

تحليل التعدية في روايتي "هاري بوتر و كأس النار" و "هاري بوتر و الامير الهجين" لرولينغ

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الملخص

يتناول هذا البحث دراسة نظام التعدية المُبتكر من قبل هاليداى في سلسلة هاري بوتر للكاتبة ج. ك. رولينغ. وتهدف إلى الإجابة على الاسئلة الآتية: ما أبرز العمليات المستخدمة في روايات رولينغ أكثر من غيرها؟ وهل تؤثر خلفية وشخصية البطل والخصم في الرواية على استخدام هذا النوع من التعدية؟ تهدف هذه الدراسة إلى إظهار نوع العملية الأكثر استخداماً من خلال ملاحظة الجمل المستخدمة كذلك تهدف إلى دراسة كيفية تأثير خلفية وشخصية الشخصيات على استخدامها لهذا النوع من التعدية. ويُفترض أن أبرز العمليات المستخدمة في روايات رولينغ هي العملية المادية. كما يُفترض أن خلفية وشخصية الشخصيات، البطل والخصم، تؤثر على نوع العملية التي تختارها الشخصيات. وقد استخدم نموذج هاليداى (2004) للتعدّي لتحليل خطابات هاري بوتر وفولدمورت في الفصلين الرابع والسابع من مجموعة روايات رولينغ الكاملة في الخاتمة. لوحظ من خلال الدراسة أن الفرضيات المطروحة آنفاً قد تحققت، حيث يُرى أن العملية المادية هي الأكثر استخداماً في أعمال رولينغ. كما أن الخلفية والشخصية تؤثران كثيراً على استخدام العملية نفسها.

الكلمات المفتاحية : التعدية، هاري بوتر، والعملية المادية

Transitivity Analysis of Rowling`s Harry Potter and The Goblet of Fire and Harry Potter and The Half-Blood Prince

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Abstract

This paper is dedicated to tackle Halliday`s Transitivity System in J. K. Rowling`s *Harry Potter*. It aims to answer the following questions: What are the prominent processes that are used in Rowling`s more than others. And does the background and personality of the protagonist and antagonist in the novel affect the use of the type of Transitivity? This study aims at showing the type of process that is heavily used through the observation of given sentences. As well as, it aims at investigating how the background and personality of the characters affect their usage of transitivity. It is hypothesized that the most prominent process used in Rowling's is the material process. Also, it is assumed that the background and personality of the characters, protagonist and antagonist, do affect the type of process chosen by the characters. Halliday (2004) model of transitivity is used to analyze Harry Potter and Voldmort`s speeches in chapter four and chapter seven in the whole collection of Rowling`s in the conclusion. It is observed that the given hypotheses are verified in which it is seen that The material process is the most often utilised in Rowling's work. . As well as, the background and personality do affect the very use of process.

Keywords: Transitivity , Harry Potter , and material process.

Introduction

When individuals aim to articulate their viewpoints or reflections to others, they rely on language, whether in written or spoken form, as a tool to achieve these objectives. Language is recognized as the primary means of communication, enabling the sharing of thoughts and the presentation of perspectives. It plays a crucial role in interpersonal interactions, as highlighted by Halliday (1978:14), who emphasizes that through language, individuals become integrated into social groups. Communication without language is virtually impossible. Moreover, individuals must structure their discourse effectively to engage others and convey their ideas clearly and cogently. To accomplish this, they utilize various linguistic elements to convey meaning. Halliday (1985, 1994) identifies three overarching functions or metafunctions of language: ideational, interpersonal, and textual. These functions represent the central tenets of Halliday's systemic functional grammar theory, which views language as a fundamental tool for constructing meaning.

1. Literature Review

Various forms of meaning exist in language use, including lexical, grammatical, discourse, and pragmatic meanings (Poedjosoedarmo, 2000: 15). Poedjosoedarmo suggests that any item capable of contrast holds meaning, emphasizing that even word order variations convey meaning. Language users have the freedom to select words to convey their intended meanings, which extend beyond mere auditory reception to encompass interpretation by recipients. Understanding word choice is crucial for achieving accurate interpretation and conveying truth.

In language use, meanings are closely intertwined with grammatical and discourse aspects. Grammatical meaning encompasses word order significance, the presence or absence of specific elements, elaboration or contraction of sentence components, and prosodic features. Discourse meanings manifest in various forms, such as single utterances, repetitions, statements, questions, and more, each contributing to communication dynamics.

