Exploring Feminist Ideology: A Transitivity Approach

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Abstract

This paper purports to investigate the correlation between linguistic constructions and socially interpreted senses in a narrative discourse. A Feminist stylistic analysis is conducted to clear up the design agilities of Hosseini's novel "A Thousand Splendid Sun".

It attempts to explore his stylistic qualities whereby much of the time his literary expressions give the impression that cover or conceal what really took place. By adopting Halliday's model of transitivity, the researcher tries to disclose the philosophy and authority relations that underpin a literary text from one sentence level (the adopted model). The evidence and the indications look as if to be fruitful that the adopted framework, however, has recognizable purposes which donate to the operative connotation of the literary text. For this reason, it may be taken for granted that these foundations activate and perform essential tasks in conveying the aim of the author across.

1. The Text of the Study

The author is an American novelist. He was born in Afghanistan, wrote a fictional work entitled A

Thousand Splendid Suns in 2007. Through his childhood, at the age of 11, his father was appointed as an official in diplomatic fields. Because of his father's new job, they be alive in the United States, where Khalid directly after that came to be an American citizen. From his early childhood, he is very interested in reading poetry and translated fictional works. As a result of his early interest, he became attracted in writing stories, and also wrote more than one play through his childhood (Stuhr, 2009: 2–5).

At the age of 36 (in 2001), he came back to Afghanistan and heard about nefarious stories of terrorism such as executions, rapes, and ill–treatment to the Afghan society. After his returning from Afghanistan, he had a clear idea about the grief of Afghan society and he has published more than one

novel, the text that we are going to analyze is one of them. Jones (cited in Stuhr, 2009: 2) wrote that Hosseini's visit to his inborn country provided him with more information (hearing and seeing) about the work that he wrote later especially when he declared that publicly. In this regard, Miller (2013) points out that according to well-known American Magazines, such as The New York Times and Times, Hossinin's novels are the best sellers ranging from 101 – 103 weeks.

3. Model of the Study

In stylistic analysis, 'transitivity' is used most commonly in the Hallidayan sense (Hallidayan sense: transitivity is a part of the ideational function of the clause, transmission of ideas). Transitivity refers to the" linguistic approach used to initiate or set up experiential or ideational meaning, which is concentrated upon how

entities and actions in a situation are coded in the language" (Ryder, 2006: 40). This approach labels backgrounds and actions into six process types. Mills (1995: 110 – 16) concentrates on the major and minor types of the processes. Major types such as material, mental, and relational; whereas minor such as verbal, relational, and existential (according to Halliday's attitude). Processes are regarded as in a clause by the verbal group. Although processes are characterized semantically, their semantic differences are repeated in grammatical forms. What is more, each process is ascribed to diverse participants, and any process may be attached to one or more circumstantials. These circumstantials are persistently noncompulsory information that is usually coded as prepositional phrases. What is important, it is difficult or

inconceivable to conceive of the experience or action determined by the process as being perfect without at least one participant. In this regard, participants can be characterized as noun phrases, commonly subjects, direct objects, or indirect objects, are fundamental parts in a process. Examining the fictional text in regard to Halliday's argument, the English clause can be regarded as the arena of three major areas of syntactic option: transitivity, mood and theme (mood and theme are not our concern). Transitivity is the set of options connected with mental content of the linguistic appearance of extralinguistic (not included within the realm of language) experience (Halliday, 1967: 199).

4. Methodology

The following stylistic analysis of processes shows to what extent that transitivity is a successful practical

approach to get meaningful implications. For clarity and plainness of reference, here is a text with sentences numbered, and processes separated and highlighted:

1. (1) She *murmured* in her sleep. (2) Sometimes she *spoke* gibberish, *cried out*, *called out* names Mariam did not *recognize*. (3) She *wept* in her sleep, *grew* agitated, *kicked* the blankets *off*, and then Mariam had to *hold* her *down*. (4) Sometimes she *retched* and retched, *threw up* everything Mariam *fed* her. *[Part III: 200]*

Table (4.1) shows the realization of each actor and process in the text above:

Table (4.1) the Realization of each Actor and Process

Clause No.	Actor	Process	Process Type
1	She [Laila]	murmured	Verbal
2a	She [Laila]	spoke	Verbal
2b	[Laila]	cried out	Behavioural
2c	[Laila]	called out	Verbal
2d	Mariam	recognize	Mental / Cognition
3a	Laila	wept	Behavioural
3b	[Laila]	grew	Behavioural
3c	Laila	Kicked off	Material / Intention
3d	Mariam	Hold down	Material / Intention
4a	Laila	Retched	Verbal

| 4b | Laila | Threw up | Material / Supervention |
| 4c | Mariam | fed | Material / Intention |

The table above gives access to a clear, general picture of who is saying (verbal process), behaving (behavioural process), doing (material process) or perceiving (mental process) through the description of the world. There are 4 clauses of the text give Laila performing verbal actions (1, 2a, 2c, 4a), 3 behavioural processes (2b, 3a, 3b), 1 mental cognition process (2d), 3 material intentional processes (3c, 3d, 4c), and 1 material superventional process (4b). Mariam is performing a mental process (2d), and then she is doing a material action in (3d). Laila and Mariam are performing material processes respectively, taking into account that Laila is performing a Supervention process

while Mariam is performing an intentional process. A simple counting of Actors and their actions shows: Laila as Actor: 9, but Mariam as Actor: 3On this point, it is necessary to chart the representation of participants in order to have an idea to what extent the role of participants is influential (table 4.2).

