



**THE CHARACTERIZATION OF COUNTESS DE  
MASCARET IN “USELESS BEAUTY” BY GUY DE  
MAUPASSANT THROUGH TRANSITIVITY  
ANALYSIS**

**A THESIS**

**In Partial Fulfillment of the Requirements  
for S-1 Degree Majoring Linguistics in the English Department,  
Faculty of Humanities Diponegoro University**

**Submitted by:  
Fatria Akbar Milleni  
NIM 13020117140085**

**FACULTY OF HUMANITIES  
DIPONEGORO UNIVERSITY  
SEMARANG**

**2021**

## **PRONOUNCEMENT**

I honestly state that this thesis is written by myself without taking any works from other researchers in any university, in diploma degree, S-1, S-2, and S-3 degree. I also ascertain that I do not take any material from other works except from the references mentioned.

Semarang, July 2021

A handwritten signature in black ink, appearing to read 'Fatria Akbar Milleni', with a stylized flourish at the end.

Fatria Akbar Milleni

## MOTTO AND DEDICATION

*If you can't excel with talent, triumph with effort.*

**Dave Weinbaum**

*Hard work betrays none.*

**Hachiman Hikigaya**

*God has promised those who believe and work righteousness: They will have forgiveness and a great reward. (Quran: 59)*

*This thesis is dedicated to  
My beloved dad, mom,  
and those who I love the most*

## **APPROVAL**

**THE CHARACTERIZATION OF COUNTESS DE MASCARET  
IN USELESS BEAUTY BY GUY DE MAUPASSANT  
THROUGH TRANSITIVITY ANALYSIS**

Written by:

Fatria Akbar Milleni

NIM: 13020117140085

Is approved by the thesis advisor

on July 29<sup>th</sup> 2021

Thesis Advisor



Dr. Nurhayati, M.Hum.

NIP. 196610041990012001

The Head of English Department



Drs. Oktiva Herry Chandra, M.Hum.

NIP. 196710041993031003

# VALIDATION

Approved by

Strata I Thesis Examination Committee

Faculty of Humanities Diponegoro University

on August 2021

Chair Person

A handwritten signature in black ink, consisting of a large, stylized 'A' followed by a smaller 'S' and a period.

Dr. Agus Subiyanto, M.A.

NIP. 196408141990011001

Member

A handwritten signature in black ink, featuring a large, stylized 'M' followed by 'Candria' in a cursive script.

Mytha Candria, S.S.,M.A.

NIP. 197701182009122001

## ACKNOWLEDGEMENT

First and foremost, praises and thanks to Allah SWT for His showers of blessings that He has given me to complete this thesis successfully. Moreover, I believe that Allah SWT gives me help through people around me. Therefore, I want to express my deep appreciation and sincere attitude to the following:

Dr. Nurhayati, M. Hum., as my thesis advisor who is always giving necessary comments, valuable critique, and intellectual suggestions to me until I can accomplish this thesis. Also, for her patience in helping me to compile this thesis.

Besides my advisor, I would like to say thank you to all the lecturers of English Literature Department at Diponegoro University for all their knowledge and advice.

To my beloved family, my mother Enny Kurniati, my father Endaryoko, my sisters Asyifa Widhi Kurnia and Muthia Prasista Yudhanti, and my brother Inka Januar An Nadwa, who always encourage and motivated me to finish my education.

To my idol, Park Jihoon, who always become my motivation for almost everything I did. Thank you for your music and warm words. Thank you for being a hard-working person that makes me think *If you can, why can't I?* It really gives me strength.

To all my friends from English Department Batch 2017, especially class C, thank you for giving me lots of memories during my college days.

Last but not least, to all of my friends Putri, Nabilla, Alice, Naomi, Amel, Juli, Fira, Icha, Arvita, Bitu, Tantri, Juli, and Hanun, who always gives me ideas, suggestions and make me smile through my bad days.

I know that this thesis is far from being perfect. However, I hope this thesis would be helpful for those who want to learn or are interested in the related field.

Semarang, July 2021

A handwritten signature in black ink, appearing to read 'Fatria Akbar Milleni', with a stylized flourish at the end.

Fatria Akbar Milleni

## TABLE OF CONTENTS

|  |      |
|--|------|
| A THESIS .....                               | i    |
| PRONOUNCEMENT .....                          | ii   |
| MOTTO AND DEDICATION .....                   | iii  |
| APPROVAL.....                                | iv   |
| VALIDATION.....                              | v    |
| ACKNOWLEDGEMENT .....                        | vi   |
| TABLE OF CONTENTS .....                      | viii |
| LIST OF ABBREVIATION .....                   | x    |
| LIST OF TABLES .....                         | xi   |
| ABSTRACT.....                                | xii  |
| CHAPTER I INTRODUCTION .....                 | 1    |
| 1.1 Background of the Study .....            | 1    |
| 1.2 Research Problems .....                  | 2    |
| 1.3 Purpose of the Study.....                | 3    |
| 1.4 Previous Studies .....                   | 3    |
| 1.5 Scope of the Study.....                  | 6    |
| 1.6 Writing Organization.....                | 7    |
| CHAPTER II THEORY AND METHOD.....            | 9    |
| 2.1 Theoretical Framework .....              | 9    |
| 2.1.1 Systemic Functional Linguistics.....   | 9    |
| 2.1.2.1 Transitivity.....                    | 9    |
| 2.1.2 Characterization .....                 | 12   |
| 2.1.3 Transitivity and Characterization..... | 13   |
| 2.2 Research Method .....                    | 14   |
| 2.2.1 Data and Data Source .....             | 14   |
| 2.2.1.1 Types of Research.....               | 14   |



|  |    |
|--|----|
| 2.2.1.2 Data, Population, Sample, and Sampling Techniques .....  | 14 |
| 2.2.1.3 Method of Collecting Data .....  | 15 |
| 2.2.1.4 Method of Analyzing Data .....   | 16 |
| CHAPTER III RESULT AND DISCUSSION .....  | 17 |
| 3.1 Result.....  | 17 |
| 3.2 Discussion .....   | 21 |
| 3.2.1 The Characterization of Countess de Mascaret as an Active<br>Participant through Narrator’s speech ..... | 22 |
| 3.2.2 The Characterization of Countess de Mascaret as a Passive<br>Participant through Narrator’s speech ..... | 36 |
| CHAPTER IV CONCLUSION.....   | 44 |
| REFERENCES.....  | 47 |
| APPENDIX.....  | 49 |

## **LIST OF ABBREVIATION**

SFL: Systemic Functional Linguistics

## **LIST OF TABLES**

|   |    |
|---|----|
| Table 1 Types of Transitivity.....  | 10 |
| Table 2 Summary of Transitivity Process and the countess 's role as a<br>participant..... | 17 |
| Table 3 Summary of Circumstantial elements.....   | 19 |

## ABSTRACT

This research concerns about the characterization of Countess de Mascaret in the short story *Useless Beauty* by Guy de Maupassant using the ideational meaning of transitivity system. This study aims to identify what transitivity process and circumstantial elements are used to portray the main character and how transitivity analysis described the characterization of the main character. I used the qualitative-quantitative method to conduct this research. The data are taken from the clauses through the narrator's speech from the short story. I used the theory of transitivity by Halliday and the theory of characterization by Minderop as the underlying theories. The result shows that there are four processes which are material (62.92%), verbal (23.60%), relational (6.74%), and mental (6.74%) and six types of circumstantial elements consisted of manner (50%), location (38.46%), role (5.77%), extent (1.92%), cause (1.92%), and accompaniment (1.92%) that are depict the characterization of the main character. Futhermore, as acive participants, Countess de Mascaret is described as a beautiful and brave character that wants to get the same equality as her husband. She also can stand up for herself and considered as a good mother. However, as passive participants, she is depicted as a beautiful character that often get mistreated but also get loved by her husband and often being seen and notice by other characters. All of her characterization is portrayed from her domestic life.

Keywords: transitivity system; characterization; useless beauty; Guy de Maupassant.

