

TRANSITIVITY ANALYSIS OF TEXT-TO-IMAGE PROMPTS SHARED IN AN INDONESIAN AI FACEBOOK COMMUNITY

THESIS

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TRANSITIVITY ANALYSIS OF TEXT-TO-IMAGE PROMPTS SHARED IN AN INDONESIAN AI FACEBOOK COMMUNITY

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2026

STATEMENT OF AUTHORSHIP

I state that the thesis entitled **“Transitivity Analysis of Text-to-Image Prompts Shared in an Indonesian AI Facebook Community”** is my original work. I do not include any materials previously written or published by another person, except those cited as references and written in the bibliography. Hereby, if there is any objection or claim, I am the only person who is responsible for that.

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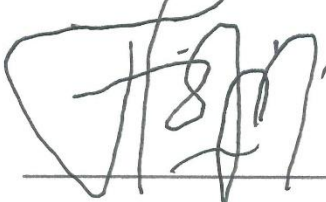
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MOTTO

“Part of the Journey is the End”

DEDICATION

I dedicate this thesis to my beloved parents, who always supported and encouraged me at every step of my journey during college. For all your sacrifices, may Allah reward you, abundantly.

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First, the author would like to thank the presence of Allah, the Almighty, the Most Merciful, who always gives the researcher guidance to understand what life strives for. the author also offers prayers and greetings to the Prophet Muhammad SAW. Who has drawn us all from darkness to the light of life. The thesis is prepared to fulfil part of the requirements to obtain the degree of sarjana sastra (S.S) **“Transitivity Analysis of Text-to-Image Prompts Shared in an Indonesian AI Facebook Community”**.

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The researcher is aware that this thesis still needs improvement and has weaknesses in several aspects. Therefore, criticism and suggestion for improving this work are welcomed. Hopefully, this thesis will benefit both the researcher and the reader in general.

Malang, 20th May 2026

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ABSTRACT

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Keywords: Systemic Functional Grammar, Transitivity, Process, Prompt, Generate Image

This SFG-based text research aims to analyse the configuration and distribution of transitivity in the text of the text-to-image prompt using the theory of Systemic Functional Grammar (SFG) M.A.K. Halliday. The data studied consisted of 25 text prompts taken from an Indonesian AI Facebook Community during the period September to December 2025. This analysis focuses entirely on the text aspects specifically the types of processes and participants and deliberately does not address the visual elements or the quality of the resulting images. The results of the analysis show that the type of material and relational processes are the most dominant structures in the data. This analysis identified a total of 270 transitivity processes, with material processes as the most dominant structure with 206 occurrences, followed by relational processes with 57 occurrences. In contrast, existential and mental processes are found in very minimal quantities. These findings prove that prompt texts place much more emphasis on physical actions, camera technical settings, and descriptions of the surrounding environment compared to psychological processes. Ultimately, the language pattern reflects how the configuration of the user's chosen text structure serves to instruct the AI engine in creating images according to the constraints of the data being studied.

ABSTRAK

Kakha Rian Ghifari (2026). Transitivity Analysis Of Text-to-Image Prompts Shared In An Indonesian AI Facebook Community. Program Studi Sastra Inggris. Fakultas Humaniora, Universitas Islam Negeri Maulana Malik Ibrahim Malang. Pembimbing: Habiba Al Umami, M. Hum.

Kata Kunci: Systemic Functional Grammar, Transitivity, Proses, Prompt, Generate Gambar

Penelitian teks berbasis SFG ini bertujuan untuk menganalisis konfigurasi dan distribusi transitivitas dalam teks prompt yang digunakan untuk menghasilkan gambar menggunakan teori Systemic Functional Grammar (SFG) M.A.K. Halliday. Data yang diteliti terdiri dari 25 prompt teks yang diambil dari Komunitas Facebook AI Indonesia selama periode September hingga Desember 2025. Analisis ini berfokus sepenuhnya pada aspek teks, khususnya jenis proses dan partisipan, dan penelitian ini tidak membahas elemen visual atau kualitas gambar yang dihasilkan. Hasil analisis menunjukkan bahwa jenis proses material dan relasional merupakan struktur yang paling dominan dalam data. Analisis ini mengidentifikasi total 270 proses transitivitas, dengan proses material sebagai struktur paling dominan dengan 206 kemunculan, diikuti oleh proses relasional dengan 57 kemunculan. Sebaliknya, proses eksistensial dan mental ditemukan dalam jumlah yang sangat minim. Temuan ini membuktikan bahwa teks prompt lebih menekankan pada tindakan fisik, pengaturan teknis kamera, dan deskripsi lingkungan sekitar dibandingkan dengan proses psikologis. Ini juga menekankan bahwa pola bahasa mencerminkan bagaimana konfigurasi teks yang dipilih pengguna berfungsi untuk menginstruksikan mesin AI dalam membuat gambar.

المخلص

كاخا ريان غيفاري (2026). تحليل الانتقالية في محفزات التحويل من نص إلى صورة في مجتمع إندونيسيا للذكاء الاصطناعي على فيسبوك. قسم الأدب الإنجليزي، كلية العلوم الإنسانية، جامعة الإسلام المولانا مالك إبراهيم مالانغ. بيميمبينغ: حبيبة الأمامي، م. هم.

كاتا كونسى: النحو الوظيفي النظامي، الانتقالية، العملية، التوجيه، توليد الغامبر

يهدف هذا البحث المعتمد على SFG إلى تحليل تكوين وتوزيع الانتقالية في نص مولد الصور باستخدام نظرية القواعد الوظيفية النظامية (SFG) لم.أك. هاليداي. تكونت البيانات المدروسة من 25 رسالة نصية مأخوذة من مجتمع إندونيسيا للذكاء الاصطناعي على فيسبوك خلال الفترة من سبتمبر إلى ديسمبر 2025. يركز هذا التحليل بالكامل على جانب النص، وبشكل خاص نوع العملية والمشاركين، ولا يعتمد أن يعالج العناصر البصرية أو جودة الصورة الناتجة. حدد هذا التحليل ما مجموعه 270 عملية انتقالية، مع كون العمليات المادية هي البنية الأكثر سيطرة مع 206 ظهوراً، تليها العمليات العلائقية التي تضم 57 ظهوراً. على النقيض من ذلك، توجد العمليات الوجودية والذهنية بكميات ضئيلة جداً تظهر نتائج التحليل أن نوع المادة والعمليات العلائقية هما الهياكل الأكثر هيمنة في البيانات. تثبت هذه النتائج أن التوجيه النصي يركز أكثر على الأفعال الجسدية، والإعدادات التقنية للكاميرا، ووصف البيئة المحيطة بدلاً من العمليات النفسية. في النهاية، تعكس أنماط اللغة كيف يخدم تكوين بنية النص التي يختارها القارئ لتوجيه محرك الذكاء الاصطناعي لإنشاء الصور وفقاً لقيود البيانات التي تم تعلمها.

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CHAPTER I

INTRODUCTION

This chapter provides an introduction to the study. In general, this step describes the background of the study, including the interesting phenomena related to the topic, research questions, significance of the research, scope of limitations, and definition of key terms.

A. Background of the Study

The development of artificial intelligence (AI) image creators has changed the way humans create visual content. In this case, the relationship between humans and machines is connected by a new command text called a prompt (Guzman, 2020). Initially, the discussion about AI was more about the sophistication of computer technology. However, the new human-machine communication science shows that computers are now no longer just tools, but have become active communication partners. Therefore, a prompt cannot be considered technical code alone. A prompt is a whole text created by the user to convey a specific purpose to the AI system.

However, there is a real language problem when we look at how prompts are written. Unlike plain text that uses complete sentences, prompts are often just a collection of incomplete nouns, keywords, or phrases. When viewed from the rules of traditional language, such an arrangement is considered wrong or incomplete. This raises an important question in digital linguistics, what language theory can explain how the structure of the text works?

To answer this problem, the theory of Systemic Functional Grammar (SFL), especially the Transitivity system from M.A.K. Halliday, is very suitable to use. In this theory, a group of words is called a sentence not because it has a complete participant and verb, but because it serves to convey a meaning of experience (Halliday & Matthiessen, 2014). From this point of view, short pieces of words in the prompt are actually abbreviated sentences (elliptical clauses). Although many words are thrown away by the user to make it faster, the text still carries a meaning that regulates how actions and objects should be created by machines (Thompson, 2014).

The choice of words and structures in the prompt actually never happened by chance. When writers repeatedly choose a particular language pattern, they are organizing the information in a structured way (Pereira, et al., 2023). In the Transitivity system, these settings are divided into three main elements: Process Type (action), Participant (the actor or object involved), and Circumstance (background information such as place or time). By examining these three elements, we can clearly see how the text of computer commands is linguistically structured.

Previous research on prompts has largely focused on issues of technical effectiveness and computer performance in processing language commands. For example, Liu et al. (2021) conducted an extensive survey of technical prompt filling methods to see how computer systems can generate responses that match the user's wishes. Furthermore, Bach et al. (2022) developed a repository system called PromptSource to help users create more structured command texts for artificial intelligence. In terms of interaction, Pereira et al (2023) examined the causes of

why ordinary people often fail when writing text commands and how these technical obstacles affect the output of machines. This communication barrier is emphasized by Romanov and Niederer (2025), who explain that overly general prompt arrangements often make computer models work less optimal. Finally, Bharne et al. (2025) provide a thorough review of the technical image-making model and conclude that the clarity of the command text structure is the main key for computers to produce realistic images.

On the other hand, a group of researchers has also looked at the importance of using linguistics, particularly the theory of Systemic Functional Grammar (SFG), in analysing the structure of texts. This basic mapping of how functional language works is best explained by Halliday and Matthiessen (2014), who assert that sentence structure should be seen from how the language conveys the meaning of human experience through clauses. More specifically, Lin (2024) began to connect this language science to the computer world by researching how prompt engineering techniques can actually be applied to the study of applied linguistics. In the use of SFL, Suparto (2018) proves that the Transitivity system is very powerful to dissect how the choice of words in an online news text is never neutral. Furthermore, Setiawati et al. (2022) applied the analysis of the elements of Circumstance (background information) in SFL to see how information of time, place, and how to be arranged in a speech text systematically. These linguistic approaches are supported by Thompson et al. (2019), who state that SFL theory is highly flexible and can be used as a well-established analytical tool to dissect various modern digital text discourses that continue to evolve today.

Although the above studies are very useful, they have one limitation in common. The first research group focuses too much on computer technical problems, while the second research group only applies SFL functional theory to conventional texts such as speech and news. There is still a large gap in the current literature, as no researcher has seen AI prompt texts purely using a descriptive-functional linguistic approach. Previous researchers tended to think of prompts as just ordinary technical instructions or simply a trigger for a computer system. As a result, there is no scientific explanation of how the internal structure of clauses in prompts particularly their transitivity patterns is organized and structured as a self-contained digital discourse.

To fill this gap, this study was created to analyse AI prompt text in a descriptive manner without involving the evaluation of image results or the technical performance of the machine. Using the Transitivity system from Halliday's SFL theory, this study aims to objectively describe how process types and participants are arranged in the selected command text. In particular, the analysis of participants in this study is focused on mapping the emergence of male participant type, female participant type, and inanimate participant type in the text clause. In the end, this study focuses entirely on the characteristics of language patterns in texts, as well as positioning prompts as part of modern digital texts that are rich in functional meaning structures.

B. Research Question

Based on the background of the study which has been elaborated, the researcher formulates the research questions as follows:

1. What types of transitivity processes are realized in the text-to-image prompts?
2. How are transitivity processes distributed and patterned in the transitivity patterns of the text-to-image prompts?

C. Significance of Study

In practical terms, this research is expected to provide direct benefits to language researchers and linguistics students as a real reference on how Systemic Functional Grammar (SFG) theory, specifically the Transitivity system, can be applied to dissect new types of digital texts such as AI prompts. Through this research, academics in the field of linguistics can see that linguistics is very flexible and can be used practically to analyse modern texts beyond conventional literary or news texts. In addition, for users and compilers of digital texts, this study provides a clear descriptive picture of the tendency of language patterns used by humans when interacting with machines. Through the mapping of the type of process and the selection of actors (both human and non-human actors) presented, the user can understand how a digital text instruction is structured so that its communicative message can be conveyed clearly to the system.

D. Scope and Limitations

The scope of this research focuses entirely on text analysis using the theory of Systemic Functional Grammar (SFG), especially the Transitivity system from M.A.K. Halliday. This study maps the patterns of meaning within the command text clause (prompt). The analysis was carried out purely to describe how the instruction

text is composed by the prompt writer through the configuration of three main elements, namely Process, Participant (which is categorized into male, female, and non-human actors), and Circumstance (description). This research is limited to the linguistic area of the text and does not involve any visual analysis, semiotics, or evaluation of images produced by artificial intelligence.

On the other hand, this study has some important limitations that need to be considered. First, the amount of data used was very limited, which was only 25 prompt texts taken from one specific Facebook group, so the results could not be used to generalize all prompt writing styles on other platforms. Second, because the focus is purely on linguistic analysis, this study ignores the visual elements of AI generation and does not conduct a technical assessment of the performance of the artificial intelligence models used. Finally, this study does not discuss texts from a specific social point of view, norms, criticism, or ideology, but is purely descriptive-functional to describe how the structure of language works in the corpus of data of the command text.

E. Definition of Key Terms

1. Prompt: A specially designed input, often a textual string, that guides the AI model to generate the desired output or behaviour (Liu, et al., 2021). In this context, a prompt is a text command given to a *text-to-image model*.
2. Systemic Functional Grammar (SFG): A linguistic theory developed by M.A.K. Halliday views language as a resource for creating meaning in

social and cultural contexts, focusing on the function of language rather than its formal structure alone.

3. Transitivity Systems: A core part of SFG that analyses how experiences are represented in clauses through participant configurations, processes, and circumstances.
4. Participant: An entity involved in a process in a clause (e.g., Actor, Goal).
5. Process: A verbal element in a clause that marks the type of activity, event, or circumstance that occurs (e.g., material, mental, relational).
6. Circumstance: Additional elements that provide information about the time, place, manner, and cause and effect of a process.

CHAPTER II

REVIEW OF RELATED LITERATURE

This chapter discusses the theoretical foundations of the research, which includes Systemic Functional Grammar as a functional approach to language, systems transitivity as a framework for clause structure analysis, and prompt as instructional digital texts

A. Systemic Functional Grammar

Systemic Functional Grammar (SFG) is a linguistic theory developed by M.A.K. Halliday. This theory sees language as an active tool for conveying meaning in social life (Halliday & Matthiessen, 2014). In SFG, each sentence arrangement is chosen because it has a function to convey the intention of the author (Fontaine, 2012). Therefore, changes or differences in sentence structure never occur by chance, but because of the communication goal to be achieved (Pereira, et al., 2023).

To understand how language works, SFG divides the meaning of language into three main functions called metafunctions (Halliday & Matthiessen, 2014), namely:

1. Ideational Metafunction: The function of language to describe human experience, both about the outer world and the inner world.

2. Interpersonal Metafunction: The function of language to build social relationships and show the speaker's attitude.
3. Textual Metafunction: A language function for organizing the flow of information into a cohesive text.

This research focuses specifically on the first function, namely the ideational metafunction. In grammatical structures, this function is realized through the transitivity system. It is through this transitivity system that we can see how the choice of words and clauses in the text works to describe or represent something.

SFG theory is particularly suitable for analysing new digital texts such as prompts (text commands for AI). Although the prompt was written to command the artificial intelligence system, the text was still created using natural human language that carries a specific purpose (Pereira, et al., 2023). SFG is appropriately used because a prompt is a type of text that has a very specific purpose, where each word choice and its sentence arrangement are arranged to produce a specific visual image. In line with Bender's and Emerson's (Bender & Emerson, 2024) view of digital text, every medium composed of words and clauses can be analysed in its language structure. Therefore, by using the transitivity system in SFG, this study can unravel how prompt writers compose sentences to form a representation of the visual identity of the object being drawn.

B. Transitivity

Transitivity is one of the core aspects in the Ideational Metafunction of SFG theory which is used to analyse how experiences or the real world are described

into the form of clauses (Thompson et al., 2019). Transitivity analysis does not aim to assess whether a sentence is grammatically correct or wrong, but rather to unravel how a reality, condition, or object is functionally constructed through the language choices of the speaker or writer (Thompson et al., 2019). The basic structure of transitivity is built by three main elements that are interconnected, namely the process (the activity), the participants (the actors involved), and the circumstances (the background information of the place, time, or way). In the analysis of image command text data (prompt), these three elements take center stage to understand how visual instruction instructions are organized and delivered by their authors to the AI system. Under this theory, Halliday divides the types of linguistic activity into six categories of processes that reflect the various domains of human experience.

1. Types of Process

a. Material Process

The definition according to Halliday and Matthiessen (2014) is a process that describes a physical action, tangible deed, or change that occurs in the concrete outside world. This process involves the actor who does something and the goal who accepts the action. For example, in the sentence “The girl kicked the ball,” the word kicked serves as a material process (Halliday & Matthiessen, 2014).

b. Mental Process

The definition for this process is activities related to the inner world or human consciousness, including feelings (affection), thoughts or cognition, as well

as the senses of perception such as sight and hearing (Halliday & Matthiessen, 2014). For example, in the sentence “She liked the new portrait,” the word liked acts as a mental process that indicates feelings or likes (Halliday & Matthiessen, 2014).

c. Relational Process

The definition according to this theory is a process that functions to connect an element with its characteristics, qualities, identity, or ownership statically (Halliday & Matthiessen, 2014). This process is usually manifested through auxiliary verbs. For example, in the sentence “The background is very dramatic,” the word is works as a relational process that assigns attributes or qualities to the background object (Halliday & Matthiessen, 2014).

d. Existential Process

The definition of an existential process is a type of process that purely states that something exists, is present, or occurs in the text space. This process is characterized by the use of the word “there” indicator that does not refer to a concrete physical location, but only as a marker of the presence of a new object. For example, in the sentence “There is a soft light in the room,” the word is preceded by the word there is the embodiment of an existential process (Halliday & Matthiessen, 2014).

e. Behavioral Process

The definition for this type is a process that is on the boundary between the material and mental realms. Behavioral processes describe human physical activity

that is rooted in a state of consciousness or a biological physiological reaction of the body, such as breathing, coughing, crying, or smiling. For example, in the sentence “The subject smiled at the camera,” the word smiled is categorized as a behavioral process (Halliday & Matthiessen, 2014).

f. Verbal Process

The definition of verbal process is an action that describes the activity of conveying information through words or linguistic signs, both verbally and in writing (Halliday & Matthiessen, 2014). For example, in the sentence “The writer described the scene,” the word described occupies the position of a verbal process (Halliday & Matthiessen, 2014).

C. Prompt

In the development of digital linguistics, prompts (command texts for artificial intelligence) are no longer just seen as computer technical instruction codes (prompt engineering), but have been recognized as a new form of digital discourse and legitimate communicative acts (Zamfirescu-Pereira, Wong, Hartmann, & Yang, 2023). As a discourse, prompts are functional texts that are deliberately produced by humans using natural language units to achieve very specific communication goals (Lin, 2024). Recent linguistic studies of human-machine relations show that prompting is a new way of communicating through computers. Here, computers are no longer just a tool, but have become an active chat partner or communication partner (Guzman, 2020). Even if we are talking to an AI system, the process of structuring the words still follows the rules of a functional language. In this case, the writer consciously chooses and arranges

certain words to change our perspective on the machine as well as regulate the results of the images that will come out (Guzman, 2020). Therefore, a prompt is legitimately called a complete discourse because it has a real usage situation, a clear purpose of instruction, and a sentence structure in it that can be dissected using linguistics.

One of the fundamental methodological problems in the study of digital linguistics is determining the right unit of analysis, specifically the argument for why a text prompt deserves to be treated as a clause structure. Within the framework of Systemic Functional Grammar (SFG), a lingual unit deserves to be assessed as a clause not because it has a formally complete subject and verb, but because the unit constructs a process of experience or functional action (Halliday & Matthiessen, 2014). Researchers of computational linguistics and digital discourse assert that phrase-based text commands (such as “cinematic lighting” or “gorgeous oil painting”) should not be eliminated in language analysis, as they functionally act as elliptical clauses. In this perspective, formal structural elements are deliberately eliminated by humans for the sake of interaction efficiency, but semantically carry out the function of a whole relational or material process to determine the characteristics, quality, and conditions of the visual space to be generated (Thompson et al., 2019). Thus, all forms of prompt writing are valid to be treated and analysed using clause structures because each word fragment in it carries out an active linguistic task in compiling information configurations.

