
Mental Processes of the Main Character in Jhumpa Lahiri's *Interpreter of Maladies*

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Abstract

The study of main characters becomes one of delicate angles to observe in literary work. Instead of the various literary criticisms, linguistics also provides stylistics as the approach to appreciate and interpret literary work, including character analysis. "Interpreter of Maladies" is one of the short stories written by Jhumpa Lahiri which attracts readers' attention. Readers may comment the way Lahiri portrays the main character of the story, Mr. Kapasi. To interpret the character's feeling in the story, Halliday's Functional Linguistics is employed to observe what happens in the character's thought. The previous purpose is facilitated by transitivity analysis focusing on the mental process analysis. Transitivity focuses on the clause analysis as the unit which brings meanings, including types of participants in the clause. Halliday divides mental process into four: perceptive, cognitive, emotive, and desiderative. The analysis shows that perceptive, cognitive, and affective dominate the narrator's description on Mr. Kapasi, while desiderative appears the least in the main character. The choice of those mental process types signals that Lahiri portrays Mr. Kapasi as an attentive, intellectual, and affectionate character.

Keywords: mental process, character, transitivity

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Introduction

Literary work is not only an entertaining text. It is also believed as a reflection of human's life. Literary expression is an enhancement, or creative liberation of the resources of language which we use from day to day (Leech & Short, 2007, p. 5). The previous statement proves that literary text is closely attached to human beings' life. The creative liberation in literary text has transformed into a delicate source of data analysis in both literary and linguistic criticisms. Reading literary text is fascinating since "we get involved with the characters, sometimes identify ourselves with their thoughts and actions, and wonder what we would do if it

happened to us in real life" (Gallardo, 2006, p. 736). Literary text is potential to represent the personal identity and individuality of the characters with all their finest shades and colors (Rizwan, 2013, p. 375). Scholars provide various approaches or criticisms to analyze literary texts, including linguists.

In linguistic study, stylistics offers techniques and concepts of modern linguistics to the study of literature (Leech & Short, 2007). Spritzer proposes the idea that "by making ourselves explain *how* a particular effect or meaning is achieved we not only understand better how it is achieved (which in itself is essential to the critical task of explanation) but also gain a greater

appreciation of what the writer has created” (Leech & Short, 2007, p. 2). The term ‘style’ refers to “selection from a total linguistic repertoire that constitutes a style” (Leech & Short, 2007, p. 9). Stylistics, is, therefore understood as the study of style. In literary stylistics, the main goal is to explain the relation between language and artistic function (Leech & Short, 2007). Literary works are written by those who are excellent at describing or presenting the events, characters, or conflicts. “The distinction between what a writer has to say, and how it is presented to the reader, underlies one of the earliest and most persistent concepts of style: that of style as the ‘dress of thought’” (Leech & Short, 2007, p. 13).

In stylistics, Halliday’s Systemic Functional Linguistics (SFL) is used to equip the analysis. It regards language as a source of meaning. To gain meaning, literary work provides enormous angles to search. One of them is the narrator’s way in portraying the characters. The use of linguistic analysis of literary texts examines “linguistic options of certain grammatical aspects found in narrative discourse which affect characterization and ideologically influence perspective and interpretation of meaning” (Megheirbi, 2010). SFL puts language to have three functions, as what so-called as metafunctions of language: ideational, interpersonal, and textual functions. The first function deals with what happens in a text, seen from the choice of verb which determines its participants. Halliday adds that language enables human beings to build a mental picture of reality, to make sense of their experience of what goes around them and inside them (Nguyen, 2012). To analyze, SFL proposes transitivity analysis by observing clauses. The clause is, then, analyzed in terms of its verb providing the fact that “the best way to analyze clauses is to

begin by identifying the main verb (V): it is the one which can’t be deleted” (Wright & Hope, 2005, p. 73).

