

Literary Enchantment: Unraveling 'Laskar Pelangi' through Transitivity and Personification Clauses in Higher Education Literature Studies

Rini Yuliana¹, Riyadi Santosa¹, Sumarlam¹, Tri Wiratno¹, Netty Nurdiyani², Nani Darheni³, I Ketut Sudharma Putra³, Lukmanul Hakim³, Agus Yulianto³, Asep Supriadi³

¹ Universitas Sebelas Maret, Indonesia

² Politeknik Negeri Semarang, Indonesia

³ National Research and Innovation Agency- BRIN, Indonesia

Correspondence: Rini Yuliana, Universitas Sebelas Maret, Indonesia.

Received: December 6, 2022

Accepted: January 31, 2025

Online Published: April 2, 2025

doi:10.5430/wjel.v15n5p63

URL: <https://doi.org/10.5430/wjel.v15n5p63>

Abstract

This research delves into the analysis of personification clauses within the Indonesian popular novel "Laskar Pelangi" by Andrea Hirata. Utilizing Halliday and Matthiessen's (2014) transitivity framework, the study employs Spradley's (2016) analytical phases: domain, taxonomy, componential analysis, and finding cultural value. The findings reveal seven experiential processes in the transitivity of personification clauses, including material process, relational attributive process, verbal process, mental process, mental behavioural process, verbal behavioural process, and relational identifying process. Material and mental processes dominate in simplex clauses, while in complex clauses, the dominant processes include mental process, mental behavioural process, attributive relational process, material process, verbal process, and verbal behavioural process. The dominant occurrences of the participants and processes reflect the use of "personified objects" in that the inanimate can do, talk, move, think and feel like the animate. Thus, this empirical investigation showcases the novelist's inventiveness and vivid imagination in describing the novel's events. This research demonstrates the critical role of imagination and creativity in novel writing. The more innovative and original the work, the more enjoyable it is for readers to read and appreciate. Pedagogically, the findings from the study are associated with cultural values and morality. The cultural values embedded in the Indonesian popular novel "Laskar Pelangi" can serve as a catalyst for teaching literature in higher education contexts.

Keywords: Clause, Laskar Pelangi, Personification, Systemic Functional Linguistic, Transitivity

1. Introduction

Recently, the use of figurative language in literary works has become increasingly prevalent. It undoubtedly enhances the beauty of a phrase, underlines the relevance of the message delivered, and draws attention to the novel or narrative. Anchored on Endaswara's (2008) and Harun, Yusuf, and Karnafi's (2020) perspectives, a literary work's quality is primarily influenced by its use of metaphorical language. The social, cultural, and political circumstances of a culture can be recognized and comprehended through this metaphorical language. Sakadolskis (2003: 24) demonstrated that "figurative language expresses one thing in terms normally denoting another with which it may be regarded as analogous". As a result, authors employ and manipulate language to neatly wrap their thoughts in order to achieve the exquisiteness desired by readers. In the case of novelistic language, the style can be both personal and societal. When an author's language is distinctive, this is referred to as a personal style. Even after he or she passes away, such singular work will live on in the hearts of readers. Meanwhile, the usage of social style varies according to the story's setting and is not always sustained.

A myriad of studies have explored transitivity and personification in novels. However, there is scant literature on the exploration of transitivity in personification clauses in Indonesian popular novel *Laskar Pelangi*. The prior studies investigated transitivity by exploring various genres of text with different approaches. For example, Alaei and Ahangari (2016) tried a new branch or a new level or a new kind of linguistics but they applied existing theories and methods (Halliday, 2002). It aimed to determine how ideology or opinion is expressed in Joseph Conrad's *Heart of Darkness* and what kind of lexico-grammatical strategies are used in the first part of this novella to convey the author's ideological meaning. By focusing on the lexico-grammatical choices in the transitivity system of clauses structure, they tried to shed light on the ideational meaning in the first section of the story. Darani (2014) combined transitivity and linguistic structure in a literary text, short story entitled 'Animal Farm' by George Orwell (1945) from a semantic-grammatical point of view. In effect, it explores how the persuasive style is realized through the process types (material, mental, verbal, existential, relational, and behavioral) which are part of the ideational function. Rajendra (2020) investigates the application of Halliday's theory of transitivity in analyzing the verbal structures of an abridged text in the form of a graphic novel. Having been condensed from the original classic *Journey to the Centre of the Earth* (JtCotE) by Jules Verne, the present study examines the link between these structures and how they represent the original text. As such explorations are limited, the current study fills the gap in this area. The results reveal that Material Processes are the most prominent in this adapted version of the novel, followed by Relational and Behavioural Processes respectively. Furthermore, transitivity also had been applied in figure of

speech such as personification in English novel *And The Mountain Echoed* (Yuliana, 2018) and simile in Indonesian *Laskar Pelangi* novel (Yuliana, 2019) but the deeply investigating not yet enough to explore figure of speech in Indonesian literary works. Therefore, in depth study is needed to investigate the transitivity particularly in personification in novel.

Previous studies of transitivity conducted from a theoretical lens have been widely documented. From a perspective approach, transitivity has been connected to different approaches such as critical discourse analysis (CDA), translation and new stylistic as seen in the following studies. Ogunmuyiwa and Antia (2020) in their study used corpora, combined with transitivity analysis in systemic functional linguistics and critical discourse analysis, to analyze corruption in Nigeria from novel and especially diachronic standpoints. Darani (2014) combined transitivity and linguistic structure which is direction from the 'new stylistics' which has applied techniques and concepts of modern linguistics to the study of literature and thus explores the relationship between linguistic structures and socially constructed meaning in a literary text. Thai and Loo (2018) discussed the transitivity and translation in Classic Chinese novel. They adopted the transitivity system in Systemic Functional Linguistics (Halliday & Matthiessen, 2014) for the data analysis. Lee (2016) demonstrated the usefulness of a novel corpus-based approach to analysing Halliday's transitivity for application to critical discourse analysis (CDA). The approach expands transitivity analysis beyond the traditional profiling of participant roles and process types at grammatical level to conceptual subcategorization, in light of the fact that CDA researchers often end up delving into the meanings of individual processes as part of their transitivity analyses. Several previous studies that are methodologically enacted have been to investigate transitivity in novels. Kondowe (2014) set to analyse how the third Malawian president Bingu wa Mutharika manipulated language in his second inaugural address to enhance his political ideologies by using Halliday's transitivity system as a theoretical framework. Dong, Fang and Qiu (2020) proposed a novel treatment of cataphoric shell nouns (SNs) as instances of grammatical metaphor serving to reconstruct human experience into knowledge through the discipline-specific construal of different transitivity processes. Next, Tabbert & Rudanko, (2021) draws together an analysis of agentivity and semantic roles in the first part, which is complemented by an analysis of transitivity patterns and other stylistic features such as naming choices, negation and metaphor in the second part to present an account of characterization in the selected scenes. Tahiri and Muhaxheri (2020) discussed the role of stylistic analysis in the development of critical language awareness (CLA) which is crucial for assessing ideologies transmitted in discourse. Then, Tahiri, and Kamberi (2020) compared the literary work of the Albanian writer Ismail Kadare in the communist and post-communist periods, pointing out the stylistic traits that have made his work resistant to the communist rule. The other study about transitivity particularly discuss about linguistic criticism of the interior monologue in fiction done by Tahiri and Muhaxheri (2021). Linguistic markers such as transitivity, representation of actions, events and states, and the presentation of speech and thought are used to examine the mind style of the character when he goes through physical actions, perceptions, emotions and mental experiences.

Anchored by the different research approaches of transitivity explained earlier in this study, the position of transitivity, particularly in personification clauses in the Indonesian popular novel *Laskar Pelangi*, has not received much attention from researchers. To fill the gap, this empirical investigation aims to elucidate the forms of transitivity of personification in the Indonesian popular novel *Laskar Pelangi* by Andrea Hirata. Two questions are addressed in this research:

1. What is the transitivity form of personification clauses in the popular Indonesian Novel *Laskar Pelangi*?
2. How can transitivity in personification clauses be pedagogically implemented for readers literary works?

The study sheds light on empirical and practical contributions in the literature. Empirically, the study provides a description of knowledge about the forms or patterns of transitivity used in personification clauses in the Indonesian popular novel *Laskar Pelangi*. Practically, the use of a strong imagination and creativity based on the socio-cultural environment of society can be applied in writing a literary work that is phenomenal among readers.