# CHAPTER I

## INTRODUCTION

### 1.1 Background of the Study

Literary work is a way to stimulate people's creativity and to express their bright ideas that uses language as a medium. Literary works such as a short story, a novel, and a poetry can help people in the future to understand the situation when the literary works were made. However, in some works, we cannot just read and understand the whole point of the story. One of the ways to understand literary works is using the stylistics approach. Sadjiman (1990) said that stylistics is the study that examines the use of language and language style in literary works. Stylistics is a style of writing using language, choice of words, and the style of language itself. It also includes the environment, education, culture, and the time when the literary works were made. Stylistics incorporates a perform to attach linguistics analysis with literary criticism, which can be done with the transitivity approach. According to Halliday (2014), Transitivity refers to a system that concerned with the situation and action coded in the language. Through the transitivity system, we can relish the literary works with the structures, which are participants, processes, and circumstances.

Moreover, a literary work certainly does not escape intrinsic things such as setting, plot, point of view, character, and characterization. In this case,

characterization is fundamental to present the disposition of the character from fiction. I believe that using the transitivity system can make the analysis of characterization of a character became easy because it can examine each process in detail which later can reveal the characterization of a character through the clauses inside the story.

The short story used in this thesis is “Useless Beauty” by Guy de Maupassant. The short story was published in 1926. Besides the fact that it is one of the admired short stories in the nineteenth century because it was the time when Maupassant considered as one of the fathers of the modern short story (Turnell, 2021), I chose “Useless Beauty” because the title itself is very attractive. Also, the storyline is so simple, yet it perfectly portrayed the French society at that time with only centered on the main character. Thus, the analysis in the characterization of the main character would be very entertaining to conduct.

## **1.2 Research Problems**

This study is guided through the following main questions:

1. What are transitivity processes and circumstantial elements used to portray the character of Countess de Mascaret?
2. What are the characters of Countess de Mascaret as are depicted through the transitivity system?

### **1.3 Purpose of the Study**

The purpose of this study is to identify the characterization of Countess de Mascaret using the transitivity processes and circumstantial elements that appeared in “Useless Beauty” by Guy de Maupassant.

### **1.4 Previous Studies**

Although there have been some studies related to the topic and the object, I only found four studies exploring the short story “Useless Beauty” by Guy de Maupassant. Meanwhile, the six other studies are about transitivity and characterization analysis in literary works.

The first study conducted by Francis and Varghese in 2013 entitled *Elements Of Estrangement Engendered By Jealousy*. The comparative analysis of the short story “Useless Beauty” by Guy de Maupassant and “The Sandal Trees” by Kamala Das, which were published in two different centuries, aims to show how the female protagonist in each short story is isolated by using psychological & psychical and Emotional & Sexual Theories. The finding indicates that both of the women characters managed to wake up from the torment and show the emancipation of women.

The second study is a thesis written by Fauziah (2016) entitled *The Influence Of Conflicts Upon Female Character’s Structure Of Personality In “A Mother Of Monsters” “Useless Beauty” And “A Widow” By Maupassant*. With the theory of Conflict and Structure of Personality & Psychoanalytic Feminism, the

researcher analyzed the female character's personality structure in the three short stories by Guy de Maupassant. The result shows that the female character from the three short stories has the same internal conflict, which are fear, guilty, and disgrace.

The third study is a thesis entitled *An Analysis Of Personal Deixis In Short Story "Useless Beauty" By Maupassant* by Tiara (2017). The thesis investigates the categorize and literal meaning from personal deixis by the character in the short story using the theory of Categorize of Personal Deixis by Levinson. The authors found that all of the three personal deixis categories is show up with the dominance of the first person and second person. It is also stated that each personal deixis has a different meaning according to the context inside the short story.

The fourth study conducted by Gowasmi (2020) entitled *Feminine Sensibility In Guy De Maupassant's Works: A Discussion* focuses on the woman sensibility expressed through the three short stories of Guy de Maupassant, which are "The Necklace", "Useless Beauty", and "Against the Tide." The findings show that all short stories reflected the woman's sensibility and succeeded in presenting the woman's feelings in different versions.

The following studies are used characterization and transitivity analysis. The fifth study conducted by Patmarinanta and Ernawati (2016) entitled *A Study on Characterization of the Main Character in "The Fault in Our Stars*. With the



combination of the theory of character, characterization, and theme, the findings show that the two main characters have different personalities. Moreover, it also shows the theme of the novel, which is the struggle for life.

The sixth study conducted by Wulansari and Hidayat (2016) entitled *Characterization Analysis Of The Main Character Of The Secret Garden (A Comparative Study of Characterization in the Movie and Novel)*. They examined the characterization from the novel and movie using comparative study and discovered the differences of the main character's appearance and the similarity in the method to develop the character through the dialogue and action.

The seventh study is a thesis written by Prawiladiraga (2017) entitled *An Analysis of Major Character Characterization in Burgess's A Clockwork Orange*. With the characterization theory, it aims to show the characterization of six main characters using dialogues and actions. The finding indicates that almost all of the main characters have negative traits despite having a great physical appearance.

The eighth study is a thesis written by Kurniati (2018) entitled *An Analysis Of Main Character And Characterization In Ahmad Fuadi's Novel The Land Of Five Towers*. Through the theory of structuralism, the study describes the dispositional qualities of the main character and characterization from the novel. The researcher found ten dispositional qualities of the main character and two characterization types used by the novel's author.

The ninth study conducted by Kapau, Chilala, and Simwinga (2019) entitled *The Characterisation of Mathilde in the Ideational Metafunction of Guy Demaupassant's The Necklace: A Monogeneric Corpus-Based Analysis*. Through the SFL, Literary notion of characterization, and Corpus Linguistics, they analyzed the characterization of Mathilde. They found that the character of Mathilde reveals her characterization through the material, mental, relational, and verbal processes.

The last study written by Chiranorawanit and Sripicharn (2020) entitled *A Corpus-Based Study of Characterization of Mother in Children's and Young Adult Literature: A Transitivity Analysis of Mrs. Weasley in The Harry Potter Novels*. While using the corpus technique and transitivity theory, the researchers analyzed the characterization of Mrs. Weasley in the novel. The researchers found that the character is a good mother by the language evidence and plot phases. Moreover, through the three sub-corpora, the role of Mrs. Wisley illustrates that she is consistent with her fear.

Four of the ten previous studies that used the short story "Useless Beauty" mainly examine the research problems using the literature, socio pragmatics or psychology approach and none of them are analyze the characterization of Countess de Mascaret's character. Besides, the other six previous studies that used characterization and transitivity systems are also shown that the study about the characterization of Countess de Mascaret's character through ideational meaning has not been done yet.

## **1.5 Scope of the Study**

This study focuses on analyzing the characterization of the main character through the clauses from the narrator's speech. It is because the narrator's speech plays a significant role in this short story. It also discusses the types of transitivity processes and circumstantial elements that describe the characterization using the transitivity analysis.

## **1.6 Writing Organization**

This study elaborated in four chapters through the following organization:

### **CHAPTER I: INTRODUCTION**

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

### **CHAPTER II: THEORY AND METHOD**

The theory of transitivity framework in Systemic Functional Linguistics and Characterization are covered in this chapter. It also includes data and data sources, as well as data collection and analysis processes.

### **CHAPTER III: DATA ANALYSIS/RESULT AND DISCUSSION**

The study's findings and discussion are presented in this chapter.

## CHAPTER IV: CONCLUSION

This chapter contains conclusions taken from the findings of the analysis of this study.

## CHAPTER II

### THEORY AND METHOD

#### 2.1 Theoretical Framework

##### 2.1.1 Systemic Functional Linguistics

Halliday has developed the theory of systemic functional linguistics over the years. It is a linguistic approach that views language as a social semiotic structure. As stated by Eggins (2004: 20), language is used by people to communicate and share senses through the use of language. Language, according to the SFL, is a social semiotic, a resource that people use to achieve their goals by communicating meaning in context. Moreover, Metafunction is a term used in SFL to describe meaning (Halliday, 2014: 30). There are three of language's metafunctions which are ideational meaning that is used to convey knowledge and express content, textual meaning that is used to express meaning in a conversation, and interpersonal meaning that is used to create and sustain the social relations through the use of language.