Transitivity analysis is important when the character is foregrounded in a text (Brooks, 2009). Transitivity basically presents how the world is perceived in three dimensions: the material world, the world of consciousness, and the world of relations (Cunanan, 2011). Halliday uses the term material process to realize what the sener and phenomenon are. Mental processes express mental reactions and give insight into people’s consciousness and how they sense the experience of the reality (Mehmood, Amber, Ameer, & Faiz, 2014, p. 80). Mental processes are divided into four different categories: perceptive, cognitive, affective, and desiderative. The process gives “an insight into people’s consciousness and how they sense the experience of the reality” (Cunanan, 2011, p. 87). The two participants in the mental processes are sener and phenomenon. A sener is the conscious being involved in the process, while a phenomenon is the participant which is felt, thought, or seen by the sener (Cunanan, 2011).

The first is type of mental process is perceptive process. It refers to the perception like seeing and hearing (Song, 2013). Perceptive process is marked by verbs such as *see* and *hear*. The second type is cognitive process which refers to the process of *thinking*. Thus, verbs like *think*, *recognize*, and *consider* mark the process. The third process is affective process. It signals the process of *liking* or *hating*. The verbs like *admire*, *love*, *hate*, or *dislike* can be found in this type. The last type of mental process is desiderative. This process is also called as volition as it shows the sener’s expectation. The verbs like *want* and *wish* mark this process.

Some previous studies have been conducted by scholars. Transitivity is employed to find out the different gender role in a literary text (Gallardo, 2006). The research finds that male character is the doer of more practical actions than female. It also suggests people to pay attention to “the power of language in the construction of reality, and to provoke a deeper understanding specifically in gender relations in order to contribute to a greater social awareness” (Gallardo, 2006, p. 760). The mental representations of the characters in Toni Morrison's *Paradise* were conducted by Retnowati. She not only uses transitivity to observe the character development, but also modality and appraisal. In terms of transitivity, particularly in the mental process, she finds the characters experience different character development. Mavis is portrayed to develop from insecurity to happiness, while Connie develops to negative attitude (Retnowati, 2015). The other related study is by Nguyen to find out the character's personality in Hoa Pham's “Heroic Mother”. The research observes that language use in the short story is able to uncover that “heroic mother” refers to the main character's suffering from loneliness, boredom, and inadequate consideration from her family. It also gives suggestions, related to social life, that the youths should pay more attention to the elderly, as they have given their efforts for the country (Nguyen, 2012).

Those previous researches above motivated the present research. The writer intends to observe how the main character in the story, Mr. Kapasi, is represented by the narrator. The main reason of observing the mental processes in the data is that Lahiri uses mental verbs the most when narrating Mr. Kapasi. The realization of mental verbs is

necessarily to observe further as it brings different intentions on why certain type of mental verb is chosen. By doing so, the comprehension and interpretation of the character can be more objective as it relies on the hard data and careful analysis. To sum up, this article attempts at finding out (1) how mental processes are used by Lahiri to describe Mr. Kapasi and (2) how the chosen mental processes portray the character.

Methodology

The data are taken in a collection of short stories by an Indian diasporic writer, Jhumpa Lahiri. The book was published in 1999 by Houghton Mifflin Harcourt Publishing Company in New York. The book contains nine short stories, yet this article only took one of them entitled “Interpreter of Maladies”. There are three characters who are mostly talked by the narrator: Mr. Kapasi, Mrs. Das, and Mr. Das. This research focuses on the narrator's utterances on Mr. Kapasi. To collect the data, this research employs a purposive sampling technique as it focuses on particular utterances referring to Mr. Kapasi. From the observation, there are 93 utterances referring to Mr. Kapasi. 41 of them are realized in mental processes, which become the focus of this article.

The data were analyzed by means of stylistic approach, focusing on the sentential level of analysis. The clause analysis is equipped by transitivity analysis since it “represents patterns of experience of world and enables human being to build a mental picture of reality, to make sense of their experience of what goes around them and inside them” (Song, 2013, p. 2291). Transitivity analysis is employed to figure out how mental states are presented in the narrator's utterance towards the main

character, Mr. Kapasi. Each clause was, then, classified into its mental process type, whether it is perceptive, cognitive, emotive, or desiderative. From the dominating types and participants, this research reaches a conclusion to reveal how the narrator portrays Mr. Kapasi as the main character in the story.

