

Chapter IV

Conclusion

This research used the analytical framework of Systemic Functional Linguistics to examine and to reveal the introverted personality of Charlie, the main character in Stephen Chbosky's *The Perks of Being a Wallflower* (1999) through his transitivity process. The subject of whether and how Charlie's introversion is represented in the distribution of transitivity process types in his language has not yet been studied. That is, whether his grammatical choices as an Actor, Senser, Sayer and participant in different process types consistently reflect his internal psychological orientation.

In regard to the first objective, it is identified that Mental Process is the most dominant transitivity process in Charlie's language, which takes up 61.74% out of the total clause or 960 clauses. This was followed by Mental process at 12.73% (168 clauses), Relational Process at 12.35% (192 clauses), Verbal Process at 9.32% (145 clauses), and Behavioral Process at 3.86% (60 clauses). The distribution is noticeably uneven, with roughly two-thirds of all clauses being attributed to mental processes alone. This pattern is significant in understanding Charlie's psychological identity.

In regard to the second objective, the analysis showed that Charlie's internal and external experiences are interpreted in two complementary and mutually reinforcing ways by the main transitivity processes. Charlie is an aware,

internally focused subject who primarily interacts with the world through thought, feeling, and perception. As an active participant, he is predominantly positioned as a *Senser* in *Mental* processes. His *Relational* processes further reveal a consistent pattern of self-introspection and self-definition, in which Charlie assigns emotional and psychological attributes to himself as a *Carrier*. Despite being the least frequent from the collected data, his *Behavioral Process* consistently appears as an extension of his inner emotional states, rather than individual physical actions. It is also always appears accompanied by *Mental* processes that establish the inner experience driving the outer *Behavioral* action. His *Verbal* processes reveal that Charlie is a type of speaker who shapes his communication through inner reflection rather than verbal act. Charlie's consecutive pattern *Mental* before *Verbal* processes shows that he always thinks before he speaks. As a non-agentive (static) participant, Charlie appears the most as *Receiver* in *Verbal* processes (137 clauses) and as a *Goal* (121 clauses), which place him grammatically as the recipient, or the object of other people's actions and communication, rather than the initiator on his own. When combined, these dynamic and static patterns provide a grammatical portrait of a character whose agency is completely inward facing. Charlie is peripheral and receptive in the external world of action and communication, and active and dominant in the inner world of awareness.

In regard to third objective, the research shows that the dominance of *Mental* process in Charlie's language represents strong and consistent evidence

for his characterization as an introvert. The concentration of Mental processes, especially clauses that encode cognition, affection, and perception, reflects the inward psychological orientation that Jung (1921/1971) identified as characteristic of the introverted type, the depth of inner experience that Cain (2012) characterizes as the main way an introvert interacts with the world, and the self-reflective and cognitively rich use of language that Pennebaker et al. (2003) associate with an inward-oriented personality. Essentially, this linguistic evidence not only confirms what the novel already tells us about Charlie narratively directly from the author himself, but this also reveals layers of meaning operating beneath the surface of the narrative that are encoded in the grammatical structure of Charlie's own language and only visible through a systematic transitivity analysis.

The research theoretically demonstrates that Halliday and Matthiessen's (2014) transitivity approach is a practical and precise analytical tool for investigating the relationship between linguistic structure and psychological personality. Beyond its more well-known uses in critical discourse analysis and social semiotics, this application broadens the scope of SFL.

The research of Systemic Functional Linguistics can be used as a learning paradigm to improve the reader's knowledge. The article's purpose is to assist readers to understand the application of transitivity framework analysis to literary works and to serve as a reference for more in-depth research in the future.