2. Literature Review

A literature review surveys books, scholarly articles, and any other sources relevant to a particular issue, area of research, or theory, and by so doing, provides a description, summary, and critical evaluation of these works in relation to the research problem being investigated. It aims to identify gaps in existing research, highlight trends and patterns, and establish a framework for the current study by situating it within the broader academic discourse.

2.1 Transitivity

The three metafunctional lines are unified within the structure of the clause; textual, interpersonal and experiential functions are conflated with one another (Halliday & Matthiessen, 2014: 211). Textually, the topical Theme established in this clause is maintained as the Theme of the next clause and is elaborated further within the Rheme. Interpersonally, the clause enacts a proposition, in this case a consultative statement. The 'nub of the argument' is realized by the Subject of clause and the Finite. Experientially, the clause construes a quantum of change in the flow of events as a figure, or configuration of a process, participants involved in it and any attendant circumstances (Halliday & Matthiessen, 2014: 212). It means that every clause always has process of event, even participant and circumstance does not exist because these been the optional configuration of clause. Processes are construed into a manageable set of process types (Matthiessen, 2014: 213). It emphasizes that the system of transitivity builds the activity according to the processes.

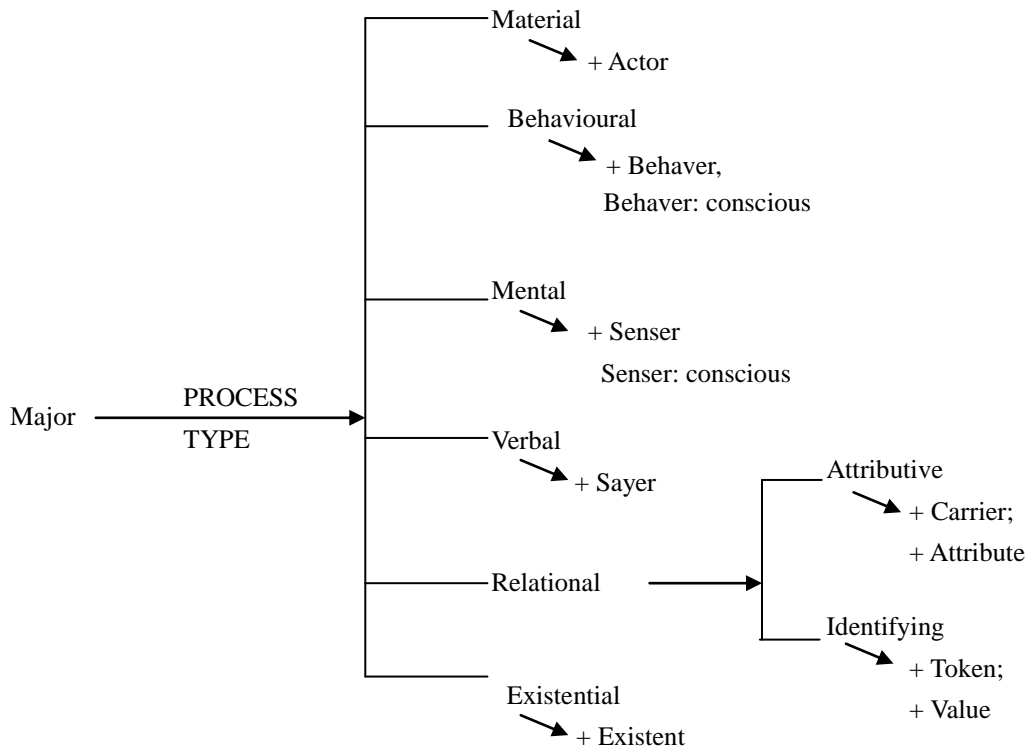
The transitivity represented as system network (Halliday & Matthiessen, 2004: 173). The major process type is material, behavioural, mental, verbal, relational includes attributive and identifying, and the last existential. The participant itself according to the type

processes, they are *Actor* in material process, *Behaver* in behavioural process, *Senser* in mental process, *Sayer* in verbal process, *Carrier* and *Attribute* in attributive relational process, *Token* and *Value* in identifying relational process, and *Existent* in existential process. The typical experiential function of group and phrase classes as seen in the following.

Table 1. The typical experiential function of group and phrase classes

Type of element	Typically realized by
Process	Verbal group
Participant	Nominal group
Circumstance	Adverbial group or prepositional phrase

Subsequently, the verbal group will be denoted as VP, the nominal group as NG, the adverbial group as AG, and the prepositional phrase as PP. The processes of transitivity are illustrated through a system network, as depicted in the figure below:



Halliday and Matthiessen (2014: 219)

Figure 2.1. Transitivity Represented as System Network

Based on Figure 2.1, there are six processes in transitivity represented as system network which have different participants. This process can be applied in clause which has constituent such as nominal group in participant, verbal group in process, and adverbial group or prepositional phrase in circumstance. As the Eggins (2004: 213) said that when we look at the experiential metafunction, we are looking at the grammar of the clause as representation. As with the clause as exchange, we find there is one major system of grammatical choice involved in this kind of meaning. This is the system of transitivity or process type. The process type system is what underlies the differences in a paradigm such as:

- Diana gave some blood. [material process]
 - Diana thought she should give blood- [mental process]
 - Diana said that giving blood is easy, [verbal process]
 - Diana dreamt of giving blood. [behavioural process]
 - There is a reward for giving blood, [existential process]
 - Diana is a blood donor. [relational process]
- (Eggins, 2004: 213)

These process types are exemplified using sentences about "Diana" and her actions, thoughts, and states, each illustrating a specific process type. First, in material process focusses on physical actions or events. Example: Diana gave some blood. Second, in mental process represents internal thoughts, feelings, or perceptions. Example: Diana thought she should give blood. Third, in verbal process involves acts of saying or communicating.

Example: Diana said that giving blood is easy. Fourth, in behavioural process reflects physiological or psychological behaviours. Example: Diana dreamt of giving blood. Fifth, in existential process indicates the existence or occurrence of something. Example: There is a reward for giving blood. The last, in relational process states of being, identifying, or attributing.

Example: Diana is a blood donor. The text highlights how these categories help analyze the various roles and relationships expressed in language.

A simplex clause is a clause that contains only one main process (Wiratno, 2018: 131), whereas a complex clause is a clause that contains more than one main process (Wiratno, 2018: 131). In complex clauses, elaborating, extending, and enhancing are three kinds of expansion that demonstrate how clauses combine to convey complex meanings. In elaboration, one clause elaborates on the meaning of another by further specifying or describing it (Halliday & Matthiessen, 2014: 461). In extension, one clause extends the meaning of another by adding something new to it (Halliday & Matthiessen, 2014: 471). What is added may be just an addition, or else a replacement, or an alternative. In enhancement, one clause (or subcomplex) enhances the meaning of another by qualifying it in one of a number of possible ways: by reference to time, place, manner, cause, or condition (Halliday & Matthiessen, 2014: 476). These types of expansion illustrate how clauses interact to build complex meanings, allowing for nuanced expression and greater textual coherence in both spoken and written discourse.

Building on these foundational concepts, complex clauses can be categorized further into paratactic and hypotactic structures, each distinguished by its unique markers and functions. Paratactic complex clauses are explained using numerical notation (1, 2, 3, ... etc.). The conjunctions that link clauses to form paratactic complex clauses include and, or, so, yet, neither...nor, and either...or (Eggins, 2004: 264). Besides conjunctions, paratactic complex clauses can also be joined with a comma (,) or a semicolon (;). On the other hand, hypotactic complex clauses are explained using Roman letters (α , β , γ , ... etc.). The symbol α represents the head clause or main clause, while the following clauses are marked as β , γ , ... etc. This distinction between paratactic and hypotactic structures provides further insight into how complex clauses function to create rich, layered meanings within a text.

2.2 Personification

The concept of personification, as stated by Kridalaksana (2008: 190), refers to the depiction of non-human entities as if they can talk, move, think, and feel like human beings. Personification is a type of figurative language that describes non-living objects or inanimate entities as though they possess human-like qualities. For example, in the sentence, "The wind howling in the dark midnight added to our fear" (Keraf, 2006: 140), the actual meaning is that the wind began to blow loudly and harshly. Lakoff and Johnson (2003: 35) define personification as "one of the basic ontological metaphors." Ontological metaphors provide an image for the audience, portraying non-human objects as capable of acting like specific entities, or even like humans. Personification occurs when human characteristics are attributed to something non-human. It can also be used to represent abstract qualities in human form. Personification assigns human nature and qualities such as emotions, desires, sensations, movements, and speech to non-human objects, often through the use of metaphors. This definition emphasizes that personification is a figure of speech in which non-human or abstract entities are described as performing actions or exhibiting characteristics typical of human beings.