The analysis shows that there are 41 clauses represented in mental processes used by Lahiri to describe Mr. Kapasi. Of the 41 clauses, 18 clauses are perceptive, 17 clauses are cognitive, 5 are emotive, and 1 is desiderative. If realized in percentage, the table below summarizes the presence of mental processes in the data.

Results and Discussion

Table 1 Summary of Mental Processes in Lahiri’s “Interpreter of Maladies”

Process	Number	Percentage
Perceptive	18	41%
Cognitive	17	39%
Emotive	5	18%
Desiderative	1	2%
Total	41	100%

The table above displays that perceptive process appears in 18 clauses, or 41%. The second dominating type of mental process is cognitive process, found in 17 clauses, or 39%. The following types of mental process are emotive process, which appear in 5 clauses, or 18%. The least type of mental process is desiderative, which is found in one clause only, or 2%.

To identify the mental process types, the existence of the verb becomes the main tool to categorize the process. The employment of different mental verbs results in different types of mental process. To sum up, the table below displays the mental verbs along with their categories.

Table 2 Mental Verbs in Lahiri’s “Interpreter of Maladies”

Process	Verbs
Perceptive	watched, noticed, observed, noted, glanced, felt
Cognitive	thought, knew, feared, wondered, dreaded, believed, considered
Emotive	worried, pleased, admired
Desiderative	wanted to

Perceptive verbs are found mostly in the story. Some verbs like *noticed* and *observed* are repeated several times. Thus, the table above does not mention the same verbs repeatedly. The other verbs categorized as

perceptive process are *watched*, *noted*, *glanced*, and *felt*. In cognitive verbs, the verbs which are repeated in the story are *thought* and *knew*. The other verbs referring to cognitive process are *feared*, *wondered*,

dreaded, *believed*, and *considered*. In the emotive verb, the word *worried* is repeated three times. The other verbs belonging to emotive process are *pleased* and *admired*. The last type of mental process is desiderative, which is marked by the verb *wanted to*.

To figure out how Lahiri portrays the main character's conscious process in the short story, the sub-headings below describe the distribution of each mental process found in the story. The discussion begins with the type of mental process which is found the most in the story: perceptive, cognitive, emotive, and desiderative processes.

Perceptive Mental Process

Perceptive process refers to “the involuntary state which does not depend upon the agency of the perceiver, who in fact receives the visual and auditory sensations non-volitionally” (Downing & Locke, 2006, p. 142). In the data, there are 41% clauses which are perceptive. There are two participants in the mental process. The first participant, senser, refers to Mr. Kapasi. The second participant, phenomenon, is realized in different forms. The first form is a thing, realized as a noun phrase (NP). The thing here is the phenomenon which shows our experience, including inner experience or imagination of some entity: person, creature, institution, object, substance, or abstraction (Halliday & Mathiessen, 2004). Instead a thing, a Phenomenon can also be in the form of act. An act occurs in perceptive, realized by an imperfective non-finite clause acting as if it were a simple noun (Eggins, 2004). The non-finite clause can be paraphrased as a nominal group. It cannot be inserted with the conjunction *that*. The last form of a phenomenon is a fact, which is an embedded clause introduced by *that*.

In the data, clauses (1) to (3) below show the presence of a thing as phenomenon.

- (1) *He observed her.*
- (2) *He looked at her, in her red plaid skirt and strawberry T-shirt, a woman not yet thirty, who loved neither her husband nor her children, who had already fallen out of love with life.*
- (3) *Mr. Kapasi observed it too, knowing that this was the picture of the Das family he would preserve forever in his mind.*