##### 2.1.2.1 Transitivity

Transitivity is a linguistic tool that can express ideational meaning. In the traditional view, transitivity is a grammatical feature indicating whether or not a verb takes a direct object (*Transitive & Intransitive*). However, Halliday develops the theory from the old concept, whether the presence or absence of a direct object in a verb is not a major factor. In short, transitivity refers to a system that describes experience using verbs as a function of the process

associated with participants and circumstances inside it (Halliday, 2014: 220). The process is when something is happening or states of affairs represented in a clause, participant are those elements which denote who or what is directly involved in the process, and circumstance refers to the detail of how, when, where, why surrounding an activity or event. Besides that, transitivity is a grammatical system that deals with several types of processes found in the language and structure. According to Halliday (2014: 311), There are six types of transitivity as shown in Table 1.

**Table 1 : Types of Transitivity**

| <b>Process Type</b>   | <b>Catergory Meaning</b>                                      |
|---|---|
| Material:<br>Action<br>Event                                  | 'doing'<br>'doing'<br>'happening'                             |
| Behavioral  | 'behaving'  |
| Mental:<br>Perception<br>Cognition<br>Desideration<br>Emotion | 'sensing'<br>'seeing'<br>'thinking'<br>'wanting'<br>'feeling' |
| Verbal  | 'saying'  |
| Relational:<br>Attribution<br>Identification                  | 'being'<br>'attributing'<br>'identifying'                     |
| Existential   | 'existing'  |

The material process is a process that involves an actor who acts as a deed and goal as a directed act, where both of them explain the process when doing something. There are some of participants that might be involved such as scope,

recipient, client and attribute. Moreover, intransitive clauses represents a happening. Whereas, transitive clauses represent doing. (Halliday, 2014: 225-226). The mental process is a process that involves sensor that work as conscious beings and can do sensing and phenomenon that act as objects that are seen, thought, or felt by the Sensor. This process is divided into four subtypes, namely perceptive (e.g., *sense* or *taste*) cognitive (e.g., *think* or *wonder*), desiderative (e.g., *want* or *wish*), and emotive (e.g., *like* or *hate*) (Halliday, 2014: 256). The next is the behavioral process. It involves behavior as participants and circumstances as the time when the event occurs (Halliday 2014: 301). This process shows the external expressions and can be observed by others, such as *breathing*, *dreaming*, and *snoring*.

The verbal process is a process that involves sayer as a speaker, receiver as the individual addressed by the voice, and target as the entity targeted by the process. This process is usually characterized by terms of modes of saying and includes any type of symbolic meaning exchange (Halliday, 2014: 303). The relational process is a method for characterizing and identifying relationships. (Halliday, 2014: 259). Characterizing means to assign a quality to something known as attributive processes with carrier and attribute as a participant's role. While identifying means to identify something known as identifying processes with token and value as a participant Also, It has three main types, which are intransitive, possessive, and circumstantial. The last process is the existential process. It is a process that involves existent as the participant. This process

exists to show the existence of a thing (Halliday, 2014: 307). The existent may be a phenomenon of any kind and is often an event.

Furthermore, the last element in the transitivity system is the circumstances. The circumstances are used to indicate a state associated with the transitivity process. It is an answer to a question such as when, where, how, how many, and what (Gerot and Wignell, 1994: 39). Withal, Halliday divided circumstances into nine types. Each type has a different subtype and purpose, namely extent, location, manner, cause, contingency, accompaniment, role, matter, and angle (Halliday, 2014: 313-314).

### **2.1.2 Characterization**

Characterization is a process that the author uses to build characters and create a picture of them. It depicts a character, which helps to portray the nature of the character inside the fiction (Minderop, 2005). There are four methods of characterization in fiction study. However, the telling and showing method is the primary method for analyzing the characterization (Minderop, 2005:6).

#### **1. Telling Method**

The telling method or direct method is when the author summarizes or uses exposition to tell the reader what is happening simply through narrator's point of view (Minderop, 2005:8). This method usually operates in the old days or in the story that includes ancient times' fictional tales. Moreover, this method has three areas that can show us how the author uses the direct method in their



works. The three areas are characterization through the use of name, characterization through appearance and characterization by the author.

## 2. Showing Method

The showing method or indirect method is using description and action to help the reader experience the story (Minderop, 2005:22). This method's emotional strategy includes the author's venturing aside to permit the characters to uncover themselves straightforwardly through their activities. This method has six scopes which related to show the action of the character inside the fiction, namely characterization through the dialogue, location and conversation situation, the identity that the speaker is aiming for, the mental quality of character, the tone of voice, stress, dialect and vocabulary and characterization through the character's action.

### **2.1.3 Transitivity and Characterization**

A transitivity system can effectively analyze clauses because of process, participant, and circumstances in the text. All of them can reveal the way language users manipulate language and represent the perception of reality (T. Bloor & M. Bloor, 2004: 107). As for the characterization, it is analyzed through the language and the clause that explains the setting, the appearance of the character, and the action of the character. From the definition and explanation above, both transitivity and characterization analysis are using clauses in fiction. However, by using the transitivity approach, we can examine a text or

story in great detail. It is believed that the analysis of the transitivity process can make it easier to analyze the characterization of a character in fiction.

## **2.2. Research Method**

In this sub-chapter, I will explain the method used in identifying this research such as the types of research, the data, how to collect and how to analyzing the data.

### **2.2.1 Data and Data Source**

#### **2.2.1.1 Types of Research**

In this research, I used the qualitative method. The data are collected from the clauses through the narrator's speech that have a relation with the main character. Through transitivity system, I identified the participant, the process and the circumstances of each clauses. The result is delivered by showing the data of the number of the process and circumstance that occurred in the selected clauses. Meanwhile for the discussion, the data will describe how the ideational meaning from the transitivity system can depict the characterization of Countess de Mascaret.

#### **2.2.1.2 Data, Population, Sample, and Sampling Techniques**

I took the data from the PDF file of short story "Useless Beauty" by Guy de Maupassant. The data retrieved from the website <https://www.livrosgratis.com.br/ler-livro-online-153143/useless-beauty>.

However, I chose the clauses through the narrator's speech inside the short

story as a primary data source. While for the population, I chose the clauses in which the main character rolled as an active and passive participants followed by all verb forms. Regarding to the data and population, I used purposive sampling technique to analyze each clauses because I took the data purposively according to the spesific clauses needed. I found 117 clauses from the narrator's speech that are relate to the main character. Then, I sort the data that only consist of her interaction with her husband, children and people around her. Of 117, I used 89 clauses that can reveal the characterization of Countess de Mascaret.

#### **2.2.1.3 Method of Collecting Data**

The data collection was carried out using the non-participant observation method. When a researcher is a non-participant observer, he or she does not participate in the activity being observed, but instead sits in the back and observes (Fraenkel and Wallen, 2009: 446). Since this research analyzes narrative text, this method is appropriate to use. In collecting the data, I read the short story and selected the clauses through the narrator's speech that relates to the main character. The interaction between the main character and other characters also becomes a benchmark whether the clause is needed in the data or not. Then, the selected clauses divided into 2 groups, namely the main character as an active participant and main character as passive participant. After that, the transitivity analysis is conducted regarding to the clauses occur

in the 2 groups. After analyzing the clauses and found all of the transitivity process, the outcome is presented in the form of tables.

#### **2.2.1.4 Method of Analyzing Data**

After collecting the data and analyzing the clauses with transitivity system, I separated the data into two groups according to the roles of the participants, namely active and passive. Then, I sorted the data in each group according to the type of process. After that, I began to analyze the characterization of the Countess de Mascaret through the participants, processes and circumstances that had been found in the data of the main character as an active participant. Then, I did the same for the data of the main character as a passive participant. Participant is used to explain whether the characterization is described by the Countess de Mascaret herself or someone else. Process is used to describe the realization of meaning. Meanwhile, Circumstances are used to explain additional information.