To attain a deeper understanding of truth and meaning, detailed scrutiny of language use across diverse texts employing contrasting word orders is essential. Fairclough (1995) defines spoken or written expressions as texts, encompassing monologues, conversations, speeches, or notices, regardless of their medium (Isti'anah, 2012:11). Text analysis involves not only examining the text itself but also considering its contextual backdrop. Butt et al. (2000) assert that a text is a cohesive assembly of meaning appropriate to its context, underscoring the interplay between text and context in analysis.

Context, as Butt et al. (2000) propose, encompasses cultural and situational dimensions. The cultural context encompasses broader socio-cultural elements like ideology and social norms, significantly shaping textual production. Understanding the context of culture is indispensable for interpreting literary works, especially those reflecting postcolonial perspectives. The situational context involves linguistic metafunctions: field, tenor, and mode, as proposed by

Halliday within Systemic Functional Linguistics (SFL). Words serve as primary data for situational context analysis, with metafunctions describing ideational, interpersonal, and textual functions of language.

Halliday (2004) defines the ideational function as embodying language within the speaker's real-world experiences and internal consciousness, influencing linguistic expression. Interpersonal function pertains to the interaction between language users, shaping social roles and speech acts. Textual function concerns message packaging, with mode reflecting how messages are structured to emphasize different aspects. Transitivity analysis, focusing on participants, actions, events, and circumstances in clauses, reveals how meanings are constructed from word choices, reflecting users' ideologies.

Transitivity analysis, commonly employed in text analysis, aligns with Critical Discourse Analysis (CDA), which seeks to uncover embedded social and cultural ideologies in language usage (Woods, 2006: 50). CDA facilitates the examination of various texts, emphasizing the inseparability of context from text analysis. Linguistic inquiry into ideational, interpersonal, and textual functions spans both literary and non-literary texts, with transitivity serving as a lens for observing meaning construction in diverse contexts.

2. An Overview on Transitivity

Within transitivity analysis, the clause serves as the fundamental grammatical unit revealing the actions within a text. Dijk (2008) further emphasizes that investigating the activity interaction within discourse is integral to Critical Discourse Analysis (CDA). In the transitivity framework, the clause functions as the meaningful grammatical unit, expressing actions, feelings, states, and more (Wang, 2010). The ideational function encompasses six processes: material, mental, verbal, relational, behavioral, and existential, each elucidating different facets of meaning.

2.1 Material Processes

The act of doing or occurring, whether in a transitive or intransitive state, is seen as a material process. According to Matthiessen and Halliday (1997), a material process, when interpreted widely, includes all acts and events, including incidents and activities. A material process is essentially a series of actions and people expending energy to effect change; the material process is identified by the energy flow. According to Halliday (2004), material clauses characterise the process as a sequence of observable modifications made by the person who is supposed to be the doer. We refer to this person who is driving the change as an actor. The following participants are frequently seen in material processes: agent, goal, and affected.

2.2 Mental Processes

The most prevalent method of perception or emotion is represented by a mental process. According to Downing and Locke (2006), mental processes entail structuring our cognitive

interactions with the outside environment. Furthermore, mental phrases are related to our subjective perception of our own awareness, according to Halliday (2004). Perception-related statements are classified as "mental" clauses because they describe a shift in the way events happen inside our mind. This process is not considered to be a physical act; rather, it can be seen as either arising from or having an influence upon an individual's awareness. Two participants are involved in mental processes: a *Senser* and a *Phenomenon*. Halliday (2004) defines a *Senser* as the entity sensing, feeling, thinking, or desiring to perceive, while a *Phenomenon* is the entity being sensed, thought about, desired, or perceived, though the relationship between them can be reversed. The *Phenomenon* may not only be a noun but also an action or a fact.

2.3 Verbal Processes

A verbal process is defined as the act of speaking or conveying information through words. Halliday (2004) explains that verbal processes play a significant role in various forms of discourse, contributing to the construction of narratives by facilitating dialogic exchanges. Employing verbal processes is thus considered an effective means of conveying the speaker's ideas to the intended audience. Typically, there is one participant representing the speaker, referred to as the *Sayer*, who is responsible for conveying the message. Additional participants in verbal clauses may include the *Receiver*, *Verbiage*, and *Target*.