3. Methods

The data source for this descriptive qualitative research is the novel *Laskar Pelangi* by Andrea Hirata. The data for this research comprise sequences from the novel that contain figures of speech, particularly personification. The data may take the form of phrases or clauses found in descriptions, monologues, and dialogues between the characters in the novel.

The data collection process involved the following steps. First, reading the novel *Laskar Pelangi*. Second, marking the sections of the novel that include personification clauses.

The data in this study were analyzed using stylistic analysis, focusing specifically on figures of speech. This type of analysis helps illustrate how words are used to generate meaning and interpretation within the text. Moreover, it uncovers the writer's intent and stylistic approach in crafting the narrative. The novel tells the story of ten students on the Indonesian island of Belitung. Ikal, one of the students, attends the poorest village school, where graduating from sixth grade is considered an extraordinary achievement. When the school faces the threat of closure by a monolithic bureaucracy, Ikal and his friends the *Laskar Pelangi* band together to challenge corporations and skeptical officials. They are aided by two dedicated teachers who join the students in their struggle against an indifferent world. In addition to its compelling story, *Laskar Pelangi* is a popular Indonesian novel that has achieved international acclaim. It became a bestseller, translated into forty foreign languages. Andrea Hirata, the author, won the BuchAwards in Germany in 2013. His novel is celebrated worldwide as an inspiring, remarkable, and endearing work.

This study employed a Systemic Functional Linguistics (SFL) approach to collect data in the form of transitivity constructions. The data were taken from the novel *Laskar Pelangi* by Andrea Hirata. The study aimed to explore the transitivity of personification, as it may contribute to understanding the development of Indonesian grammar by analyzing a popular Indonesian novel. The theory of transitivity by Halliday and Matthiessen (2014) was used to analyze the clauses. The analysis followed four phases, as outlined by Spradley (2016):

domain analysis, taxonomy analysis, componential analysis, and finding cultural value, as guided by Santosa (2017).

1. Domain Analysis: In this phase, the personification clauses were collected and classified into simplex and complex clauses.
2. Taxonomy Analysis: The personification clauses in each stage were analyzed based on processes, participants, and circumstances.
3. Componential Analysis: The categories identified in the domain and taxonomy phases were combined in a componential matrix to identify patterns.
4. Finding Cultural Value: The patterns were reconnected to their original context, and the chosen theoretical approach was applied to determine how the transitivity of personification clauses contributed to the development of Indonesian grammar. This phase also explored how the transitivity structures reflected the historical background of the author and the cultural values embedded in the novel's narrative.

4. Results and Discussion

The results of this study are presented in two distinct sections. The first section discusses the findings related to the transitivity constructs of personification clauses and the patterns identified in the Indonesian popular novel *Laskar Pelangi*. This analysis highlights how personification is utilized to convey meaning and enhance the narrative style within the novel. The second section explores the pedagogical implications of the transitivity constructs for teaching literature in higher education. It examines how these constructs can be applied to enhance students' understanding of literary techniques and improve their analytical skills when engaging with literary texts.

4.1 Transitivity Construction of Personification Clauses

The research data reveals that 51 instances of personification clauses were identified in *Laskar Pelangi*. Specifically, 16 instances were realized in simplex clauses, while 35 instances were realized in complex clauses. The transitivity system, represented as a system network (Halliday & Matthiessen, 2004: 173), highlights the processes used in these clauses. The major process types identified include material, behavioural, mental, verbal, relational (encompassing both attributive and identifying processes), and existential processes. The concept of transitivity is often recognized as a means of distinguishing verbs based on whether they require an object or not (Thompson, 2014: 94). A clause, as defined by the Cambridge Advanced Learner's Dictionary (CALD), is a group of words consisting of a subject and a finite form of a verb. The analysis of these data can be further described and discussed in the sections below, providing deeper insight into the role of transitivity in shaping the narrative style and meaning of *Laskar Pelangi*.

4.1.1 Material Process

Material process is a process of doing, involving physical action. There are two types of material processes: happening and doing. The happening material process is characterized by the absence of a goal, while the doing material process is characterized by the presence of a goal. Participant is Actor. There are material processes in personification clauses found in the novel *Laskar Pelangi*, which are in simplex and complex clauses. The material processes in personification clauses in *Laskar Pelangi* serve to animate non-human entities, giving them human-like qualities. These processes can be found both in simple and complex clauses, where actions are attributed to objects or concepts, thus enhancing the narrative's emotional and symbolic depth. In some cases, the actions may occur without a clear goal, while in others, the actions are directed towards specific outcomes, reflecting the dynamic nature of the characters' environments.

- (1) The passage of time slowly disappears into the night (Hirata, 2005: 162)

The passage of time	slowly disappears into	the night
Goal	Cir: manner; quality	Actor

The sentence is a simplex clause with a material process, as it involves a physical action or process of occurrence. The passage of time is identified as the Goal because it represents the participant that is affected by the process described in the clause. The night is categorized as the Actor because it performs the action in this situation. Even though "the night" typically refers to a temporal condition, in this context, it functions metaphorically as the entity responsible for the process. Slowly functions as a Circumstance of manner (quality) since it describes the manner in which the process unfolds. The verb group disappears is the material process, as it signifies an action or event that takes place, emphasizing the process of the "passage of time" being consumed or fading into "the night."

This clause demonstrates a poetic use of language, where personification is applied to both "the passage of time" and "the night." By attributing human-like qualities to these non-human entities, the sentence creates a vivid, metaphorical image. The material process "disappears" conveys a sense of gradual fading or being consumed, reinforcing the passage of time's inevitable movement into obscurity. Meanwhile, "the night," functioning as the Actor, becomes an active participant in this transformation, symbolizing the dominance of time's end or darkness overtaking time. This structure effectively portrays a scene that evokes reflection on the transient nature of time and its quiet surrender to the night, blending linguistic elements with thematic depth.

- (2) The cool wind that blows from the valley slaps my face (Hirata, 2005: 291)

The cool wind that blows from the valley	slaps	my face
Actor	Material process	Goal

The sentence highlights a material process and is classified as a simplex clause, as it consists of a single independent clause with no subordination. The cool wind [that blows from the valley] functions as the Actor because it represents the entity performing the action. The embedded clause "that blows from the valley" adds descriptive detail to the Actor, specifying its origin and reinforcing the imagery. Slaps is

the material process as it indicates a physical action being performed by the Actor. My face is identified as the Goal because it is the participant affected by the action of the Actor. This clause utilizes a dynamic material process to create a vivid sensory experience. The Actor, "the cool wind," personifies the wind by attributing it with the ability to "slap," a human action, thereby enhancing the figurative quality of the text. The embedded clause, "that blows from the valley," further enriches the description of the wind by grounding it in a specific natural setting. The verb slaps suggest a forceful and sudden interaction, evoking the physical sensation of the wind's impact on the speaker's face. Meanwhile, my face as the Goal highlights the personal and immediate effect of this action, drawing the reader's attention to the tactile experience. This clause effectively blends descriptive and figurative language to create a vivid image of the natural environment and the interaction between the speaker and their surroundings. The material process underscores the physicality of the experience, while the personification of the wind adds an emotional and relatable dimension to the description.

(3) If his fate calls him to be a fisherman, then let the forty-kilometres red stone gravel road break his spirit (Hirata, 2005: 11)

αα 3a If his fate calls for him to be a fisherman

If	his fate	calls him to be	a fisherman
Conj.	Carrier	Att Rel Pro	Attribute

αβ 3b then let the forty-kilometres red stone gravel road break his spirit (Hirata, 2005: 11)

then	let	the forty kilometres red stone gravel road	break	his spirit
Conj.	Material Pro-	Actor	-cess	Range

This sentence contains two processes and is classified as a complex clause with an enhancing relationship between the clauses. According to Halliday & Matthiessen (2014: 476), enhancement occurs when one clause enhances the meaning of another by providing references to time, place, manner, cause, or condition. The first clause employs an attributive relational process. The conjunction "if" introduces the clause, providing a conditional enhancement. "His fate" serves as the Carrier, indicating the entity being described. "Calls him to be" functions as the relational process, attributing the role of "a fisherman" (the Attribute) to the Carrier. This relational process describes a condition where "his fate" assigns the attribute of "fisherman" to him. The second clause employs a material process, where the action is described. The conjunction "then" enhances the clause by expressing a consequence of the condition introduced in the first clause. "The forty-kilometres red stone gravel road" is the Actor, performing the action. "Break" is the material process, describing the act of breaking. "His spirit" functions as the Range, indicating the entity affected by the Actor's action. This clause uses both relational and material processes to convey a deep sense of fate and struggle. The first clause emphasizes a conditional relationship, where fate assigns an attribute ("fisherman") to an individual. The use of the attributive relational process highlights the inevitability or destiny imposed on the subject by external forces. The second clause uses a material process with a strong visual and emotional impact. The "forty-kilometres red stone gravel road" is personified as the Actor, given human-like qualities to "break" someone's spirit. This personification amplifies the harshness and difficulty of the journey, portraying the road as an active force that challenges the individual's resolve. The interplay between the two clauses creates a narrative of struggle and endurance. The enhancement relationship between the clauses (condition and consequence) further underscores the inevitability of hardship as a test of spirit. The vivid imagery and figurative language deepen the emotional weight of the sentence, making it both impactful and memorable.