Previous research on prompts has generally been dominated by technical viewpoints that evaluate the success rate of the system in translating commands into

visuals. However, the realm of prompt linguistics shifts that focus to see how the arrangement of linguistic units works systematically within the text. Components such as nouns that occupy the position of participants, or implied verbs that occupy the position of processes, are no longer seen as secondary components, but rather as the primary foundation that governs the flow of visual information. Through the understanding that prompts are a structured act of communication, linguistic approaches (especially transitivity analysis) become a very relevant instrument for deciphering how instructional messages are functionally constructed through the clauses they contain.

CHAPTER III

RESEARCH METHOD

This chapter provides a scientific method with a specific purpose to assist the writer in collecting, designing, analysing, and getting the data source. Thus, this chapter includes research design, instrument, data and data source, data collection, and data analysis.

A. Research Design

This study uses a qualitative approach with a specific type of text analysis based on Systemic Functional Grammar (SFG-based text analysis). Systemic Functional Grammar (SFG) is a qualitative theory initiated by M.A.K. Halliday. This is because the analysis focuses on an in-depth interpretation of how language functions and meanings are configured within the text. In addition, SFG views the text as a reflection of the reader's strategic goals, so that any text must be dissected contextually. This approach was chosen because it allows researchers to deeply dissect how language structures are functionally organized within the text of the prompt of images (Suparto, 2018). Through this approach, language in a prompt is not only seen as a formal rule, but as an instrument used to construct certain representational meanings.

B. Research Instrument

The main instrument in this research is the researcher himself which stands as a key instrument in qualitative research. The researcher contributes in applying the theoretical framework consistently throughout the research process. Transitivity

system in systemic functional grammar works as the conceptual instrument in analysing the prompt's language structure. In addition, transitivity system is also applied as the interpretative instrument in order to interpret the social meaning included. Notably, analytical notes are used as a supporting instrument in order to maintain the consistency of the analysis result.

C. Data and Data Source

The data in this study are text prompts shared by users in a public Facebook group called "ChatGPT Indonesia: Belajar AI Tools Baru Setiap Hari". This Facebook group was deliberately chosen as a data source because it has a strong academic justification as a representation of organic communities in the digital space. When the data was collected, the group had an active population of about ,600 members with a high intensity of interaction, as evidenced by the volume of daily uploads that reached more than 10 posts per day. From the point of view of digital research methodology, the characteristics of this labor-intensive and community-based group provide a rich and natural data corpus that reflects the actual linguistic practices of practitioners and hobbyists prompting in Indonesia in real life.

Data sampling was carried out in the period September to December 2025. The determination of this timeline is based on the momentum of the massive surge in the trend of using generative AI technology to produce realistic images in Indonesia. This trend supports the relevance of the selected period because it reflects the increasing public use pf generative AI image tools in Indonesia.

From the population of uploads available during the period, purposive sampling techniques were strictly applied to select data that entered the research corpus. Following the selection criteria that are set in the data collection section, each sample must be in the form of a complete upload package that contains the original prompt text as well as the visual results of the image involving the existence of living beings (humans or animals, both real and fictitious). Stand-alone prompt uploads without including the visual result are instantly eliminated manually. Through this purposive filtering, 25 homogeneous, consistent, and valid high-quality prompt samples were obtained. Usernames, profile information, and other identifiable personal details were not included in the analysis. The study focuses only on the prompt texts, while the accompanying images were used only to confirm the prompt category and were not analyzed visually.

D. Data Collection

The data collection procedure in this study was carried out through direct observation of uploads on a public Facebook group that focused on the use of text-to-image prompting. The selection of this publicly accessible group was deliberately carried out to ensure that the data collection process has met research ethical standards related to the use of publicly available secondary data in the digital space.

The data collected from the group must meet certain visual criteria, namely in the form of uploading images that show living things in the real world (such as humans or animals). If there are fictitious or unreal elements in the image generated by the generation, the data can still be taken as long as the visual composition still

clearly involves the existence of living beings. In addition, uploads that pass the criteria as data in this study must be in the form of a single upload package, where the final photo of the posted image is always followed or accompanied by the original prompt text in the same upload.

The process of documentation and recording of texts is carried out through direct transcription methods. The researcher re-transcribed the entire text prompt from each sample upload into the research database. To maintain the validity and reliability of textual data, this typing and copying process goes through a carefully repeated check. This is done to ensure that all grammatical structures, word choices, and even inherent typos from the original user are recorded with precision without any new writing errors from the researcher.

E. Data Analysis

The data analysis in this study relies purely on textual evidence obtained from the transitivity system within the framework of Systemic Functional Grammar (SFG). The analysis is carried out through a simple data-driven procedure consisting of three main stages: clause breakdown, transitivity tabulation, and representational interpretation.

First, the data collected from the 25 prompts is broken down into individual clauses. Every single clause within the corpus is isolated to ensure proper grammar checking. Once the clauses are separated, a transitivity system is applied to identify the specific types of processes, participants, and circumstances that make up the linguistic structure of each prompt.

Second, the elements of transitivity that have been identified are organized into a frequency table. This tabulation process maps the distribution and frequency of process types in various categories of participant types, which are grouped into inanimate (non-human), male, and female entities. By compiling the data into one comprehensive frequency table, the structural patterns and dominant elements in each category of participant types can be clearly observed.

Finally, the statistical distribution of such frequency tables is used directly to interpret the representational tendencies embedded in the text. The analysis at this stage avoids external normative claims or psychological speculation about the user or prompt author. In contrast, the analysis focuses strictly on how the dominant processes and the distribution of actors systematically construct the physical appearance and detail characteristics of human and non-human participants. Elliptical clauses were reconstructed only when the omitted process could be clearly inferred from the prompt structure. Descriptive noun phrases were treated as relational clauses when they assigned attributes to an entity, while imperative prompt commands such as “create”, “use”, “place”, and “preserve” were treated as material clause

CHAPTER IV

FINDINGS AND DISCUSSIONS

This chapter presents research findings and analysis of the data prompts which have been collected. The discussion is begun with the transitivity analysis which divides the prompts into clauses and tables which also show the transitivity element. The analysis is used to identify patterns which appear in the prompt by identifying what process stand the most.

A. Findings

1. Types of Processes Relies in The Transitivity System of AI Prompts

This sub chapter analyse the language structure on prompts. The analysis is done by applying transitivity system consisted in systemic functional grammar framework. The focus of the analysis is how the representation of an experience through the choices of process, participant, and circumstance in the prompt. Indeed, the prompt in this part is analysed linguistically without involving any social interpretation. Furthermore, the analysis is done in the level of clause in order to identify the process and experiential relation clearer. Therefore, the transitivity analysis is used to identify the linguistic pattern.

As a result to the transitivity analysis section, the following tables is intended to summarize the results of the mapping of the clauses which have been discussed narratively in the previous section. This table serves as a systematic recapitulation of the configurations between the process and the participant which also stand as the participant type. It is only the process and the participant which is

needed since they are enough to be taken to understand and analyse how the representation is. Indeed, the more detailed analysis are available in the following section right after the following table.

Participant Type	Material	Relational	Existential	Mental
Male	26	6	0	1
Female	10	2	0	0
Inanimate	171	49	5	0

Table 1.1 Distribution of Process Types Based on Participant Types

From the 25 prompts, the researcher identified 270 analysable process configurations. Based on the data in Table 1.1, the transitivity configuration in the command text (prompt) is significantly dominated by inanimate actors, especially in material processes and relational processes. This phenomenon suggests that the structure of prompt clauses more often places non-human objects or elements as the center of action and identification. To understand how these configuration patterns work specifically in functional language structures, an in-depth analysis of each clause structure will be presented in the following datum details. Indeed, The analysis found four of Halliday's six process types: material, relational, existential, and mental processes. Verbal and behavioral processes were not found in the data.

Datum 1



Image 1

A hyper-realistic humorous photo. A Southeast Asian woman with a round face, wearing a hijab and casual outfit, stands in front of an ATM. Instead of cash, the ATM dispenses stacks of packaged instant noodles (uncooked, in colorful wrappers) that spill onto the ground and pile up around her feet. She looks surprised and amuse, holding her card while packages keep sliding out. Urban daylight setting, photorealistic 8K, highly detailed, playful and surreal.

Prompt 1

(This is)	A hyper-realistic humorous photo
(Carrier)	Attribute

Table 2.1 Transitivity Analysis of Clause 1 (Prompt 1)

The elliptical clause "This is)" implicitly serves as a Relational Process that bridges the structural properties of the text. The omitted demonstrative pronoun acts as a Carrier, while the nominal phrase "A hyper-realistic humorous photo" serves as an attribute that defines the main visual quality as well as aesthetic genre of the targeted image.

A Southeast Asian woman with a round face, wearing a hijab and casual outfit,	stands	in front of an ATM
Actor	Material	Place

Table 2.2 Transitivity Analysis of Clause 2 (Prompt 1)

Southeast Asian female participants with round-face physical characteristics and fashion attributes are positioned as single actors. The word “stands” is analysed as a Material Process because it involves the physical activity of the participant's body, while the phrase “in front of an ATM” serves as a circumstance Place to establish the participant's geographical location within the frame of the scene.

Instead of cash,	the ATM	dispenses	stacks of packaged instant noodles (uncooked, in colorful wrappers)
Manner	Actor	Material	Goal

Table 2.3 Transitivity Analysis of Clause 3 (Prompt 1)

ATM machines act as mechanical actors that perform unusual actions. The word “dispenses” is a Material Process that transfers a stack of instant noodles wrapped as a goal, while the presence of the phrase “Instead of cash” at the beginning serves as a circumstance of Manner to emphasize the contrast of the situation.

that	spill	onto the ground
Actor	Material	Place

Table 2.4 Transitivity Analysis of Clause 4 (Prompt 1)

The connecting pronoun “that” which refers to the instant noodle object takes on the role of Actor. The word “spill” is categorized as a Material Process because it represents the physical movement of the spilled object, directed specifically towards the ground surface accommodated by the circumstance Place (onto the ground).

and	(that)	pile up	around her feet
<i>conj.</i>	(Actor)	Material	Place

Table 2.5 Transitivity Analysis of Clause 5 (Prompt 1)

Through the conjunction “and”, this clause continues the continuous physical action of the instant noodle object as an elliptical Actor. The word “pile up” is a Material Process that shows the accumulation of the volume of the object, supported by the circumstance of Place (around her feet) to map the accumulation of objects in the area of the participant's feet.

She	Looks	surprised and amused
Carrier	Relational	Attribute

Table 2.6 Transitivity Analysis of Clause 6 (Prompt 1)

The emotional response of the female participant is mapped by positioning herself as a Carrier. The word “looks” operates as a Relational Process that bridges the participant's internal psychological state with the surprised and amused expression that manifests as the visual attribute of his face.

(she is)	holding	her card	while	packages	keep sliding out
(Actor)	Material	Goal	<i>conj.</i>	Actor	Material

Table 2.7 Transitivity Analysis of Clause 7 (Prompt 1)

This complex clause is bound by the conjunction “while” to denote two separate physical actions occurring simultaneously. The first part places women as elliptical Actors who do the Material Process holding cards (“holding”) as the Goal, while the second part places the noodle wrappers (packages) as the Actors who do the Material Process (“keep sliding out”).

(Use)	Urban daylight setting, photorealistic 8K, highly detailed, playful and surreal
(Material)	Range

Table 2.8 Transitivity Analysis of Clause 8 (Prompt 1)

These clusters of technical phrases are analysed using implicit operational instructions. The elliptical (use) acts as the Material Process, while the set of technical parameters and ambience (Urban daylight setting, photorealistic 8K, highly detailed, playful and surreal) are appropriately classified as Ranges that limit the scope of style instruction for AI.

Datum 2

Image 2

A hyper-realistic cinematic fashion man, wearing a crisp white formal shirt with a black tie and black trousers. He is adjusting his tie confidently while wearing stylish round sunglasses, radiating a powerful and charismatic aura. His expression is calm yet bold, exuding sophistication and charm. The background is clean and minimalistic in soft pastel tones, highlighting the subject's elegance. Captured in ultra-detailed 8K resolution with sharp textures, smooth lighting, natural skin tones, and a premium editorial magazine aesthetic

Prompt 2

A hyper-realistic cinematic fashion man	wearing	a crisp white formal shirt	with a black tie and black trousers
Actor	Material	Goal	Accompaniment

Table 3.1 Transitivity Analysis of Clause 1 (Prompt 2)

The words “A hyper-realistic cinematic fashion man “ stand as an actor who show the process of doing directly to the clothes. The word “wearing” is a Material Process because it shows the physical action of the participant in wearing or carrying “a crisp white formal shirt” as a Goal. The existence of Circumstance of

accompaniment at the last part of the clause gives additional information about the details of the additional accessories which seems completing the clothes.

He	is adjusting	his tie	Confidently	while	(He)	wearing	stylish round sunglasses
Actor	Material	Goal	Manner	conj.	(Actor)	Material	Goal

Table 3.2 Transitivity Analysis of Clause 2 (Prompt 2)

The word “he” stands an Actor who performs two physical actions at the same time on the “tie” and “glasses” which stands as the Goal. The words “is adjusting” and “wearing” takes part as a Material Process because those words indicate unstatic activity which is exist. The existence of the conjunction “while” has combined these two actions. Therefore, the word “confidently” takes role as the Circumstance of manner which gives additional information about how the process is done.

(He)	Radiating	a powerful and charismatic aura
(Carrier)	Relational	Attribute

Table 3.3 Transitivity Analysis of Clause 3 (Prompt 2)

The word “he” stands as the participant in this clause which is elliptically acting as the Carrier or owner of a quality mentioned (a powerful and charismatic aura). The word “radiating” is taken as a Relational Process (Attributive) because it does not show any physical action, but describing the radiance (a powerful and charismatic aura) of the character as an Attribute which is attached to the man (he). This clause does not have any circumstance.

His expression	Is	calm yet bold
Carrier	Relational	Attribute

Table 3.4 Transitivity Analysis of Clause 4 (Prompt 2)

The word “His expression” in this clause stand as a Carrier which can be seen that the quality is assessed. The verb “is” stands as a Relational Process (Attributive) which shows the function in connecting the word “His expression” with the “calm yet bold “ which stands as an Attribute attached to the carrier. This clause does not have any circumstance.

(His expression)	exuding	sophistication and charm
(Carrier)	Relational	Attribute

Table 3.5 Transitivity Analysis of Clause 5 (Prompt 2)

The “His expression” stands as elliptical Carrier which is attached to the words “sophistication and charm”. The word “exuding” shows the function of a Relational Process (Attributive) because the purpose is creating a deep impression as an additional Attribute. This clause does not have any circumstance.

The background	Is	clean and minimalistic	in soft pastel tones
Carrier	Relational	Attribute	Quality

Table 3.6 Transitivity Analysis of Clause 6 (Prompt 2)

The words “ the background” in this clause stands as the Carrier which is attached to specific visual aspects (clean and minimalistic). The word “is” stand as a Relational Process (Attributive) which shows the function in embedding the words “clean and minimalistic” which stands as the Attribute to the participant. The Circumstance of quality “in soft pastel tones” functions to explain how the display of pastel colours specifically gives additional information to the background atmosphere. This clause does not have any circumstance.

(The background)	highlighting	the subject's elegance
(Token)	Relational	Value

Table 3.7 Transitivity Analysis of Clause 7 (Prompt 2)

The words “the background” stands as a Token which has a special function in the composition of the image. The word “highlighting” stands as a Relational Process (Identifying) because it shows the function in determining the value of “the participant's elegance” as the main value taken by the participant (the background). This clause does not have any circumstance.

(The entire image)	Captured	in ultra-detailed 8K resolution <i>with sharp textures, smooth lighting, natural skin tones, and a premium editorial magazine aesthetic</i>
(Goal)	Material	Quality

Table 3.8 Transitivity Analysis of Clause 8 (Prompt 2)

The “The entire image” in this last clause is taken as the Goal which is the object of a creative process. The word “Captured” stand as a Material Process because it refers to the technical act of capturing images or creating visuals by the AI system. The words “in ultra-detailed 8K resolution with sharp textures, smooth lighting, natural skin tones, and a premium editorial magazine aesthetic” stand as the Circumstance of quality which explains how high-quality standards are expected in the the final image.

Datum 3



Image 2

A photorealistic cinematic image of giant Transformer stylized as Optimus Prime. Standing casually in the hands of a young Asian (Filipino) man. The man is wearing a yellow t-shirt with the word “APRY”, blue jeans, and white sneakers. The man’s pose suggests he is holding a very heavy load. The Transformer, with one hand resting at his side, the other holding a glowing blue katana crackling with red sparks, rests on his shoulder. The Transformer, inspired by the classic Optimus Prime design, features the iconic white-blue-red-yellow color scheme, a golden V-shaped antenna on his head, glowing eyes, and highly detailed mechanical panels. The background shows futuristic mountains on a bright morning, with atmospheric lighting. The buildings in the distance are not blurred. The scene is shot from a high angle perspective to emphasize the enormous difference in scale between the man and Optimus Prime. Aspect ratio 9:16 , photorealistic cinematic film quality scene.

Prompt 3

(Generate)	A photorealistic cinematic image of giant Transformer stylized as Optimus Prime
(Material)	Goal

Table 4.1 Transitivity Analysis of Clause 1 (Prompt 3)

The elliptical process (Generate) acts as a Material Process that instructs the AI to produce an image. The entire description of the visual form in the form of “A photorealistic cinematic image of giant Transformer stylized as Optimus Prime” is classified as the goal of the creation process

(The Transformer)	Standing	casually	in the hands of a young Asian (Filipino) man
Actor	Material	Manner	Place

Table 4.2 Transitivity Analysis of Clause 2 (Prompt 3)

Transformer robots are analysed as actors who perform physical actions of body position. The word “Standing” is a Material Process, supported by circumstance Manner (casually) for the style of standing and circumstance Place (in the hands...) to lock the robot's extreme position on the human palm.

The man	is wearing	a yellow t-shirt with the word “APRY”, blue jeans, and white sneakers
Actor	Material	Goal

Table 4.3 Transitivity Analysis of Clause 3 (Prompt 3)

The Asian male participant (Filipino) acts as an Actor who wears a series of clothing attributes. The word “is wearing” is categorized as Material Process because it refers to physical activity using a yellow t-shirt with “APRY” written on it, jeans, and white shoes as Goal. Indeed, the word “ is wearing” here represents the participant’s physical action in putting clothes on his body, not a statement of passive status.

The man’s pose	suggests	(that)	He	is holding	a very heavy load
Carrier	Relational	conj.	Actor	Material	Goal

Table 4.4 Transitivity Analysis of Clause 4 (Prompt 3)

This complex clause translates the meaning behind the body pose. The structure of “The man's pose suggests” acts as a carrier and a relational process to embed the indicative meaning, followed by a child clause where the man as the Actor performs the Material Process holding a heavy load (“is holding”) as the Goal.

The Transformer,	with one hand resting at his side,	the other	holding	a glowing blue katana crackling with red sparks,	rests	on his shoulder
Actor	Accompaniment	Actor	Material	Goal	Material	Place

Table 4.5 Transitivity Analysis of Clause 5 (Prompt 3)

This clause dissects the robot's complex pose. The transformer and his hands act as Actors who perform a series of Material Processes in the form of holding a weapon (“holding”) in the form of a katana as a goal, and leaning the weapon (“rests”) in the shoulder position as a circumstance place.

The Transformer, inspired by the classic Optimus Prime design,	features	the iconic white-blue-red-yellow color scheme, a golden V-shaped antenna on his head, glowing eyes, and highly detailed mechanical panels
Token	Relational	Value

Table 4.6 Transitivity Analysis of Clause 6 (Prompt 3)

The visual characteristics of the robot are analysed using an identification scheme. The Transformer robot acts as a Token, the word “features” acts as a Relational Process, and the entire list of classic ornamental details (color scheme, V-shape antenna, glowing eyes, mechanical panel) is identified as the robot's main Value.

The background	shows	futuristic mountains on a bright morning, with atmospheric lighting
Carrier	Relational: possessive	Attribute

Table 4.7 Transitivity Analysis of Clause 7 (Prompt 3)

The background of the image is positioned as a Carrier that has or displays a specific environmental element. The word “shows” serves as a Relational Process (Possessive) to connect the setting with the futuristic mountain component and the morning lighting as an Attribute.

The buildings in the distance	are not	blurred
Carrier	Relational	Attribute

Table 4.8 Transitivity Analysis of Clause 8 (Prompt 3)

Building elements in the distance are analysed as carriers that maintain the quality of lens sharpness. The word “are not” operates as a Relational Process form of negation to establish a blurred state as a visual attribute that must be maintained.

The scene	is shot	from a high angle perspective	to emphasize the enormous difference in scale between the man and Optimus Prime
Goal	Material	Manner	Cause

Table 4.9 Transitivity Analysis of Clause 9 (Prompt 3)

This clause regulates the camera technique in which the image scene (The scene) is positioned as Goal. The word “is shot” serves as a Material Process (passive), supported by Manner circumstances for high angle and Cause circumstances to explain the purpose of the giant-scale contrast.