The senser in above clauses refers to Mr. Kapasi, the main character of the story. In his duty as a tour guide, Mr. Kapasi puts much attention to the wife of the family, Mrs. Das. In clauses (1) and (2) above, the phenomenon refers to *her* which is in the form of an NP. In clause (3), the phenomenon refers to the family picture, which also is attached to Mrs. Das. The other participant in the clause is called circumstance. Circumstance can be found in clause (2) which is in the form of a prepositional phrase (PP) *in her red plaid skirt and strawberry T-shirt*. That circumstance is categorized as matter, which means as a reference to Mrs. Das. In clause (2), there is another circumstance referring to Mrs. Das realized in the form of non-finite adjective clause *a woman not yet thirty*. The previous circumstance is added by the other finite adjective clause referring to Mrs. Das, *who had already fallen out of love with life*. The complexity of clauses in (2) signals that Lahiri puts Mrs. Das as the character who needs to elaborate more when Mr. Kapasi is portrayed as a senser in the story. In clause (3), there are two circumstances. The first is in the form of adverb, *too*, which is categorized as a circumstance of

accompaniment. The second circumstance is in the form of non-finite clause signifying the circumstance of time as it refers to the moment when Mr. Kapasi observed the phenomenon.

Other clauses containing perceptive verbs are shown below.

- (4) *He looked at her straw bag, delighted that his address lay nestled among its contents.*
- (5) *He glanced at the strawberry between her breasts, and the golden brown hollow in her throat.*
- (6) *From time to time he **glanced** through the mirror **at** Mrs. Das.*

Perceptive verbs used above are *looked at* and *glanced at*. Both have similar meaning signaling the senser's visual consciousness. The senser in the above clauses refers to Mr. Kapasi. The Phenomenon in clause (4) is in the form of a thing, represented in an NP *her straw bag*. The phenomenon here refers to Mrs. Das' belongings. Lahiri also gives additional information referring the circumstance when Mr. Kapasi becomes delighted to see that his address note is still in the bag. The perceptive clause above signifies that both phenomenon and circumstance attracts Mr. Kapasi's perception. In clause (5), the verb *glanced at* also marks the perceptive process. The phenomenon in clause (5) is in the form of an NP, *the strawberry between her breasts, and the golden brown hollow in her throat*. In clause (6), Lahiri also uses the verb *glanced at* which is done by Mr. Kapasi towards Mrs. Das, which in the clause is represented by an NP, *her*. There is also circumstance in clause (6), represented in a PP *through the mirror*. This kind of circumstance is categorized as instrument.

From the elaboration of clauses (1) to (6) above, Lahiri portrays Mr. Kapasi as the character who pays much attention to Mrs. Das in various ways. In clauses (1), (2) and (3), the phenomenon is represented in an NP, *her* referring to Mrs. Das. Lahiri does not only put Mrs. Das as the phenomenon, but also other NPs as seen in clauses (4), (5) and (6). In those clauses, Mrs. Das' physical appearance also attracts Mr. Kapasi's consciousness. The *thing* phenomenon represented in above clauses signifies the experience and imagination entity which Mr. Kapasi senses.

In addition to a thing, a phenomenon is absent. Instead, the use of circumstance appears in the story as displayed below.

- (7) *Mr. Kapasi watched as Mrs. Das emerged slowly from his bulky white Ambassador, dragging her shaved, largely bare legs across the back seat.*
- (8) *The first thing Mr. Kapasi had noticed when he saw Mr. and Mrs. Das, standing with their children under the portico of the hotel, was that they were very young, perhaps not even thirty*
- (9) *Mr. Kapasi **watched** as they crossed paths with a Japanese man and woman, the only other tourists there.*

There is not any phenomenon found in the above clauses. In clause (7), the circumstance is realized in the form of an adverbial clause (Adv Cl) subordinated by *as*. The circumstance is categorized as time. Even though phenomenon is absent in clause (7), the circumstance put there also refers to Mrs. Das' activity. Clause (7) above reveals that Mr. Kapasi is consciously paying attention to Mrs. Das. What attracts Mr. Kapasi is not only her physical appearance, but also her activity, *Mrs. Das emerged slowly from his bulky white Ambassador, dragging her*

shaved, largely bare legs across the back seat. Mr. Kapasi also puts attention to the husband and family, Mr. Das and their children. It is realized in facts shown in clauses (8) and (9). In clause (8), Mr. Kapasi puts his attention to the family's activity, *Mr. and Mrs. Das standing with their children under the portico of the hotel, was that they were very young perhaps not even thirty*. Lahiri uses perceptive clause as circumstance. It emphasizes great attention given by Mr. Kapasi. As a tour guide, Mr. Kapasi gives extraordinary attention to the family he serves. It signals that Lahiri portrays Mr. Kapasi as an attentive one. Clause (9) above is categorized as perceptive marked by the verb *watched*. The rest clauses which are perceptive do not have Phenomenon, but circumstances referring to time shown in an Adverbial Clause. The clause refers to activity done by Mr. and Mrs. Das, *they crossed paths with a Japanese man and woman, the only other tourists there*. In the story, the use of the other perceptive process is shown by the verbs *noticed, felt, and heard*.