(4) Smoke billows into the house, poked out through the gaps in the plank wall, and awakened the duck that was reared under the stage (Hirata, 2005: 53)

α 4a Smoke billows into the house,

smoke	billows	into the house
Actor	Material process	Cir: loc: place

+β 4b poked out through the cracks in the clapboard walls

poked out	through the cracks in the clapboard walls
Material process	Cir: loc: place

+δ 4c and wakes up the ducks that were kept under the stilts (Hirata, 2005: 53)

and	wakes up	the ducks that were kept under the stilts
Conj.	Material process	Goal

The data above consists of a complex clause structure, which involves the combination of multiple material processes. The relationship between these clauses can be described in terms of extension, where one clause adds meaning to another by introducing something new, such as an additional action, replacement, or alternative (Halliday & Matthiessen, 2014: 471). Here, we observe that each clause is related through a series of physical actions taking place within the same scene. The first clause, "Smoke billows into the house," involves a material process with "smoke" as the actor, performing the action of "billowing" into the house, which serves as the location or place where the action is directed. The second clause, "poked out through the cracks in the clapboard walls," also presents a material process, with the verb "poked out" describing the physical action, and "through the cracks in the clapboard walls" indicating the circumstance or location of the action. The third clause, "and wakes up the ducks that were kept under the stilts," involves another material process, where the action of "wakes up" is directed at the goal, which is the ducks. The circumstance of the ducks being kept under the stilts is specified. Furthermore, personification is evident in these clauses, where inanimate objects and non-human entities are attributed human-like qualities. For instance, "smoke

billows" gives an almost animate quality to the smoke, and "wakes up the ducks" portrays the ducks as if they could be awakened like humans. These instances of personification contribute to the vivid imagery in the narrative, enhancing the emotional tone and depth of the scene.

4.1.2 Mental Process

Mental process is a process of sensing: perception, cognition, and affection. Perception includes verbs such as perceive, see, notice, observe, feel, smell, taste, hear, etc. Cognition includes verbs such as assume, believe, conclude, consider, discover, doubt, etc. Affection includes verbs such as enjoy, relish, regret, like, fear, dread, favor, love, prefer, etc. Participants are Senser and Phenomenon. The three types of phenomena are micro (thing), macro (thing with embedded process), and meta (an idea).

(5) I was suddenly ambushed by an unbearable feeling of silence ((Hirata, 2005: 99)

I	was suddenly ambushed			by an unbearable feeling of silence
I	was	suddenly	ambushed	Phenomenon (meta)
Senser	Mental Pro-	Cir: loc: time	-ess	Phenomenon (meta)

The sentence "I was suddenly ambushed by an unbearable feeling of silence" presents a simplex clause, which involves a single process, here a mental process. This mental process is not about external physical action, but rather the perception of an internal feeling. The verb "ambushed" here is used metaphorically, as it typically implies a physical attack, but in this context, it conveys an overwhelming, unexpected experience of emotional or psychological impact. This gives the clause a personification quality, as the "feeling" is portrayed as if it can ambush or attack the subject. In this structure: I as the Senser, or the entity experiencing the mental process. Was ambushed is the Mental Process, a perception of an emotional experience. By an unbearable feeling of silence is the Phenomenon or the mental entity that is perceived by the Senser. Suddenly is the Circumstance: Location: Time, indicating the unexpected and abrupt nature of the experience.

The personification in this clause is clear because it attributes human-like qualities (such as ambushing) to a non-human phenomenon (the "feeling of silence"). This figurative language serves to intensify the emotional impact of the silence, making it seem more alive and forceful. In short, this clause is an example of a mental process that illustrates how a non-physical phenomenon can be experienced as if it were a tangible, active force. It also demonstrates the use of personification to create a vivid and impactful image of the internal experience.

(6) The beetles buzzed boisterously, my eyes gazed tenderly at the blue Pennines mountains in Derbyshire and the cool valley breeze blowing my face, evaporating all the pain, restlessness, and troubles of my life in this corner of this hot slum village in Belitong (Hirata, 2005: 335)

α 6a The beetles buzzed boisterously,

The beetles	buzzed	boisterously
Behaver	Mental behavioural process	Cir: manner: quality

+β 6b my eyes gazed tenderly at the blue Pennines mountains in Derbyshire

My eyes	gazed	tenderly	at the blue Pennines mountains in Derbyshire
Senser	Mental process	Cir: manner: quality	Phenomenon

+ γ 6c and the cool valley breeze blows my face,

and	the cool valley breeze	blows against	my face
Conj.	Actor	Material Process	Goal

+δ 6d evaporate all the pain, restlessness, and troubles of my life in this corner of this hot slum village in Belitong

evaporate	all the pain, restlessness, and troubles of my life	in this corner of this hot slum village	in Belitong
Att Rel Pro	Attribute	Cir: loc: place	Cir: loc: place

The sentence above consists of several clauses, each contributing to the rich imagery and emotional tone of the scene. The structure is primarily an extension of meaning, where each clause builds upon the previous one by adding new elements (Halliday & Matthiessen, 2014: 471). The first clause, "The beetles buzzed boisterously," is categorized as a mental behavioural process because the verb "buzzed" conveys both a mental and behavioural action. The behavior is *the beetles*, and the circumstance is *boisterously*, describing the manner in which the buzzing occurs. This provides an image of lively, intense activity, which is a characteristic of the beetles' action. The second clause, "My eyes gazed tenderly at the blue Pennines mountains in Derbyshire," is a mental process, specifically related to perception (seeing). The senser here is *my eyes*, the process is *gazed*, and the phenomenon is *the blue Pennines mountains in Derbyshire*. The circumstance of *tenderly* adds an emotional nuance, implying a soft, affectionate gaze directed at the mountains. This clause also uses personification, as the eyes are given a human-like quality in the way they gaze tenderly. The third clause, "And the cool valley breeze blows on my face," is a material process, describing a physical action. The actor is *the cool valley breeze*, performing the action of *blowing*. The goal is *my face*, indicating where the action is directed. This is another example of personification, as the breeze is portrayed as having the agency to blow on the face, emphasizing the physical sensation. The fourth clause, "Evaporating all the pain, restlessness, and troubles of my life in this corner of this hot slum village in Belitong," is an attributive relational process. The attribute is *all the pain, restlessness, and troubles of my life*, which are metaphorically "evaporated" by the breeze. The circumstances specify the locations where this process occurs: *in this corner of this hot slum village in Belitong*. This gives the scene a sense of release and relief from the emotional burdens of the narrator's life. Hence,

these clauses together combine mental processes, material processes, and attributive relational processes to create a vivid and emotive description. The use of personification throughout the text allows inanimate entities (such as beetles, the breeze, and the eyes) to take on human-like qualities, which deepens the emotional resonance of the scene and enhances the reader's connection to the narrative.

4.1.3 Behavioural Process

Behavioural process is a process of behaving. Verbal behavioural processes include verbs such as talk, chat, converse, speak, call, discuss, abuse, flatter, etc. The participants are Behavior, Receiver, and Verbiage. Mental behavioural processes include verbs such as look at, watch, listen to, experience, survey, smile, laugh, cry, memorize, concentrate, and meditate, etc. The participants include Behavior and Phenomenon. The following is a kind of simplex clause. Here is an example of a verbal behavioural process.