2.4 Relational Processes

A relational process is the process of existence or being. Halliday (2004) defines a relational process as describing experience in terms of existence. There are three sorts of relational processes: *attributinal*, *identifying*, and *possessive*. In an *attributive* process, the meaning communicates that "X is a member of the class A" (Eggins, 2004). The participants in *attributive* processes are a *Carrier*, representing the entity being attributed, and an *Attribute*, representing the characteristic being attributed. An *identifying* process involves two participants: a *Token* and a *Value*. The *Token* is the entity being defined, while the *Value* is the entity providing the definition or identification. Finally, among clause participants, the *possessive* process indicates ownership or possession (Eggins, 2004). According to Lock (1996), ownership and connections of part to whole are included in the *possessive* process. Furthermore, Lock (1996) observes that continuous tenses are uncommon in *possessive* process clauses and that simple present tense is usually used for current references.

2.5 Behavioral Processes

A behavioral process pertains to the process of engaging in behavior. According to Eggins (2004), behavioral processes lie midway between material and mental processes. They involve actions that are experienced by a conscious being, encompassing both physical and psychological behaviors. Some behavioral processes differ from their mental process counterparts; for instance, "look at" is considered behavioral, whereas "see" is mental (Eggins, 2004). In a behavioral process, there is typically one participant known as the *Behaver*, who is usually a conscious being akin to the *Senser* in a mental process. Unlike mental processes which focus on thinking or feeling, behavioral processes emphasize actions. If there is another

participant involved, distinct from restating the process, it is termed a Phenomenon (Eggins, 2004). Eggins (2004) further notes that behavioral processes occupy a semantical and grammatical space between mental and material processes.

2.6 Existential Process

An existential process denotes the process of existence. According to Eggins (2004), an existential process signifies experience by asserting that something exists or existed. Existential processes are easily identifiable as they typically feature the word "there" in their structure, as seen in sentences like "There is a book on the table." In such cases, "it" serves as a dummy subject marking the existential process. The verb "be" or its synonyms such as "exist," "arise," and "occur" are commonly employed in existential processes. The Existent, the entity or thing that exists, is the sole obligatory participant in an existential clause. Eggins (2004) explains that the Existent typically follows the "there is/there are" sequence, may function as a Phenomenon, and is often expressed as a Fact or an Act (nominalized action).

2.7 . Transitivity in Literary Texts

Literary texts are characterized as fictional works containing literature: creative or imaginative writing of a specifically aesthetic nature (Pope, 2002: 60). These texts serve as a focal point not only for literature enthusiasts but also for linguists. Literary works are appreciated in various ways, with literary appreciation encompassing authors, works, genres, social movements, and even entire national literatures (Pope, 59). The evolution from literary appreciation to literary criticism has led to the application of diverse approaches such as post-structuralism, postmodernism, feminist theory, new historicism, Marxism, and postcolonialism (Isti'anah, 2013). These approaches offer distinct viewpoints on literary texts and their contexts, providing deeper insights into their meanings.

Text analysis, drawing scholars from various fields, is illuminated by stylistics to facilitate literary text analysis. Transitivity, serving as the ideational function of language, enables the examination of actions within the text, elucidating the relationships among words in a clause. The selection of verbs determines the type of process in a clause, resulting in diverse processes. Such choices are purposeful; in literary texts, authors have specific intentions behind depicting characters through material processes, for instance.

2.8 Participants

Participants, as described by Halliday (2004, p. 175), are integral to the process: every experiential type of clause includes at least one participant, with certain types accommodating up to three participants. As previously demonstrated, a process is realized by the verbal group, while participants are realized by nominal groups.

In material processes, there exist multiple types of participants. Firstly, there is the 'Actor,' as termed by Halliday (2004: p. 190), who asserts that the Actor is an inherent participant in both intransitive and transitive material clauses. A material clause typically involves only one Actor, who initiates the unfolding of the process through time, resulting in an outcome distinct from the initial phase of the process. In cases where the outcome is limited to the Actor itself, only one participant exists in the process, and such clauses are termed intransitive material clauses. However, when the process extends to affect another participant, known as the 'Goal,' the consequence is directed towards the Goal rather than the Actor. In such instances, the material clause represents an action directed towards another entity and is called a transitive material clause. For example:

1. "The lion sprang".
2. "The lion caught the tourist".