(use)	Aspect ratio 9:16, photorealistic cinematic film quality scene
(Material)	Range

Table 4.10 Transitivity Analysis of Clause 10 (Prompt 3)

The clusters of technical parameters at the end of the sentence are analysed using elliptical operational command words. The word (use) acts as the Material Process, while the specification of the “Aspect ratio 9:16” and the cinematic quality of the film are appropriately classified as the Range of the instruction limiter.

Datum 4



Image 3

Candid photo of a young guitarist performing live on a big stage. He is playing a Schecter Synyster Gates signature guitar with full energy, with the snapback and black metal outfit. The concert takes place at night , with thick stage smoke and dramatic lighting in green, yellow, and blue tones illuminating him from different angles. The shot is taken from a slightly low angle. The background is filled with a blurred crowd and stage lights. Hyper-realistic details, high contrast, and epic atmosphere. Same as photo reference.

Prompt 4

(Generate)	Candid photo of a young guitarist
(Material)	Goal

Table 5.1 Transitivity Analysis of Clause 1 (Prompt 4)

The elliptical process (Generate) functions as a Material Process which indicates the existence of a direct physical activity to create something, while the cluster of the object phrase “Candid photo of a young guitarist” has a functional relationship as Goal, i.e. the object that is subjected to physical activity directly from the creation process.

(the guitarist)	performing	live	on a big stage
Actor	Material	Manner	Place

Table 5.2 Transitivity Analysis of Clause 2 (Prompt 4)

The elliptical participant (the guitarist) functions as the Actor who acts as the main actor of the activity, the word “performing” functions as a Material Process that indicates the direct physical activity in the form of a performance from the actor, the word “live” functions as a circumstance of Manner that describes the qualification of the nature of the activity, and the phrase “on a big stage” is related

as a circumstance of Place that limits the spatial location of the occurrence of the material activity.

He	is playing	a Schecter Synyster Gates signature guitar	with full energy,	with the snapback and black metal outfit
Actor	Material	Goal	Manner	Accompaniment

Table 5.3 Transitivity Analysis of Clause 3 (Prompt 4)

“He” functions as the Actor who initiates the action, the verb “is playing” functions as the Material Process which represents the direct physical activity in the form of playing a musical instrument, the noun cluster “a Schecter Synyster Gates signature guitar” is directly related as the Goal who receives the physical activity, the word “with full energy” functions as the Manner circumstance to condition the intensity of the activity, and the phrase “with the snapback and black metal outfit” functions as an accompaniment circumstance that accompanies the perpetrator during activities.

The concert	takes place	at night
Actor	Material	Time

Table 5.4 Transitivity Analysis of Clause 4 (Prompt 4)

The object phrase “The concert” functions as the Actor that moves the intransitive clause, the part of the verb “takes place” functions as a Material Process that indicates the activity or course of an event, and the phrase “at night” is directly related as the circumstance of Time that limits the scope of time for the activity to occur.

with thick stage smoke and dramatic lighting in green, yellow, and blue tones	illuminating	him	from different angles
Actor	Material	Goal	Place

Table 5.5 Transitivity Analysis of Clause 5 (Prompt 4)

The cluster of phrases “with thick stage smoke and dramatic lighting...” functions as the Actor who initiates the mechanical action of lighting, the word “illuminating” functions as a Material Process that indicates direct physical activity in the form of irradiation to the object, the pronoun “him” is directly related as the Goal that receives the illumination activity, and the phrase “from different angles” functions as a circumstance Place that binds the direction of the arrival of the activity.

The shot	is taken	from a slightly low angle
Goal	Material	Manner

Table 5.6 Transitivity Analysis of Clause 6 (Prompt 4)

The phrase “The shot” functions as a goal that is the object of the sufferer or recipient of the camera's technical treatment, the passive verb phrase “is taken” functions as a Material Process that confirms the existence of direct physical activity against the object, and the phrase “from a slightly low angle” is related as a circumstance of Manner that describes the method or manner in which the shooting activity is carried out.

The background	is filled	with a blurred crowd and stage lights
Goal	Material	Actor

Table 5.7 Transitivity Analysis of Clause7 (Prompt 4)

The noun phrase “The background” functions as a Goal that receives arrangement, the passive verb phrase “is filled” functions as a Material Process that indicates the direct activity of filling the area, while the noun cluster “with a blurred crowd and stage lights” is related as an Actor as an agent or element that performs the activity of filling the background area. The word "filled" here serves as a

physical process of action because it represents the presence of spatial activity or a change in the condition of filling in the background space, not just a static statement of nature.

(use)	Hyper-realistic details, high contrast, and epic atmosphere
(Material)	Range

Table 5.8 Transitivity Analysis of Clause 8 (Prompt 4)

The elliptical process (use) part functions as a Material Process that indicates the operational activity to implement something, while the technical noun cluster “Hyper-realistic details, high contrast, and epic atmosphere” has a functional relationship as a Range, which is a domain or scope that limits the course of the material activity without being a direct sufferer.

(You)	(make it)	Same as photo reference
(Token)	(Relational)	Value

Table 5.9 Transitivity Analysis of Clause 9 (Prompt 4)

The elliptical participant (You) acts as a Token i.e. a concrete entity defined, the elliptical process (make it) functions as a Relational Process that bridges the static identification relationship between elements, and the noun phrase “Same as photo reference” is directly related as a Value that provides an identity defining value for the Token.

Datum 5



Image 4

A surreal, hyper-realistic creature with the furry body of a caterpillar with cat's fur and the face of a tabby cat crawling along a tomato plant. Surrounded by ripe and unripe tomatoes and lush green leaves, the creature blends perfectly into its natural lighting, detailed textures, and a whimsical, dreamlike atmosphere.

Prompt 5

(Generate)	A surreal, hyper-realistic creature with the furry body of a caterpillar with cat's fur and the face of a tabby cat
(Material)	Goal

Table 6.1 Transitivity Analysis of Clause 1 (Prompt 5)

The elliptical process (Generate) functions as a Material Process that indicates the existence of direct physical activity to create something, while the cluster of object phrases “A surreal, hyper-realistic creature with the furry body of a caterpillar with cat's fur and the face of a tabby cat” has a functional relationship as a Goal, i.e. an object that is participant to physical activity directly from the creation process.

(the creature)	crawling	along a tomato plant
Actor	Material	Place

Table 6.2 Transitivity Analysis of Clause 2 (Prompt 5)

The elliptical participant (the creature) functions as the Actor who acts as the main actor of the activity, the word “crawling” functions as a Material Process that indicates the existence of direct physical activity in the form of creeping body movements from the perpetrator, and the phrase “along a tomato plant” is related as a circumstance of the Place that limits the spatial location of the material activity.

(the creature)	(is) Surrounded	by ripe and unripe tomatoes and lush green leaves
Goal	Material	Actor

Table 6.3 Transitivity Analysis of Clause 3 (Prompt 5)

The elliptical participant (the creature) functions as a Goal which is the object of receiving treatment or positioning, the elliptical passive verb phrase “(is) Surrounded” functions as a Material Process that affirms the existence of direct physical activity in the form of confinement or siege of the object, while the noun cluster after that is related as an Actor as an agent or element that carries out activities around the object.

the creature	blends	perfectly	into its natural lighting, detailed textures, and a whimsical, dreamlike atmosphere
Actor	Material	Manner	Place

Table 6.4 Transitivity Analysis of Clause 4 (Prompt 5)

The phrase “the creature” functions as the Actor who initiates the action, the word “blends” functions as a Material Process that represents physical activity in the form of the actor's self-union with the environment, the word “perfectly” functions as a circumstance Manner that conditions the nature or quality of the activity, and the cluster of phrase objects at the end is related as a circumstance Place that binds the space or realm of the destination where the unification activity occurs.

Datum 6



Image 5

Use the uploaded photo as the main reference. Preserve the person's exact face, expressions, clothing, and all small details exactly as they appear in the original photo. Do not change their identity. Place this person into a realistic, cinematic, funny, or dynamic scene with one randomly selected animal from the following list: [lion, tiger, elephant, giraffe, zebra, kangaroo, panda, koala, crocodile, eagle, falcon, parrot, owl, dolphin, shark, whale, octopus, penguin, seal, walrus, horse, donkey, camel, buffalo, cow, goat, sheep, pig, rabbit, squirrel, deer, wolf, fox, bear, monkey, chimpanzee, gorilla, dog, cat, cheetah, leopard, rhino, hippo, tortoise, lizard, snake, frog, butterfly, bee, peacock, chicken, duck, turkey, flamingo]. The human and animal must interact in a believable way with one random action chosen from the following: [running together, jumping, surfing waves, skateboarding, playing guitar, boxing, dancing, painting, fishing, cooking, eating together, sharing food, riding a bicycle, playing football, playing basketball, playing chess, lifting weights, reading a book, taking a selfie, doing yoga, meditating, swimming, flying with wings, rock climbing, hiking, camping, building something, celebrating, singing karaoke]. The action must change each time, producing unique and funny results. Ensure the animal and human appear naturally integrated with realistic lighting, perspective, and detail.

Prompt 6

(You)	Use	the uploaded photo	as the main reference
(Actor)	Material	Range	Role

Table 7.1 Transitivity Analysis of Clause 1 (Prompt 6)

The elliptical participant (You) acts as the Actor as the driving force of the instructional activity, the word “Use” functions as a Material Process that indicates

the existence of an operational activity to implement something, the phrase “the uploaded photo” relates as a Range that limits the scope of the domain of the activity, while the phrase “as the main reference” functions as a Role circumstance that describes the function or capacity of the object.

(You)	Preserve	the person's exact face, expressions, clothing, and all small details	exactly as they appear in the original photo
(Actor)	Material	Goal	Manner

Table 7.2 Transitivity Analysis of Clause 2 (Prompt 6)

The elliptical participant (You) acts as the Actor who performs the technical action, the word “Preserve” serves as a Material Process indicating the existence of a direct physical activity to maintain or maintain a condition, the cluster of object phrases thereafter is directly related as the Goal to which the maintenance activity is subjected, and the clause “exactly as they appear...” serves as a circumstance Manner that conditions the qualifier of the properties of the process.

(You)	Do not change	their identity
(Actor)	Material	Goal

Table 7.3 Transitivity Analysis of Clause 3 (Prompt 6)

The elliptical participant (You) acts as an Actor in the form of a negation of the command, the part of the verb “Do not change” functions as a Material Process that represents the prohibition of direct physical modification activities, while the phrase “their identity” is directly related as the Goal that is the target object directly of the restriction of the activity.

(You)	Place	this person	into a realistic, cinematic, funny, or dynamic scene	with one randomly selected animal from the following list: [lion, tiger, elephant, giraffe, zebra, kangaroo, panda, koala, crocodile, eagle, falcon, parrot, owl, dolphin, shark, whale, octopus, penguin, seal, walrus, horse, donkey, camel, buffalo, cow, goat, sheep, pig, rabbit,
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				squirrel, deer, wolf, fox, bear, monkey, chimpanzee, gorilla, dog, cat, cheetah, leopard, rhino, hippo, tortoise, lizard, snake, frog, butterfly, bee, peacock, chicken, duck, turkey, flamingo]
(Actor)	Material	Goal	Place	Accompaniment

Table 7.4 Transitivity Analysis of Clause 4 (Prompt 6)

The elliptical participant (You) acts as the Actor who executes the arrangement of the elements, the word “Place” functions as a Material Process that indicates direct physical activity in the form of the transfer or placement of an object, the phrase “this person” is related as a Goal that receives the direct placement activity, the phrase “into a realistic...” serves as a circumstance of the Place that delimits the spatial location of the purpose of the activity, and the sequence of text in square brackets after it relates as the circumstance of the accompaniment that accompanies the main object.

The human and animal	must interact	in a believable way	with one random action chosen from the following: [running together, jumping, surfing waves, skateboarding, playing guitar, boxing, dancing, painting, fishing, cooking, eating together, sharing food, riding a bicycle, playing football, playing basketball, playing chess, lifting weights, reading a book, taking a selfie, doing yoga, meditating, swimming, flying with wings, rock climbing, hiking, camping, building something, celebrating, singing karaoke]
Actor	Material	Manner	Accompaniment

Table 7.5 Transitivity Analysis of Clause 5 (Prompt 6)

The noun cluster “The human and animal” serves as a combination of Actors performing interactive actions, the phrase “must interact” serves as a Material Process that indicates reciprocal activities between actors, the phrase “in a believable way” serves as a Manner circumstance describing the qualifications of the way the activity is performed, and a long list of actions in square brackets at the

end relates as Accompaniment circumstances that accompany the course of the activity perpetrators.

The action	must change	each time,
Actor	Material	Time

Table 7.6 Transitivity Analysis of Clause 6 (Prompt 6)

The noun phrase “The action” functions as an Actor that moves the intransitive clause, the verb “must change” functions as a Material Process that indicates the existence of a direct physical change or variation activity, while the adverb “each time” is directly related as a Time circumstance that limits the scope of the frequency of the activity.

(the action)	producing	unique and funny results
Actor	Material	Goal

Table 7.7 Transitivity Analysis of Clause 7 (Prompt 6)

The elliptical participant (the action) functions as an Actor who continues the series of processes, the word “producing” functions as a Material Process that represents the activity of producing or producing something directly, while the phrase “unique and funny results” is directly related as the Goal which is the final target object of the manufacturing process.

(You)	Ensure	(that)	the animal and human	appear	naturally integrated	with realistic lighting, perspective, and detail
(Actor)	Material	conj.	Carrier	Relational	Attribute	Manner

Table 7.8 Transitivity Analysis of Clause 8 (Prompt 6)

The elliptical participant (You) acts as the Actor controlling the final instruction through the Material Process “Ensure”. In the child clause after the elliptical conjunction, the combination of the object phrase “the animal and human” serves as the Carrier whose condition is assessed, the word “appear” serves as a

Relational Process that bridges the state of the relationship, the adjective “naturally integrated” relates as an attribute that describes the latest quality of the Carrier, and the string of words at the end serves as a Manner circumstance that binds the technical specification of that quality.

Datum 7



Image 6

Create an ultra-realistic 3D selfie photo in 9:16 vertical format with a fisheye lens (use the image I provided exactly) while sitting with one hand in a natural pose as if holding a selfie stick, the camera position is from a top angle, resulting in a very clear camera. Located in a monster bird's nest in a tall tree, there are 3 eggs (the same size as me) as if they were about to hatch and look real. Around it are views (mountains, forests, / trees) in the afternoon. His face fits in the photo, his eyes are visible in the camera. natural lighting and background. The atmosphere of the bottom view seen from above from the height of the trees in the middle of the forest really emphasizes and defines the atmosphere. face Do not change

Prompt 7

(You)	Create	an ultra-realistic 3D selfie photo in 9:16 vertical format with a fisheye lens
(Actor)	Material	Goal

Table 8.1 Transitivity Analysis of Clause 1 (Prompt 7)

The elliptical participant (You) acts as the Actor as the controller of the command instructions, the word “Create” serves as the Material Process that marks the direct physical activity of producing an object, while the cluster of object phrases “an ultra-realistic 3D selfie photo in 9:16 vertical format with a fisheye lens” is fully related as the Goal that is participant to the activity of making directly from the material process.

(You)	(use)	the image I provided	exactly
(Actor)	(Material)	Range	Manner

Table 8.2 Transitivity Analysis of Clause 2 (Prompt 7)

The elliptical participant (You) acts as the Actor of the operational technical command, the verb part of the elliptical command (use) functions as the Material Process that marks the operational activity of the application of the instrument, the object phrase “the image I provided” relates as a Range that limits the scope of the territory or domain of the material being processed, and the word “exactly” serves as the circumstance of the Manner as a determinant of the precise nature of the activity.

while	(the person is)	sitting	with one hand in a natural pose	as if	(the hand is)	holding	a selfie stick
<i>conj.</i>	(Actor)	Material	Accompaniment	<i>conj.</i>	(Actor)	Material	Goal

Table 8.3 Transitivity Analysis of Clause 3 (Prompt 7)

Through the “while” conjunction bond, this complex clause maps two simultaneous physical actions. The elliptical pronoun (the person is) and (the hand is) act as the actor of the movement, the words “sitting” and “holding” function as

a Material Process that indicates the existence of direct physical activity (sitting and holding a weight), the phrase “with one hand in a natural pose” function as an accompanying circumstance of the perpetrator during the activity, and the phrase “a selfie stick” is directly related as the goal of the holding process.

the camera position	Is	from a top angle
Carrier	Relational	Attribute

Table 8.4 Transitivity Analysis of Clause 4 (Prompt 7)

The noun phrase “the camera position” acts as the Carrier as the camera arrangement entity whose condition is described, the verb “is” serves as a Relational Process that bridges the static relationship between clause elements, while the preceding phrase “from a top angle” relates as an attribute that describes the spatial position quality of the Carrier.

(this configuration)	resulting in	a very clear camera
Actor	Material	Goal

Table 8.5 Transitivity Analysis of Clause 5 (Prompt 7)

The elliptical participant (this configuration) acts as an abstract Actor that triggers logical consequences, the verb “resulting in” functions as a Material Process that marks the existence of a direct activity to produce or produce a physical impact, while the phrase “a very clear camera” is directly related as the Goal that is the target of the final output of the activity.

(The person is)	Located	in a monster bird's nest	in a tall tree
(Goal)	Material	Place	Place

Table 8.6 Transitivity Analysis of Clause 6 (Prompt 7)

The elliptical participant (The person is) acts as the passive Goal of the placement of the participant's layout in space, the verb phrase “Located” serves as

the Material Process (passive) representing the physical placement activity of the object, while the noun phrases “in a monster bird's nest” and “in a tall tree” are respectively related sequentially as a circumstance of the Place that delimits the tiered spatial location of the process.

there	are	3 eggs (the same size as me)	as if	The y	were about to hatch	and	(they)	look	real
<i>placeholder</i>	Existential	Existent	<i>conj.</i>	Actor	Material	<i>conj.</i>	(Carrier)	Relational	Attribute

Table 8.7 Transitivity Analysis of Clause 7 (Prompt 7)

The verb element “are” serves as an Existential Process to affirm the existence of something in the scene, the phrase “3 eggs (the same size as me)” relates as the presented Existent, the participant “they” acts as the Actor who moves the biological material process to hatch (“were about to hatch”), while the elliptical participant (they) acts as the Carrier connected by the Relational Process “look” towards the adjective “real” as the complementary Attribute.

Around it	are	views (mountains, forests, / trees)	in the afternoon
Place	Existential	Existent	Time

Table 8.8 Transitivity Analysis of Clause 8 (Prompt 7)

The phrase “Around it” serves as a circumstance of Place that limits the scope space of existence, the verb element “are” functions as an Existential Process to project the presence of a background entity, the noun cluster “views (mountains, forests, / trees)” relates as the Existent presented by its existence, and the adverb “in the afternoon” serves as the Time circumstance that bind the time of the event.

His face	fits	in the photo
Actor	Material	Place

Table 8.9 Transitivity Analysis of Clause 9 (Prompt 7)

The phrase “His face” acts as a mechanical actor that moves the position clause, the verb “fits” functions as a Material Process that represents the existence of a direct physical activity in the form of dimensional adjustment or the placement of the perpetrator's object, while the preposition phrase “in the photo” is related as a circumstance of the place that binds the place of the placement of the activity. The word 'fits' here serves as an action process because it represents the activity of spatial adjustment or the physical placement of the face to align into the frame of the photo, rather than simply a static status relationship.

his eyes	are	visible	in the camera
Carrier	Relational	Attribute	Place

Table 8.10 Transitivity Analysis of Clause 10 (Prompt 7)

The noun phrase “his eyes” acts as the Carrier whose visibility is assessed, the auxiliary verb “are” serves as a Relational Process that expresses the participant's conceptual relationship status, the adjective “visible” acts as an attribute that describes the appearance quality of the Carrier, and the phrase “in the camera” serves as the circumstance of the visibility domain.

(use)	natural lighting and background
(Material)	Range

Table 8.11 Transitivity Analysis of Clause 11 (Prompt 7)

The elliptical participant (use) functions as a Material Process that indicates the existence of an operational activity to implement a certain element, while the cluster of object phrases “natural lighting and background” is directly related as a Range that limits the domain or operational scope of the course of the material activity without being positioned as a direct sufferer object.

The atmosphere of the bottom view seen from above from the height of the trees in the middle of the forest	really	emphasizes and defines	the atmosphere
Actor	Manner	Material	Goal

Table 8.12 Transitivity Analysis of Clause 12 (Prompt 7)

The cluster of long-body phrases “*The atmosphere of the bottom view seen from above...*” acts as the main actor initiating the emphasis on the background atmosphere, the word “*really*” serves as the circumstance of the manner that conditions the intensity of the activity, the part of the combined verb “*emphasizes and defines*” functions as a Material Process that indicates a direct activity to affirm or construct the appearance, while the noun “*the atmosphere*” is related as a Goal that receives the physical affirmation activity.