- (7) We pledge allegiance under the thunderbolt which strikes and the storm which blows away the mountains (Hirata, 2005: 434)

we	pledge allegiance	under the thunderbolt which strikes	and	the storm which blows away the mountains
Behavior	Verbal behavioural process	Cir: loc: place	Conj.	Cir: cause: condition

The sentence "We pledge allegiance under the thunderbolt [which strikes] and the storm [which blows away the mountains]" is an example of a simplex clause, where each part of the sentence contributes to a unified meaning with minimal structural complexity. The action described in the clause involves both a verbal behavioural process and a material process with specific circumstances. In the first part of the sentence, "We pledge allegiance under the thunderbolt which strikes," "we" is the behavior, the participant performing the action. The verbal behavioural process is "pledge allegiance," which refers to an action that involves both verbal expression and behavioural commitment. The circumstance of "under the thunderbolt which strikes" indicates the location or place where the action is happening. This circumstance adds dramatic intensity to the act of pledging allegiance, placing it in a powerful and threatening setting. Material Process with Personification: In the second part of the sentence, "the storm which blows away the mountains," a material process is described. The actor here is the storm, which is personified as being able to actively "blow away" the goal (the mountains). This metaphorical use of personification makes the storm appear as a living, powerful entity with the ability to reshape the physical world. The circumstance "which blows away the mountains" functions as a cause or condition, explaining the storm's influence over the landscape. The storm is depicted as having the power to affect its surroundings, further emphasizing its enormous force.

Overall, this clause presents a vivid and dramatic image through the use of personification, where natural phenomena like the thunderbolt and the storm are given human-like agency, thus intensifying the emotional weight of the action. The use of location and cause further enriches the imagery, situating the characters' actions in a tumultuous and almost apocalyptic environment.

- (8) He knelt behind a swing door, a kind of cowboy door, devoted to numbers that speak, even in Dutch books. (Hirata, 2005: 119)

α 8a He knelt behind the swing door, a kind of cowboy door,

He	knelt behind	a swinging door	a kind of cowboy door
Behavior	Mental behavioural	Cir: loc: place	Cir: manner: comparison

xβ 8b devoted to numbers that speak, even in Dutch books (Hirata, 2005: 119)

devoted to	numbers that speak	even	in Dutch books
Mental behavioural	phenomenon	Conj.	Cir: loc: place

The sentence "He knelt behind a swing door, a kind of cowboy door, devoted to numbers that speak, even in Dutch books" consists of two clauses that are linked by extension. In extension (+), one clause adds additional meaning or detail to the other (Halliday & Matthiessen, 2014: 471). The first clause provides a physical description of the situation, while the second clause introduces a deeper, metaphorical meaning. In the first clause, "He knelt behind the swing door, a kind of cowboy door," "He" is the behavior, the participant who performs the action. The verb "knelt behind" describes a mental behavioural process, which here signifies a physical action that could also imply a mental or emotional state, such as humility or submission. The circumstance of "behind the swing door" indicates the location of the action, and "a kind of cowboy door" adds a circumstance of manner or comparison, suggesting a specific style or function of the door that is characteristic of a cowboy setting, enhancing the visual imagery of the scene. The second clause, "devoted to numbers that speak, even in Dutch books," continues with a mental behavioural process where "devoted to" describes an emotional or cognitive commitment or focus. Here, "numbers that speak" functions as the phenomenon, which is personified. The personification occurs as the "numbers" are given human-like qualities, described as if they can "speak." This adds a layer of metaphor, implying that the numbers carry some kind of meaning or voice. The circumstance of "in Dutch books" indicates the location where this devotion to the "speaking numbers" occurs.

Overall, this sentence features personification in the clause "numbers that speak," where an abstract concept (numbers) is attributed with human-like characteristics, contributing to the metaphorical depth of the text. The use of extension helps to enrich the meaning of the scene, moving from a simple description of a physical action to a more profound reflection on numbers and their symbolic or communicative power. This transformation creates a strong connection between the character's external actions and the internal, mental processes they may represent.

- (9) When he told me about the savanna that stretches out in the Derbyshire Hills that surround Edensor it feels like I'm lying down to rest my weary heart and my face is cold in the wind from that quiet and beautiful village (Hirata, 2005: 334)

α 9a When he tells of the savannah that stretches out in Derbyshire Hill that surround Edensor

When	he	tells	of the savannah that stretches out in Derbyshire Hill that surround Edensor
Conj.	Sayer	Verbal process	Verbiage

β 9b I feel like I'm lying down to rest my weary heart

I	feel	like I'm lying down to rest my weary heart
Senser	Mental process	Phenomenon

+γ 9c and my face turns cold

and	my face	is cold	
Conj.	Carrier	Att Rel Pro	Attribute

+δ 9d blown by the wind from the village [that calm and beautiful]

blown by the wind		from the village [that calm and beautiful]
Material Process	Actor	Cir: loc: place

The sentence above features complex clauses that are interconnected in a way that adds additional meaning to the overall narrative. The analysis follows the principle of extension (+), where one clause extends the meaning of the previous clause by introducing new information, alternative elements, or clarifications (Halliday & Matthiessen, 2014: 471). In this case, four different types of processes are identified: verbal process, mental process, attributive relational process, and material process. In the first clause, "When he tells of the savanna that stretches out in the Derbyshire Hills that surround Edensor," the verbal process is tells, where he is the sayer and of the savanna that stretches out in the Derbyshire Hills that surround Edensor is the verbiage. The verb tells indicates the act of narrating or describing something, and the circumstances are provided by the description of the savanna in the Derbyshire Hills, emphasizing a vivid landscape. The second clause, "I feel like I'm lying down to rest my weary heart," describes a mental process of perception. I is the senser, feel is the verb expressing the mental state, and the phenomenon is like I'm lying down to rest my weary heart. The mental process in this case reflects the character's emotional and physical reaction to the description of the savanna, suggesting feelings of rest and relief. In the third clause, "And my face turns cold," the attributive relational process is conveyed by the verb turns. Here, my face is the carrier, and cold is the attribute, indicating a change in state. The transformation from warmth to cold is described in the sentence, possibly symbolizing a shift in mood or environment. The last clause, "Blown by the wind from the village [that is calm and beautiful]," contains a material process. Blown is the process where the wind is the actor, and from the village [that is calm and beautiful] is the circumstance: location: place. This clause also contains a personification, as the wind is attributed with the action of "blowing," and the village is described as having an inherent quality of calmness and beauty. This gives the natural forces human-like qualities, emphasizing the serene and peaceful atmosphere of the village.

The sentence is a rich example of personification, where both natural elements (the wind) and abstract ideas (the village's calmness) are given human-like characteristics, enhancing the emotional depth of the narrative. The use of extension in the clauses allows the meaning to unfold progressively, adding details that enrich the reader's understanding of the scene. Each process type verbal process, mental process, attributive relational process, and material process works together to depict a scene of emotional reflection, natural beauty, and peacefulness.

4.1.4 Relational Process

There are two types of relational process: attributive relational process and identifying relational process. First, the attributive relational process is a process of giving an attribute to a thing. The participants are Carrier and Attribute. The types of attributes are as follows: first, appearance verbs such as be, seem, appear, sound, look, taste, smell, feel, etc. Second, phase verbs such as become, remain, turn, grow, run, come, keep, stay, etc. Third, measure verbs such as weigh, cost, measure, and number, etc. Second, the identifying relational process is a process of giving a value to a thing. The participants are Token and Value. The types of identifying processes are as follows: first, verbs like be, such as is, am, are, was, were, and been. Second, equality verbs such as equal, add up to, make, come out as/at, amount to, translate, render, paraphrase, reformulate, transliterate, etc. Third, signification verbs such as signify, expound, code, encode, express, realize, spell, write, transcribe, read, mean, denote, connote, define, call, and name, etc. The following are sample analysis of complex clause that includes attributive relational process and identifying relational process.

(10) His logic is extraordinary, his thinking power is overflowing (Hirata, 2005: 123)

α 10a His logic is extraordinary,

His logic	is extraordinary
Carrier	Att Rel Pro/ Attribute

(+) β 10b his thinking power is overflowing (Hirata, 2005: 123)

his thinking power	is overflowing
Carrier	Att Rel Pro / Attribute

The sentence "His logic is extraordinary, his thinking power is overflowing" consists of complex clauses that are linked by extension. In extension (+), one clause extends the meaning of another by adding new information, replacing or reinterpreting details, or providing alternatives (Halliday & Matthiessen, 2014: 471). In this case, the two clauses are related and complement each other by describing the subject's intellectual capacities in different ways. In both clauses, we observe the use of the attributive relational process, where a Carrier is

linked to an Attribute. In the first clause, His logic is the Carrier, and extraordinary is the Attribute. The attributive relational process here shows that logic possesses the quality of being "extraordinary," emphasizing the high uniqueness of the person's reasoning. In the second clause, His thinking power is the Carrier, and overflowing is the Attribute. The attributive relational process describes the thinking power as being abundant or excessive, suggesting that the person's intellectual capacity goes beyond normal limits. The second clause, "his thinking power is overflowing," can be interpreted as a personification clause. In this case, thinking power is given a human-like quality (as it is described as "overflowing"), suggesting that it can be excessive or out of control in a manner similar to a liquid or an emotion. Personification occurs when non-human elements (like abstract concepts) are given human-like characteristics, which can make the description more vivid or relatable to the reader.

