in the short story *"The Perfect Day for Bananafish" by J.D Salinger.* The verbal process representing PTSD mental disorder is *have*. The findings had been identified using transitivity system by examining the participant (carrier/token), the process (attributive/identifying), the attribute/value, and the circumstance. The result of relational process analysis can be seen below:

I	have	two normal feet
Carrier	Process: Relational (identifying)	Identify

The writer analyzes it belongs to relational process because there is the verb *"have"* which belongs to the process. The carrier of the process is *I* which refers to Seymour Glass. Then, it is followed by the Identify *two normal feet.* This clause explains the mental health of the Seymour. It can be seen when a young lady in the elevator with him noticed his feet, Seymour became very upset. Despite the fact that she was not looking at his feet. She was just looking at the floor. Seymour, on the other hand, refused to accept the excuse and instead yelled at him and continued to accuse her.

3.2.5 The Characterization of Seymour Glass

In this short story, Seymour Glass is also a psychologically unstable character. The previous section analyzed and discussed the mental health issues that arise in this short story. Because Seymour Glass is a character with a mental illness, as mentioned in the previous section, the characterization will be contained to one character with a mental illness, namely Seymour Glass. The writer will go through

the advantages and disadvantages of some of the personality and character qualities that were related to and covered in the previous chapter. The transitivity-analyzed characterizations will be accompanied by a characterization analysis that demonstrates how they represent moral or survival-related difficulties. Readers can benefit from the fact that humanity is important in improving the quality of life and is needed in real-life situations.

3.2.5.1 Seymour Glass

Through the analysis, the writer finds Seymour Glass' personality characteristics. Although his wife is unconcerned about his mental health and is obsessed with his luxury lifestyle, Seymour never felt sorry for his wife's treatment.

Through the material process, the narrator said, *"He aimed the pistol and fired a bullet through his right temple"*. The writer leads that Seymour acts rashly while dealing with things. It can be seen in the verb *aimed* and *fired*. According to the data, Seymour decides to take his own life by shooting himself in the temple. He went on vacation with his wife to Florida and decided to end his life by shooting a gun into his body. After conversing with a young child named Sybil about the bananafish that got stuck in the banana hole and could not get out, he did this besides the twin bed in his hotel room. Like Seymour, who was unable to escape his post-war anguish and ultimately made the decision to terminate his life.

But other than that, Seymour was a decent and subservient person. Whatever his wife said, he listened to it. He obeyed his wife's instructions to drive carefully and keep on the white line. It can be seen in the verbal process *"I asked him to stay to stay close to the white line"*. He was mentally ill, yet he went along when his wife took him on a trip. So, it can be claimed that Seymour was a good person before having a mental breakdown as a result of his wartime experiences and being

reckless with tragic consequences after that.

He told Sybil through a verbal process *"I was waiting for you".* Seymour was an intelligent man, but he had lost his grip on accepted adult society caused by PTSD and psychological trauma from the war, and he had left it all in favor of poetry, music, and children. Others prefer to have it for cocktails and dinner. While Muriel has been out socializing, Seymour is alone at the piano or at the beach with the kids. It can be seen in the material process *"He is played the piano both nights we've been here"* or the complete clause *"In the Ocean Room, playing the piano. He's played the piano both nights we've been here".* He travels through a universe that is more characterized by nostalgia for childhood than by adult reality, and he is always separated from the crowd. In contrast to the unbalanced and unpredictable Muriel and her mother talk over the phone, Seymour is quiet and calm for the most of the story. If not "normal," at least his status as an outsider seems harmless.

Seymour is innocent and introverted. It can be seen in mental process when he wears his robe since he doesn't want many people to see his tattoo. *"He won't take his bathrobe","He doesn't want to a lot of fool looking at his tattoo".* The tatto is invisible. It was a representation of how he felt and thought that if more people saw his tattoo, they would consider and recall the suffering he went through after the war. He covered himself with a bathrobe as a result.

Seymour, in contrast to his innocent and childish personality, is also angry and violent as a consequence of the trauma he has experienced. As seen through the perspective of the verbal process *"If you want to look at my feet, say so, but don't be a God-damed sneakabout it."* When Seymour angrily claims that the elevator passenger saw his feet, he reveals a different side of himself. Because Seymour was unwilling to accept his role as an outcast in society, he ultimately committed

suicide. This can be seen in the material analysis that has been done *"He aimed the pistol and he fired a bullet through his right temple"* or the complete sentences:

> *"Then he went over to one of the pieces of luggage, opened it, and from under a pile of shorts and undershirts he took out an Ortgies calibre 7.65 automatic. He released the magazine, looked at it, then reinserted it. He cocked the piece. Then he went over and sat down on the unoccupied twin bed, looked at the girl, aimed the pistol, and fired a bullet through his right temple" P(9).*

When he decided to commit suicide, he looked at the magazine first and tore up part of the magazine. Then, he was in his lodging room with Muriel, he shot himself with a gun in his temple right beside his bed with Muriel.