(You)	Do not change	face
(Actor)	Material	Goal

Table 8.13 Transitivity Analysis of Clause 13 (Prompt 7)

The elliptical participant (You) acts as an Actor in the form of a prohibition sentence structure, the verb “Do not change” serves as a Material Process that indicates the prohibition of physical modification activities directly, while the noun “face” is directly related as the Goal that is the target of the restriction of the material activity.

Datum 8



Image 7

Create a fisheye-style selfie illustration in a vertical 3:4 format that looks highly realistic. The main subject is me, based on the uploaded photo. Keep the face exactly the same as in the original, without altering it. Surround the subject with 3D-styled versions resembling the Red Power Ranger, Roronoa Zoro, Sung Jin-Woo from Solo Leveling, Naruto, Kaiju No. 8, and Goku. We are all making funny, exaggerated expressions as if we are joyfully taking a group selfie together. The background should be a small, bright living room with white patterns. Use a high camera angle with extreme fisheye distortion and natural cinematic lighting. Ensure all the anime characters blend seamlessly and realistically into the scene

Prompt 8

(You)	Create	a fisheye-style selfie illustration in a vertical 3:4 format that looks highly realistic
(Actor)	Material	Goal

Table 9.1 Transitivity Analysis of Clause 1 (Prompt 8)

The elliptical participant (You) acts as the Actor as the controller of the command instruction, the word “Create” serves as the Material Process that marks the direct physical activity to produce an image, the cluster of object phrases “a fisheye-style selfie illustration in a vertical 3:4 format” is fully related as the Goal to which the direct creation activity is subjected, while the child clause “that looks highly realistic” serves as the Manner circumstance that describes the qualification visual properties of the final result of the material process.

The main subject	is	me, based on the uploaded photo
Token	Relational	Value

Table 9.2 Transitivity Analysis of Clause 2 (Prompt 8)

The object phrase “The main subject” acts as a Token, a concrete entity whose identity is defined, the verb “is” serves as a Relational Process that bridges the static identification relationship between clause elements, while the phrase cluster “me, based on the uploaded photo” is directly related as a Value that provides an identity defining value for the Token.

(You)	Keep	the face	exactly the same as in the original,	without altering it
(Actor)	Material	Goal	Manner	Manner

Table 9.3 Transitivity Analysis of Clause 3 (Prompt 8)

The elliptical participant (You) acts as an Actor who performs the technical action of maintaining the image element, the word “Keep” functions as a Material Process which indicates the existence of a direct physical activity to maintain the condition of an object, the noun “the face” is directly related as the Goal that receives the activity, while the phrase “exactly the same...” and “without altering it” act together as circumstances of the manner that condition the qualification of the precise properties of the course of the material process.

(You)	Surround	the subject	with 3D-styled versions resembling the Red Power Ranger, Roronoa Zoro, Sung Jin-Woo from Solo Leveling, Naruto, Kaiju No. 8, and Goku
(Actor)	Material	Goal	Accompaniment

Table 9.4 Transitivity Analysis of Clause 4 (Prompt 8)

The elliptical participant (You) acts as the Actor who executes the arrangement of the position of the elements in the scene, the word “Surround” serves as a Material Process that indicates the existence of direct physical activity in the form of the grouping of objects around the main participant, the phrase “the

subject” is directly related as the Goal that is subjected to confinement, and the long row of fictional characters after that serves as the Accompaniment circumstance that accompanies the main object.

We all	are making	funny, exaggerated expressions	as if	we	are joyfully taking	a group selfie together
Actor	Material	Goal	conj.	Actor	Material	Goal

Table 9.5 Transitivity Analysis of Clause 5 (Prompt 8)

Through the conjunction “as if”, this complex clause maps two sequential actions. The combination of the pronouns “We all” and “we” acts as the Actor as the initiator of the activity, the part of the verb phrases “are making” and “are joyfully taking” functions as a Material Process that represents the existence of direct physical activity (making facial expressions and taking photos), while the phrases “funny, exaggerated expressions” and “a group selfie together” are each directly related as the Goal that is the target object of the material process.

The background	should be	a small, bright living room with white patterns
Carrier	Relational	Attribute

Table 9.6 Transitivity Analysis of Clause 6 (Prompt 8)

The noun phrase “The background” acts as a Carrier as the setting entity of the place whose conditions are described, the auxiliary verb phrase “should be” serves as a Relational Process that bridges the static relationship of conceptual elements, while the cluster of object phrases “a small, bright living room with white patterns” relates as an attribute that describes the quality of the environmental characteristics of the Carrier.

(use)	a high camera angle with extreme fisheye distortion and natural cinematic lighting
(Material)	Range

Table 9.7 Transitivity Analysis of Clause 7 (Prompt 8)

The elliptical participant (use) functions as a Material Process that indicates the existence of operational activities to implement the regulation of the engineering instrument, while the cluster of object phrases “*a high camera angle with extreme fisheye distortion and natural cinematic lighting*” is directly related as Range, which is a domain or technical scope that restricts the course of the material activity without being positioned as a direct sufferer object.

(You)	Ensure	(that)	all the anime characters	blend	seamlessly and realistically	into the scene
(Actor)	Material	conj.	Actor	Material	Manner	Place

Table 9.8 Transitivity Analysis of Clause 8 (Prompt 8)

The elliptical participant (You) acts as the Actor controlling the final instruction through the Material Process “Ensure”. In the child clause after the elliptical conjunction (that), the cluster of object phrases “all the anime characters” functions as the Actor performing the action, the verb “blend” functions as a Material Process that indicates the existence of physical activity in the form of the self-union of elements, the phrase “seamlessly and realistically” functions as Manner circumstances to condition the quality of the nature of the activity, and the phrase “into the scene” relates as a circumstance Place that limits the spatial location of the final destination of the material process.

Datum 9*Image 9*

A captivating whimsical hyper-realistic painting of a cute indonesian toddler girl playing and laughing in the puddles in the park while it rains. She is wearing a yellow T-shirt, shorts and has bare feet. Next to her a cute, happy, fluffy baby tiger is interacting with her. Fantasy art, oil paint splatters, intuitive muted colors, soft brush strokes. Adorable art work.

Prompt 9

(Generate)	A captivating whimsical hyper-realistic painting of a cute indonesian toddler girl
(Material)	Goal

Table 10.1 Transitivity Analysis of Clause 1 (Prompt 9)

The elliptical participant (You) acts as an Actor who is asked to realize the visual creation. The elliptical command word (Generate) functions as a Material Process because it indicates instructions to perform the physical action of creating an object. The phrase “A captivating whimsical hyper-realistic painting of a cute indonesian toddler girl” serves as a goal because it is a direct object produced by the material process.

(the girl)	playing and laughing	in the puddles	in the park	while	it	rains
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Actor	Material	Place	Place	conj.	Actor	Material
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Table 10.2 Transitivity Analysis of Clause 2 (Prompt 9)

The elliptical noun phrase (the girl) functions as an Actor who performs physical actions. The verb “playing and laughing” serves as a Material Process because it denotes direct physical activity. The phrases “in the puddles” and “in the park” are used as two circumstances of Place to establish the spatial location of the activity. Bound by the conjunction “while”, the pronoun “it” acts as an actor who performs the weather-related material process i.e. “rains”.

She	is wearing	a yellow T-shirt, shorts	and	(she)	has	bare feet
Actor	Material	Goal	conj.	Carrier	Relational: possessive	Attribute

Table 10.3 Transitivity Analysis of Clause 3 (Prompt 9)

This clause maps two different states of the participant. In the first part, the pronoun “She” is an Actor who performs a physical act, while “is wearing” functions as a Material Process because it shows the physical act of attaching clothes to the body, with “a yellow T-shirt, shorts” as the Goal that is participant to action. In the second part, the elliptical pronoun (she) acts as the Carrier, the verb “has” serves as a Relational Process: possessive to indicate a property relationship, and “bare feet” is the Attribute possessed by the carrier.

Next to her	a cute, happy, fluffy baby tiger	is interacting	with her
Place	Actor	Material	Accompaniment

Table 10.4 Transitivity Analysis of Clause 4 (Prompt 9)

The phrase “Next to her” serves as a circumstance of Place to establish the boundaries of spatial position in the scene. The phrase “a cute, happy, fluffy baby

tiger” acts as the actor who initiates the action. The verb “is interacting” functions as a Material Process as it indicates direct physical activity, while the phrase “with her” serves as the circumstance of Accompaniment that accompanies the main actor

(use)	Fantasy art, oil paint splatters, intuitive muted colors, soft brush strokes
(Material)	Range

Table 10.5 Transitivity Analysis of Clause 5 (Prompt 9)

The elliptical command word (use) functions as a Material Process because it indicates operational instructions for applying art techniques. The phrase “Fantasy art, oil paint splatters, intuitive muted colors, soft brush strokes” serves as a range because it limits the domain and scope of the material process without receiving direct impact as a goal.

(This)	(is)	Adorable art work
(Carrier)	(Relational)	Attribute

Table 10.6 Transitivity Analysis of Clause 6 (Prompt 9)

The elliptical demonstrative pronoun (This) acts as a carrier representing the final result of the work being assessed. The elliptical auxiliary verb (is) functions as a Relational Process to bridge static relationships, while the evaluative object phrase “Adorable art work” serves as an attribute that describes the qualities of the characteristics embedded in the carrier.

Datum 10



Image 10

An ultra extreme hyper-realistic cinematic rendering of Susanoo's colossal tengu-like forehead and glowing demonic eyes. The camera frames only the UPPER FOREHEAD — the eyes glowing below, and directly above them in the center of the forehead is a crystalline pentagon chakra chamber.

Inside this glowing pentagon chamber (forehead only, not nose, not between eyes, not mouth), the pilot is visible: a young man based on the provided photo reference, full-body, ultra-photorealistic. His stance is epic and commanding, channeling energy with his crimson Mangekyou Sharingan eyes activated.

The interior lighting is dim and atmospheric, illuminated only by the violet glow of Susanoo's chakra. The pilot's face and body are visible through the crystal, but wrapped in semi-transparent layers of purple chakra light, giving a sense of depth and power. His skin and outfit catch subtle reflections and refractions of the chakra aura, making him look like he is encased inside a living energy field. The purple light bleeds across his silhouette, creating an ethereal but hyper-real effect.

The crystalline pentagon chamber refracts and distorts light like molten glass infused with spectral chakra, casting ripples and flickering energy waves. Streams of chakra flow outward from his body into Susanoo's massive form, synchronizing their power.

The overall scene is rendered in extreme hyper-realistic cinematic VFX quality: glowing purple cracks across Susanoo's forehead armor, violet embers drifting through the misty forest background, and moonlight blending naturally with

the chakra aura, ensuring perfect harmony between the pilot, Susanoo, and the environment

Prompt 10

(Generate)	An ultra extreme hyper-realistic cinematic rendering of Susanoo's colossal tengu-like forehead and glowing demonic eyes
(Material)	Goal

Table 11.1 Transitivity Analysis of Clause 1 (Prompt 10)

The elliptical participant (You) acts as an Actor who is asked to realize the visual creation. The elliptical command word (Generate) functions as a Material Process because it indicates the instructions for the physical action of creating the object. The phrase “An ultra extreme hyper-realistic cinematic rendering...” functions as a Goal because it is a direct object generated.

The camera	frames	only the UPPER FOREHEAD — the eyes glowing below, and directly above them in the center of the forehead is a crystalline pentagon chakra chamber
Actor	Material	Goal

Table 11.2 Transitivity Analysis of Clause 2 (Prompt 10)

The phrase “The camera” functions as an Actor who performs the image framing action. The verb “frames” serves as a Material Process because it shows the camera's direct physical activity of the object, while the cluster of long object phrases thereafter serves as a Goal.

Inside this glowing pentagon chamber (forehead only, not nose, not between eyes, not mouth),	the pilot	is	visible
Place	Carrier	Relational	Attribute

Table 11.3 Transitivity Analysis of Clause 3 (Prompt 10)

The phrase “Inside this glowing pentagon chamber...” serves as a circumstance Place to establish the spatial location of the scene. The object phrase

“the pilot” acts as the Carrier whose visibility is described, the verb “is” serves as a Relational Process to bridge static relationships, and the adjective “visible” is Attribute.

(the pilot is)	a young man based on the provided photo reference, full-body, ultra-photorealistic
(Token)	Value

Table 11.4 Transitivity Analysis of Clause 4 (Prompt 10)

This elliptical explanatory clause uses a static identification relationship. The elliptical participant (the pilot is) acts as a Token, while the cluster of the phrase “a young man based on the provided photo reference...” functions as a value that determines the identity of the participant.

His stance	is	epic and commanding,
Carrier	Relational	Attribute

Table 11.5 Transitivity Analysis of Clause 5 (Prompt 10)

The phrase “His stance” acts as a carrier that is judged by the quality of its appearance. The auxiliary verb “is” serves as a Relational Process to connect participants, while the adjective phrase “epic and commanding” serves as an Attribute.

(the pilot)	channeling	energy	with his crimson Mangekyou Sharingan eyes activated
Actor	Material	Goal	Manner

Table 11.6 Transitivity Analysis of Clause 6 (Prompt 10)

The elliptical participant (the pilot) functions as an Actor who initiates the physical action. The verb “channeling” functions as a Material Process because it represents the activity of channeling something, the noun “energy” relates as a Goal, and the phrase at the end acts as a Manner circumstance that conditions the nature of the activity.

The interior lighting	is	dim and atmospheric,
Carrier	Relational	Attribute

Table 11.7 Transitivity Analysis of Clause 7 (Prompt 10)

The phrase “The interior lighting” acts as a carrier that describes its condition. The auxiliary verb “is” serves as a Relational Process, while the adjective phrase “dim and atmospheric” serves as an Attribute attached to the carrier.

(the interior is)	illuminated	only by the violet glow of Susanoo’s chakra
(Goal)	Material	Actor

Table 11.8 Transitivity Analysis of Clause 8 (Prompt 10)

The elliptical participant (the interior is) acts as a passive Goal that receives the lighting effect. The passive verb “illuminated” serves as a Material Process as it indicates the direct physical activity of the radiation, while the phrase “only by the violet glow...” act as an Actor as an agent of the broadcaster.

The pilot’s face and body	are	visible	through the crystal,
Carrier	Relational	Attribute	Place

Table 11.9 Transitivity Analysis of Clause 9 (Prompt 10)

The phrase “The pilot's face and body” acts as a carrier that describes its visible status. The auxiliary verb “are” serves as a Relational Process, the adjective “visible” acts as an Attribute, and the phrase “through the crystal” serves as a circumstance Place.

but	(the pilot's face and body are)	wrapped	in semi-transparent layers of purple chakra light,
conj.	(Goal)	Material	Place

Table 11.10 Transitivity Analysis of Clause 10 (Prompt 10)

The elliptical participants (the pilot's face and body are) act as passive Goals. The passive verb “wrapped” serves as a Material Process because it denotes the

immediate physical activity of the wrapping of the object, while the phrase at the end acts as the circumstance of the place where the wrapping occurs.

(this configuration)	giving	a sense of depth and power
Actor	Material	Goal

Table 11.11 Transitivity Analysis of Clause 11 (Prompt 10)

The elliptical participant (this configuration) acts as an abstract actor that triggers the visual impact. The verb “giving” serves as a Material Process because it indicates an immediate activity that produces an effect, while the phrase “a sense of depth and power” serves as a Goal.

His skin and outfit	catch	subtle reflections and refractions of the chakra aura,
Actor	Material	Goal

Table 11.12 Transitivity Analysis of Clause 12 (Prompt 10)

The phrase “His skin and outfit” acts as a physical actor in capturing the element of light. The verb “catch” functions as a Material Process because it indicates physical activity directly receiving a bounce, while the phrase long object after it is related as Goal.

(this effect)	making	him	Look	like he is encased inside a living energy field
Actor	Material	Carrier	Relational	Attribute

Table 11.13 Transitivity Analysis of Clause 13 (Prompt 10)

The elliptical participant (this effect) acts as the Actor who triggers the change in status. The verb “making” serves as a Material Process to produce an immediate impact. The pronoun “him” acts as the Carrier child clause, the verb “look” as the Relational Process, and the entire clause at the end acts as the Attribute

The purple light	bleeds	across his silhouette,
Actor	Material	Place

Table 11.14 Transitivity Analysis of Clause 14 (Prompt 10)

The phrase “The purple light” acts as an Actor who performs visual movements. The verb “bleeds” serves as a Material Process because it indicates the physical activity of direct color dispersion, while the phrase “across his silhouette” serves as a circumstance Place.

(the purple light)	creating	an ethereal but hyper-real effect
Actor	Material	Goal

Table 11.15 Transitivity Analysis of Clause 15 (Prompt 10)

The elliptical participant (the purple light) acts as an Actor who continues the activity of making effects. The verb “creating” functions as a Material Process because it indicates the physical action of producing something, while the phrase “an ethereal but hyper-real effect” functions as a Goal.

The crystalline pentagon chamber	refracts and distorts	light	like molten glass infused with spectral chakra,
Actor	Material	Goal	Manner

Table 11.16 Transitivity Analysis of Clause 16 (Prompt 10)

The phrase “The crystalline pentagon chamber” acts as a mechanical actor. The combined verb “refracts and distorts” serves as a Material Process because it indicates physical activity directly manipulating light, the noun “light” serves as Goal, and the phrase after it acts as Manner's circumstances.

(the chamber)	casting	ripples and flickering energy waves
Actor	Material	Goal

Table 11.17 Transitivity Analysis of Clause 17 (Prompt 10)

The elliptical participant (the chamber) acts as the Actor who emits a visual projection. The verb “casting” serves as a Material Process because it indicates the

physical act of emitting something, while the phrase of the object after it serves as the resulting Goal.

Streams of chakra	flow	outward	from his body	into Susanoo's massive form,
Actor	Material	Manner	Place	Place

Table 11.18 Transitivity Analysis of Clause 18 (Prompt 10)

The phrase “Streams of chakra” acts as an Actor that carries out the transfer of energy. The verb “flow” serves as a Material Process because it denotes direct physical movement. The word “outward” is used as circumstance Manner, while the phrases “from his body” and “into Susanoo's massive form” act as two circumstance Place.

(the streams)	synchronizing	their power
Actor	Material	Goal

Table 11.19 Transitivity Analysis of Clause 19 (Prompt 10)

The elliptical participants (the streams) act as abstract actors who perform technical alignment. The verb “synchronizing” functions as a Material Process because it indicates direct physical activity equalizing power, while the phrase “their power” functions as a Goal.

The overall scene	is rendered	in extreme hyper-realistic cinematic VFX quality: glowing purple cracks across Susanoo's forehead armor, violet embers drifting through the misty forest background, and moonlight blending naturally with the chakra aura,
Goal	Material	Manner

Table 11.20 Transitivity Analysis of Clause 20 (Prompt 10)

The object phrase “The overall scene” acts as a passive Goal that receives the technical treatment of rendering. The passive verb “is rendered” serves as a Material Process as it indicates the physical processing activity of the object, while the long

description at the end serves as a Manner circumstance that establishes the technical qualifications of the scene's workmanship.

(this composition)	ensuring	perfect harmony between the pilot, Susanoo, and the environment
Actor	Material	Goal

Table 11.21 Transitivity Analysis of Clause 21 (Prompt 10)

The elliptical participant (this composition) acts as an abstract actor who ties the final result of the scene. The verb “ensuring” serves as a Material Process because it indicates a direct activity to ascertain a physical condition, while the phrase object after it serves as a Goal.

Datum 11



Image 11

A surreal image showcasing a turkey's head emerging from an unzipped pair of denim jeans. The turkey's skin is wrinkled and textured, contrasting sharply with the smooth fabric of the jeans. The lighting is soft yet highlights the intricate details of the turkey's face, emphasizing its large, expressive eyes and prominent beak. The background is subtly blurred, focusing attention on the bizarre subject. The composition centers the turkey's head in the frame, creating a striking visual impact. The colors are muted, with earthy tones predominating, contributing to a

whimsical yet slightly unsettling atmosphere. The overall style has a hyper-realistic quality, merging elements of fantasy and humor.

(Generate)	A surreal image showcasing a turkey's head emerging from an unzipped pair of denim jeans
(Material)	Goal

Table 12.1 Transitivity Analysis of Clause 1 (Prompt 11)

The elliptical command word (Generate) functions as a Material Process because it indicates the instructions for the physical action of creating the object. Phrase “A surreal image showcasing a turkey's head emerging...” functions as a Goal because it is a direct object generated.

The turkey's skin	is	wrinkled and textured,
Carrier	Relational	Attribute

Table 12.2 Transitivity Analysis of Clause 2 (Prompt 11)

The phrase “The turkey's skin” acts as a carrier describing its physical characteristics. The auxiliary verb “is” serves as a Relational Process to bridge static relationships, while the adjective “wrinkled and textured” serves as an Attribute.