First, "the lion" refers to the actor, and "sprang" denotes a material process. The term "happening" refers to the representation of an intransitive material phrase. The 'caught' in the second scenario refers to a material process; the lion is the actor. The 'Goal' is 'the tourist'. It is known as doing, and a "transitive" material phrase is used to indicate it. "The goal is that participant at whom the process is directed, to whom the action is extended," states Eggins (2004: p. 216).

The other two participants are 'Recipient' and 'Client'. They both have a benefactive role and they represent a participant that is benefiting from the performance of the process. The Recipient is one that goods are given to; the Client is one that services are done for (ibid:191). These two participants are either come with preposition or without. The preposition (to) is with 'Recipient' and (for) with 'Client'. For example

3. "She sent her best wishes to John. {to John is Recipient}".
4. "Fred bought a present for his wife. {for his wife is Client}".

Indeed, within processes of clauses, such as those found in mental processes, there are various participants involved. In mental clauses, which capture the inner world of experience, two main participants are identified: the 'Senser' and the 'Phenomenon.'

The 'Senser' is the participant experiencing or perceiving something within their consciousness. They represent the entity that senses, feels, thinks, or desires to perceive. On the other hand, the 'Phenomenon' is the participant that is sensed, thought about, desired, or perceived by the Senser. The Phenomenon can encompass not only objects but also actions or facts that are the focus of the Senser's experience.

Moreover, within mental clauses, it is notable that the nominal groups denoting human beings, especially personal pronouns, typically realize the domains of the Recipient and the Client. While all Goal, Recipient, and Client are affected by the process of the clause, the Goal is the participant directly affected, whereas the Client or Recipient is the one who benefits from the process. For example:

5. "Mary liked the gift".
6. "The gift pleased Mary".

Exactly, the Senser, as described by Halliday (2004:201), represents the entity that engages in sensing, thinking, feeling, wanting, or perceiving within a mental process. For instance, in the example provided, 'Mary' would be considered the Senser, as she is the one experiencing or perceiving something within her consciousness.

From a grammatical perspective, Halliday (2004:227) notes that the Senser is the participant engaged in the mental process and is typically referred to pronominally as "he" or "she," not as "it." This highlights the requirement for the participant in a mental clause to be human, as opposed to a material clause where such a requirement does not exist. According to Eggins (2004), one *"participant in the mental process clause must be a conscious human participant"*.

Indeed, the other crucial element in a mental process clause is termed the 'Phenomenon.' The Phenomenon refers to that which is thought, felt, wanted, or perceived by the Senser. Unlike in a material process clause where participants are limited to tangible entities, the range of things that can assume the role of the Phenomenon in a mental clause is broader. The Phenomenon is not solely restricted to physical objects but can also encompass actions, facts, or abstract concepts.

In a material clause, every participant is a tangible thing—a phenomenon of our experience. However, in a mental clause, the Phenomenon can include not only external entities but also our inner experiences or imaginings. These 'things' may serve as the object of consciousness within a mental clause (Halliday, 2004: 203). Therefore, the Phenomenon encompasses a wide spectrum of entities, ranging from persons, creatures, institutions, objects, substances to abstractions, for example:

7. "You recognize her?"
8. "I learned that lesson a long time ago".
9. "She believed his cases".

Attributive and identifying clauses are the two intrinsic participants in relational clauses. When an attribute is applied to a participant known as Carrier in attributive clauses, for example:

10. "She is atrocious".

As a result of her status as a (Carrier) in this instance, (she) possesses the characteristic (atrocious). The definition of a participant is provided in identifying clauses; no classification or attribute assignment is made. As an illustration:

11. "The one in the back row must be you".

The person in the back row is recognised in this identifying sentence, and you is the identifier.

12. "Tom is the treasurer".
13. "Tom is the tall man".

As it was previously discussed, "they are partly like the mental and partly like the material" (ibid: 250), which indicates that the meanings of the behavioural process clauses are in the middle of the spectrum between the material and mental processes. The behavioural process

has two participants: behaviour and behaviour. "The participant who is 'behaving,' labelled Behaver, is typically a conscious being, like the Sayer," according to Halliday (ibid). For instance:

14. "She is laughing".