## CHAPTER III

### RESULT AND DISCUSSION

#### 3.1 Result

After analyzing the data, I found 89 transitivity processes that are used to portray the characterization of Countess de Mascaret. As explained in the scope of the study, all of the data are from the clauses through the narrator's speech. The processes consists of 4 types of transitivity, which are Material, Verbal, Relational, and Mental. The frequency of transitivity processes that portray the characterization of Countess de Mascaret is shown in table 2:

**Table 2: Summary of transitivity process and the countess 's role as a participant**

| No.          | Process  | Participants Function | Qty | %     |
|--------------|--|-----------------------|-----|-------|
| 1.           | Material Process                               | Actor                 | 37  | 62.92 |
|              |  | Recipient             | 4   |       |
|              |  | Goal                  | 15  |       |
| 2.           | Verbal   | Sayer                 | 17  | 23.60 |
|              |  | Receiver              | 4   |       |
| 3.           | Relational<br>a. Attributive<br>b. Identifying | Attribute             | 4   | 6.74  |
|              |  | Identifier            | 2   |       |
| 4.           | Mental<br>a. Perceptive<br>b. Cognitive        | Senser                | 2   | 6.74  |
|              |  | Phenomenon            | 3   |       |
|              |  | Senser                | 1   |       |
| <b>Total</b> |  |                       | 89  | 100   |

Based on table 2, the transitivity process that occupies the most is the material process with 62.92%, followed by the verbal process with 23.60%, along with two other processes that have the same percentage of 6.74%, which are relational and mental process. The dominant process which is material and

verbal are show that the main character is mostly do physical activities and talk. Meanwhile, processes such as relational and mental show an explanation of the character looks like and how the main character uses her senses to tell something to the readers.

As maintained by the theory of characterization by Minderop (2005), “Useless Beauty” is represent to the reader in the telling form. It is because all of the processes are from the clauses through the narrator’s speech which represent to one of the three areas inside the telling method which are characterization by the author. It also means that the process of doing and happening, the process of saying, the process of being and the process of sensing are making the author allows the reader to independently examine the characterization of the main character.

Apart from the processes, the characterization of Countess de Mascaret is also depicted by the circumstantial elements. I found 52 circumstantial elements in the data that consists of 6 types. If the processes indicate that the short story used a telling method, the circumstantial elements such as location is actually proved that this short story also use the showing method. Some of the processes followed by the circumstances of location are depict the characterization through the location and conversation situation. The Circumstantial elements can be seen in Table 3:

**Table 3: Summary of circumstantial elements**

| No.          | Circumstantial Elements |            | Qty | %     |
|--------------|-------------------------|------------|-----|-------|
| 1.           | Manner                  | Means      | 17  | 50    |
|              |                         | Quality    | 9   |       |
| 2.           | Location                | Place      | 12  | 38.46 |
|              |                         | Time       | 8   |       |
| 3.           | Role                    | Guise      | 3   | 5.77  |
| 4.           | Extent                  | Duration   | 1   | 1.92  |
| 5.           | Cause                   | Purpose    | 1   | 1.92  |
| 6.           | Accompaniment           | Comitative | 1   | 1.92  |
| <b>TOTAL</b> |                         |            | 52  | 100   |

Futhermore, with the transitivity processes and the circumstantial elements, I found that the author of “Useless Beauty” portrays Count de Mascaret as a beautiful and brave woman who wants to get herself a freedom. The author depicts her characterization through the narrator’s speech with her domestic life. The countess is depicted as a beautiful woman because in the active participant, the lexicon in the relational process *was*, *appear*, and *seem* portray what the countess’s physical appearance is like. It is also strengthened by the fact that all people at the Opera is automatically looking at her because of her beauty. While in the passive participant, there are material process *stop* and *went* in which explained that her husband stopped walking to see her beauty. Moreover, there are two people talking about how she looks younger than her age at the Opera. The countess as a brave woman is visible from the lexicon *turn*, *had come*, *sat*, *maintain*, *got*, *drew*, and *did not exchange* form the material process with the circumstantial element of manner such as *without looking at him*, *without speaking*, *such an obstinately hard look*, *with a movement which was so expressive of disgust*, etc. Through the processes and

circumstances, she did all things that her husband doesn't like as a form of rebellion. Her braveness is also proved by the verbal process *reply, answered, said* and *asked* that the countess did to her husband. She deliberately express her opinion and convey her feeling also her frustration as a form of courage to argue.

Also, She is portrayed as an aggressive person when she wants to defend herself. It can be seen from the lexicons *try, protect, awoke* and *bought* that appear two times. In order to have a decent life as a woman, she repeatedly protect herself from her husband who is mad because of her actions. The lexicons *bought* with a circumstantial elements of location *some time before* and *a few days previously* is refer to the fact that she is prepare a small revolver just in case her husband hurt her.

She is also depicted as a character that is likely to run away to avoid trouble with the lexicons *went* that appear three times. She often did that after she fought with her husband. It leads to her characterization as a character that scared to her husband. The lexicons *jumped into, find, waiting, put, went* and *attempt* followed by some circumstances such as *with anguish and breathless with fear, as a criminal sentences to death awaits the hour of his execution, for greater security* show how the fear that she feels towards her husband. As for the lexicons *prayed, wept* and *put out* and the identified process *was* that appear two times show her as weak and kind-hearted character.



Besides, the lexicons *took*, *made*, and *kissed* are proved that she is a good mother. The lexicon *took* is refer to the way she doesn't want her problem with her husband frighten her children. The lexicon *made* is refer to how she can make her children feels comfortable and talking a lot to her. While for the lexicon *kiss*, it is followed by two the circumstantial elements of location *when their bedtime came* and *for a long time*. The lexicon refer to the event where the countess kiss her children before they went to sleep, she kissed them for a long time to show how much she loves them.

Futhermore, as passive participants, the countess not only describes as a beautiful woman but also as a wife who gets a bad treatment from his husband. The most prominent lexicons that can prove how harshly her husband are *seize* and *squeeze* that appear repeatedly. Her husband is gripping and squeezing between the countess's wrist or arm when he feels mad towards the things that the countess said or did. However, sometimes, she also get affection she deserves. The affection denotes by lexicons offered, took, kiss, handed, and would provide. In addition, as a receiver with the lexicons *said* and *told* followed by the circumstances of manner such as *suddenly*, *in a whisper*, and *without speaking but suddenly* are represent that she often getting a pressure and threaten whenever her husband needs an information. As a phenomenon, she is being seen and noticed by other character with the lexicons *look* that appear three times.

### **3.2 Discussion**

In this section, the characterization of the main character will be reveal using transitivity processes and circumstantial elements inside the clauses by the narrator's speech. The analysis is divided into two categories according to the main character's participation functions, both as an active participant and a passive participant.

### **3.2.1 The characterization of Countess de Mascaret as an active participant through narrator's speech**

The Countess as an active participant means that she has power to do, say, or sense something. Based on the clauses through the narrator's speech, I found 37 data referring to Countess de Mascaret as an actor in material process. The actor's role means that she will be the participant who did a process of happening or doing. The process indicates verbs that is used to describe an action, activities, and events. I found two types of the verb denoting the material process, which are transitive and intransitive.

Through the material process, the countess is characterized as an independent character and wants to have equality with her husband. Her relation with her husband portrays it. The processes can be seen in the examples below:

- (1) *she **got into** her carriage without looking at him*
- (2) *Husband and wife **sat** without speaking.*
- (3) *Her patience **had come** to an end.*
- (4) *She **maintained** such an obstinately hard look*
- (5) *She **turned** toward him and looked him full in the face*

The process *get (into)* (example 1) followed by the circumstantial manner denotes her disrespectful attitude towards her husband. The countess and the count are meet in front of their mansion. She knew that her husband was there, but she deliberately doesn't look at him. It is one of her ways to show that she wants to go alone. However, after hearing that her wife will go to the Bois de Boulogne, one of the famous parks in France, the count decided to go with her, although she unwillingly accepts it. The process *sat* (example 2) demonstrates that they are sitting together in silence. Silence can be mighty because it can be the way how people communicate. It can show strong feelings such as comfort, fear, or even anger. At first, the count wanted to start a conversation. He keeps praising how the countess looks. Instead of being flattered, she felt uncomfortable and it makes her burst out her annoyance. As he was seen as a nuisance by the countess, the process *had come* (example 3) reinforced that fact that she can no longer patient with her husband's act. The process *maintained* (example 4) strengthens it with the circumstantial of manner *such an obstinately hard look*. The countess deliberately showed a disfigured face to signal her husband that something was wrong. The countess dared to do that to make her husband stopped bothering her. The process *turned* (example 5) shows her courage to speak up to her husband. The countess and her husband are in the middle of quarreling. When her husband keeps flirting with her, it makes her think that he only teases her to ingratiate her. The idea that she would yield and follow her husband's wishes, which is to make a child, made

her feeling irritated and ended up shows her courage by turning to her husband and looking into his face while saying that she already prepared for the worst and not afraid of him at all. The circumstantial of manner shows the quality of the countess that she can confront her husband without any fear.