(the skin)	contrasting	sharply	with the smooth fabric of the jeans
Actor	Material	Manner	Accompaniment

Table 12.3 Transitivity Analysis of Clause 3 (Prompt 11)

The elliptical participant (the skin) functions as the Actor who initiates the visual comparison. The verb “contrasting” serves as a Material Process because it indicates direct activity produces a physical contrast. The word “sharply” acts as the circumstance of Manner, while the phrase of the object at the end serves as the circumstance of the Accompaniment.

The lighting	is	soft
Carrier	Relational	Attribute

Table 12.4 Transitivity Analysis of Clause 4 (Prompt 11)

The phrase “The lighting” acts as a carrier that assesses the quality of the lighting. The auxiliary verb “is” serves as a Relational Process to connect participants, while the adjective “soft” serves as an Attribute attached to the carrier.

yet	(the lighting)	highlights	the intricate details of the turkey's face,
conj.	Actor	Material	Goal

Table 12.5 Transitivity Analysis of Clause 5 (Prompt 11)

Bound by the conjunction “yet”, the elliptical participant (the lighting) functions as the Actor who performs the visual affirmation. The verb “highlights” serves as a Material Process because it represents the physical activity of lighting that highlights the object, while the phrase “highlights” is related as Goal.

(the lighting)	emphasizing	its large, expressive eyes and prominent beak
Actor	Material	Goal

Table 12.6 Transitivity Analysis of Clause 6 (Prompt 11)

The elliptical participant (the lighting) again acts as an Actor who continues the activity to clarify the elements of the scene. The verb “emphasizing” serves as a Material Process because it indicates a physical action giving visual emphasis to the object, while the phrase long object after it serves as a Goal.

The background	is	subtly blurred,
Carrier	Relational	Attribute

Table 12.7 Transitivity Analysis of Clause 7 (Prompt 11)

The phrase “The background” acts as a carrier that describes its sharpness focus. The auxiliary verb “is” serves as a Relational Process, while the adjective phrase “subtly blurred” serves as an Attribute to describe the quality of the state of the carrier.

(this effect)	focusing	attention	onto the bizarre subject
Actor	Material	Goal	Place

Table 12.8 Transitivity Analysis of Clause 8 (Prompt 11)

Elliptical participants (this effect) act as abstract actors that trigger the concentration of views. The verb “focusing” serves as a Material Process because it indicates the physical action directing something, the noun “attention” relates as Goal, and the phrase at the end acts as the circumstance of Place.

The composition	centers	the turkey's head	in the frame,
Actor	Material	Goal	Place

Table 12.9 Transitivity Analysis of Clause 9 (Prompt 11)

The phrase “The composition” acts as a technical actor of the arrangement of the image. The verb “centers” functions as a Material Process because it indicates physical activity placing an object right in the center, the phrase “the turkey's head” is related as a Goal, and the phrase “in the frame” serves as a circumstance Place.

(the composition)	creating	a striking visual impact
Actor	Material	Goal

Table 12.10 Transitivity Analysis of Clause 10 (Prompt 11)

The elliptical participant (the composition) acts as the Actor who triggers the final visual impact. The verb “creating” functions as a Material Process because it indicates the physical act of producing or creating something, while the phrase “a striking visual impact” functions as a Goal.

The colors	are	muted,
Carrier	Relational	Attribute

Table 12.11 Transitivity Analysis of Clause 11 (Prompt 11)

The phrase “The colors” acts as a carrier that describes its intensity status. The auxiliary verb “are” serves as a Relational Process to connect conceptual participants, while the adjective “muted” serves as an Attribute.

with earthy tones	predominating,
Actor	Material

Table 12.12 Transitivity Analysis of Clause 12 (Prompt 11)

The phrase “with earthy tones” acts as an actor who dominates the color scheme. The verb “predominating” functions as a Material Process because it indicates physical activity in the form of dominance or the spread of colors that dominate the scene space.

(this color choice)	contributing to	a whimsical yet slightly unsettling atmosphere
Actor	Material	Goal

Table 12.13 Transitivity Analysis of Clause 13 (Prompt 11)

Elliptical participants (this color choice) act as abstract actors who build the atmosphere of the scene. The verb “contributing to” functions as a Material Process because it denotes an immediate activity that produces a physical impact, while the cluster of object phrases after it is related as a Goal.

The overall style	has	a hyper-realistic quality,
Carrier	Relational: possessive	Attribute

Table 12.14 Transitivity Analysis of Clause 14 (Prompt 11)

The phrase “The overall style” acts as a carrier that describes its characteristic possession. The verb “has” serves as a Relational Process: possessive to mark an abstract ownership relationship, while the phrase “a hyper-realistic quality” serves as the Attribute that the participant has.

(the style)	merging	elements of fantasy and humor
Actor	Material	Goal

Table 12.15 Transitivity Analysis of Clause 15 (Prompt 11)

The elliptical participant (the style) acts as a technical actor who unifies the concept. The verb “merging” functions as a Material Process because it indicates physical activity in the form of the merging or union of visual elements, while the phrase “elements of fantasy and humor” is directly related as Goal.

Datum 12



Image 12

Generate an editorial fashion photo grid with a calm, introspective mood set in a clean, minimalist cream/beige studio. Use the attached image as a model reference. The subject is attached photo, a young Asian man with medium-length messy comma hair, dressed in a light brown knitted sweater, paired with beige tapered trousers and clean white sneakers.

Lighting should be soft and bright. Use a large soft box positioned front-left for key light, a reflector for gentle fill on the shadow side, and a subtle rim light to separate the figure from the neutral background.

The nine photos should be composed of a thoughtful balance of a full body, medium, and tight close-up shots. Include two black & white portraits for tonal variety. Focus on introspective, natural body language such as seated poses, hand in pockets, leaning forward, or looking away from the lens.

Use a shallow depth of field (f/1.8-f/2.2) for close ups to create creamy background blur, and a wider depth (around f/5.6) for the full body shots to keep the subject in sharp focus. The final visual treatment should include a warm, editorial-style colour grade with soft contrast that brings out the texture of the sweater and the overall softness of the lighting.

Prompt 12

(You)	Generate	a 3×3 editorial fashion photo grid	with a calm, introspective mood	set in a clean, minimalist cream/beige studio
(Actor)	Material	Goal	Manner	Place

Table 13.1 Transitivity Analysis of Clause 1 (Prompt 12)

The AI (You) in this clause is an elliptical participant which stand as an Actor which is asked to realize a visual creation expected. The word “Generate” stands as a Material Process because it shows an instruction to perform a real action which is creating an object (a 3×3 editorial fashion photo grid). Two types of circumstances are used here, those are Manner “with a calm, introspective mood” which is used to set the mood of the photo and the place “set in a clean, minimalist cream/beige studio” to set the setting of the studio.

(You)	Use	the attached image	as a model reference
(Actor)	Material	Range	Role

Table 13.2 Transitivity Analysis of Clause 2 (Prompt 12)

The word “You” is again taken as an Actor which is asked to process the available resources (the attached image). The word “Use” stands as a Material Process because it shows the physical activity of using “the attached image” as a Range. It is taken as a range since it is an object but not having any impact. The Circumstance of Role is exist and functions to describe the capacity of the attached image which is used as a model reference.

The subject	Is	(the) attached photo, a young Asian man with medium-length messy comma hair
Token	Relational	Value

Table 13.3 Transitivity Analysis of Clause 3 (Prompt 12)

The words “the subject” in this clause stands as a Token which has several physical characteristics which also has been identified in detail. The word “is” stands as a Relational Process which shows the function in connecting the participant to the visual identity (a young Asian man with medium-length messy comma hair) as Value. This clause does not have any circumstance.

(The man)	(is) dressed	in a light brown knitted sweater
(Actor)	Material	Manner

Table 13.4 Transitivity Analysis of Clause 4 (Prompt 12)

The words “the man” in this clause stand as an actor who performed physical actions which directly impact the goal (the sweater). The word “dressed” stand as the Material Process because it represents the action of using clothes on the participant's body. The words “in a light brown knitted sweater” which stand as the Circumstance of Manner describes the specific type of the clothing worn in establishing the participant’s visual appearance.

(The sweater)	(is) paired	with beige tapered trousers and clean white sneakers
(Goal)	Material	Accompaniment

Table 13.5 Transitivity Analysis of Clause 5 (Prompt 12)

The words “The sweater” in this clause stand as an elliptical Goal participant to the following dress. The word “paired” stand as a Material Process because it refers to the construction of a style which pairs one garment with another. Circumstance of accompaniment (with beige tapered trousers and clean white sneakers) shows the function which is to indicate supporting items such as pants and shoes which accompany the main outfit (the sweater).

Lighting	should be	soft and bright
Carrier	Relational	Attribute

Table 13.6 Transitivity Analysis of Clause 6 (Prompt 12)

The “lighting” element in this clause acts as a Carrier which will be assigned certain attributives. The word “should be” functions as a Relational Process which provides attributes in the form of “softness and brightness” as an attribute. This clause no circumstances.

(You)	Use	a large soft box	positioned front-left	for key light
(Actor)	Material	Range	Place	Cause

Table 13.7 Transitivity Analysis of Clause 7 (Prompt 12)

The AI (You) as an Actor is instructed to manipulate the studio hardware to achieve certain visual effects. The word “Use” serves as a Material Process because it involves the physical act of arranging “a large soft box” as a Range. Circumstance of Place (positioned front-left) specifies the position of the appliance. Circumstance of Cause (for key light) explains the purpose for which the appliance is used for primary lighting.

(You)	(use)	a reflector	for gentle fill on the shadow side
(Actor)	Material	Range	Cause

Table 13.8 Transitivity Analysis of Clause 8 (Prompt 12)

The AI participant (You) still acts as an Actor which is implicitly asked to operate the light reflection device. The elliptical verb “use” functions as a Material Process because of the act of using the reflector as a range. Circumstance: Cause explains the reason for using the tool, which is to subtly fill in the shadows.

(You)	(use)	a subtle rim light	to separate the figure from the neutral background
(Actor)	Material	Range	Cause

Table 13.9 Transitivity Analysis of Clause 9 (Prompt 12)

The AI (You) as an Actor is instructed to provide additional lighting details to the edges of the participant. The verb “use” functionally remains a Material Process because it is a command to use a “a subtle rim light” as a Range. The presence of Circumstance: Cause at the end of the clause explains its technical purpose, which is to separate the human figure from the neutral background.

The photos	should be composed	of a thoughtful balance of a full body, medium, and tight close-up shots
Goal	Material	Matter

Table 13.10 Transitivity Analysis of Clause 10 (Prompt 12)

The final result is in the form of “the photos” positioned as Goals which are the object of a preparation process. The word “should be composed” functions as a Material Process because it refers to the activity of organizing photographic elements into a unit. Circumstance: Matter describes the content or composition of the various shooting angles that must exist.

(You)	Include	two black & white portraits	for tonal variety
(Actor)	Material	Range	Cause

Table 13.11 Transitivity Analysis of Clause 11 (Prompt 12)

The AI (You) as an Actor is asked to include additional elements into the resulting photo grid. The word “Include” is a Material Process because it involves the action of adding a black and white portrait photo as a Range. Circumstance: Cause explains the function of adding the photo, which is to give color variations to the final result.

(You)	Focus on	introspective, natural body language
(Actor)	Material	Range

Table 13.12 Transitivity Analysis of Clause 12 (Prompt 12)

This instruction places the AI (You) as an Actor which must focus on the behavioral aspects of the participant. The word “Focus” is categorized as a Material Process because it is an order to perform an observation or capture of a pose. Therefore, an AI system is not something which has biological consciousness which does not make neither the process as mental nor the participant as sensor and phenomenon. The Range details “introspective, natural body language” the main topic that must be considered, namely natural and introspective body language.

(You)	Use	a shallow depth of field (f/1.8-f/2.2)	for close ups	to create creamy background blur
(Actor)	Material	Range	Matter	Cause

Table 13.13 Transitivity Analysis of Clause 13 (Prompt 12)

AI (You) as an Actor is again asked to set the camera's technical variables in order to get certain visual effects. The word “Use” serves as a Material Process because it is a technical action of using the lens setting as a Range. Circumstance: Matter “for close ups” details the use of the lens, while Circumstance: Cause “to create creamy background blur” explains its purpose to create a blur effect on the background.

(you)	(use)	a wider depth (around f/5.6)	for the full body shots	to keep the subject in sharp focus
(Actor)	(Material)	Range	Matter	Cause

Table 13.14 Transitivity Analysis of Clause 14 (Prompt 12)

The AI participant (You) as an Actor is implicitly instructed to change the lens settings for different types of photos. The verb “use” is Material Process because it involves a technical action to the “a wider depth (around f/5.6)” as a Range. The Circumstance: Cause functions to explain that this action aims to keep the participant in sharp focus.

The final visual treatment	should include	a warm, editorial-style colour grade with soft contrast
Token	Relational	Value

Table 13.15 Transitivity Analysis of Clause 15 (Prompt 12)

The “The final visual treatment” in this point is positioned as a Token identified by its colour characteristics. The word “should include” acts as a Relational Process which establishes the identity of the “a warm, editorial-style colour grade with soft contrast as Value”. No circumstances are found.

That	brings out	the texture of the sweater and the overall softness of the lighting
Actor	Material	Goal

Table 13.16 Transitivity Analysis of Clause 16 (Prompt 12)

The colour element (that) in this closing clause acts as an Actor that impacts the other visual elements. The word “brings out” is categorized as a Material Process because it is considered to perform physical actions to bring out the details of the texture of the fabric as a Goal. This sentence does not use circumstances.

Datum 13



Image 13

Ultra-realistic photo of an Indonesian man leaning against a wet concrete wall in a dimly lit mall parking lot at night, his body slightly slouched and head bowed as if feeling sad and lost in thought, rain pouring heavily outside, puddles reflecting neon lights from the mall signage and street lamps, creating a moody atmosphere. The man wears a charcoal gray and black sukajan jacket with subtle embroidery, black long pants, and red-and-white Nike sneakers. His hair is slightly damp from the rain, a few raindrops on his jacket, and the light slowly reflects off the wet surfaces. The background shows blurred cars, raindrops, and faint reflections of red and blue lights. Emotional tone, cinematic lighting, shallow depth of field, detailed facial expression, 8K ultra detail, 9:16 aspect ratio.

Prompt 13

Ultra-realistic photo of an Indonesian man	leaning against	a wet concrete wall	in a dimly lit mall parking lot	At night
Actor	Material	Range	Place	Time

Table 14.1 Transitivity Analysis of Clause 1 (Prompt 13)

The “Ultra-realistic photo of an Indonesian man” in this image plays the role of an actor who performs a static physical action against the object around him.

The word “leaning against” serves as a Material Process because it shows the activity of the body leaning against a concrete wall as a Range (scope of action). This explanation is reinforced by Circumstance: Place which details the location in the mall parking lot and Circumstance: Time which sets the setting of the night time.

his body	Is	slightly slouche d	and	(his) head	(is) bowed	as if	(he)	(is) feelin g	sad and lost in thought
Carrie r	Relation al	Attribut e	conj .	Carrie r	Attribut e	conj .	(Sense r)	Ment al	Phenomen on

Table 14.2 Transitivity Analysis of Clause 2 (Prompt 13)

This is a complex clause which combines the physical and mental states of the participant through the conjunctions “and” and “as if”. The first section describes the physical condition of the participant “his body” and “his head” as a Carrier with attributes “slightly slouched” and “(is) bowed”, while the word “feeling” serves as a Mental Process that describes the emotional perception by the Senser “he”. This shows that the participant's body language is a manifestation of the phenomenon “sadness that he feels”.

Rain	(is) pouring	heavily	Outside
Actor	Material	Manner	Location

Table 14.3 Transitivity Analysis of Clause 3 (Prompt 13)

The “rain” in this clause acts as an Actor which performs an intense natural action. The word “pouring” is categorized as a Material Process because it refers to the physical movement of water that falls in real time. The Circumstance: Manner function explains that it rains very heavily, while Circumstance: Location determines that the rain is outdoors.

Puddles	(are) reflecting	neon lights from the mall signage and street lamps	creating	a moody atmosphere
Actor	Material	Range	Material	Goal

Table 14.4 Transitivity Analysis of Clause 4 (Prompt 13)

The “puddles” element is analysed as an Actor which actively influences the visual appearance. The words “reflecting” and “creating” are both Material Processes because they involve the physical action of reflecting the Range “neon lights from the mall signage and street lamps” which then produces “a moody atmosphere” as a Goal.

The man	wears	a charcoal gray and black sukajan jacket with subtle embroidery, black long pants, and red-and-white Nike sneakers
Actor	Material	Goal

Table 14.5 Transitivity Analysis of Clause 5 (Prompt 13)

The “The man” returns to play the role of an actor who performs the act of wearing a full suit on his body. The word “wears” serves as a Material Process because it is considered the physical activity of the participant in carrying or using “a charcoal gray and black sukajan jacket with subtle embroidery, black long pants, and red-and-white Nike sneakers” as a goal.

His hair	is	slightly damp from the rain
Carrier	Relational	Attribute

Table 14.6 Transitivity Analysis of Clause 6 (Prompt 13)

The “his hair” in this point acts as a carrier which has a certain physical status or state. The verb “is” acts as a Relational Process because it functions to connect hair with “slightly damp from the rain” as an attribute.

(there are)	a few raindrops	on his jacket	and	the light	slowly	reflects off	the wet surfaces
(Existential)	Existent	Place	conj.	Actor	Manner	Material	Range

Table 14.7 Transitivity Analysis of Clause 7 (Prompt 13)

This point is a complex clause which connects the existence of objects to the action of light through the conjunction “and”. The first part uses the Existential Process “are” to present “a few raindrops” as Existent “on his jacket”, while the second part places “the light” as an Actor which performs the Material Process in the form of reflections (reflects off). Circumstance: Manner explains that the process of reflection on the wet surface (range) occurs slowly.

The background	shows	blurred cars, raindrops, and faint reflections of red and blue lights
Carrier	Relational: possessive	Attribute

Table 14.8 Transitivity Analysis of Clause 8 (Prompt 13)

The “The background” acts as a carrier which has or displays various supporting visual elements. The word “shows” functions as a Relational Process (Possessive) because the setting is seen as “blurred cars, raindrops, and faint reflections of red and blue lights” as his Attribute.

(You)	(use)	Emotional tone, cinematic lighting, shallow depth of field, detailed facial expression, 8K ultra detail, 9:16 aspect ratio
(Actor)	(Material)	Range

Table 14.9 Transitivity Analysis of Clause 9 (Prompt 13)

This last point elliptically places the AI (You) as an Actor which must execute certain technical instructions. The process used is the Material Process (which is implied from the usage order) to process various technical specifications as a Range. This includes “Emotional tone, cinematic lighting, shallow depth of field, detailed facial expression, 8K ultra detail, 9:16 aspect ratio”.

Datum 14



Image 14

Create a black and white editorial close-up portrait of a young man with wet, messy hair, wearing a white sando. His gaze is directed straight at the camera with a calm yet captivating expression. The background is a seamless light gray studio backdrop with smooth tonal gradients and faint shadows. Lighting is diffused and focused from the upper left, softly highlighting facial features while preserving shadow detail. The mood is intimate and cinematic, with film grain and subtle contrast. Do not change or alter face.

Prompt 14

(You)	Create	a black and white editorial close-up portrait of a young man with wet, messy hair	(who is)	wearing	a white sando
(Actor)	Material	Goal	(Actor)	Material	Range

Table 15.1 Transitivity Analysis of Clause 1 (Prompt 14)

The AI (You) as an elliptical participant here acts as an Actor who is instructed to perform the physical action of making an image. The words “Create” and “wearing” both serve as Material Processes because they refer to the instructions of real actions in shaping the participant (a black and white editorial

close-up portrait of a young man with wet, messy hair) as a goal and his clothing (a white sando) as a range. The “who is” in this context stands as a relative pronoun which refers to a young man with wet, messy hair”

His gaze	is directed	straight at the camera	with a calm yet captivating expression
Actor	Material	Range	Circ: manner

Table 15.2 Transitivity Analysis of Clause 2 (Prompt 14)

The “His gaze” in this clause acts as an Actor which performs a physical action leading to a point. The word “is directed” is a Material Process because it shows the movement of the specific direction of view towards the camera (straight at the camera) as Range. Presence of Circumstance: manner describes how the participant's facial expressions (with a calm yet captivating expression) support the intensity of the direction of the view.

The background	is	a seamless light gray studio backdrop	with smooth tonal gradients and faint shadows
Carrier	Relational	Attribute	Circ: accompaniment

Table 15.3 Transitivity Analysis of Clause 3 (Prompt 14)

The “The background” is analysed as a Carrier which has a specific static visual identity. The word “is” acts as a Relational Process which connects the background to the gray color (a seamless light gray studio backdrop) as an Attribute. Circumstance: accompaniment (with smooth tonal gradients and faint shadows) provides additional details about the color gradation and subtle shadows that accompany the setting.