"She" is acting in a "behavior" manner in this instance by laughing. "Behaviour" is defined as "when the behaviour is dressed up as though it were a participant" (Halliday, ibid:251).As an illustration:

15. "She sang a song".

16. "He gave a great yawn".

There are four different categories of participants in the verbal clause. The first one is the "Sayer," or the one speaking; this implies that the term "Sayer" is constrained to the writer or speaker, for example:

17. "John said 'I am hungry'".

The person who matches what is said and presents it as a class of object rather than as a report or quote is known as the "Verbiage." Verbiage can refer to either the spoken word or its structure. As an illustration:

18. "Can you explain the plan for me Or it may be the name of the saying", e.g.

19. "Let me ask you a question".

There is just one participant in the final category of processes, known as existential processes. "The entity or event which is being said to exist is labelled, simply, Existent," according to Halliday (2004: p. 258). As a demonstration:

20. "There was an old person of Dover".

21. "There was a storm".

The units that implement the participant, process, and situation parts of the clause—all of which contribute uniquely to the modelling of a quantum of change need to be explained. Complementary aspects of the shift are explained by the procedure and the participants. Permanence and transience are these two truths. According to certain theories, "transience" is the feeling of evolving across time. "Permanence" is the quality of existing across time and existing in (physical or conceptual) space. Participants remain comparatively constant throughout time as a result (Halliday, 2004:177).

Table (1): Processes Types and their meaning

Process type	Meaning	Direct participants	Oblique participants
Material: Action Event	Doing Doing happening	Actor, Goal	Recipient, Client, Attribute
Behavioural	Behaving	Behaver	Behaviour
Mental: perception cognition desideration emotion	Sensing, seeing thinking, wanting feeling	Senser, Phenomenon	
Verbal	Saying	Sayer, Target	Receiver, Verbiage
Relational: Attribution Identification	Being attributing identifying	Carrier, Attribute Identified, Identifier, Token, Value	Attributor Assigner
Existential	Existing	Existent	

3. Data analysis

This study is dedicated to analyse the types of processes used by the two characters – Harry Potter , the representative character of goodness and Voldmort , the representative of evilness in this novel in two chapters – *Harry Potter and the goblet fire* and *Harry Potter and the half-blood prince*. This will done using Halliday (2004) Transitivity system as a model for analysis.

An overview on the data

Joanna Kathleen Rowling introduced her first book in the enduringly popular Harry Potter series in September of 1998. With sales exceeding 400 million copies, Rowling's books have left an indelible mark on popular culture. The series captivates readers with its profound sense of adventure and triumph, keeping them eagerly turning pages to discover the fate of its diverse cast of characters (New York Times). At the heart of the series lies the introduction of arguably its most significant and sensational pair of adversaries: Harry Potter and Voldemort.

Good VS. Evil

Some argue that the primary opposition in the Harry Potter series lies between Harry, who symbolizes common decency, and Voldemort, who embodies selfishness and is willing to employ nefarious tactics to achieve his goals. This contention is further supported by the fact that "Harry is presented as Voldemort's absolute opposite, having chosen the side of good over evil." The fundamental clash between good and evil, a common theme in the real world, is epitomized in the rivalry between these two characters.

However, as the conflict unfolds throughout the seven Harry Potter books, the dynamic of opposition between Harry and Voldemort begins to shift in a different direction. With Voldemort's official return, the line between good and evil becomes somewhat blurred, and Harry Potter and Voldemort begin to exhibit signs of similarity rather than opposition. The clear distinction between these two characters becomes less evident as the series progresses.

While Harry Potter and Voldemort's relationship may have started as a classic embodiment of opposition, the evolution of the series and the complexity of the narrative reveal that their relationship is more nuanced. As the story unfolds, readers discover that Harry and Voldemort share more similarities and represent more similar qualities than initially perceived at the beginning of their journey.

a) Harry Potter`s speeches

1. I love magic.

● Sensor + **Process : mental** + phenomenon (mental process)

2. I did not see his face

● Sensor + **Process : mental** + phenomenon (mental process)

3. I am not hungry thank you

● (**Relational process**)

4. I did not ask for such things

● Sayer + **process : verbal** + target (verbal process)

5. I did not really think so

● Sensor + **Process : mental** + phenomenon (mental process)

6. Hey, my eyes are not glistening with the ghost of my past

● Bavaver + **process: Behavioral** (Behavioral process)