Moreover, the countess's courage can be seen from the processes in the examples below:

(6) *she **drew** her arm away with a movement which was so expressive of disgust*

(7) *Husband and wife **did riot exchange** a word further.*

The count is trying to use the method of physical touch to the countess since his wife doesn't begin a conversation with him. He touches the gloves that wrapped around the countess's fingers. However, the countess seems uncomfortable with his act and disdainfully withdrew her hand, it is pointed with the process *drew* (example 6). Her act was causing the count to fall silent in shock and call out her name while yelling. They kept arguing in the carriage during their trip to the Church. It can be seen in the process *did riot exchange* (example 7) portrays intense quarrels between two human beings that cannot hold back their emotions.

Other than *drew* and *did riot exchange*, the process *raise* is also helped to describe the courage of the countess in conduct herself. It can be seen from the process *raise* that appears two times in the data below:

(8) *She **raised** her voice*

(9) *she **raised** both her hands*

While they are fighting inside the carriage, the countess asked the count to come together to the Church. She said that she will confess the truth to him. After he agreed, She poured out her anger by speaking loudly to the coachman while commands him to change the destination. The process *raise* (example 8) refer to the countess when she raising her voice and speaks to the coachman, it is considered as a natural self-defense mode. Meanwhile, the process *raise* (example 9) followed by both her hands can be interpreted as an aggressive action. The countess pointed at her children sitting on her right and left with both hands while swearing that what she said was the truth. The gesture of pointing at the children is her way to emphasize her statement.

Besides, some processes are used to describe how the countess wants to defend herself in order to have a decent life as a woman. The processes can be seen from the data below:

(10) *she, livid with pain, **tried** in vain to free them from that vise which was crushing them*

(11) *She would **protect** her life*

(12) *She had **bought** some time before*

(13) *She had **bought** a few days previously*

(14) *she **awoke** to the fact, with much amazement*

The process *tried* followed by the Goal *them* refer to her arm (example 10), which was being gripped and squeezed by her husband's firm hand. The circumstantial indicates that her husband's grip is like a vise or a powerful gripping tool. She was in so much pain and tried to let go of her hand but in vain. This is an attempt to protect herself, but she failed. The chaotic situation with her husband that has not subsided made the negative thought come to her.

It leads to another attempt to self-defense supported in the process *protect* (example 11) followed by the goal *her life*. It happened when she doubtfully thought that the count would come and hurt her at night, so she purposely pocketed a gun inside her dress supported in examples 12 and 13. I found that the countess bought something through process *bought*, which appears twice in the data. The item she purchased was a small gun that she intended to use for self-defense. From the previous fact that the countess is an obedient wife to her husband, the character's image as a brave woman is getting stronger. In addition, the circumstantial of location *some time before* and *a few days previously* also illustrates that the countess is a conscientious character and has thought about the worst that might happen as a result of her actions. Thus, she bought a small revolver just in case her husband hurt her.

Nevertheless, the process *awoke* (example 14) shows that she realized that her husband had no intention to hurt her physically. Her husband didn't come to her that night after their big fight. Instead, he left and the countess managed to get what she wanted, a decent life, freedom as a woman.

Furthermore, she is also described as a character that afraid of her husband In her journey to get the equality that she wants. It can be seen from the clauses below:

(15) She **jumped into** it at a bound, overwhelmed with anguish and breathless with fear.

(16) She could not **find** words, in the perplexity of her mind

(17) The Comtesse de Mascarot was **waiting** in her room for dinner time as a criminal sentenced to death awaits the hour of his execution.

(18) *in the pocket of her dress she **put** the little loaded revolver which she had bought a few days previously.*

(19) *Having locked and bolted her door, for greater security, she **went** to bed at last*

Aside from the process, the circumstantial elements are immensely beneficial to portray the characterization of the countess . In examples 15 and 16, the process is followed by the circumstantial of manner. They illustrate how the countess's behavior could showing her fear. The circumstantial *at abound* (example 16) shows that the countess was running while she jumps to the carriage. After the confession, she was scared and confused about what to do, so she chose to run away and avoid her husband. It is supported by the circumstantial *with anguish* and *with fear*. The complex feelings felt by the countess became more and more apparent.

Meanwhile, the process *find* (example 16) is shown to mark a tense event at the supper. It was so quiet that the children's tutor, Mr. Abbe, asked a few questions to lighten the mood. However, the circumstantial of location shows her fear of being in the same place as her husband made it hard for her to think, so she couldn't find the words to help lighten the mood. Besides, examples 17, 18 and 19 also show her fears towards her husband. The process *waiting* (example 17) is followed by the circumstantial of role represents how frightened she is. She waits for dinner, which she didn't want to attend. Previously, she left her husband at the Church and went home first. It leads her to think. She wonders if her husband is home and what he will do to her later. After the dinner ended, she went back to her room. With a process *put* (example

18), she prepares a small gun that she had bought beforehand and puts it within the stash of her dress. She thinks to use it to save herself if her husband comes. After waiting for some time, her husband never came so she decided to lock the door to calm her heart. Marked with the process *went* (example 19), she lay down on the bed but didn't fall asleep. Her eyes kept opening in fear.

Further, the author found another three processes *went* that shows that the countess is a character who runs away to avoid trouble from the data below:

- (20) *She went without stopping*
- (21) *she went into the drawing-room*
- (22) *she went to bed*

From the three processes above, I found two processes that have the same meaning behind its circumstantial elements. The circumstantial of location *into the drawing-room* (example 21) and *to bed* (example 22) indicate that the countess went to another room whenever she tries to avoid her husband. She does it to calm her heart and not to get carried away by emotions and pressure in front of her husband. While the process *went* (example 20) followed by the circumstantial of manner *without stopping* shows her determined act. She asked the count to go to the Church together. When they arrived, she hastily entered the Church to apologize to God. This process can also show that the countess runs to God.

In addition, there is one more clause that describes how the countess is scared of her husband.



(23) *The countess , with feminine tact and obeying her instincts of a woman of the world, **attempted** to answer him two or three times, but in vain.*

Before the process *attempt* (example 23), the circumstantial of manner shows her instincts as a woman who can read the situation. She can see that Mr. Abbe, her children's tutor, is trying to light up the mood at the dinner by asking some questions. However, because she was scared of her husband, who sat in front of him, she failed to look fine. She still answered some questions even though that is useless.

The last characterization contained in the countess's relationship with her husband is how the countess is described as a weak and kind-hearted character, as it can be seen in the data below:

(24) *She **prayed** for a long time*  
(25) *She **wept** noiselessly*  
(26) *She **put out** her hand to him*

When the count and the countess arrived at the Church, the countess rushed in and burst into tears as she prayed. It is indicated by the process *prayed* and *wept*. The countess shows her weakness as a human by apologizing to God. She apologized because she knows she would lie to her husband for her own good. The circumstantial of extent *for a long time* (example 24) corroborates the fact that she prayed for a long time for fear of the sin that she would commit. Meanwhile, the process *wept* (example 25) with the circumstantial of manner *noiselessly* explains that she is crying in silence because she feels guilty about what she is about to do. Crying is one of the

ways to reduce emotional stress but crying in silence usually has more profound and painful meaning. Moreover, the process *put (out)* (example 26) refers to the peace at the end of the story. The countess deliberately gives her hand to her husband as a form that they are no longer in a bad relationship.

Apart from the relation with her husband, the material process also depicts her characterization through her relationship with her children. It can be seen from the processes *took*, *made*, and *kissed* found in the data below that The countess has a motherly nature:

(27) She **took** nothing except a bottle of smelling salts.

(28) She **made** the elder ones chatter

(29) When their bedtime came, she **kissed** them for a long time

The affection toward her children shows from the way she thinks and acts. The process *took* (example 27) is happened when her maid invites her to have dinner. She thought maybe she needed to bring a gun. She was afraid that her husband would do something to her. However, when she thinks of her children that supposed to be there, she cancels her intention to bring a gun and decided to bring a bottle of salt. She knows that she should not act carelessly and should show a good example only to her children. Yet, she brings the salt as a non-lethal weapon to defend herself against her husband. While the process *made* (example 28) depicts that she makes her child comfortable around her so that one of them can talk incessantly. The process *kiss* (example 29) followed by the circumstantial of location supports the idea that she loves her children so much that she kissed them for quite a long time. She is a good mother because

even when she has problems with her husband, she doesn't stop giving love to her child. Her affection means to be an indirect explanation for her children that there is nothing to worry about.