Lighting	is diffused	and	(lighting is) focused	from the upper left
Actor	Material	conj.	(Actor)	Material

Table 15.4 Transitivity Analysis of Clause 4 (Prompt 14)

The “lighting” in this point acts as an Actor that is manipulated to achieve a certain technical effect. This complex clause uses the Material Process on the words “diffused” and “focused” which are connected by the conjunction “and”. Circumstance: location makes it clear that the source of this lighting action comes specifically from the upper left corner.

(lighting is)	softly	highlighting	facial features	while	(lighting)	preserving	shadow detail
(Actor)	Manner	Material	Goal	<i>conj.</i>	(Actor)	Material	Goal

Table 15.5 Transitivity Analysis of Clause 5 (Prompt 14)

The “lighting” returns to play the role of an Actor which actively processes the details on the participant's face. This complex clause combines two Material Processes, namely “highlighting” and “preserving”, through the conjunction “while” to indicate two actions that occur simultaneously. Circumstance: the manner in the word “softly” describes how the light works subtly in highlighting the participant's “facial features” as Goal.

The mood	is	intimate and cinematic	with film grain and subtle contrast
Carrier	Relational	Attribute	Accompaniment

Table 15.6 Transitivity Analysis of Clause 6 (Prompt 14)

The “The mood” is analysed as a carrier which carries a certain aesthetic value. The word “is” serves as a Relational Process to embed “intimate and cinematic” qualities as Attributes. The Circumstance function: accompaniment here details the supporting elements such as the texture of the film and the contrast that accompanies the atmosphere.

(You)	Do not change	or	(do not) alter	face
(Actor)	Material	<i>conj.</i>	(Actor)	Material

Table 15.7 Transitivity Analysis of Clause 7 (Prompt 14)

This last point is a firm instruction to AI (You) as an Actor to refrain from making physical changes. This complex clause combines two negative Material Processes , namely “Do not change” and “alter”, using the conjunction “or”. The participant's face is positioned as a goal which must be maintained from any form of technical modification.

Datum 15



Image 15

An ultra realistic portrait of a man seating in a bar-stool, wearing an all off-white/cream/beige suit, black tie, black leather belt and black leather boots. Around his neck rests a delicate silver chain, while a polished silver ring gleams on his finger, reflecting the studio's soft light. His pose exudes elegance: one elbow rests on his knee, the hand with the ring placed beneath his chin, revealing a cold expression with deep, mysterious eyes. Beside him sits a majestic off-white or white-black wolf, its sharp gaze and powerful presence captured fully within the frame. His other hand rests gently on the wolf's head, symbolizing both connection and authority.

Prompt 15

(Generate)	An ultra realistic portrait of a man
(Material)	Goal

Table 16.1 Transitivity Analysis of Clause 1 (Prompt 15)

(Generate) is an Elliptical Participant that functions as a Material Process (action instruction). The phrase “An ultra realistic portrait of a man” is the goal that results from the process.

(the man)	seating	in a bar-stool,
Actor	Material	Place

Table 16.2 Transitivity Analysis of Clause 2 (Prompt 15)

(Generate) is an Elliptical Participant that functions as a Material Process (action instruction). The phrase “An ultra realistic portrait of a man” is the goal that results from the process.

(the man)	wearing	an all off-white/cream/beige suit, black tie, black leather belt and black leather boots
Actor	Material	Goal

Table 16.3 Transitivity Analysis of Clause 3 (Prompt 15)

The elliptical participant (The man) acts as an Actor who performs physical actions using attributes through the Material Process “wearing”, with the entire row of clothes behind him serving as a Goal that is worn directly.

Around his neck	rests	a delicate silver chain,
Place	Material	Actor

Table 16.4 Transitivity Analysis of Clause 4 (Prompt 15)

The phrase “Around his neck” serves as a circumstance Place to lock the location of the Actor object “a delicate silver chain” that performs the action of concentrating statically through the Material Process “rests”.

while	a polished silver ring	gleams	on his finger,
conj.	Actor	Material	Place

Table 16.5 Transitivity Analysis of Clause 5 (Prompt 15)

After the conjunction “while”, the phrase “a polished silver ring” acts as an Actor who performs physical activity emitting light through the Material Process “gleams” in a specific position circumstance Place “on his finger”.

(the ring)	reflecting	the studio's soft light
Actor	Material	Goal

Table 16.6 Transitivity Analysis of Clause 6 (Prompt 15)

The elliptical participant (The ring) acts as the Actor who passes the physical act of reflecting light through the Material Process “reflecting”, with the light object “the studio's soft light” as the Goal to be participant to reflection.

His pose	exudes	elegance:
Actor	Material	Goal

Table 16.7 Transitivity Analysis of Clause 7 (Prompt 15)

The elliptical participant (The ring) acts as the Actor who passes the physical act of reflecting light through the Material Process “reflecting”, with the light object “the studio's soft light” as the Goal to be participant to reflection.

one elbow	rests	on his knee,
Actor	Material	Place

Table 16.8 Transitivity Analysis of Clause 8 (Prompt 15)

The phrase “one elbow” acts as a limb actor who performs physical actions concentrating the position through the Material Process “rests” right at the target location of circumstance Place “on his knee”.

the hand with the ring	(is) placed	beneath his chin,
Goal	Material	Place

Table 16.9 Transitivity Analysis of Clause 9 (Prompt 15)

The phrase “the hand with the ring” serves as a passive Goal that receives the action of positioning from the elliptical Material Process (is) placed, with the final location determined by the circumstance of Place “beneath his chin”.

(this pose)	revealing	a cold expression with deep, mysterious eyes
Actor	Material	Goal

Table 16.10 Transitivity Analysis of Clause 10 (Prompt 15)

The phrase “the hand with the ring” serves as a passive Goal that receives the action of positioning from the elliptical Material Process (is) placed, with the final location determined by the circumstance of Place “beneath his chin”.

Beside him	sits	a majestic off-white or white-black wolf,
Place	Material	Actor

Table 16.11 Transitivity Analysis of Clause 11 (Prompt 15)

The phrase “Beside him” serves as a circumstance to lock the horizontal position of the animal character “a majestic off-white or white-black wolf” who acts as an Actor when performing the Material Process “sits”.

its sharp gaze and powerful presence	(are) captured	fully	within the frame
Goal	Material	Manner	Place

Table 16.12 Transitivity Analysis of Clause 12 (Prompt 15)

The phrase “its sharp gaze and powerful presence” functions as a passive Goal that is participant to the act of recording images by the elliptical Material Process (are) captured, with the quality limitation of the circumstance Manner “fully” within the circumstances of the place.

His other hand	rests	gently	on the wolf's head,
Actor	Material	Manner	Place

Table 16.13 Transitivity Analysis of Clause 13 (Prompt 15)

The phrase “His other hand” acts as an Actor who interacts with physical touch through the Material Process “rests”, with the circumstance of Manner action nature “gently” on the target circumstance of Place “on the wolf’s head”.

(this gesture)	symbolizing	both connection and authority
Actor	Material	Goal

Table 16.14 Transitivity Analysis of Clause 14 (Prompt 15)

The elliptical participant (This gesture) acts as an abstract Actor who visually constructs the representative meaning through the Material Process of “symbolizing”, resulting in the concept of “both connection and authority” as the Goal of the meaning.

Datum 16



Image 16

A hyper-realistic vertical portrait shot in 1080×1920 format, characterized by stark cinematic lighting and intense contrast. Captured with a slightly low, upward-facing angle that dramatizes the subject’s jawline and neck, the composition evokes quiet dominance and sculptural elegance. The background is a deep, saturated crimson red, creating a bold visual clash with the model’s luminous skin and dark wardrobe. Lighting is tightly directional, casting warm golden

highlights on one side of the face while plunging the other into velvety shadow, emphasizing bone structure with almost architectural precision. The subject's expression is unreadable and cool-toned-eyes half-lidded, lips relaxed-suggesting detachment or quiet defiance. The model wears a heavy wool or felt overcoat , its texture richly defined against the skin's smooth, dewy glow. Minimal retouching preserves skin texture and slight imperfections, adding realism. Editorial tension is created through close cropping, tonal control, and the almost oppressive intimacy of the camera's proximity. There are no props or accessories; the visual impact is created purely through light, shadow, colour saturation, and posture - evoking high fashion, contemporary isolation and hyper-modern masculinity

Prompt 16

A hyper-realistic vertical portrait shot	in 1080×1920 format	(is) characterized	by stark cinematic lighting and intense contrast
Carrier	Quality	Relational	Attribute

Table 17.1 Transitivity Analysis of Clause 1 (Prompt 16)

The “A hyper-realistic vertical portrait shot” is positioned as a Carrier which has “by stark cinematic lighting and intense contrast” as the attribute attached . The Relational process “is characterized” is used to embed the characteristics of cinematic lighting as an attribute, while the Circumstance: format details the technical specifications of the size of the image.

(The image)	(is) Captured	with a slightly low, upward-facing angle	(that)	dramatizes	the subject's jawline and neck
(Goal)	Material	Manner	(Actor)	Material	Goal

Table 17.2 Transitivity Analysis of Clause 2 (Prompt 16)

This point shows the technical action of shooting (with a slightly low, upward-facing angle) where the photo acts as the goal. The words “Captured” and “dramatizes” serve as Material Process due to the physical act of adjusting the camera angle to accentuate the participant’s jawline and neck” which stands as the goal, supported by Circumstance: manner which describes the position of the low angle of view.

the composition	evokes	quiet dominance and sculptural elegance
Carrier	Relational	Attribute

Table 17.3 Transitivity Analysis of Clause 3 (Prompt 16)

The “The composition” of the photos in this table acts as a carrier that carries certain values. The word “evokes” serves as a Relational Process because its purpose is to connect visual elements “quiet dominance and sculptural elegance” as an Attribute attached to the composition.

The background	is	a deep, saturated crimson red	creating	a bold visual clash with the model’s luminous skin and dark wardrobe
Carrier	Relational	Attribute	Material	Goal

Table 17.4 Transitivity Analysis of Clause 4 (Prompt 16)

The “The background” of the photo is analysed as a carrier which is supported by the word “is” which serves as a Relational Process to assign “a deep, saturated crimson red” as an attribute. The word “creating” is a Material Process as it actively produces a sharp visual interaction with the “a bold visual clash with the model’s luminous skin and dark wardrobe” which stands as the goal.

Lighting	is	tightly directional	casting	warm golden highlights on one side of the face	while	(lighting is)	plunging	the other	into velvety shadow
Carrier	Relational	Attribute	Material	Goal	conj.	(Actor)	Material	Goal	Place

Table 17.5 Transitivity Analysis of Clause 5 (Prompt 16)

The “Lighting” acts as an active participant which manipulates shadows and highlights on the participant's face (warm golden highlights on one side of the face). This complex clause combines a Relational Process to define the nature of light and two Material Processes (“casting” and “plunging”) to show the physical action of light in dividing the face (the other) which stands as the goal and into light and dark areas (into velvety shadow) which stand as the circumstance of place.

(Lighting)	(is) emphasizing	bone structure	with almost architectural precision
(Actor)	Material	Range	Manner

Table 17.6 Transitivity Analysis of Clause 6 (Prompt 16)

The “Lighting” plays the role of an actor which emphasizes the participant's facial anatomy (bone structure). The word “emphasizing” is a material process that places the “bone structure” as the goal, reinforced by Circumstance: a manner “with almost architectural precision” which describes technical acumen like an architecture.

The subject's expression	is	unreadable and cool-toned	(with)	Eyes	(being)	half-lidded	(and)	lips	(being)	relaxed
Carrier	Relational	Attribute	conj.	Carrier	(Relational)	Attribute	conj.	Carrier	(Relational)	Attribute

Table 17.7 Transitivity Analysis of Clause 7 (Prompt 16)

The “The subject’s expression” and other parts of the face (eyes, lips) act as a series of carriers which carry detail information. The Relational process (being) is used in sequence to embed unreadable, half-lidded, and relaxed traits as attributes which visually define the participant's character.

(the expression is)	suggesting	detachment or quiet defiance
Carrier	Relational	Attribute

Table 17.8 Transitivity Analysis of Clause 8 (Prompt 16)

The participant's facial expression (elliptical) serves as the owner of the emotional message in the photo (carrier). The word “suggesting” acts as a Relational Process which connects the expression with the quality of “detachment or quiet defiance” as an Attribute.

The model	wears	a heavy wool or felt overcoat
Actor	Material	Goal

Table 17.9 Transitivity Analysis of Clause 9 (Prompt 16)

The “The model” in this point acts as an Actor who performs physical acts wearing “a heavy wool or felt overcoat”. According to your perspective, the word “wears” functions as a Material Process because it is the physical activity of the participant in carrying or using clothes as a Goal.

its texture	(is) richly defined	against the skin’s smooth, dewy glow
Carrier	Attribute	Place

Table 17.10 Transitivity Analysis of Clause 10 (Prompt 16)

The texture (its texture) of the outer garment is analysed as a carrier whose quality is seen contrasting (against) with the skin. The Relational process (is richly defined) assigns the texture definition as an Attribute, while Circumstance of place describes the visual position of the texture side by side with the glowing skin.

Minimal retouching	preserves	skin texture and slight imperfections	adding	realism
Actor	Material	Range	Material	Goal

Table 17.11 Transitivity Analysis of Clause 11 (Prompt 16)

The minimal editing process (minimal retouching) acts as an Actor which maintains the visual integrity (realism) of the image. The words “preserves” and “adding” function as a Material Process because they are real actions in maintaining the original leather texture (Range) in order to create a realistic finish.

Editorial tension	is created	through close cropping, tonal control, and the almost oppressive intimacy of the camera’s proximity
Goal	Material	Manner

Table 17.12 Transitivity Analysis of Clause 12 (Prompt 16)

The “The editorial tension” in this point is positioned as a Goal generated through a series of technical techniques (through close cropping, tonal control, and the almost oppressive intimacy of the camera’s proximity). The word “is created” serves as a Material Process which shows the process of creating an atmosphere, supported by Circumstance of manner which details how it is achieved through image cropping and tone control.

There	are	no props or accessories
Placeholder	Existential	Existent

Table 17.13 Transitivity Analysis of Clause 13 (Prompt 16)

This point specifically indicates the absence of certain elements within the photo frame. The word “there” has no function, it stands only as a dummy participant. The word “are” serves as an Existential Process to affirm that props or accessories (Existent) are not present in the visual composition

the visual impact	is created	purely through light, shadow, colour saturation, and posture	evoking	high fashion, contemporary isolation and hyper-modern masculinity
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Goal	Material	Manner	Relational	Attribute
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Table 17.14 Transitivity Analysis of Clause 14 (Prompt 16)

The overall “visual impact” is positioned as a Goal created through the basic elements of photography (light, shadow, colour saturation, and posture). The word “is created” acts as a Material Process with the help of circumstance of manner (light, shadow, saturation, posture), which is then followed by a Relational process (“evoking”) to give the final meaning in the form of the concept of modern masculinity (high fashion, contemporary isolation and hyper-modern masculinity) as an Attribute.

Datum 17



Image 17

Create a side-profile portrait of a topless young man looking over his shoulder with a composed and introspective gaze. His messy bangs softly fall toward his eyes, illuminated by soft lighting, that enhances the shape of his neck and shoulders. The gray studio backdrop adds balance between elegance and masculinity. Do not change or alter face.

Prompt 17

(You)	Create	a side-profile portrait of a topless young man	(who is)	looking over	his shoulder	with a composed and introspective gaze
(Actor)	Material	Goal	(Actor)	Material	Range	Manner

Table 18.1 Transitivity Analysis of Clause 1 (Prompt 17)

The AI as an elliptical Actor (you) receives the main instruction to perform the act of making visual works. The words “Create” and “looking over” function as Material Process because they refer to the real action in building the composition of the portrait and pose of the participant (a side-profile portrait of a topless young man) as a Goal. The “his shoulder” stand as the range in which the direction of where the man is looking over. Presence of Circumstance of manner (with a composed and introspective gaze) describes in depth the inner atmosphere that must be emitted through the gaze of the participant.

His messy bangs	softly	fall	toward his eyes
Actor	Manner	Material	Place

Table 18.2 Transitivity Analysis of Clause 2 (Prompt 17)

The participant's hair (His messy bangs) is analysed as an actor which performs a passive movement (fall). The word “fall” is categorized as a Material Process because it indicates a physical shift in the position of the hair towards the eyes as Circumstance place. Circumstance of manner through the word “softly” gives a soft impression to the movement of the hair.

(His messy bangs)	(are) illuminated	by soft lighting
(Goal)	Material	Actor

Table 18.3 Transitivity Analysis of Clause 3 (Prompt 17)

The lighting (by soft lighting) in this point acts as an Actor that provides a visual effect on the participant's hair. The word “illuminated” is a Material Process which places hair (his messy bangs) as the goal of the lighting action.

That	enhances	the shape of his neck and shoulders
Actor	Material	Goal

Table 18.4 Transitivity Analysis of Clause 4 (Prompt 17)

The word “that” refers to soft light which plays the role of an Actor which technically beautifies (enhance) the participant's body anatomy. The word “enhances” functions as a Material Process because it performs visual quality improvement actions in the neck and shoulder area (the shape of his neck and shoulders) as a goal.

The gray studio backdrop	adds	balance between elegance and masculinity
Actor	Material	Goal

Table 18.5 Transitivity Analysis of Clause 5 (Prompt 17)

The gray background of the studio (The gray studio backdrop) is analysed as the Actor contributes to the overall composition. The word “adds” acts as a Material Process because it actively provides added value in the form of a “balance between elegance and masculinity” which stand as a goal.

(You)	Do not change	or	Alter	face
(Actor)	Material	conj.	Material	Goal

Table 18.6 Transitivity Analysis of Clause 6 (Prompt 17)

This last point is a strict instruction limit for AI (You) as an Actor to maintain the integrity of facial data. This complex clause combines two negative Material Processes, namely “Do not change” and “alter”, which are connected by the

conjunction “or”. The participant's face is positioned as a fixed Goal and is prohibited from being technically modified.

Datum 18



Image 8

A striking, medium close-up, low-angle, artistic photograph captures a young, fair-skinned woman with long, wavy blonde hair emerging from dark, still water, her body partially submerged. She is tenderly embracing a powerful black panther, whose head rests against her shoulder, their gazes locked in an intense, amber-eyed stare. The woman's skin glistens with water droplets, and she wears a simple, light-colored, strapless garment, its fabric subtly textured. The panther's sleek, dark fur contrasts dramatically with the woman's pale skin, its muscular form visible as it reclines in the water. Behind them, a grand, classical-style building with imposing pillars rises against a softly blurred, dark forest backdrop, hinting at a serene, ancient setting. The lighting is soft and moody, with the primary source likely coming from above and slightly to the side, casting subtle shadows and highlighting the textures of skin and fur, creating a low-key, dramatic mood with a rich, deep color palette dominated by dark greens, browns, and the stark contrast of black and pale skin. The image possesses a painterly quality, achieved through

subtle grain and a shallow depth of field that isolates the subjects from the background, lending an air of mystique and wild beauty. Keywords: masterpiece, divine feminine, wild spirit, primal connection, dark fantasy, cinematic, hyperrealism, photorealistic, 8k, sharp focus, emotional depth, enchanting.

Prompt 18

(Generate)	A striking, medium close-up, low-angle, artistic photograph
(Material)	Goal

Table 19.1 Transitivity Analysis of Clause 1 (Prompt 18)

The elliptical participant (Generate) functions as a Material Process that initiates physical commands to produce a visual photographic print object “A striking... artistic photography” as his immediate goal.

(the photograph)	captures	a young, fair-skinned woman with long, wavy blonde hair
Actor	Material	Goal

Table 19.2 Transitivity Analysis of Clause 2 (Prompt 18)

The elliptical participant (the photograph) acts as a mechanical actor who captures objects through the Material Process “captures”, tying the phrase of the female participant's object afterwards as Goal.

(the woman)	emerging	from dark, still water,
Actor	Material	Place

Table 19.3 Transitivity Analysis of Clause 3 (Prompt 18)

The elliptical participant (the woman) acts as a physical Actor who moves out of the surface of the water through the “emerging” Material Process, with the boundaries of the origin of the space locked by the circumstance of Place “from dark, still water”

her body	(is)	partially submerged.
Carrier	Relational	Attribute

Table 19.4 Transitivity Analysis of Clause 4 (Prompt 18)

The phrase “her body” serves as a carrier of physical status bridged by an elliptical auxiliary verb (is) as a Relational Process towards the circumstantial description of the “partially submerged” Attribute.