7. I am not ready for this seriousness

● (Relational process)

8. Stay away from me

● **Process : material** + scope (material process)

9. Hargid warned me about the dragons

● Sayer + **process : verbal** +target (verbal process)

10. Who could possibly figure that thing out

● Sensor + **Process : mental** + phenomenon (mental process)

11. When was the last time you hold your breath under water

● (Relational process)

● Actor + **Process : material** + goal +scope (material process)

12. I had dreamt about him

● Sensor + **Process : mental** + phenomenon (mental process)

13. I did not steal anything

● Actor + **Process : material** + goal (material process)

14. I were here before in my dream

● (Relational process)

15. I could not leave him

● Actor + **Process : material** + goal (material process)

16. I did not know

● Sensor + **Process : mental** + phenomenon (mental process)

17. But why would he keep me in dark , I may help

● Actor + **Process : material** + goal +scope (material process)

18. I am the one who fought him

● (**Relational process**)

● Actor + **Process : material** + goal (material process)

19. I want to join the army

● Sensor + **Process : mental** + phenomenon (mental process)

20. Do you think that it is going to be a war sir?

● Sensor + **Process : mental** + phenomenon (mental process)

21. It was a murder . voldmort killed him

● (**Relational process**)

● Actor + **Process : material** + goal (material process)

22. You have not given me any ink

● Actor + **Process : material** + goal (material process)

23. I feel more alone than ever

● Sensor + **Process : mental** + phenomenon (mental process)

24. She will not allow us to use the magic at all

● Sensor + **Process : mental** + phenomenon (mental process)

25. Facing this stuff in real life is not like school

● (**Relational process**)

26. When you are a second away from being murdered , or watching a friend die right before your eyes.

● (Relational process)

27. Stunning is one of the most useful spells in your arsenal

● (Relational process)

28. Now , focus on the fixed point and try again

● **Process : mental** + phenomenon (mental process)

29. I wanted this connection between me and voldmort

● Sensor + **Process : mental** + phenomenon (mental process)

30. I just feel so angry

● Sensor + **Process : mental** + phenomenon (mental process)

Table (2) : The process used by Harry Potter and the percentage

The process		The percentage
1. Material process	8	24.3%
2. Mental process	13	39.3 %
3. Verbal process	2	6%
4. Existential process	0	0%
5. Behavioral process	1	3%
6. Relational process	9	27.3%
	33	100%

Through the observation of the preceded percentages , it seen that the mental process is the most used by Harry Potter with percentage 39.3 % . followed by Relational Process with percentage 27.3 % . Then , Material process with percentage 24.3 % . And verbal process with percentage 6 % , Behavioral process with percentage 3 %.

B) Voldmort`s speeches

1. Hold me your arm

- **Process : material** + recipient + goal (material process)
- 2. Now you stand before me as the good old day
- **Actor + Process : material** + scope (material process)
- 3. Now I am confessing that I am disappointed
- **Sayer + Process : verbal** + target (verbal process)
- 4. You stand at the grave of my father
- **Actor + Process : material** + scope (material process)
- 5. I had almost forgotten you are here
- **Sensor + Process : mental** + phenomenon (mental process)
- 6. I am standing on the bones of my father
- **Actor + Process : material** + scope (material process)
- 7. You are as famous as me these days
- **Process : Relational**
- 8. Should I reveal about what happen before 30 years
- **Actor + Process : material** + goal + scope (material process)
- 9. I could not teach him
- **Sensor + process :mental** + phenomenon (mental process)
- 10. I astonished
- **Sensor + process :mental** (mental process)
- 11. Pick your cube up , Harry

- **Process : material** + goal (material process)
- 12. Now you have to bend to me
- Actor + **Process : material** + scope (material process)
- 13. I said bend
- Sayer + **process verbal** (verbal process) **Process : material** (material process)
- 14. I am going to kill you, Harry
- Actor + **Process : material** + goal (material process)
- 15. I am going to destroy you
- Actor + **Process : material** + goal (material process)
- 16. Get up
- **Process : material** (material process)
- 17. I want you to look at me when I speak when I kill you
- Sensor + **process :mental** + phenomenon(mental process) ;
- sayer + **process verbal** +target (verbal process)
- actor + **Process : material** + goal (material process)
- 18. I want to see the light come off your eyes
- Sensor + **process :mental** + phenomenon (mental process)
- 19. Do not do anything he is mine
- **Process : material** + goal (material process)
- **Process : Relational**