Other verbs such as *sit*, *come down*, *waited*, and *jump (out)* are described the physical activities of *The countess*. The physical activities are portrayed the countess as an active character who moves a lot. Besides, of 37 material processes, 4 of them which are *turned and looked*, *attempt*, *made*, and *kissed* using a person as their Goal. The goals *him* (her husband), *the elder one* (her kid), *them* (refer to her children) show that most of the countess' activities were with her family only. Meanwhile, the rest using "thing" as the Goal. It led me to interpret that the countess 's activities revolve only around those closest to her. As for the circumstantial elements, it explains the condition such as when, where, why, and how the event happened.

Other than the process of doing and happening, the characterization of the countess is also depicted through the process of saying. The short story "useless beauty" has many conversations between the characters. Therefore, I found 17 data of the verbal process that containing the countess as a Sayer. The processes are portraying how the countess communicates with other characters. The process reply is the process that occurs most often, that is, eight times. It explains that the countess uses the verb reply to respond while conveying her opinions, feelings, and frustration that she has been feeling all this time. The circumstantial of manner that can be seen in the data below

shows that the countess is a person who can adjust her attitude when she speaks:

(30) *She merely **replied** disdainfully*

(31) *She **replied** in an exasperated voice*

(32) *She **replied** in a low voice*

In examples 30 and 31, the countess wasn't afraid to show her disrespect and frustration by speaking obnoxiously during a feud with her husband. Meanwhile, in example 32, she spoke in a small voice so that the servants would not hear her commotion with her husband. She doesn't want other people to know they have a problem and gossiping about it. It means that she is protecting both her and her husband's pride.

Furthermore, other verbs such as *say*, *answer*, and *ask* are used by the countess to answer questions, to express her opinion, and to obtain an answer or information. The processes also prove that the countess is not a passive communicator in a conversation. The process *call (out)* is used to command her coachman. She shouted and summoned the coachman who in charge of driving her horse-drawn carriage to change the destination. The verbal process *repeat is* used to emphasize her speech. While The process *utter* describes how she was relieving the fear that she felt. She took a deep breath when her husband left after tossing the table and chair at the dinner. The process *did not reply* is shown to show her displeasure. The countess chose to remain silent and did not respond to her husband's compliments about how beautiful she was

that day because she was afraid that she would be framed as a child-making machine again.

Besides the material and verbal processes, mental processes also play a role in revealing the characterization of the countess. The mental process is the sensing process, indicated by a verb related to cognition, reaction, and perception. I found 2 data of mental processes followed by a phenomenon as can be seen in the data below:

(33) She **felt** inclined to arm herself with a small revolver which she had bought sometime before

(34) She **remembered** that all children would be there

The mental process describes the anxiety that makes her self-defense appear. However, in this phase, she also proved that she is a good mother. The perceptive process *felt* (example 33) represents her emotion of protecting herself. The phenomenon *to arm herself* meaning that to provide herself with a weapon. The circumstantial of accompaniment supports the phenomenon that she wants to protect herself with a small gun that she had bought some time ago. This event happened when the count provokes her to mention who was the illegitimate child among their children during the supper. However, she realized that she could not be careless and act as she pleases, especially in front of her children. It is explained in the cognitive process *remembered* (example 34) explains that her awareness came when she thought that her children would be there with her. The countess's prudence is depicted in how she thinks about her attitude in front of her children.

In addition, the relational process also depicts the countess as a beautiful and fragile woman. There are 6 data found in clauses through the narrator's speech. 4 of them are attributive relational processes, while 2 data are identifying relational processes. The four attributive relational processes found in the short story are denoted the beauty and attractiveness of the countess with processes *was*, *appear* dan *seem* that can be seen in the data below:

(35) *The countess **was** very beautiful, graceful, and distinguished looking*

(36) *She **appeared** to be still very young*

(37) *Her striking beauty **seemed** to attract all eyes in every corner of the house*

(38) *She **was** still so beautiful*

All of the data above are in the intensive mode, which means that it shows the relationship of sameness between two entities. The attributive process *was* (example 35) ascribing to the carrier explains what the countess is. It shows that the countess is a woman who is perfect in physical terms. The attribute makes a strong illustration that the countess has an appealing look. While in the attributive process, *appear* (example 36) represents the idea of what the countess is like. The attribute refers to the countess's face that has an ageless face or not growing old. Two men at the Opera are talking about her and saying that she looks young despite her age which was 36 years old.

Moreover, the attributive process *seem* (example 37) followed by its attribute portrays the countess as a charming woman that makes people naturally look at her beauty out of awe. It also delineates the idea that the

countess's beauty gives an intense impression to other people. The circumstantial *in every corner of the house* supports the idea that the people who admire her are not few but prodigious. Besides, this was further strengthened when the count, who had not seen the countess for six years, felt that her wife's beauty was not lost with time. The attributive process *was* (example 38) describes the beauty of the countess, that remains the same and does not change.

Unlike the Attributive relational process, the two data of the Identifying relational process illustrate how weak the countess is:

(39) *She was quiet*

(40) *She was crying*

From the data above, the identifying process *was* (example 39) shows that the countess is a weak figure who is used to obeying her husband. She is afraid that her husband will do things that refer to violence so that when he brutally squeezes her wrist, she can only stay silent, indicated by the identifier *quiet*. While in example 40, the event happened when the countess was in Church and would confess to her husband. I am interpreted identifier *crying* as evidence that she was confused because she knew what she was doing was wrong and ended up apologizing to God for the lies she was going to tell to her husband.

### 3.2.2 The characterization of Countess de Mascaret as a passive participant through narrator's speech

Aside from the active participant, the characterization of the countess is also portrayed by her role as a passive participant. As a passive participant, the countess was used as a deed in each process. It means that she is not the one who did the process, but she will get something from it. Unlike the active participant, she is powerless. Besides, we can see how Countess de Mascaret is portrayed through the process that other people do to her.

I found 24 data related to the countess as a goal or recipient in the material process. Just like in active participant, the countess's relationship with her husband contributed to revealing her characterization as she takes a role in the passive participant. In the active participant, the countess's beauty is described in the relational processes. However, in passive participant, her beauty is recognized by her husband in the material process in the data below:

- (41) *He **stopped** for a few moments to look at his wife*
- (42) *Then he **went** out, still looking at her*

The process *stop* (example 41) shows that he was amazed when he sees the countess, who was so beautiful, walking towards the horse-drawn carriage. The infinitive verb *to look at* further reinforces that the count was astonished to see his wife. Meanwhile, the *circumstantial of location* shows the time span in which he was silent for a few moments because he was amazed. The process *went* (example 42) shows that the count went away from the room. The room,



a small-drawing room, is where the two of them spoke about the truth regarding the events of 6 years ago. When their conversation was over, the count decided to go out of the room while looking at his wife while amazed that she still looked beautiful.

However, although the count seems to admire the countess's beautiful face, the countess has been treated harshly when she did things that the count didn't like. It is shown with the process *seize* and *squeeze* through the following table:

- (43) He **seized** her arm and **squeezed** it.
- (44) He had **seized** her wrist with savage brutality.
- (45) He **squeezed** it so violently.
- (46) He **seized** her arm in the darkness, and **squeezing** it as he had done on that terrible day of their drive in the Bois de Boulogne.
- (47) He **seized** her hands.