This analysis illustrates how the two clauses in the sentence combine two attributive relational processes to describe a person's intellectual abilities. The use of extension links these two processes together, enhancing the overall meaning. The first clause emphasizes the remarkable quality of the person's logic, while the second clause highlights the excessive nature of their thinking power. The personification of "thinking power" as something that can "overflow" deepens the metaphor, giving it a more dynamic and humanlike quality.

(11) The magical power of Tuk Bayan Tula makes the experience of betting to death when a storm hit our boat some time ago ((Hirata, 2005: 415)

α 11a The magical power of Tuk Bayan Tula makes the experience of betting to death

The magical power of Tuk Bayan Tula	makes	the experience of betting to death
Token	Identifying Rel Pro	Value

xβ 11b when a storm hit our boat some time ago

when	a storm	hit	our boat	some time ago
Conj.	Actor	Material process	Goal	Cir: loc: time

This sentence consists of complex clauses, with the second clause functioning as an enhancing clause. According to Halliday & Matthiessen (2014: 476), in enhancement (x), one clause (or subcomplex) enhances the meaning of another by qualifying it in various ways, such as by time, place, manner, cause, or condition. The two clauses here are interrelated and expand upon each other in a way that adds depth and context to the narrative. The first clause, "The magical power of Tuk Bayan Tula makes the experience of betting to death," involves an identifying relational process. The magical power of Tuk Bayan Tula is the Token, which refers to the subject being identified. Makes is the Relational Process, which connects the Token to the Value. The experience of betting to death is the Value, indicating the outcome or result of the magical power. This process functions to define the relationship between the magical power and the experience, suggesting that the former makes the latter possible. The second clause, "When a storm hit our boat some time ago," describes a material process. A storm is the Actor, which performs the action. Hit is the Material Process, indicating the action being carried out. Our boat is the Goal, the entity affected by the action of the storm. Some time ago is the Circumstance: Location: Time, providing additional context about when the event occurred. This clause adds temporal and spatial context to the narrative, specifying that the storm hit the boat at a particular time in the past. The clause "When a storm hit our boat some time ago" contains a form of personification. While storms are natural phenomena, they are often described with human-like qualities. In this case, the storm is described as if it had intentionality and the power to affect the boat directly, a characteristic often attributed to human actions.

The sentence represents a complex structure that links two clauses through enhancement, qualifying the meaning of the first clause with additional information from the second. The first clause features an identifying relational process to show the relationship between the magical power and its effect. The second clause employs a material process to describe the event of the storm hitting the boat, with additional circumstantial information provided about the timing of the event. Additionally, the use of personification in describing the storm adds a sense of animacy to the natural event, making it more vivid and dramatic in the context of the narrative.

4.1.5 Verbal Process

Verbal process is a process of saying. *The participants are* Sayer, Verbiage, and Receiver. The following is an example of a verbal process. A verbal process refers to actions or expressions related to communication, typically involving speech or other forms of verbal expression. The key participants in this process are: first is Sayer (The one who says or expresses something). Second is Verbiage (The content or message being communicated). Third is Receiver (The entity or person to whom the message is directed). This process highlights the act of conveying meaning or information, either through spoken words, written communication, or symbolic gestures. Verbal processes are essential in narrative and linguistic studies for analyzing interactions between characters or entities in texts.

(12) Then he conveyed a principle that quietly slipped deep into my chest and gave me direction until adulthood, namely that life is to give as much as possible, not receive as much as possible. (Hirata, 2005: 24)

Then	he	conveyed	a principle that quietly slipped deep into my chest and gave me direction until adulthood, namely that life is to give us much as possible, not receive as much as possible
Conj.	Sayer	Verbal Process	Verbiage

This sentence is a simplex clause, which means it contains a single independent clause that conveys a complete thought. It features a verbal process, which is a process of saying, telling, or communicating. The Verb Group (VG) "conveyed" is categorized as a Verbal Process. This

process involves the action of communicating or imparting information. The Sayer, or the participant who performs the verbal action, is he. This is the individual who conveys the principle. The Verbiage, or what is being conveyed, is the phrase a principle that quietly slipped deep into my chest and gave me direction until adulthood, which explains the content being communicated. The Verbiage itself is quite complex, consisting of both a relative clause that quietly slipped deep into my chest and gave me direction until adulthood and a nominal clause namely that life is to give as much as possible, not receive as much as possible. The subordinate clause that quietly slipped deep into my chest and gave me direction until adulthood provides additional details about the principle being conveyed. It describes the impact of the principle on the speaker, suggesting that it had a deep and lasting influence. The principle conveyed here is encapsulated in the final part of the sentence: namely that life is to give as much as possible, not receive as much as possible. This part of the sentence defines the core message of the principle and underscores its guiding value. The sentence represents a simplex clause with a verbal process, where the Sayer conveys a significant principle to the speaker. The Verbiage consists of two parts: a descriptive clause that explains how the principle affected the speaker, and a definition of the principle itself, which emphasizes selflessness and generosity over selfishness. This structure effectively communicates the impact of the principle on the speaker's life, framing it as a life lesson that shaped their perspective from youth into adulthood.

In a complex clause, elaborating, extending, and enhancing are three types of expansion. There are three ways of expanding a clause: elaborating it, extending it, and enhancing it. These types of expansion define regions within a continuous semantic space. First, in elaboration (=), one clause elaborates on the meaning of another by further specifying or describing it (Halliday & Matthiessen, 2014: 461). Second, in extension (+), one clause extends the meaning of another by adding something new to it (Halliday & Matthiessen, 2014: 471). What is added may be an addition, a replacement, or an alternative. Third, in enhancement (x), one clause (or subcomplex) enhances the meaning of another by qualifying it in one of a number of possible ways: by reference to time, place, manner, cause, or condition (Halliday & Matthiessen, 2014: 476). For example, in the Indonesian novel *Laskar Pelangi*, we can observe how personification clauses are used to enhance and extend the meaning in both English and Indonesian complex clauses. The comparison between the two languages reveals different ways of structuring the clauses to achieve similar semantic effects. In English, personification often occurs through the use of verbs that attribute human qualities to non-human entities, while in Indonesian, the structure of the clause may differ, yet the personification remains effective in conveying the intended meaning. This contrast demonstrates the flexibility of language in conveying complex ideas through clause expansion. By comparing the two languages, we can see that the process of elaboration, extension, and enhancement allows for a rich and nuanced way of conveying complex ideas through personification. This also illustrates the flexibility of linguistic structures in expressing the same underlying meaning.

Table. 4.1. The comparison of English complex clause and Indonesian complex clause of personification clause in Indonesian popular novel *Laskar Pelangi*

Expansion of clause	English Complex Clauses	Indonesian complex clause of personification clause in Indonesian popular novel <i>Laskar Pelangi</i>
elaboration (=): such as which, where, when...	He is clever, he can do it. She's good, which's how she won	This gentle wind suddenly raged, becoming a hurricane monster at a thousand times speed, 10.000 mph (Hirata, 2005: 301)
extension (+): such as add, alter, oppose...	She's clever, but a bit selfish. He spoke well, except that he ignored the press	Smoke billowed into the house, poked out through the gaps in the plank walls, and woke the ducks that were kept under the stilts (Hirata, 2005: 53)
enhancement (x): such as time, reason, purpose, condition, concession...	He finished, and then he shocked her hand. After he had finished, he shocked her hand.	If his fate calls him to be fisherman, then let the forty kilometres red gravel road break his spirit (Hirata, 2005: 11)
The combination between enhancement (x) and extension (+)	-	However, as he grew older he experienced a time when every time he heard the call to prayer he was often ambushed by a beautiful and lonely feeling which came to his heart, made him froze, and brought tears to his eyes (Hirata, 2005: 464)

The table compares English complex clauses with Indonesian complex clauses featuring personification, as found in the popular Indonesian novel *Laskar Pelangi* by Andrea Hirata. It focuses on how clauses are expanded using three main types of relationships: elaboration, extension, and enhancement. Additionally, it includes a unique combination of enhancement and extension found in the Indonesian text. First, elaboration (=). Elaboration clauses provide additional explanation or detail to the main clause using connectors like "which," "where," or "when." In English, examples include: "He is clever, he can do it" or "She's good, which's how she won." In Indonesian, an example from *Laskar Pelangi* is: "This gentle wind suddenly raged, becoming a hurricane monster at a thousand times speed, 10,000 mph" (Hirata, 2005: 301).