Modern readers may find it difficult to overlook the unsettling sexual connotations, despite the fact that Seymour's contacts with kids, especially Sybil, are motivated by his wish to regain his innocence. Seymour's actions seemed innocent and even childlike at first. As an illustration, he would play with Sybil, speak inanely and childishly to her, and allow Sharon Lipschutz to sit at the piano bench with her back to the other adults in the room.

Seymour, though, did something else in front of Sybil that he wouldn't have done in front of Muriel: he took off his cloak. He is a grown guy who plays alone with a child who is not his own, caressing the child physically as he brings her onto the raft and kisses her feet, while her mother is away. It also references a tale about a bananafish with an oddly phallic appearance. This conversation produces no results, and Seymour's quest for a different type of innocence ultimately renders his words meaningless. But his behavior and words take on a darker, more adult, unfair, and inappropriate characterization when a beach scene is followed by an elevator brawl and eventually suicide.

CHAPTER IV

CONCLUSION

Finding the processes that take place in the narrative and identifying the ones that stand out the most as indicators of Seymor Glass's psychiatric condition and characterization are the goals of this study. The transitivity system is used to classify ideational meanings in verbs or clauses as the writer analyzes the research. The writer's objective to reveal Seymour Glass's characterization and mental condition is represented by the ideational meaning.

According to the results, the writer found that the mental disorder experienced by Seymour Glass was PTSD or Post Trauma Stress Disorder. This mental disorder is usually suffered by people who have previously experienced trauma, one of which is due to war. Just like in the story A Perfect Day for Bananafish, after the writer reads and understands all the contents of the story, Seymour Glass has the characteristics of a person who has Post Trauma Stress Disorder. After going through a terrible experience, a person may have post-traumatic stress disorder (PTSD) symptoms. The patient thinks that the experience happened everydays. Dreams often include memories of these traumatic experiences, which makes sufferers emotionally depressed as reflected by Seymour Glass's experience. He avoids thinking about or discussing the experiences that traumatized him. He prefers to converse and imagine with a young girl named Sybil. He often blames himself or others of misbehavior. This is shown by the fact that he believes the woman in the elevator with him appears to be physically mocking him. Additionally, he stopped enjoying the things he used to enjoy doing and felt

hopeless, which eventually he ends his life. Besides that, the writer only uses a clause showing that Seymour Glass has a mental disorder. The verbal process is the most frequently applied process in short stories (20 processes) which shows mental health through several utterances spoken by the characters. The material process and the mental process (15 processes and 15 processes) is the second widely used process in the data that has to reveal mental health in short stories through the process of doing, feeling and thinking, perceiving. Then, in expressing mental health, there is only one a relational process to relate to mental disorder that occurs through being and having something. The clause in both processes that imply a physiological process or psychological behavior, and the clause that represents the existence of something or several events that occur to represent mental health, can be considered one process.

In the discussion, the writer uses the transitivity system to analyze the narrator's speech and the interaction of the main character with other participants in the short story to tell about mental health and the characterization of Seymour Glass as the main character who experiences health problems after the war. The writer will show the reader how the narrator and other participant interactions show the mental disturbance experienced by the characters in the short story by focusing on identifying the process, participants, and circumstances. People can see how Seymour Glass' mental health and personality are represented in two ways, namely relational processes and non-relational processes.

A significant proportion of the story's defined processes are verbal processes. The writer found 20 processes that identify the mental health of the short story. These processes can be recognized by taking note of certain elements,

including the sayer, the process, the verbiage, and the circumstance. However, the story's details indicate that Seymour is antisocial to his surroundings because he had a mental disease of his time in the war,- and that he is similar to the banana fish who *got banana fever* after entering the hole. Because of his isolation from society and mental illness brought on by the war, Seymour hints to Sybil that he will perish in a similar manner as the banana fish at the conclusion of the narrative. Then, the writer found only one process which are relational process that related to the mental health. And the characterization found by the writer is taken from the data shown to reveal the mental disorder experienced by the writer. The writer found the material process (18 processes), verbal process (12 processes), mental process (10 processes), and relational (5 processes). The writer concludes that Seymor Glass has an innocent, introverted personality, gets easily angry because he is a psychologically unstable character with a mental illness, as mentioned in the previous section. In the data, Muriel's indifference even invited Seymour for a vacation to Florida throughout the material process. As seen through the perspective of the verbal process *"If you want to look at my feet, say so, but don't be a God-damed sneakabout it."* When Seymour angrily claims that the elevator passenger saw his feet, he reveals a different side of himself.