As seen from the data above, almost all of the process *seize* followed by process *squeeze*. Example 44 and 45 are actually a sentence. However, since the transitivity process is analyzed through the clause, the sentence separated into 2 clauses. This process always appears when the count unables to control his anger. The process followed by goal *her arm, her wrist, and her hands* happened when the count said that he would not allow the countess to talk too much. He did that while clutching her wrist. The rough treatment that the countess gets is also supported by some circumstantial elements contained in the data. The circumstantial of manner *with savage brutality* (example 44) illustrates that the count's grip is not a painless grip. The circumstance *so*

*violently* expresses how cruel the count is. He did that while saying that he is the master of the countess which makes it is awful. On another occasion, exactly after six years, they decided to talk about the truth about whether one of their children was an illegitimate child. It is happened on the night, marked by the circumstantial of location *in the darkness* (example 46). This time, the count gripped and squeezed the countess's arm just as hard as he did when they clashed on the way to the Bois de Boulogne, as explains in the circumstantial. The last process contains *squeeze* (example 47) as its process is when the count is pleading the countess to tell the truth at the end of the story.

In addition, the process below also shows that her husband physically abused the countess .

(48) He was **trying to crush** her fingers in the strong grip of his large, muscular hand

This process *crush* (example 48) occurred after the count squeezed *the countess'* hand and said that he was the master of the countess. The count's hands are described as muscular that able to provide a firm grip. It gives an idea of how dominating and powerful he was at that time. Thus, I assume that the process *seize*, *squeeze* and *crush* that her husband gave her was done to scare the countess and to stop her from doing the things he didn't like. Moreover, it was used to suppress the countess into speaking the truth to him.

Moreover, the countess is depicted as a character that live in the confines of her husband through the processes such as *went (up)*, *got (in)*, and *sat*

(down). In the clauses, *He went up to her*, showing that *the countess* is being approached by her husband. Then, in the clause, *he got in and sat down by his wife side* shows that *the count* decided to go with the countess. The circumstantial of manner *by his wife side* shows that they are sitting side by side. Her husband approached the countess as she was about to walk to her carriage. Her husband, who had just returned home, saw that she looked beautiful and decided to accompany her. It shows that he is trying to show his power by accompanying his wife on the trip. It is like indirectly announcing that the countess is his.

Furthermore, as the examples below shows that the process *touch* and *pretend* denotes how her husband did not appreciate her.

(49) *he cunningly, accidentally as it were, touched the countess 's gloved hand with his own*

(50) *He pretended not to hear her*

The process *touch* (example 49) shows that the countess received affection from the count through physical touch. In the horse carriage, the countess seemed to be in a bad mood from the beginning of the trip, but the count, who could not read the atmosphere or don't really care about what the countess felt, did what he thought would melt his wife's heart. He pretended to accidentally hold the countess's gloved hand with his hand to put her wife in a good mood. However, it resulted in explosive anger. He also doesn't care about what his wife says by the process of *pretending not to hear* (example 50). It is described that the countess received bad treatment; that is, her opinion was not respected.

the countess had resisted ever since the count had dared to touch her hand. She expressed it in various ways both in behavior and in words. However, the count still tried to lure her with words.

Although the countess seems like always getting the things unfairly or get a bad treatment from her husband, There are some processes such as, *offered*, *took*, and *kissed that* illustrates the love and affection that the countess gets through her husband. The details are shown as in the data below:

(51) *when it had drawn up in front of the steps the Count alighted first, as usual, and **offered** his wife his arm to mount the stairs.*

(52) *he **took** her hand and **kissed** it.*

After six years of the lies happened, the countess and the count returned to the Mansion together. When it arrives, it is marked by the circumstantial of location *when it had drawn up in front of the steps* (example 51). Her husband offered his arm to help her walk up the stairs. The small affection showed that the countess was loved by her husband. This is also supported by the process *take* and *kiss* (example 52). After successfully resolving their problems, they decided to make up. When the countess asked if they were friends now, she held out her hand and hoping the count would take her hand and shake it. However, the count took the countess's hand instead and kissed it while saying that they were friends. Kiss on the hand shows affability, respectfulness, regard, immaculateness, and worship. It might be *a* sign that he respects the countess' decision as well as telling how much she means to him.

Moreover, the examples below are also proven her husband's affection towards her.

(53) *she at the same time **handed** her a letter from her husband.*

(54) *His lawyer **would provide** her with any sums of money she might require,*

The process *hand* (example 53) are happened during the night they fought, the countess waited for her husband in her room and speculated that he would come and scold her badly. However, it was the maid who came. She gave her tea while giving her a letter from her husband which stated that he was going on a long trip. The letter can be used as evidence that the husband is willing to spend his time writing rather than leaving without news. It is supported by the modal verbs *would* followed by verb *provide* (example 54) that expresses the fact that her husband does not run away from his responsibility to provide for his family's life. The circumstantial in the clause also explains that he will give all money as much as they need. However, I interpret that there is a possibility that the count is just trying not to get bad news about his family, so he chooses to support their finances as if there were no problems between them.

Other characters in this short story also play a role in describing the figure of the countess through passive participants. Two strangers talking about the countess at the Opera back up solid evidence that She has an attractive physical appearance and was watched by other people. This can be seen through the process *gave* with recipient *Her* in *Her pale complexion, of an ivory tint, **gave** her the appearance of a statue.* When the countess attended an event at the

Opera, the two men, gossiping how beautiful she is. They take turns seeing the beauty of the countess through opera glasses. Afterward, narrator describes her pale skin giving effect and likens her to a statue. A statue is an object that refers to the art and is considered beautiful without flaws.

Other verbs such as *touch*, *come*, and *dress* show the physical activities carried out by other characters, namely her husband and maid, to the countess. Her husband uses the process *touch* to giving attention to the countess when they are fighting. Meanwhile, The process *come* and *dress* by the maid is used to help her get dressed.

Apart from the material process, the countess's character is also described with a verbal process. I found four verbal processes when the countess became a passive participant. The author describes the countess as a character that gets threatened by her husband through her role as a Receiver. As a receiver means the countess is the entity addressed by the producer of speech.

There are only 2 of the verbs found in the data which are *said* and *told*. However, the process *said* is appeared three times and *told* one time. It is explained in the following examples:

- (55) he **said** to her in a whisper
- (56) suddenly her husband **said** to her
- (57) Without speaking but suddenly the husband **said** to his wife.
- (58) he **told** her that he was going to undertake a longish journey.

The processes *said* in the examples 55-57 are used by the count to pressure and threaten the countess whenever he needs information. This process is also

used to be preceded by a conversation between the two parties which proves that the countess is an active communicator. In addition, several circumstantial of manners that appear also strengthens the interpretation that the process of saying that occurs is quite intense. While the process told (example 58) is used to get information.

The last process that describes the characterization of the countess is the Mental process. I found 3 data of mental process that includes the countess as a phenomenon. Marked by the verb *look*, the countess's character is depicted as a character that is often seen or noticed by other characters. The perceptive process *look* showed 2 data that she was seen by her husband while the other data showed that she was being seen by two men while at Opera

## **CHAPTER IV**

### **CONCLUSION**

After analyzing the narrator's speech of "Useless Beauty" by Guy de Maupassant using the theory of transitivity and characterization, I concluded that there are 89 transitivity processes consisting of material, verbal, mental, and relational found in the data. All of them are playing an essential role in describing the characterization of Countess de Mascaret. Besides, 52 circumstantial elements are consisted of Manner, Location, Role, Extent, Cause, and Accompaniment that also found in the contribution to describe the character of the countess de Mascaret in detail. Through the transitivity system, it illustrates that Guy de Maupassant used both of showing and telling methods to show the characterization of the characters in "Useless Beauty".

Moreover, the characterization of Countess de Mascaret is depicted in two sections according to her role which are active participant and passive participant. As an active participant, the narrator shows her as an independent character who wants to have an equality with her husband through the material process. It later emerged with her courage to take action against her husband. Even if she afraid of her husband, she tried lots of ways, such as lying to get freedom and being a conscientious person, so she bought a small gun as self-defense. The circumstantial elements also take an important role



to illustrate that she likes to run away in avoiding her problem. She also described as a weak and kind-hearted character because she shows the weak side of humans and can forgive her husband gracefully. Through her relationship with her children, she is depicted as a good mother. The verbal process explains the way the countess is communicated with other characters and becomes an active communicator. The mental process illustrates her anxiety to protect herself, which makes her self-defense appear. The relational process is telling on how the countess has a beautiful appearance with attributive processes and such fragile character with identifying processes.