As perceptive process found in the story refers to the senser's visual consciousness, Lahiri portrays Mr. Kapasi as an attentive character. As the story is dominated by perceptive clause, Mr. Kapasi is portrayed as an admirer of Mrs. Das. His attention to Mrs. Das is employed by different verbs referring to visual consciousness. Lahiri also uses different kinds of phenomenon in order to narrate the thing, activity, and situation which triggers Mr. Kapasi to "look at" Mrs. Das. The things attached to Mrs. Das attract Mr. Kapasi's attention, so does her activities. However, Mr. Kapasi does not only pay attention to Mrs. Das, but also the family. Mr. and Mrs. Das' relationship also questions Mr.

Kapasi as they have got three children though their age seems under thirty.

Cognitive Mental Process

Cognitive process refers to the process which is able to set up another clause or set of clauses as the content of thinking — as the ideas created by cognition (Halliday & Mathiesses, 2004, p. 199). Cognitive process is marked by such stative verbs like *believe, doubt, guess, know, recognize, think, forget, remember, and understand* (Downing & Locke, 2006, p. 141). Cognitive clauses reveal Mr. Kapasi's awareness of his job as an interpreter. Below are the proofs.

- (10) *Mr. Kapasi had never thought of his job in such complimentary terms.*
- (11) *Mr. Kapasi knew it was not a remarkable talent.*
- (12) *Sometimes he feared that his children knew better English than he did, just from watching television.*
- (13) *Mr. Kapasi **knew** that his wife had little regard for his career as an interpreter.*

In clauses above, the senser refers to Mr. Kapasi, while the phenomenon is realized in different forms. In clause (10), the phenomenon is in the form of a thing, referring to his job as an interpreter. In the clause, *his job* is the phenomenon, while *in such complementary terms* is the circumstance of manner showing the way Mrs. Das complements his job. In the clause, the negation *never* shows that Mr. Kapasi has not been recognized to have such a good job by his wife. The clause also reveals that Mr. Kapasi considers what Mrs. Das says about his job. He feels recognized and appreciated.

Clauses (11) to (13) use facts as the phenomenon. In clause (11), the conjunction

that can be inserted after the verb *know*. However, the omission of the conjunction does not create any different meaning. The phenomenon in clause (11) is in the form of a noun clause (NC), *that it is not a remarkable talent*. That phenomenon tells that Mr. Kapasi does not have any confidence related to his job as an interpreter. Clause (12) stresses Mr. Kapasi's being unconfident. The phenomenon in clause (12) is also a fact, *that his children knew better English than he did, just watching television*. Though he worked as an interpreter, Mr. Kapasi feels that his experience of speaking English is not as good as his children. Thus, when Mrs. Das complements him, Mr. Kapasi feels praised. In clause (13), the NC as the phenomenon of the clause refers to the fact that Mr. Kapasi is aware of his wife's ignorance of his job. In this mental process type, the narrator employs such verbs to reveal the main character's mindfulness of his career as an interpreter. It is also stressed by the existence of the phenomenon which are related to Mr. Kapasi's job.

The clauses below display other cognitive mental process found in the story.

- (14) *He wondered if Mr. and Mrs. Das were a bad match, just as he and his wife were.*
- (15) *He thought of asking for the slip of paper again, just to make sure he had written his address accurately.*
- (16) *Still, Mr. Kapasi **believed** it was his duty to assist Mrs. Das.*

Cognitive mental process in clause (14) is marked by the verb *wondered*. The clause has a fact as its phenomenon. The phenomenon here is realized in the form of a finite noun clause. From the phenomenon, Mr. Kapasi involves his consciousness to ask

whether *Mr. and Mrs. Das were a bad match, just as he and his wife were*. The employment of that clause reveals Mr. Kapasi's being attentive to the family. Though his job is just assisting the family's trip, Mr. Kapasi starts to involve his feeling towards the family. It does not stop paying attention to the family, but also comparing the couple's relationship to his own relationship. Indirectly, Lahiri mentions that Mr. Kapasi does not find happiness in his marriage. The ignorance of his wife is mentioned previously as one of the causes.