She	is tenderly embracing	a powerful black panther.
Actor	Material	Goal

Table 19.5 Transitivity Analysis of Clause 5 (Prompt 18)

The pronoun “She” acts as an Actor who performs emotional-physical embracing activities through the Material Process “is tenderly embracing”, making the animal “a powerful black panther” as the Goal of action.

whose head	rests	against her shoulder.
Actor	Material	Place

Table 19.6 Transitivity Analysis of Clause 6 (Prompt 18)

The phrase “whose head” acts as the Actor of the body that positions the position of the position of the position through the Material Process “rests” right attached to the circumstance of the place “against her shoulder”.

their gazes	(are) locked	in an intense, amber-eyed stare.
Goal	Material	Manner

Table 19.7 Transitivity Analysis of Clause 7 (Prompt 18)

The phrase “their gazes” functions as a passive Goal that receives the action of visual locking by the elliptical Material Process (are) locked, with the final condition bound circumstance Manner “in an intense, amber-eyed stare”.

The woman's skin	glistens	with water droplets.
Actor	Material	Manner

Table 19.8 Transitivity Analysis of Clause 8 (Prompt 18)

The phrase “The woman's skin” acts as a physical surface actor that emits a glow of water through the Material Process “glistens”, with details triggering circumstance Manner “with water droplets”.

And	she	wears	a simple, light-colored, strapless garment,
<i>conj.</i>	Actor	Material	Goal

Table 19.9 Transitivity Analysis of Clause 9 (Prompt 18)

The phrase “The woman's skin” acts as a physical surface actor that emits a glow of water through the Material Process “glistens”, with details triggering circumstance Manner “with water droplets”.

its fabric	(is)	subtly textured.
Carrier	Relational	Attribute

Table 19.10 Transitivity Analysis of Clause 10 (Prompt 18)

The noun phrase “its fabric” functions as a carrier of the texture of the object which is connected by the verb elliptical copula (is) as a relational process into the “subtly textured” attribute quality determinant.

The panther's sleek, dark fur	contrasts	dramatically	with the woman's pale skin,
Actor	Material	Manner	Accompaniment

Table 19.11 Transitivity Analysis of Clause 11 (Prompt 18)

The phrase “The panther's sleek, dark fur” acts as a visual actor that triggers color opposition through the Material Process “contrasts” in the Manner circumstance “dramatically” with the Accompaniment circumstance “with the woman's pale skin”.

its muscular form	(is)	Visible
Carrier	Relational	Attribute

Table 19.12 Transitivity Analysis of Clause 12 (Prompt 18)

The phrase “its muscular form” functions as a body shape carrier which is connected by the elliptical auxiliary verb (is) as a relational process towards the visible status of the “visible” attribute.

as	it	reclines	in the water.
conj.	Actor	Material	Place

Table 19.13 Transitivity Analysis of Clause 13 (Prompt 18)

Tied to the conjunction “as”, the animal pronoun “it” acts as a body actor who performs relaxed positioning through the Material Process “reclines” in the circumstance area of the place “in the water”.

Behind them,	a grand, classical-style building with imposing pillars	rises	against a softly blurred, dark forest backdrop,
Place	Actor	Material	Place

Table 19.14 Transitivity Analysis of Clause 14 (Prompt 18)

The front phrase “Behind them” locks in the boundaries of the circumstance of Place at the beginning, accompanying the Actor's structure of the building “a grand, classical-style building...” which grows vertically through the Material Process “rises” in front of circumstance Place “against a softly blurred...”.

(this background)	hinting at	a serene, ancient setting.
Actor	Material	Goal

Table 19.15 Transitivity Analysis of Clause 15 (Prompt 18)

The elliptical participant (this background) acts as the background actor of the scene that hints at the meaning through the Material Process “hinting at”, resulting in the target concept of the atmosphere “a serene, ancient setting” as the Goal.

The lighting	is	soft and moody,
Carrier	Relational	Attribute

Table 19.16 Transitivity Analysis of Clause 16 (Prompt 18)

The noun phrase “The lighting” functions as a carrier of the technical element of light which is bridged by the copula verb “is” as a relational process towards the description of the atmosphere of the Attribute “soft and moody”.

with the primary source	likely coming	from above and slightly to the side,
Actor	Material	Place

Table 19.17 Transitivity Analysis of Clause 17 (Prompt 18)

The phrase “with the primary source” acts as the Actor of light from which the direction of the beam movement through the Material Process “likely coming”, sourced from the location of the circumstance Place “from above and slightly to the side”.

(the lighting)	casting	subtle shadows
Actor	Material	Goal

Table 19.18 Transitivity Analysis of Clause 18 (Prompt 18)

The elliptical participant (the lighting) acts as a light actor who drops shadows through the Material Process “casting”, giving birth to the object “subtle shadows” as the direct goal.

and	(the lighting)	highlighting	the textures of skin and fur,
conj.	Actor	Material	Goal

Table 19.19 Transitivity Analysis of Clause 19 (Prompt 18)

Bound by the conjunction “and”, the elliptical participant (the lighting) acts as an Actor who performs visual protrusion through the Material Process “highlighting”, with detailed objects of skin and feathers as the Goal.

(the lighting)	creating	a low-key, dramatic mood with a rich, deep color palette dominated by dark greens, browns, and the stark contrast of black and pale skin.
Actor	Material	Goal

Table 19.20 Transitivity Analysis of Clause 20 (Prompt 18)

The elliptical participant (the lighting) acts as an Actor who unites the atmosphere of the image through the Material Process “creating”, resulting in a long solid color scheme formulation behind it as a Goal product.

The image	possesses	a painterly quality,
Carrier	Relational: possessive	Attribute

Table 19.21 Transitivity Analysis of Clause 21 (Prompt 18)

The phrase “The image” serves as the Carrier of the entire frame of the image conditioned by the Relational Process: possessive “possesses”, with the characteristic of “a painterly quality” as its Attribute.

(this quality is)	achieved	through subtle grain and a shallow depth of field
(Goal)	Material	Manner

Table 19.22 Transitivity Analysis of Clause 22 (Prompt 18)

The elliptical participant (this quality is) acts as a passive goal of achieving the photographic technique through the Material Process “achieved”, which is driven by the circumstance determination tool “through subtle grain and a shallow depth of field”.

that	(the depth of field)	isolates	the subjects	from the background,
<i>conj.</i>	Actor	Material	Goal	Place

Table 19.23 Transitivity Analysis of Clause 23 (Prompt 18)

The elliptical pronoun (the depth of field) acts as the focal separator of the lens through the Material Process “isolates”, moving the main object of the Goal “the subjects” away from the area of circumstance Place “from the background”.

(this isolation)	lending	an air of mystique and wild beauty.
Actor	Material	Goal

Table 19.24 Transitivity Analysis of Clause 24 (Prompt 18)

Elliptical participants (this isolation) act as technical impression actors who have an impact on taste through the Material Process "lending", resulting in an overflow of impressions of "an air of mystique and wild beauty" as Goal.

(use)	Keywords: masterpiece, divine feminine, wild spirit, primal connection, dark fantasy, cinematic, hyperrealism, photorealistic, 8k, sharp focus, emotional depth, enchanting.
(Material)	Range

Table 19.25 Transitivity Analysis of Clause 25 (Prompt 18)

The elliptical command participant (use) functions as a Material Process utilizing artificial intelligence metadata instructions, placing an entire line of text “Keywords: masterpiece... enchanting” as a domain limitation of the Range.

Datum 19



Image 9

The seal sits on a giant water bottle, as if the whole world is a game and he is part of it. A light smile on his face, the sun is shining in the hour, and the silver bucket in his left hand... Everything has calmness and confidence, even the water that flows on the asphalt seems to tell a different story.

Prompt 19

The seal	sits	on a giant water bottle,
Actor	Material	Place

Table 20.1 Transitivity Analysis of Clause 1 (Prompt 19)

The phrase “The seal” acts as an Actor who performs the physical act of body position through the Material Process “sits”, with a specific location locked by the phrase “on a giant water bottle” as the circumstance of the Place.

as if	the whole world	is	a game
<i>conj.</i>	Token	Relational	Value

Table 20.2 Transitivity Analysis of Clause 2 (Prompt 19)

Bound to the conjunction “as if”, the phrase “the whole world” functions as a token whose value is identified by the verb “is” as a relational process towards the Value element “a game”.

and	he	is	part of it.
<i>conj.</i>	Carrier	Relational	Attribute

Table 20.3 Transitivity Analysis of Clause 3 (Prompt 19)

Bound by the conjunction “and”, the pronoun “he” serves as a carrier to which the verb “is” is connected as a relational process towards the attribute characteristic “part of it”.

(There is)	a light smile	on his face,
(Relational: existential)	Existent	Place

Table 20.4 Transitivity Analysis of Clause 4 (Prompt 19)

The combination of the elliptical verb existence (There is) functions as Relational: existential to present the phrase “a light smile” as Existent in the circumstance is position of Place “on his face”.

the sun	is shining	in the hour,
Actor	Material	Place

Table 20.5 Transitivity Analysis of Clause 5 (Prompt 19)

The phrase “the sun” acts as an Actor who performs physical activity to emit light through the Material Process “is shining”, with a specific time limit of circumstance “in the hour”.

and	the silver bucket	(is)	in his left hand...
<i>conj.</i>	Carrier	Relational	Attribute

Table 20.6 Transitivity Analysis of Clause 6 (Prompt 19)

Bound by the conjunction “and”, the phrase “the silver bucket” functions as a carrier bridged by the elliptical auxiliary verb (is) as a Relational Process to the details of the location of the Attribute circumstance “in his left hand...”.

Everything	has	calmness and confidence,
Carrier	Relational: possessive	Attribute

Table 20.7 Transitivity Analysis of Clause 7 (Prompt 19)

The scope pronoun “Everything” serves as a Carrier to which the relationship of ownership is bound by the Relational Process: possessive “has”, placing the qualities of “calmness and confidence” as the Attribute possessed.

even the water	that	flows	on the asphalt
Actor	<i>conj.</i>	Material	Place

Table 20.8 Transitivity Analysis of Clause 8 (Prompt 19)

The phrase “even the water” acts as an Actor that moves physical activity flowing through the Material Process “flows” with the relative conjunction “that”, just above the surface of the circumstance Place “on the asphalt”.

(the water)	seems	to tell	a different story
Actor	Relational	Material	Goal

Table 20.9 Transitivity Analysis of Clause 9 (Prompt 19)

The elliptical participant (the water) acts as an Actor who is bridged by the modal verb “seems” as a Relational Process to the activity of conveying messages through the Material Process “to tell”, making the phrase “a different story” as the Goal.

Datum 20



Image 20

A cinematic , moody photograph of a young man standing in a lush green field of tall grass under a cloudy, overcast sky. He is wearing a loose, dark button-up shirt and dark trousers. His posture is expressive and dramatic, leaning slightly backward with one arm outstretched and palm open, as if embracing the wind or the moment. His head is tilted back and eyes closed. He is wearing large, over-ear silver headphones, giving a sense of calm and emotional release. The perspective is slightly low-u.

Prompt 20

A cinematic, moody photograph of a young man	standing	in a lush green field of tall grass under a cloudy, overcast sky
Actor	Material	Place

Table 21.1 Transitivity Analysis of Clause 1 (Prompt 20)

The photo (photograph) shows a participant as part of the description of an actor performing a physical action in the open air (a lush green field of tall grass

under a cloudy, overcast sky) The word “standing” serves as a Material Process because it shows the position of the participant's body. The setting details the of the place under a cloudy sky to create a cinematic and gloomy photo atmosphere serve as the circumstance of place.

He	is wearing	a loose, dark button-up shirt and dark trousers
Actor	Material	Goal

Table 21.2 Transitivity Analysis of Clause 2 (Prompt 20)

The young man (he) plays the role of an actor who performs the act of wearing a loose dark suit. The word “is wearing” is categorized as a Material Process because it refers to the physical activity of the participant in wearing “a loose, dark button-up shirt and dark trousers” as the Goal.

His posture	Is	expressive and dramatic
Carrier	Relational: intens	Attribute

Table 21.3 Transitivity Analysis of Clause 3 (Prompt 20)

The participant's posture in this point acts as a carrier which carries a certain aesthetic message (expressive and dramatic). The word “is” serves as a Relational Process to embed expressive and dramatic qualities as an attribute that defines the participant's visual style

(the man)	(is) leaning	slightly backward	with one arm outstretched and palm open	as if	(he)	(is) embracing	the wind or the moment
(Actor)	Material	Manner	Accompaniment	conj.	(Actor)	Material	Goal

Table 21.4 Transitivity Analysis of Clause 4 (Prompt 20)

This point is a complex clause that combines the physical action of the body with symbolic meaning through the conjunction “as if”. The actor is the man which is elliptical. The words “leaning” and “embracing” are both Material Processes that

show the Actor's physical movement towards the wind element or moment as a Goal. The use of Manner and Accompaniment details how the position of the outstretched arms reinforces the emotional impression.

His head	is tilted	back	(his) eyes	are	closed
Actor	Material	Place	Carrier	Relational	Attribute

Table 21.5 Transitivity Analysis of Clause 5 (Prompt 20)

This table combines the physical conditions of the participant's head and eyes in a single set of descriptions. The participant's head (his head) is positioned as an Actor which performs the Material Process in the form of a with backward movement (Place), while the eye is analysed as a Carrier a closed nature as an Attribute.

he	is wearing	large, over-ear silver headphones	giving	a sense of calm and emotional release
Actor	Material	Goal	Relational	Attribute

Table 21.6 Transitivity Analysis of Clause 6 (Prompt 20)

The participant “he” returns to play the role of an actor who uses additional attributes in the form of an audio device (headphones). The word “is wearing” is a Material Process with “large over-ear silver headphones” as the Goal, which is then connected to the Relational process through the word “giving”. This process serves to embed the impression “a sense of calm and emotional reliese” as the attribute of the entire scene.

The perspective	is	slightly low-up
Carrier	Relational	Attribute

Table 21.7 Transitivity Analysis of Clause 7 (Prompt 20)

The “the perspective” acts as the Carrier which is attached to attribute. The word “is” acts as a Relational Process that provides a technical identity in the form of a “slightly low-up” perspective as the main attribute attached to the carrier which also to close the instruction.

Datum 21



Image 21

Hyper-realistic cinematic fashion photoshoot of «20-year-old boy. He has « refined slim face with a lean, youthful, and elegant physique. Seated casually on “deep white bean bay, he wears bold all-dark chocolate oversized streetwear: a stylish trench coat over a clean white inner t-shirt, wide white pants, chunky sneakers, and a silver watch. The background is minimal with an aesthetic grey tone. The atmosphere reflects powerful drip vibes, like on Adidas campaign editorial, with dramatic studio lighting and a modern urban touch. Keep his face 100% accurate and realistic.

Prompt 21

(You)	(Generate)	Hyper-realistic cinematic fashion photoshoot of a 20-year-old boy
Actor	Material	Goal

Table 22.1 Transitivity Analysis of Clause 1 (Prompt 21)

The AI as an elliptical participant here acts as an Actor which receives orders to perform a creative action. The word “Generate” serves as a Material Process because it is an instruction to perform the real action of creating a photo object (Hyper-realistic cinematic fashion photoshoot of a 20-year-old boy) as a Goal. This point establishes the main foundation of the entire desired set of visual instructions.

He	has	(a) refined slim face with a lean, youthful, and elegant physique
Token	Relational	Value

Table 22.2 Transitivity Analysis of Clause 2 (Prompt 21)

The male participant (he) in this point is analysed as a Token whose physical characteristics are being identified in depth. The word “has” acts as a relational process that connects the participant with his visual identity (refined slim face with a lean, youthful, and elegant physique) as Value. This shows that the participant's facial and physical structure are the main identity values that define the model's appearance.

(the boy)	Seated	casually	on (a) deep white bean bag
(Actor)	Material	Manner	Place

Table 22.3 Transitivity Analysis of Clause 3 (Prompt 21)

The boy acts as an actor who performs physical actions in the form of positioning his body (seated) on an object. The word “Seated” is a Material Process that indicates the physical activity of the participant's body. The presence of Manner's circumstance explains the relaxed sitting style, while Place details the location of the deep white bean bag” as the location of the action.

he	wears	bold all-dark chocolate oversized streetwear: a stylish trench coat over a clean white inner t-shirt, wide white pants, chunky sneakers, and a silver watch
Actor	Material	Goal

Table 22.4 Transitivity Analysis of Clause 4 (Prompt 21)

The male participant (he) returns to play the role of an actor who performs physical activities wearing a full suit of clothes (bold all-dark chocolate oversized streetwear: a stylish trench coat over a clean white inner t-shirt, wide white pants, chunky sneakers, and a silver watch). The word “wears” is categorized as Material Process because it involves the physical act of using various elements of clothing ranging from trench coats to silver watches as Goals.

The background	is	minimal	with an aesthetic grey tone
Carrier	Relational	Attribute	Accompaniment

Table 22.5 Transitivity Analysis of Clause 5 (Prompt 21)

The background of the photo is analysed as a Carrier which has clean and simple visual properties (minimal). The word “is” acts as a Relational Process to provide a minimalist quality as an attribute to the setting. The Circumstance Accompaniment provides additional details regarding the “aesthetic gray tone” which accompany the background look.

The atmosphere	reflects	powerful drip vibes	like on Adidas campaign editorial	with dramatic studio lighting and a modern urban touch
Carrier	Relational	Attribute	Manner	Accompaniment

Table 22.6 Transitivity Analysis of Clause 6 (Prompt 21)

The atmosphere or atmosphere in the photo is positioned as a carrier that carries a certain aesthetic value. The word “reflects” serves as a Relational Process to embed a strong stylistic identity as an Attribute. The circumstance function of Manner provides a reference to the campaign style of well-known brands, while the Accompaniment details the use of dramatic light and urban touches as atmospheric supports.

(You)	Keep	his face	100% accurate and realistic
(Actor)	Material	Goal	Manner

Table 22.7 Transitivity Analysis of Clause 7 (Prompt 21)

The last point is a technical instruction to the AI (You) as an elliptical actor to maintain visual integrity on the face. The word “Keep” is categorized as a Material Process because it is an order of maintenance actions against the condition of the face (his face) as a Goal. Circumstance of manner (100% accurate and realistic) emphasizes that the final result must achieve an absolute level of accuracy and realism.

Datum 22



Image 10

High-fashion cinematic half-length portrait of the person from input photo, dreamlike editorial style. Multi-exposure motion blur with ghosting and vertical streaks. Clean gradient background from deep azure (#0033AO) to cyan (#00CCFF). Subject in plain white oversized T-shirt with soft folds catching colored lights. Dramatic lighting: cool blue wash plus orange/yellow edge glow from camera-left/backlight. Expression neutral/introspective, eyes softly lit or shadowed. Shot on 50-85mm f/1.8, shallow depth, cinematic blur und chromatic separation. Crisp skin/ fabric in focus, surreal minimal glitch-inspired fashion mood.

Prompt 22

(Generate a)	High-fashion cinematic half-length portrait of the person from input photo, dreamlike editorial style.
(Material)	Goal

Table 23.1 Transitivity Analysis of Clause 1 (Prompt 22)

The elliptical participant (Generate a) serves as the Material Process that drives the main instruction to produce a conceptual visual object in the form of an editorial-style half-body portrait behind it as a Goal.

(Apply)	Multi-exposure motion blur with ghosting and vertical streaks.
(Material)	Goal

Table 23.2 Transitivity Analysis of Clause 2 (Prompt 22)

The elliptical participant (Apply) acts as a Material Process technical instruction to apply a specific physical visual effect in the form of a compound motion blur with visual distortion as the goal.

(Create)	Clean gradient background from deep azure (#0033AO) to cyan (#00CCFF).
(Material)	Goal

Table 23.3 Transitivity Analysis of Clause 3 (Prompt 22)

The elliptical participant (Create) serves as the Material Process of the background creation instruction, generating a color gradation field object from azure to cyan as the Goal.

(Place)	Subject	in plain white oversized T-shirt with soft folds catching colored lights.
(Material)	Goal	Place

Table 23.4 Transitivity Analysis of Clause 4 (Prompt 22)

The elliptical participant (Place) acts as the Material Process instruction for the arrangement of the participant within the frame of the scene, making the “Participant” as the Goal placed in the circumstance of the Place in the form of a description of the clothing complete with details of the folds of the fabric.

(Use)	Dramatic lighting: cool blue wash plus orange/yellow edge glow from camera-left/backlight.
(Material)	Goal

Table 23.5 Transitivity Analysis of Clause 5 (Prompt 22)

The elliptical participant (Use) functions as the Material Process of lighting technical instructions, placing a combination of dramatic lighting, cool blue, and orange lighting in its entirety as the Goal.

(Make)	Expression	neutral/introspective,
(Material)	Carrier	Attribute

Table 23.6 Transitivity Analysis of Clause 6 (Prompt 22)

The elliptical participant (Make) acts as the Material Process instruction of the expression setting, placing the element “Expression” as a Carrier whose emotional state is conditioned by the “neutral/introspective” Attribute quality determinant.