Meanwhile, as a passive participant, her relationship with her husband in the material process plays an important role again. Although the countess was sometimes treated with love and recognized as a beautiful woman by her husband, she was also treated harshly. The lexicons *size* and *squeeze* in the material process indicated that her husband has physically abused her. In addition, the count also often ignores her speech or act and only thinking about himself. Other than that, she also depicted as an attractive woman by the two strangers at the Opera. The verbal process denotes how her husband pressured and threatened her through the process of saying whenever he needs some pieces of information. The last one is mental processes, which represents how the countess is often being seen and noticed by the other characters.

Furthermore, this research also proves that transitivity can be used to enjoy literary works in detail. Based on the research, I suggest the readers to pay more attention to clauses by certain characters when reading literary works to understand the characterization of a character easily. Through this thesis, I hope that other students will be interested in discussing Guy de Maupassant's works or other works using the transitivity and characterization approach. Also, I hope that this thesis can be used well by students and readers who are interested in literature, especially English literature students.

## REFERENCES

- Bloor, T & Bloor, M. (2004). *The Functional Analysis of Language (2<sup>nd</sup> Edition)*. London: Arnold.
- Chiranorawanit, K., & Sripicharn, P. (2020). "A Corpus-Based Study of Characterization of Mother in Children's and Young Adult Literature: A Transitivity Analysis of Mrs. Weasley in The Harry Potter Novels". *The New English Teacher*, Vol 14, 1: 14. Retrieved from <http://www.assumptionjournal.au.edu/index.php/newEnglishTeacher/article/view/3747/2651> (Date accessed: 25 February 2021)
- Eggins, S. (2004). *An Introduction to Systemic Functional Linguistics (2nd Edition)*. London: Continuum.
- Fauziyah, Fika. (2016). "The Influence of Conflicts upon Female Character's Structure of Personality in "A Mother Of Monsters" "Useless Beauty" and "A Widow" by Maupassant". (Undergraduate Thesis: Muhammadiyah Surabaya University).
- Fraenkel & Wallen. (2009). *How to Design and Evaluate Research in Education (7<sup>th</sup> Edition)*. New York: McGraw Hill.
- Francis, Deepa Mary., & Varghese, Susan G. (2013). "Elements of Estrangement Engendered by Jealousy". *International Academy of Science, Engineering and Technology*, Vol 2, 1: 25-30. Retrieved from <http://www.iaset.us/archives/international-journals/international-journal-of-linguistics-and-literature> (Date accessed: 25 February 2021)
- Gerot, Linda & Wignell, Peter. (1994). *Making Sense of Functional Grammar*. Sydney: Gerd Stabler.
- Gowasmi, Seshadri. (2020). "Feminine Sensibility in Guy De Maupassant's Works: A Discussion". *International Journal of Management*, Vol 11, 12: 2293-2299. Retrieved from <http://www.iaeme.com/ijm/issues.asp?JType=IJM&VType=11&IType=12> (Date accessed: 26 February 2021)
- Halliday, M & Mattiessen, C. (2014). *Halliday's Introduction to Functional Grammar (4<sup>th</sup> Edition)*. Oxon: Routledge.

- Kapau, Humphrey M., Chilala, Cheela F.K., & Simwinga, John. (2019). "The Characterisation of Mathilde in the Ideational Metafunction of Guy Demaupassant's *The Necklace: A Monogeneric CorpusBased Analysis*". *International Journal on Studies in English Language and Literature*, Vol 7, 7: 24-36. Retrieved from <https://www.arcjournals.org/international-journal-on-studies-in-english-language-and-literature/volume-7-issue-7/4> (Date accessed: 26 February 2021)
- Kurniati, Nila. (2018). "An Analysis of Main Character and Characterization in Ahmad Fuadi's Novel *The Land of Five Towers*". (Undergraduate Thesis: Mataram University).
- Minderop, Albertine. (2005). *Metode Karakterisasi Telaah Fiksi*. Jakarta: Yayasan Pustaka Obor Indonesia.
- Patramarina, A., & Ernawati, P. (2016). A Study on Characterization of the Main Character in "The Fault in Our Stars". *Research in English and Education*, Vol 1, 1: 26-33. Retrieved from <http://jim.unsyiah.ac.id/READ/article/view/713> (Date accessed: 25 February 2021)
- Prawiradilaga, Raden Gilang. (2017). "An Analysis of Major Character Characterization in Burgess's *A Clockwork Orange*". (Undergraduate Thesis: Pasundan University).
- Sudjiman, Panuti. (1990). *Memahami Cerita Rekaan*. Jakarta: Pustaka Jaya.
- Tiara, Indah Dwi Iринi. (2017). "An Analysis Of Personal Deixis In Short Story "Useless Beauty" By Maupassant". (Undergraduate Thesis: STKIP PGRI Sumatera Barat).
- Turnell, M. (2021). Guy de Maupassant. Retrieved from <https://www.britannica.com/biography/Guy-de-Maupassant/Mature-life-and-works> (Date accessed: 17 August 2021)
- Wulandsari, Clara Dita Septi., & Hidayat Arif. (2016). "Characterization Analysis Of The Main Character Of *The Secret Garden* (A Comparative Study of Characterization in the Movie and Novel)". *Wanastra*, Vol 8, No.2. Retrieved From <https://onsearch.id/Record/IOS7645.article-2093#holdings> (Date accessed: 25 February 2021)

## APPENDIX

### 1. Clauses by narrator's speech

#### A. Countess de Mascaret as an active participants

- 1) she got into her carriage without looking at him
- 2) Husband and wife sat without speaking.
- 3) Her patience had come to an end.
- 4) She maintained such an obstinately hard look
- 5) She turned toward him and looked him full in the face
- 6) she drew her arm away with a movement which was so expressive of disgust
- 7) Husband and wife did not exchange a word further.
- 8) She raised her voice
- 9) she raised both her hands
- 10) she, livid with pain, tried in vain to free them from that vise which was crushing them
- 11) She would protect her life
- 12) She had bought some time before
- 13) She had bought a few days previously
- 14) she awoke to the fact, with much amazement
- 15) She jumped into it at a bound, overwhelmed with anguish and breathless with fear.
- 16) She could not find words, in the perplexity of her mind

- 17) The Comtesse de Mascarot was waiting in her room for dinner time as a criminal sentenced to death awaits the hour of his execution.
- 18) in the pocket of her dress she put the little loaded revolver which she had bought a few days previously.
- 19) Having locked and bolted her door, for greater security, she went to bed at last
- 20) She went without stopping
- 21) she went into the drawing-room
- 22) she went to bed
- 23) The countess , with feminine tact and obeying her instincts of a woman of the world, attempted to answer him two or three times, but in vain.
- 24) She prayed for a long time
- 25) She wept noiselessly
- 26) She put out her hand to him
- 27) She took nothing except a bottle of smelling salts.
- 28) She made the elder ones chatter
- 29) When their bedtime came, she kissed them for a long time
- 30) She merely replied disdainfully
- 31) She replied in an exasperated voice
- 32) She replied in a low voice

- 33) She felt inclined to arm herself with a small revolver which she had bought sometime before
- 34) She remembered that all children would be there
- 35) The countess was very beautiful, graceful, and distinguished looking
- 36) She appeared to be still very young
- 37) Her striking beauty seemed to attract all eyes in every corner of the house
- 38) She was still so beautiful
- 39) She was quiet
- 40) She was crying

**B. Countess de Mascaret as a passive participants**

- 41) He stopped for a few moments to look at his wife
- 42) Then he went out, still looking at her
- 43) He seized her arm and squeezed it.
- 44) He had seized her wrist with savage brutality.
- 45) He squeezed it so violently.
- 46) He seized her arm in the darkness, and squeezing it as he had done on that terrible day of their drive in the Bois de Boulogne.
- 47) He seized her hands.
- 48) He was trying to crush her fingers in the strong grip of his large, muscular hand

- 49) he cunningly, accidentally as it were, touched the countess ' gloved  
hand with his own
- 50) He pretended not to hear her
- 51) when it had drawn up in front of the steps the Count alighted first,  
as usual, and offered his wife his arm to mount the stairs.
- 52) he took her hand and kissed it.
- 53) she at the same time handed her a letter from her husband.
- 54) His lawyer would provide her with any sums of money she might  
require
- 55) he said to her in a whisper
- 56) suddenly her husband said to her
- 57) Without speaking but suddenly the husband said to his wife.
- 58) he told her that he was going to undertake a longish journey.