The cognitive process is shown in clause (15) by means of the verb *thought of*. That verb is followed by a phenomenon realized in the form an act. In the clause, Lahiri uses a noun phrase as the phenomenon, *asking for the slip of paper again*. From this phenomenon, it can be inferred that Mr. Kapasi is afraid of losing the contact to the family. He expects to continue communicating to the family. The presence of the circumstance of purpose *just to make sure he had written his address accurately* emphasizes that Mr. Kapasi consciously has intention to send some letters to the family. It is motivated by Mr. Kapasi's curiosity of Mr. and Mrs. Das' life. The employment of clause (15) is chosen by Lahiri to portray that Mr. Kapasi is an attentive character.

The same characterization as seen in clause (15) is found in clause (16). The cognitive process in clause (16) is shown by the verb *believed*. The phenomenon in clause (16) is in the form of a fact, *it was his duty to assist Mrs. Das*. Lahiri uses that phenomenon in order to show that Mr. Kapasi is an attentive one. While mentioning that Mr. Kapasi is a responsible one, Lahiri indirectly shows that Mr. Kapasi's attention falls to Mrs. Das. Lahiri does not use another character as

the object of the phenomenon. It reveals that Lahiri stresses Mr. Kapasi's being attentive.

Emotive Mental Process

Emotive process expresses degrees of affection, which marks the grammatical gradability of emotions (Halliday & Mathiesses, 2004, p. 199). It also includes the positive and negative reactions expressed by the verbs such as *like*, *love*, *please*, *delight*, *dislike*, *hate*, and *detest* (Downing & Locke, 2006, p. 142). Affective process is used in the story to show Mr. Kapasi's feelings to Mrs. Das. Below are the examples.

- (17) *Mr. Kapasi was pleased that they liked the temple, pleased especially that it appealed to Mrs. Das.*
- (18) *He had never admired the backs of his wife's legs the way he now admired those of Mrs. Das, walking as if for his benefit alone.*
- (19) *He worried suddenly that she could smell his perspiration, which he knew had collected beneath the synthetic material of his shirt.*

In clause 12, the verb *pleased* signifies Mr. Kapasi happiness of the phenomenon which is represented as a fact. As there are two clauses, the second phenomenon in clause 12 emphasizes that Mr. Kapasi involves his emotive feeling towards Mrs. Das. It is supported by clause 13. Here, Mr. Kapasi starts to adore Mrs. Das' physical appearance, compared to his wife. The phenomenon in clause 13 is in the form of a thing, realized in an NP *the way he now admired those of Mrs. Das*. The other circumstance realized in a non-finite clause is *walking as if for his benefit alone* which is categorized as circumstance of manner. Clause 14 is also

categorized as an affective process from the verb *worry*. The phenomenon in clause 14 is in the form of a fact, introduced by *that*. The other participant found in clause 14 is the circumstance of manner, *suddenly*. Clause 14 shows Mr. Kapasi's affection to Mrs. Das as he expresses his fear of Mrs. Das' physical attraction. Those three verbs shown in clauses 11 to 14 are the only verbs showing affective process even though some verbs are repeated in the story. This kind of process reveals that Mr. Kapasi is portrayed as an affectionate person even though he still faces internal problems regarding his position as no one. Being with Mr. Das' family for a period of time creates problems to Mr. Kapasi. In one side, Mr. Kapasi is confident in his another job as an interpreter. In the other side, Mr. Kapasi suffers from love and attention as he feels he does not get those two things from his wife.

Desiderative Mental Process

Desiderative process shows expectation, and usually in the imperative mode (proposals) (Halliday & Mathiesses, 2004, p. 470). There is only one clause in desiderative as follows.