(Make)	eyes	softly lit or shadowed.
(Material)	Carrier	Attribute

Table 23.7 Transitivity Analysis of Clause 7 (Prompt 22)

The elliptical participant (Make) acts as the Material Process instruction illumination the details of the eye, placing the “eyes” element as a Carrier whose visibility is conditioned by the Attribute quality determinant “softly lit or shadowed”.

(Use)	Shot on 50-85mm f/1.8, shallow depth, cinematic blur und chromatic separation.
(Material)	Range

Table 23.8 Transitivity Analysis of Clause 8 (Prompt 22)

The elliptical participant (Use) acts as the Material Process instruction for the application of the technical parameters of the lens and camera, positioning the

entire specification of the focal distance, aperture of the diaphragm, the color separation effect, and the depth of field behind it in full as the limitation of the Range domain.

(Render)	Crisp skin/ fabric	in focus,
(Material)	Carrier	Attribute

Table 23.9 Transitivity Analysis of Clause 9 (Prompt 22)

The elliptical participant (Render) acts as the Material Process instruction of the appearance of visual details, placing the texture elements of skin and fabric as Carriers whose sharpness is conditioned by the Attribute status determinant “in focus”.

(Establish)	surreal minimal glitch-inspired fashion mood.
(Material)	Goal

Table 23.10 Transitivity Analysis of Clause 10 (Prompt 22)

The elliptical participant (Establish) serves as the Material Process of the scene's atmospheric locking instruction, placing the ambience formulation of the surrealist and glitch-inspired fashion style behind it intact as the object of the Goal.

Datum 23



Image 11

Create an ultra-realistic and cinematic photo with a 9:16 aspect ratio. A young Asian woman, white, 160 cm tall and 60 kg, 20 years old, wearing a hijab, a modern jacket, a long-sleeved white shirt, trousers, and shoes. She smiles faintly at the camera and dives with a large shark swimming in the sea water, with beautiful coral reefs and several fish swimming in the background, creating a magical atmosphere that seems like another world.

Prompt 23

Create	an ultra-realistic and cinematic photo with a 9:16 aspect ratio.
Material	Goal

Table 24.1 Transitivity Analysis of Clause 1 (Prompt 23)

The verb command “Create” serves as a Material Process that drives the physical instructions to produce an image object, putting the phrase technical object “an ultra-realistic... aspect ratio” as the immediate goal.

A young Asian woman, white, 160 cm tall and 60 kg, 20 years old, wearing a hijab, a modern jacket, a long-sleeved white shirt, trousers, and shoes,	smiles	faintly	at the camera
Actor	Material	Manner	Place

Table 24.2 Transitivity Analysis of Clause 2 (Prompt 23)

Very long object phrases contain a physical description and the participant's clothing acts as the Actor performing the facial expression through the Material Process “smiles”, followed by the circumstance of Manner “faintly” and circumstance Place “at the camera”.

and	(she)	dives	with a large shark swimming in the sea water,
conj.	Actor	Material	Accompaniment

Table 24.3 Transitivity Analysis of Clause 3 (Prompt 23)

Bound by the conjunction “and”, the elliptical participant (she) acts as an Actor who performs the physical activity of diving through the Material Process “dives”, with the presence of a companion object bound by the circumstance of the Accompaniment “with a large shark...”.

with beautiful coral reefs and several fish swimming in the background,
Circumstance: Accompaniment

Table 24.4 Transitivity Analysis of Clause 4 (Prompt 23)

The entire series of descriptions of underwater scenery in the form of coral reefs and fish in the back area functionally stand intact as the circumstance of the accompaniment that accompanies the environment of the main scene.

(this scene)	creating	a magical atmosphere
Actor	Material	Goal

Table 24.5 Transitivity Analysis of Clause 5 (Prompt 23)

The elliptical participant (this scene) acts as an abstract actor of the expansion of the scene that triggers an aesthetic formation through the Material Process of “creating”, resulting in the object of feeling “a magical atmosphere” as the Goal.

that	(the atmosphere)	seems	like another world.
conj.	Carrier	Relational	Attribute

Table 24.6 Transitivity Analysis of Clause 6 (Prompt 23)

Bound to the relative conjunction “that”, the elliptical participant (the atmosphere) functions as an atmosphere carrier bridged by the modal verb “seems” as a relational process towards the comparative status of the Attribute “like another world”.

Datum 24*Image 12*

Edit the uploaded photo (face based on the reference photo). Ensure the face remains consistent with the person in the uploaded image, without changing facial structure, skin tone. A highly detailed cinematic super realistic portrait featuring a young man smiling and wearing a black tshirt with ALVIN AI, Tattered jeans, nike air jordan1 red/black and red iwatch. he is crouching on the massive, realistic hand of a gigantic Bumblebee, which is emerging from a lush, misty jungle landscape. Bumblebee has a fierce expression. The background showcases towering mist-covered mountains and dense green foliage, creating a sense of adventure and awe. The scene is atmospheric, with soft mist and natural lighting highlighting the textures of the Bumblebee, the man's clothing, and the surrounding environment. The overall mood is adventurous and epic, emphasizing scale and intensity. Using a Canon EOS R camera with a 50mm f/1.8 lens, f/2.2 aperture, shutter speed 1/200s, ISO 100 and natural light, Full Body, Hyper Realistic Photography, Cinematic, Cinema, Hyper detail, Ultra hd, Color Correction, ultra hd, hdr , color grading, 8k.

9:16

Prompt 24

Edit	the uploaded photo	(face based on the reference photo).
Material	Goal	Manner

Table 25.1 Transitivity Analysis of Clause 1 (Prompt 24)

The verb “Edit” serves as a Material Process that drives the image modification instructions, placing “the uploaded photo” as the direct object (Goal) and the parentheses as the circumstance of the Manner.

Ensure	(that)	the face	remains	consistent with the person in the uploaded image,
Material	conj.	Carrier	Relational	Attribute

Table 25.2 Transitivity Analysis of Clause 2 (Prompt 24)

The verb “Ensure” acts as the Material Process of the quality control instructions, bridging the bound clause that places “the face” as the Carrier whose status is maintained by the verb “remains” as a Relational Process to the Attribute condition “consistent...”.

without changing	facial structure, skin tone.
Material	Goal

Table 25.3 Transitivity Analysis of Clause 3 (Prompt 24)

The transition phrase “without changing” serves as a physical restriction Material Process, placing the list of standard facial elements “facial structure, skin tone” as Goal objects that cannot be changed.

(Generate)	A highly detailed cinematic super realistic portrait featuring a young man smiling and wearing a black tshirt with ALVIN AI, Tattered jeans, nike air jordan1 red/black and red iwatch.
(Material)	Goal

Table 25.4 Transitivity Analysis of Clause 4 (Prompt 24)

The elliptical participant (Generate) acts as the Material Process of the basic instructions for creating a new image, tying a long line of descriptions of the main male participant along with all of his clothes in the background as the target Goal.

he	is crouching	on the massive, realistic hand of a gigantic Bumblebee,
Actor	Material	Place

Table 25.5 Transitivity Analysis of Clause 5 (Prompt 24)

The pronoun “he” acts as a human Actor who performs the action of body position through the Material Process “is crouching”, with the location of the massive base locked by circumstance Place “on the massive... gigantic Bumblebee”.

Which	(Bumblebee)	is emerging	from a lush, misty jungle landscape.
<i>conj.</i>	Actor	Material	Place

Table 25.6 Transitivity Analysis of Clause 6 (Prompt 24)

Bound to the relative conjunction “which”, the elliptical participant (Bumblebee) acts as the Actor of the robot character who moves out through the Material Process “is emerging”, with the origin of the location limit circumstance Place “from a lush, misty jungle landscape”.

Bumblebee	has	a fierce expression.
Carrier	Relational: possessive	Attribute

Table 25.7 Transitivity Analysis of Clause 7 (Prompt 24)

The character “Bumblebee” serves as a Carrier of visual ownership tied by the Relational Process: possessive “has”, placing the facial characteristic of “a fierce expression” as an attribute possessed.

The background	showcases	towering mist-covered mountains and dense green foliage,
Actor	Material	Goal

Table 25.8 Transitivity Analysis of Clause 8 (Prompt 24)

The spatial element “The background” acts as the background actor of the scene that displays objects through the Material Process “showcases”, with the natural object in the form of mountains and dense foliage behind it as the Goal.

(this background)	creating	a sense of adventure and awe.
Actor	Material	Goal

Table 25.9 Transitivity Analysis of Clause 9 (Prompt 24)

The elliptical participant (this background) acts as an abstract Actor extending the previous clause which triggers the impact of the feeling through the Material Process of “creating”, resulting in the impression of “a sense of adventure and awe” as the Goal.

The scene	is	atmospheric,
Carrier	Relational	Attribute

Table 25.10 Transitivity Analysis of Clause 10 (Prompt 24)

The scene element “The scene” serves as a carrier of the image atmosphere which is connected by the copula verb “is” as a relational process towards the description of the atmospheric quality of the image Attribute “atmospheric”.

with soft mist and natural lighting	highlighting	the textures of the Bumblebee, the man's clothing, and the surrounding environment.
Actor	Material	Goal

Table 25.11 Transitivity Analysis of Clause 11 (Prompt 24)

The absolute phrase “with soft mist and natural lighting” acts as a combination of lighting Actor elements that perform the visual protrusion action through the Material Process “highlighting”, making the details of the three surface objects behind them the Goal.

The overall mood	is	adventurous and epic,
Carrier	Relational	Attribute

Table 25.12 Transitivity Analysis of Clause 12 (Prompt 24)

The phrase “The overall mood” serves as a carrier of the emotion of the scene which is bridged by the verb “is” as a relational process towards the description of the Attribute's emotions “adventurous and epic”.

(the mood)	emphasizing	scale and intensity.
Actor	Material	Goal

Table 25.13 Transitivity Analysis of Clause 13 (Prompt 24)

The elliptical participant (the mood) acts as an abstract actor who performs the action of affirming the character of the scene through the Material Process “emphasizing”, making the element of “scale and intensity” as the goal.

(Use)	Using a Canon EOS R camera with a 50mm f/1.8 lens, f/2.2 aperture, shutter speed 1/200s, ISO 100 and natural light, Full Body, Hyper Realistic Photography, Cinematic, Cinema, Hyper detail, Ultra hd, Color Correction, ultra hd, hdr , color grading, 8k. 9:16
(Material)	Range

Table 25.14 Transitivity Analysis of Clause 14 (Prompt 24)

The elliptical command (Use) acts as a mechanical Material Process, positioning all the technical parameters of the camera, lens, lighting, printing style, and full dimension ratio as the boundary of the Range domain.

Datum 25



Image 25

A man with a human head and an advanced robot body, wearing a futuristic Spiderman costume, is landing on one knee on top of a tall building at night. The

robot armor details appear with a subtle glow, and the Spiderman costume motifs blend with the metallic texture. Below, a row of skyscrapers, bright city lights, car lights forming long lines on the streets, a thin night fog create a dramatic impression. Blue-red lighting from the city neon reflects on the robot's body. Ultra-realistic style, highly detailed, heroic atmosphere, 9:16 aspect ratio, super high quality.”

Prompt 25

A man with a human head and an advanced robot body, wearing a futuristic Spiderman costume,	is landing	on one knee	on top of a tall building	at night.
Actor	Material	Manner	Place	Time

Table 26.1 Transitivity Analysis of Clause 1 (Prompt 25)

The long-standing phrase “A man with a human head... Spiderman costume” acts as an Actor who performs physical movements down and down through the Material Process “is landing”, followed by circumstance Manner “on one knee”, circumstance Place “on top of a tall building”, and circumstance Time “at night”.

The robot armor details	appear	with a subtle glow,
Actor	Material	Manner

Table 26.2 Transitivity Analysis of Clause 2 (Prompt 25)

The phrase “The robot armor details” acts as an Actor's visual element that brings out its form in the scene through the Material Process “appears”, with the beam effect bound by the circumstance of Manner “with a subtle glow”.

and	the Spiderman costume motifs	blend	with the metallic texture.
conj.	Actor	Material	Accompaniment

Table 26.3 Transitivity Analysis of Clause 3 (Prompt 25)

Bound to the conjunction “and”, the phrase “the Spiderman costume motifs” functions as an Actor that is visually fused through the Material Process “blend”, with the goal of unification tied by the circumstance of the accompaniment “with the metallic texture”.

Below,	a row of skyscrapers, bright city lights, car lights forming long lines on the streets, a thin night fog	create	a dramatic impression.
Place	Actor	Material	Goal

Table 26.4 Transitivity Analysis of Clause41 (Prompt 25)

The caption where “Below” acts as a circumstance Place at the beginning of the clause, preceding a row of long background elements that are positioned as a combined Actor to perform the act of forming an atmosphere through the Material Process “create”, resulting in the object “a dramatic impression” as the Goal.

Blue-red lighting from the city neon	reflects	on the robot's body.
Actor	Material	Place

Table 26.5 Transitivity Analysis of Clause 5 (Prompt 25)

The object phrase “Blue-red lighting from the city neon” acts as an Actor light element that physically reflects through the Material Process “reflects”, with the target surface of the object locked by circumstance Place “on the robot's body”.

(Generate an)	Ultra-realistic style, highly detailed, heroic atmosphere, 9:16 aspect ratio, super high quality.
(Material)	Range

Table 26.6 Transitivity Analysis of Clause 6 (Prompt 25)

The combination of command words and elliptical verbs (Generate an) serves as the mechanical Material Process of the AI image instantiation, positioning the set of technical parameters of quality and style behind it in full as the boundary of the Range domain.

2. Process Distribution and Pattern Across AI Prompt

Based on the data on the frequency of transitivity clauses found in the corpus of 25 prompts of the Facebook group, the distribution of processes in the category of inanimate participant types shows a tendency to be very focused on operational and environmental activities. This inanimate category includes non-human elements such as camera settings, lighting, backgrounds, property objects, and weather conditions. Within this group, material processes appear in absolute 206 clauses, which makes them the most dominant type of process in all data. The presence of this massive material process is filled by technical instructions and active actions of environmental elements, such as camera execution commands or light reflections on objects. In addition to being dominated by material processes, the inanimate category also involves a relational process of 57 clauses that function to determine the static visual characteristics of the background or visual supporting properties. Finally, there are 5 emergences of existential processes that are specifically used to introduce the existence of new elements or objects into the space of the scene through the word “there”. This category has no mental process appearance at all.

Meanwhile, the distribution of processes in the male (male human participants, including masculine fictional characters such as robots) shows a fairly balanced distribution of data between active actions and descriptions of the situation. This category is constructed through the emergence of a material process of 26 clauses and a relational process of 6 clauses. The appearance of 36 material processes in male participants recorded concrete physical actions that can be

observed directly, such as certain body poses or clothing activities. On the other hand, the 8 relational process clauses in this category serve to identify the visual attributes, object ownership, and static physical characteristics inherent in the character in the portrait frame. In addition to these two dominant processes, the male category is the only group that contains the appearance of mental processes in the entire data corpus, although the frequency is very limited, with only 1 clause, which shows the participant's internal form of perception or feeling. The male category does not record the emergence of an existential process.

In the category of female participant types, the distribution and distribution of the type of process in the clause showed the least frequency pattern among all the groups analysed. The textual characteristics of the female participants in the sample of 25 prompts were only built through two types of processes, namely the material process as many as 10 clauses and the relational process as many as 2 clauses. The appearance of the 10 material processes contains descriptions of physical actions or the presentation of body movements of the participant in question. Meanwhile, the 2 relational process clauses found are tasked with determining visual characteristics in the form of attributes or clothing attached to the female participant within the scope of the portrait context. Similar to the pattern seen in the non-human category, the female participant type group in this data corpus does not involve the emergence of mental processes for mental cognition or existential processes for the recognition of the participant's existence.

B. Discussion

1. Dominance of Material Processes in Text-to-Image Prompts

Based on the frequency data which shows 270 transitivity clauses collected from the 25 Facebook group prompts, the focus non-human elements is built massively through the absolute dominance of the material process as many as 206 clauses. This inanimate group, which includes the operational instructions of AI system devices, camera technical settings, lighting, object properties, and background dynamics, is consistently placed as the main active agent that drives the physical action clause in the text (Fontaine, 2012). This dominance suggests that the portrait environment is not constructed passively or statically, but rather is positioned through a series of device work instructions (such as camera or system execution commands) and the movement of physical elements (such as light reflection and weather conditions). Through this high distribution pattern of material processes, the text directly shows the environment and the technical aspects as an active configuration that controls and moves the formation of the details of the visual space to be generated (Halliday & Matthiessen, 2014).

2. Relational Processes and Visual Attribute Constructions

In the aspect of detailed detail in each element, the focus of visual quality and static aesthetics was constructed consistently in all groups through the involvement of relational processes spread across all categories of actors, with details of 49 clauses in the inanimate category, 6 clauses in the male category, and 2 clauses in the female category. This evenly distributed pattern shows that prompt writers rely heavily on relational clauses in each type of actor to detail the visual

quality, aesthetics of the background, and the static physical characteristics of all elements in the portrait space (Setiawati, et al., 2022). Through the distribution of this relational process, the text directly arranges the non-human entity (such as background details and supporting objects) along with the physical characteristics of the human participant (such as clothing and body shape) as a set of detailed visual attributes to build the aesthetic totality of the image to be presented.

3. Process Distribution Across Human (Male and Female) Participants

Meanwhile, the focus of the human participants in this data is consistently constructed through a process distribution that places the material process as the highest type of clause, which is then followed strictly by the relational process, both in the male and female categories. In the data corpus, the male category contains 26 material clauses and 6 relational clauses, while the female category contains 10 material clauses and 2 relational clauses. This distribution pattern shows that the human participant is presented through two layers of grammatical descriptions that support each other, namely through physical actions that can be observed sensorially (materially) such as body poses or clothing activities (Thompson, et al., 2019), and through the quality specifications of static (relational) attributes inherent in the participant's body (Banks, 2024). By predominantly incorporating material and relational processes, the prompt text within the group directly show the purely human participant through concrete details of external appearance such as the presentation of physical forms, facial expressions, dressing arrangements, and completeness of the property in the context of the portrait without focusing on aspects of the participant's inner state (Fontaine, 2012).

4. Limited Mental Process

Looking at the aspect of mental cognition in the data, the focus of the participant's internal psychological condition is presented in a very limited manner, which is evidenced by the appearance of very few mental processes, namely only 1 clause in the entire data. This near-zero frequency distribution pattern suggests that internal cognition or emotion representations are very rarely used in this image command text data corpus. The low appearance of such mental clauses directly show the prompting text purely prioritizes concrete observable entities (Thompson, et al., 2019). Texts consistently rule out depictions of inner phenomena or abstract thought activities, preferring instead to focus on physical elements that can be captured by the sense of sight or camera lens to construct a real external form of the participant.

5. AI Prompts as an Independent Digital Discourse

Overall, the findings in this study successfully support and complement the gaps that existed in previous studies. This research strengthens the theory of functional linguistics by proving that even very short and concise digital command texts still operate using a structured pattern of Transitivity (cf. Suparto, 2018; Setiawati et al., 2022). At the same time, this study also fills a gap that has not been touched by previous researchers who have always seen prompts only in terms of technical efficiency and the results of the computer system (e.g., Liu et al., 2021; Bach et al., 2022; Pereira et al., 2023; Romanov & Niederer, 2025; Bharne et al., 2025). In accordance with the research objectives and gaps discussed earlier, this study provides real descriptive data on how the type of Process and Participant

configuration in relational processes are systematically regulated in the command text as an independent digital discourse (cf. Suparto, 2018; Setiawati et al., 2022; Lin, 2024).

CHAPTER V

CONCLUSION AND SUGGESTION

This chapter presents the conclusions and suggestions based on the two research questions concerning the types of transitivity processes and their distribution across participants in the analyzed prompts.

A. Conclusion

First, the study found four process types in the prompts: material, relational, existential, and mental. Material processes dominate the data, followed by relational processes, while existential and mental processes appear rarely. Second, the distribution shows that inanimate participants dominate the process configuration, especially in material processes. This indicates that prompt writers tend to construct images by foregrounding objects, settings, technical camera details, and environmental elements rather than human inner experiences.

B. Suggestion

The next study is suggested to apply Halliday's Systemic Functional Grammar (SFG) theory to different text-to-image artificial intelligence (AI) platforms to see the consistency of their transitivity configuration patterns. Subsequent researchers can also develop the scope of the study using integrated multimodal analysis, which combines the structure of the prompt text with visual grammar theory in a balanced manner. This step is important to map the direct relationship between the choice of linguistic processes and the composition of the

resulting image more precisely. Finally, future studies may explore variations of other types of prompt texts, such as long descriptive prompts, to enrich the functional linguistic literature in the realm of artificial intelligence technology.

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