20. You have lost , Old Man

● Actor + **Process : material** (material process)

21. Look at me

● **Process : material** + scope (material process)

22. You are a fool , Harry

● **Process : Relational**

23. And you will lose every thing

● Actor + **Process : material** + goal (material process)

24. Tell me where it is possessed

● **process verbal** + target (Verbal process)

● **Process : Relational**

25. Come my dear , I want to keep you safe

● **Process : material** + goal (material process)

● sensor + **process :mental** + phenomenon (mental process)

26. Before the night come , you should bring him , do you understand

● Actor + **Process : material** (material process)

● Actor + **Process : material** + goal (material process)

● Sensor + **process :mental** (mental process)

27. Go to find him . bring him to me

● **Process : material** + scope (material process)

● **Process : material** + goal +scope (material process)

28. Come to die ,Harry

● **Process : material** + goal (material process)

29. And now , it is time to declare yourself

● **Process : Relational**

30. We are all fascinated to hear what you say

● **Process : Relational**

● **Sayer + process verbal** (verbal process)

Table (3) : The Processes used by Voldmort and the percentage

The process		The percentage
1. Material process	24	60 %
2. Mental process	7	17.5%
3. Verbal process	5	12.5%
4. Existential process	0	0%
5. Behavioral process	0	0%
6. Relational process	6	15%
	40	100%

The result of transitivity analysis of the speech of Voldmort shows different amount of processes. The big reliance was on the material process with percentage reaches to 60 % . The second process is Mental process with percentage 17.5 % . Then, the Relational process with percentage 15 % . And then the verbal process with percentage 12 .5 % .

4. Results and discussions

In accordance with Halliday's theory, material processes include actions and occurrences like playing, writing, working, etc. The concept that someone or something does something to an entity is the subject of material processes. that someone conveys what is happening in the outer world. For this reason, material processes happen frequently.

It can be observed that the evil character in this novel heavily uses the material which is 60% of the total amount of his sayings ,e.g. *hold* , *kill* , *do* , *come* , *lose* .While, on the counterpart, the good character uses this process 24% of the total amount of his sayings. Therefore, a statement can be suggested that the more the character have evilness, the more reliance will

be on the material process to the determine of the mental process. Voldmort`s speeches for most part tries to be related the physical world – the attachable world.

The process of thinking and feeling emotions like love, hatred, hope, etc. is called the mental process. It stands for consciousness states. It is seen as ranging in the importance concerning each character`s saying. Therefore, the good character , Harry Potter , is seen as more using the mental process on account of the rest types of the process around 40% from the whole number of the processes. Whereas the evil character , Voldmort is prominently less using the mental process which is around 17.5% in relation to the other processes. It is an indication that Harry potter – the representative character of goodness is much concerning with the psychological and mental processes such as *loving, hating, seeing, hearing, etc.* on the other hand it is quite observable that the character that represents the evilness are less psychological and mental in his way of saying and interacting.

Other minor processes that are , to some extent , seen as equal in usage such as verbal , behavioral and existential processes with some slietly higher in degree in using the relation process in Harry`s sayings from Voldmort`s.

A very final observation should be tackled is the most largely used process when gathering the good and evil characters` speeches is that the material process which is outstandingly seen as most reoccurring process in the whole novel on the account of the rest of the processes throughout.

5. Conclusions

Throughout this study, the notion of language was introduced, wherein it is seen as the basic means of communication through which we can transmit our messages. The context of the situation is provided by referring to the field, tenor, and mode metafunctions of language. In his theory of Systemic Functional Linguistics (SFL), Halliday suggests the metafunctions of language. The linguistic components of SFL serve as a tool for meaning creation. Thus, in text analysis, words become the primary data used to examine the situation's context. Other terms used to characterise the metafunctions of language include ideational (field), interpersonal (tenor), and textual (mode). Additionally, the six types of transitivity are presented in detail: material, mental, relational, verbal, existential, and finally behavioral processes.

It is seen that the given hypotheses are verified, indicating that the most prominent process used in Rowling's novel is the material process. Additionally, the background and personality do affect the very use of the process, wherein one can see that the evil character in the novel heavily relies on the material process in the determination of mental processes, while it is vice versa with the good character.

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