- (20) *He wanted to holler, to alert her in some way.*

The verb *wanted* in the above clause shows Mr. Kapasi's expectation to do the actions *holler* and *alert*. However, he is aware that he does not have such capacity to do an action to Mrs. Das, which becomes the phenomenon in the clause. He keeps his volition as he knows that he performs his duty as a tour guide, not the husband. The phenomenon in clause 15 is a thing, realized in an NP. The other participant in the clause is circumstance of manner, *in some way*. The existence of desiderative process in the story stresses the previous finding of Mr. Kapasi's

feeling to Mrs. Das. The desiderative process here also emphasizes the internal conflict experienced by Mr. Kapasi.

Mental processes in the story are utilized by Lahiri to portray the main character, Mr. Kapasi. The employment of different types of mental processes results in different characterization. As a process related to sensing, the use of perceptive clauses displays Mr. Kapasi's attention to Mrs. Das, the wife of the family. His attention is supported by the existence of affective clauses which show Mr. Kapasi's love and sexual interest to Mrs. Das. However, Mr. Kapasi also experiences personal conflict as he cannot express his wishes, as seen in the desiderative process. In spite of his personal conflict and attention to Mr. Das, Mr. Kapasi is also portrayed as an intellectual character. Lahiri shows Mr. Kapasi's confidence and pride of his job. Being an interpreter is a precious job as it shows his intelligence by being able to speak English. The family is actually an Indian immigrant. Both Mr. Das and Mrs. Das were born in America. By knowing English, Mr. Kapasi feels that he is different from other tour guides in India. He is able to guide the family in more fluent English than the others. Mr. Kapasi also raises his confidence when he knows that Mrs. Das appreciates his work as an interpreter. The paragraphs above prove that transitivity analysis is able to figure out how a narrator portrays the characters of a literary work. The results also reveal that Lahiri shapes Mr. Kapasi as an attentive, intellectual, and affectionate person. Perceptive and desiderative clauses which occur in 18 clauses signify Mr. Kapasi as an attentive person. Cognitive clauses appear in 17 clauses revealing Mr. Kapasi as an intellectual and attentive character. On the other hand, emotive and desiderative clauses, which

appear in 6 clauses, signify that Mr. Kapasi is an affectionate one.

Conclusion

Transitivity analysis is proven to be able to interpret literary work. The position of linguistic study in literature is not to oppose particular literary criticism, but improve it. In linguistic analysis, evidences of what happen in the clause are presented to comprehend why the writer chooses certain language pattern when narrating the characters. From the analysis, Lahiri uses different types of mental processes for certain purposes. First, the employment of different verbs in the story results in different kinds of the participant, phenomenon, in the mental process. When a thing is chosen as the phenomenon, Lahiri mentions directly that Mr. Kapasi is an attentive character. The use of a fact as the phenomenon in the story shows that Lahiri indirectly mentions Mr. Kapasi as an attentive character. The same analysis also falls for the other characters: intellectual and affectionate. The same type of mental process can result in different characterization. It happens as language is a source of meaning rich of purposes. In sum, this paper enriches stylistic study focusing on its grammatical level of analysis by means of Halliday's functional linguistics. Further research on different process of transitivity analysis is suggested to enrich the present study. Future researchers can focus on the use of material process in the story, or on the same process and compare it to the present findings.

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APPENDIX

No	Clause	Process	Types
1	Mr.Kapasi watched as Mrs. Das emerged slowly from his bulky white Ambassador, dragging her shaved, largely bare legs across the back seat.	Mental	Perception
2	The first thing Mr.Kapasi had noticed when he saw Mr.and Mrs. Das, standing with their children under the portico of the hotel, was that they were very young, perhaps not even thirty	Mental	Perception