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1. Representation of the mental health and Characterization in Process

No.	Clause	Process	Type of process
1.	He drove very nicely	**drove**	Material process
2.	He try any of that funny business with the trees	**try**	Material process
3.	Seymour may completely lose control of himself	**may completely**	Material process
4.	He is played piano both nights we've been here	**is played**	Material process
5.	He took Sybil's angkle in his hand and pressed down and forward	**took; pressed down**	Material process
6.	He picked up one of Sybil's wet feet and kissed the arch.	**picked up; kissed**	Material Process
7.	He doesn't have any tattoo	**doesn't have**	Material process
8.	He turned over on his stomach	**turned**	Material process
9.	He reached in front of her	**reached**	Material process
10.	He took both of Sybil's ankles in his hand	**took**	Material process
11.	He took sybil's hand	**took**	Material process
12.	He took off the robe	**took**	Material process
13.	He reached down and took back Sybil's hand	**reached**	Material process
14.	He dropped the rubber flout on its back	**dropped**	Material process
15.	The young man picked her up and laid her down on her stomach on the float	**picked; laid**	Material process
16.	He kept pushing the float	kept **pushing**	Material process
17.	He got off at the fifth floor	**got**	Material process
18.	He aimed the pistol	**aimed**	Material process

19.	He fired A bullet through his temple	**fired**	Material process
20.	I'll tell you what we'll do	**tell**	Verbal process
21.	"did he try any of that business with the tress?" said Muriel's mother	**said**	Verbal process
22.	He said to granny about his plans for passing away	**said**	Verbal process
23.	"see more glass" said Sybil	**said**	Verbal process
24.	"I was waiting for you" said the young man	**said**	Verbal process
25.	Dr. Sivetski said Seymour may completely lose control	**said**	Verbal process
26.	"not in my face, baby," the young man said and putting his hand on Sybil's ankle	**said**	Verbal process
27.	"She may be in any one of a thousand places. Ask something else, Sybil." He said	**said**	Verbal process
28.	"You're looking fine. It's good to see you. Tell me about yourself." He said	**said**	Verbal process
29.	"we will see if we can catch a bananafish." He said	**said**	Verbal process
30.	"you have no idea how clear that makes everything," the young man said	**said**	Verbal process
31.	"don't you ever were a bathing cap or anything,'' he asked	**asked**	Verbal process
32.	"you just keep your eyes open for any bananfish," the young man said	**said**	Verbal process
33.	"they lead a tragic life," he said	**said**	Verbal process
34.	He said they swim into a hole where there's a lot of banana	**said**	Verbal process
35.	He tell they're very ordinary	**tell**	Verbal process

	looking fish when they swim in		
36.	"my God,no!" said the young man. Did he have any bananas in his mouth	**said**	Verbal process
37.	He said sorry and pushed the float toward shore until Sybil got off	**said**	Verbal process
38.	"I see you're looking at my feet," he said to her when the car wa in motion	**said**	Verbal process
39.	I said you're looking at my feet	**said**	Verbal process
40.	"if you want to look at my feet, say so," said the young man. "but don't be a God-damned sneak about it."	**said**	Verbal process
41.	He think they get banana fever	**think**	Mental process
42.	He wanna take his bathrobe	**wanna**	Mental process
43.	He doesn't want to a lot of fool looking at his tattoo	doesn't **want**	Mental process
44.	He know what I mean	**know**	Mental process
45.	I imagine you've seen quite a few bananafish to swim in your day	**imagine**	Mental process
46.	I've known some bananafish to swim into a banana hole	've **known**	Mental process
47.	I pretended she was you	**pretended**	Mental process
48.	I think I can work it in	**think**	Mental process
49.	I know my business	**know**	Mental process
50.	I've been worried to death about you	've been **worried**	Mental process
51.	He let go off her ankles	**let**	Mental process
52.	He let himself into 507	**let**	Mental process
53.	I like her so much	**like**	Mental process

54.	He looked at the ocean	**looked**	Mental process
55.	He wanted to know if she read it	**wanted**	Mental process
56.	I'm not afraid at Seymour	not **afraid**	Mental process
57.	I have two normal feet	**have**	Relational process
58.	This is a perfect day for bananafish	**is**	Relational process
59.	There is a lot of bananas	**is**	Relational process
60.	There were only six	**were**	Relational process