Here, the elaboration enriches the description of the personified "gentle wind" by detailing its transformation. Second, extension (+). Extension clauses add, alter, or contrast information using connectors like "but," "and," or "except." In English, examples include: "She's clever, but a bit selfish" or "He spoke well, except that he ignored the press." In Indonesian, an example is: "Smoke billowed into the house, poked out through the gaps in the plank walls, and woke the ducks that were kept under the stilts" (Hirata, 2005: 53). This clause extends the main idea with sequential actions involving the personified "smoke.". Third, Enhancement (x). Enhancement clauses establish relationships like time, reason, purpose, condition, or concession, using connectors like "after," "if," or

"then." In English, examples include: "He finished, and then he shook her hand" or "After he had finished, he shook her hand." In Indonesian, an example is: "If his fate calls him to be a fisherman, then let the forty kilometres red gravel road break his spirit" (Hirata, 2005: 11). This sentence demonstrates a conditional relationship, enhancing the idea of destiny with personified elements like "fate" and "road." Fourth, combination of enhancement (x) and extension (+). A unique feature in *Laskar Pelangi* is the combination of enhancement and extension to create complex, layered meaning. An example is: "However, as he grew older, he experienced a time when every time he heard the call to prayer he was often ambushed by a beautiful and lonely feeling which came to his heart, made him froze, and brought tears to his eyes" (Hirata, 2005: 464). This sentence combines an enhanced temporal relationship ("as he grew older") with extensions of actions and emotions that develop the scene. The table highlights the similarities and differences in how English and Indonesian languages handle complex clauses. While both languages use elaboration, extension, and enhancement effectively, the Indonesian text demonstrates a distinctive richness in combining these elements to convey vivid imagery and emotional depth, particularly in the literary context of *Laskar Pelangi*.

4.1.6 Pedagogical Implications of the Indonesian Popular Novel *Laskar Pelangi* from the Transitivity and Personification Perspectives

The pedagogical implications of the popular Indonesian novel *Laskar Pelangi* are deeply connected to cultural values and morality. From the story, we can identify cultural values related to the use of *Laskar Pelangi* as a tool for teaching literature. Evidence shows that when teaching literature, a technical analysis of a novel can be applied through the construction of the transitivity structure of personification clauses as a form of ideational meaning using the Systemic Functional Linguistics (SFL) approach. Experientially, the clause represents a quantum of change in the flow of events as a figure, or a configuration of a process, participants involved, and any attendant circumstances (Halliday & Matthiessen, 2014: 212). This means that every clause always has a process of an event, even when participants and circumstances are absent, as they are optional configurations of the clause. The transitivity of personification in *Laskar Pelangi* elaborates processes in both simplex and complex clauses. The majority of personification clauses in the novel occur in complex clauses. This demonstrates that this type of written text, along with its story, is rich in imagination. The novel explores an irresistible tale of hope and determination, centering on ten students in Belitong who band together to challenge corporations and skeptical officials with the help of two teachers who join them in their struggle against an indifferent world. It is a heartwarming international bestseller. As Jason Beerman from the *Toronto Star* said, "A stand-up-and-cheer yarn... The optimism that Hirata infuses into each of his characters becomes contagious." Similarly, Ishmael Beah, author of *Radiance of Tomorrow*, praised it, saying, "Brilliant, beautiful, remarkable... If you've ever been afraid to dream or disbelieved in the true power of learning, read *Laskar Pelangi*." This was Andrea Hirata's first novel, and it became an international bestseller, translated into forty foreign languages. Hirata won the BuchAwards in Germany in 2013, cementing his novel's reputation as a wonderful and inspiring work.

Empirical analysis found seven experiential processes in the transitivity of personification clauses in the novel: material process, relational attributive process, verbal process, mental process, mental behavioral process, verbal behavioral process, and relational identifying process. Material and mental processes dominate personification clauses in simplex clauses. In contrast, in complex clauses, the dominant processes are mental process, mental behavioral process, relational attributive process, material process, verbal process, and verbal behavioral process. The frequent occurrences of participants and processes reflect the use of "personified objects," where inanimate entities are depicted as capable of actions such as talking, moving, thinking, and feeling like animate beings. This empirical evidence implies that the transitivity structure of personification clauses in *Laskar Pelangi* involves complex experiential processes. Particularly in complex clauses, the patterns are intricate, indicating a unique style. The subjects, often inanimate objects personified as actors, display human-like attributes, such as the ability to act, speak, think, and feel.

This also highlights Hirata's profound storytelling and vivid imagination, making his work both powerful and meaningful. As Ishmael Beah described it, *Laskar Pelangi* is "brilliant, beautiful, and remarkable." Set on the Indonesian island of Belitong, *Laskar Pelangi* portrays a poignant tale infused with humour and lightheartedness. It tells the story of oppressed people protesting with admirable grace without swearing, violence, divisive political movements, or anyone championing their cause. The vicissitudes of growing up are depicted with brilliance: the reader is touched by a pure yet absurd first love and smiles at the innocence of the children as they earnestly plan their futures.

Above all, *Laskar Pelangi* addresses serious issues, such as the right to education and corporate exploitation, while framing these within a tale of childhood friendship and resilience. The novel's central theme of education is viewed from multiple angles, including how people value their existence and their role in the community which makes it a universally relatable and touching experience. Education is a basic human right, and all over the world, children and teachers still struggle to secure it. *Laskar Pelangi* serves as both a product of and a medium for inspiring efforts to overcome such challenges. This is one reason the novel has been so widely celebrated in Indonesia (Hirata, 2009: 468). Finally, the novel imparts cultural values about education, emphasizing that every citizen has the right to education, as enshrined in Article 31 Paragraph 1 of the Constitution of the Republic of Indonesia (Hirata, 2009: 291).

There are three aspects of pedagogical implications of the Indonesian popular novel *Laskar Pelangi* from the transitivity and personification perspectives:

1. **Application of Findings to Teaching English.**

The analysis of personification in *Laskar Pelangi* provides valuable insights for teaching English, particularly to non-native speakers. Understanding how inanimate objects are personified through processes like material, mental, and relational attributive actions enable students to appreciate similar techniques in English literature. For instance, by examining how "personified objects"

in Laskar Pelangi "think, talk, and feel," students can better understand characters like the wind in Percy Bysshe Shelley's Ode to the West Wind or objects in William Blake's poetry. This comparative analysis helps students grasp how authors in different languages use personification to evoke emotions, create vivid imagery, and convey deeper meanings. It not only enhances their comprehension of English literary techniques but also builds their analytical skills for interpreting complex texts.'

2. **Benefits of Introducing Non-English Literature in English Language Education.**

Incorporating non-English literature, such as Laskar Pelangi, into English teaching broadens students' perspectives and fosters a more inclusive understanding of global literary traditions. Engaging with diverse texts exposes students to varied cultural narratives, moral values, and storytelling techniques, enriching their appreciation for literature across languages. For example, exploring personification in Laskar Pelangi introduces students to the Indonesian cultural context, allowing them to compare it with Western literary traditions. This exposure encourages critical thinking, promotes empathy, and helps students become more adaptable readers capable of engaging with a wide range of texts. Such an approach prepares them to navigate the increasingly interconnected world of literature.

3. **Concrete Classroom Applications**

Teachers can use insights from this study to design activities that integrate both non-English and English texts. Here are some practical examples: First, Comparative Analysis Tasks (CAT). Assign students passages from Laskar Pelangi and English texts (e.g., *The Great Gatsby* or *The Tempest*) that use personification. Ask students to identify the processes (e.g., material or mental) and discuss how they contribute to the narrative's emotional or thematic depth. Second, Creative Writing Exercises (CWE). Encourage students to write short passages or poems incorporating personification. For instance, they might describe a classroom as if it were a living entity, inspired by both Laskar Pelangi and examples from English literature. Third, Group Discussions on Cultural Values (GDCV). Facilitate discussions about the moral and cultural lessons embedded in Laskar Pelangi. Compare these to the values in English novels or poems, encouraging students to reflect on similarities and differences. Fifth, Role-Playing Activities (RPA). Have students dramatize scenes featuring personified objects from Laskar Pelangi and English texts. This interactive method helps them internalize literary techniques and their effects on storytelling. By integrating these activities, educators can create a dynamic and inclusive learning environment that leverages the findings from Laskar Pelangi to enhance students' literary skills and cultural awareness.