3	Through the windshield he watched as Ronny circled around the goat, touched it quickly on its side, then trotted back to the car.	Mental	Perception
4	Mr. Kapasi heard one of the shirtless men sing a phrase from a popular Hindi love song as Mrs. Das walked back to the car, but she did not appear to understand the words of the song, for she did not express irritation, or embarrassment, or react in any other way to the man's declarations.	Mental	Perception
5	He observed her.	Mental	Perception
6	Mr. Kapasi noted that this boy was slightly paler than the other children.	Mental	Perception
7	Mr. Kapasi thought as they passed a row of date trees	Mental	Cognition
8	Mr. Kapasi had never thought of his job in such complimentary terms	Mental	Cognition
9	Mr. Kapasi knew it was not a remarkable talent. Still, it came in handy for the tours.	Mental	Cognition
10	Sometimes he feared that his children knew better English than he did, just from watching television.	Mental	Cognition
11	Mr. Kapasi knew that his wife had little regard for his career as an interpreter.	Mental	Cognition
12	He knew it reminded her of the son she'd lost, and that she resented the other lives he helped, in his own small way, to save.	Mental	Cognition
13	He wondered if Mr. and Mrs. Das were a bad match, just as he and his wife were.	Mental	Cognition
14	From time to time he glanced through the mirror at Mrs. Das.	Mental	Perception
15	he glanced at the strawberry between her breasts, and the golden brown hollow in her throat	Mental	Perception
16	He worried suddenly that she could smell his perspiration, which he knew had collected beneath the synthetic material of his shirt.	Mental	Affection
17	He wondered if Mrs. Das had noticed.	Mental	Cognition
18	Mr. Kapasi used to believe that all was right with the world, that all struggles were rewarded, that all of life's mistakes made sense in the end.	Mental	Cognition
19	he worried that he had either misspelled his name, or accidentally reversed the numbers of his postal code.	Mental	Affection
20	He dreaded the possibility of a lost letter, the photograph never reaching him, hovering somewhere in Orissa, close but ultimately unattainable.	Mental	Cognition
21	He thought of asking for the slip of paper again, just to make sure he had written his address accurately	Mental	Cognition
22	Mr. Kapasi was pleased that they liked the temple, pleased especially that it appealed to Mrs. Das	Mental	Affection
23	He had never admired the backs of his wife's legs the way he now admired those of Mrs. Das, walking as if for his benefit alone	Mental	affection
24	He looked at her straw bag, delighted that his address lay nestled among its contents.	Mental	Perception

25	As he stole glances at her in the rear-view mirror, wrapping elastic bands around Tina's hair, he wondered how he might make the tour last a little longer.	Mental	Cognition
26	He did not know what he would do or say to Mrs. Das once they arrived at the hills.	Mental	Cognition
27	He did not have to worry .	Mental	Affection
28	Mr. Kapasi watched as they crossed paths with a Japanese man and woman, the only other tourists there, who paused for a final photograph, then stepped into a nearby car and drove away.	Mental	Perception
29	Mr. Kapasi felt a prickle on his skin.	Mental	Perception
30	He knew that Mrs. Das was watching him, but he did not turn to face her.	Mental	Cognition
31	Instead he watched as the figures of Mr. Das and the children grew smaller, climbing up the steep path, pausing every now and then for a picture, surrounded by a growing number of monkeys.	Mental	Perception
32	He felt suddenly parched, and his forehead was warm and slightly numb from the balm.	Mental	Perception
33	He considered asking Mrs. Das for a sip of water, then decided against it.	Mental	Cognition
34	He looked at her, in her red plaid skirt and strawberry T-shirt, a woman not yet thirty, who loved neither her husband nor her children, who had already fallen out of love with life.	Mental	Perception
35	Still, Mr. Kapasi believed it was his duty to assist Mrs. Das.	Mental	Cognition
36	he knew at that moment that he was not even important enough to be properly insulted.	Mental	Cognition
37	He wanted to holler, to alert her in some way, but he worried that if she knew they were behind her, she would grow nervous.	Mental	Volition
38	As he carried him he was tempted to whisper a secret into the boy's ear.	Mental	Perception
39	He watched as it rose, carried higher and higher by the breeze, into the trees where the monkeys now sat, solemnly observing the scene below.	Mental	Perception
40	Mr. Kapasi observed it too, knowing that this was the picture of the Das family he would preserve forever in his mind.	Mental	Perception
41	No one but Mr. Kapasi noticed .	Mental	Perception