The study of personification in Laskar Pelangi offers a unique opportunity to enrich English language education. By bridging non-English and English literary traditions, educators can foster a deeper appreciation for diverse texts while equipping students with the analytical tools needed to engage with complex literary works.

5. **Conclusion**

This study underscores the significance of transitivity in analyzing personification in *Laskar Pelangi*. By classifying clauses based on process types, it reveals how inanimate objects are imbued with human-like qualities, enriching narrative engagement. The findings contribute to linguistic and literary scholarship, offering insights into the expressive potential of transitivity in storytelling. Future research should explore transitivity in other Indonesian literary works to further elucidate stylistic variations and thematic functions.

Acknowledgments

We greatly appreciate the valuable contributions of our community advisory committee members. We would also like to thank the National Research and Innovation Agency (BRIN) and every team member who took the time to participate in this study.

Authors' contributions

Prof. Drs. Riyadi Santosa, M.Pd., Ph.D., Prof. Dr. Tri Wiratno, Ph.D., and Prof. Dr. Sumarlam, M.S. were responsible for conceptualizing the study and conducting critical revisions. Dr. Netty Nurdiani, M.Hum, Dr. Lumanul Hakim, M.Pd., and I Ketut Sudharma Putra, M.Si. supervised data collection and performed data analysis. Dr. Nani Darheni, M.Pd., Agus Yulianto, M.Pd., and Dr. Asep Supriadi, M.Pd. contributed to the study's pedagogical implications. Dr. Rini Yuliana, M.Hum, was responsible for drafting and refining the manuscript. All authors reviewed and approved the final version.

Funding

Not applicable

Competing interests

Not applicable

Informed consent

Obtained.

Ethics approval

The Publication Ethics Committee of the Sciedu Press.

The journal's policies adhere to the Core Practices established by the Committee on Publication Ethics (COPE).

Provenance and peer review

Not commissioned; externally double-blind peer reviewed.

Data availability statement

The data that support the findings of this study are available on request from the corresponding author. The data are not publicly available due to privacy or ethical restrictions.

Data sharing statement

No additional data are available.

Open access

This is an open-access article distributed under the terms and conditions of the Creative Commons Attribution license (<http://creativecommons.org/licenses/by/4.0/>).

Copyrights

Copyright for this article is retained by the author(s), with first publication rights granted to the journal.

References

- Alaci, M., & Ahangari, S. (2016). A study of ideational metafunction in Joseph Conrad's Heart of Darkness: A critical discourse analysis. *English Language Teaching*, 9(4), 203. <https://doi.org/10.5539/elt.v9n4p203>
- CALD. (n.d.). Cambridge Advanced Learner's Dictionary (3rd ed.).
- Darani, L. H. (2014). Persuasive style and its realization through transitivity analysis: A SFL perspective. *Procedia - Social and Behavioral Sciences*, 158, 179-186. <https://doi.org/10.1016/j.sbspro.2014.12.066>
- Dong, M., Fang, A. C., & Qiu, X. (2020). Shell nouns as grammatical metaphor in knowledge construal: Variation across science and engineering discourse. *Lingua*, 248. <https://doi.org/10.1016/j.lingua.2020.102946>
- Eggins, S. (2004). *An introduction to systemic functional linguistics* (2nd ed.).
- Endraswara, S. (2008). *Metodologi penelitian sastra: Epistemologi, model, teori, dan aplikasi* [Literary research methodology: Epistemology, models, theory, and applications]. Yogyakarta, Indonesia: Media Presindo.
- Halliday, M. A. K., & Matthiessen, C. M. I. M. (2004). *An introduction to functional grammar*. New York: Oxford University Press.
- Harun, M., Yusuf, Y. Q., & Karnafi, M. (2020). Figurative language used in a novel by Arafat Nur on the Aceh conflict. *Kasetsart Journal of Social Sciences*, 41(2), 395-400.
- Hirata, A. (2005). *Laskar Pelangi*. Yogyakarta: PT Bentang Pustaka.
- Hirata, A. (2009). *The Laskar Pelangi*. Yogyakarta: Bentang Pustaka.
- KBBI. (2008). *Jakarta: Pusat Bahasa Departemen Pendidikan Nasional*.
- Kondowe, W. (2014). Presidents and ideologies: A transitivity analysis of Bingu wa Mutharika's inaugural address. *International Journal of Language and Linguistics*, 2(3), 174. <https://doi.org/10.11648/j.ijll.20140203.16>
- Kridalaksana, H. (2008). *Kamus linguistik*. Jakarta: PT Gramedia Pustaka Utama.
- Lee, C. (2016). A corpus-based approach to transitivity analysis at grammatical and conceptual levels: A case study of South Korean newspaper discourse. *International Journal of Corpus Linguistics*, 21(4), 465-498. <https://doi.org/10.1075/ijcl.21.4.02lee>
- Martin, J. R. (1992). *English text: System and structure*. Amsterdam: John Benjamins. <https://doi.org/10.1075/z.59>
- Martin, J. R. (2014). Evolving systemic functional linguistics: Beyond the clause. *Functional Linguistics*, 1(3), 1-24. <https://doi.org/10.1186/2196-419X-1-3>
- Martin, J. R., & Rose, D. (2007). *Working with discourse: Meaning beyond the clause*. London & New York: Continuum.
- Martin, J. R., Matthiessen, C. M. I. M., & Painter, C. (2010). *Deploying functional grammar*. Beijing: The Commercial Press.
- Matthiessen, C. M. I. M. (2014). *Halliday's introduction to functional grammar*. New York: Routledge.
- Ogunmuyiwa, H. O., & Antia, B. E. (2020). Corruption in a diachronic corpus of Nigerian presidential speeches. *Southern African Linguistics and Applied Language Studies*, 38(2), 95-108. <https://doi.org/10.2989/16073614.2020.1763813>
- Rajendra, T. R. (2020). Transitivity choices in an abridged text: The case of a graphic novel. *Studies in English Language and Education*, 7(2), 544-557. <https://doi.org/10.24815/siele.v7i2.17421>
- Sakadolkskis, E. A. (2003). *The use of figurative language in the construction of musical meaning: A case study of three sixth grade general music classes*. University of Maryland, College Park, MD.
- Santosa, R. (2003). *Semiotika sosial: Pandangan terhadap bahasa*. Surabaya: Pustaka Eureka.

- Santosa, R. (2017). *Metode penelitian kualitatif*. Surakarta: UNS Press.
- Spradley, J. P. (2016). *Participant observation*. Waveland Press.
- Tabbert, U., & Rudanko, J. (2021). Aspects of characterisation in James Hadley Chase's crime fiction: Multiple perspectives. *English Studies*, 102(3), 362-383. <https://doi.org/10.1080/0013838X.2021.1911106>
- Tahiri, L., & Kamberi, N. (2020). Internal perspectivism and empathy in Ismail Kadare's novels in the communist and post-communist period. *Acta Universitatis Sapientiae, Philologica*, 12(3), 1-16. <https://doi.org/10.2478/ausp-2020-0020>
- Tahiri, L., & Muhaxheri, N. (2020). Stylistics as a tool for critical language awareness. *Journal of Language and Linguistic Studies*, 16(4), 1735-1745. <https://doi.org/10.17263/JLLS.850989>
- Tahiri, L., & Muhaxheri, N. (2021). Linguistic criticism of the interior monologue in fiction. *Journal of Language and Linguistic Studies*, 17, 899-910. <https://doi.org/10.17263/jlls.904085>
- Thompson, G. (2014). *Introducing functional grammar*. New York: Routledge. <https://doi.org/10.4324/9780203785270>
- Wiratno, T. (2018). *Pengantar ringkas linguistik sistemik fungsional*. Yogyakarta: Pustaka Pelajar.
- Yuliana, R., Santosa, R., Sumarlam, & Wiratno, T. (2018). Transitivity of personification clauses in the novel *And the Mountain Echoed* by Khaled Hosseini. *Prasasti*, 166, 262-266. <https://doi.org/10.2991/prasasti-18.2018.50>
- Yuliana, R., Santosa, R., Sumarlam, & Wiratno, T. (2019). Transitivity of simile in *Laskar Pelangi*. *Prasasti*, 338, 419-426. <https://doi.org/10.2991/prasasti-19.2019.72>