Table (4.2) Representation of Participants

Clause No.	Participant
1	She [Laila]: semi – explicit sayer without target / without garbiage
2a	She [Laila]: semi – explicit sayer without target, but there is a garbiage
2b	[Laila]: implicit behaver
2c	[Laila]: implicit sayer without target, but there is a garbiage

2d	Mariam: explicit senser but without phenomenon
3a	She [Laila]: semi – implicit behaver
3b	[Laila]: implicit behaver
3c	She [Laila]: semi – explicit actor with goal (affected)
3d	Mariam: explicit actor with goal (patient or affected goal)
4a	She (Laila): semi – explicit sayer without target, but there is a garbiage
4b	She (Laila): semi – explicit actor with goal (affected)
4c	Mariam: semi – explicit actor with goal (patient)

Also the stylistic implications of different processes in reference to semantic connotative meaning plays a vital role in giving a certain impression about women's bad condition, Table (4.3).

Table (4.3): Stylistic Implications of Verb Process

Clause No.	Process	Stylistic Implications
1	Murmur: verbal	Laila's using verbal verb with additional circumstantial features to indicate the implication of saying sotto voce in a quiet voice in order not to be heard by everyone
2a	Spoke: verbal	The activity of the verb used by Laila is speaking. The sayer, Laila, is a person on whose benefit or for whose sake the action is acted. Verbal verb 'spoke' indicates a logical and understandable conversation with someone, but the sayer (Laila) says words that have no meaning or are impossible to be understood (gibberish)

2b	Cried out: Behavioural	Using behavioural process by Laila in order to mark physiological and psychological processes and she also manifests states of consciousness. 'Cried out' suggests saying or screaming loudly, or making sounds without words because she is hurt, in pain, afraid, or frightened
2c	Called out: verbal	Verbal process 'called out' denotes physiological processes revealing states of awareness. The sayer is trying to get someone's attention, request one's support or presence, order or request that they come to help, especially in an emergency

2d	Not + Recognize: mental	Mental verb 'recognize' with negative particle 'not' implies that the senser 'Mariam' does not know what 'Laila' says because she hasn't heard or experienced it before, she cannot accept or prove it, in spite of their belonging to the same class

Followed:

Clause No.	Process	Stylistic Implications
3a	Wept: Behavioural	Behavioural process 'wept' is used to express grief, sorrow, or any overpowering emotion by shedding tears (expressions with tears)

3b	Grew: Behavioural	Showing in her behaviour, Laila, that she is anxious, disturbed, upset, and nervous, nervous because of worry or fear that is difficult to control. She is very distressed or troubled, and her condition is uncontrollable
3c	Kicked off: material	Laila becomes suddenly angry or violent, full of action and excitement, sometimes including violence
3d	Hold down: material	Mariam prevents Laila from moving using force, from doing what she wants. She keeps Laila under control and does not allow her to have much freedom or power or many rights.

4a	Retched: verbal	Laila makes sounds and movements as if she is vomiting
4b	Threw up: material	Supervention material process imposed on Laila, i.e. it is not an intentional process. Such conditions occur when people vomit food, food and drink come back up from their stomach and out of their mouth
4c	Fed: material	Intentional material process, there is an agent and a goal

In the previous quotation, it is clear that the author assigns these situations to convey certain inner consciousness and outer actions messages through using some properties of material, behavioural, verbal, and mental processes. On this detail, verbal processes show

a clear cut idea about women's sufferings, for example:

2. She thought of Aziza's *stutter*, and of what Aziza had said earlier about fractures and powerful collisions deep down and how sometimes all we see on the surface is a slight tremor. *[Part III: 318]*

3. What are you talking about?" she *stammered* [say with embarrassment. *[Part III: 236]*

Verab process 'stutter' indicates that the sayer says something with difficulty, especially the first sound of a word, and such conditions will definitely lead to hesitation or repeating it more than one time. Coupled with, the verbal process 'stammered' in quote 3 implies that Mariam would like to say something, but in fact,

she says it with unusual pauses, (sudden) involuntary pauses and breaks because of her fear and anxiety, i.e. her language does not flow. In accordance with, in verbal process, three participants should be engaged in: the sayer who is in charge of verbal process, the receiver is the one to whom the saying (verbal process) is conducted, and the verbiage is the words being used to communicate. Having said that, quotes 2 and 3 denote that there is no interaction and no dialogue is created because what we have is no more than the sayer, no receiver and no verbiage. Existential and relational processes also carry stylistic implications to portrait the women's conditions, for example:

1. Existential Process

Existential sentences consist of 'There' (as a subject) and the verb 'be', the complement used after verb to

'be' is called 'Existent' (could be anything). This process of happening and existening as in:

4.   There was a circular grove of weeping willow trees. *[Part I: 10]*

According to Halliday's viewpoint, this sentence can be represented as:

There was   a circular grove of weeping willow trees.

Process: existential   Existent

    The only participant to the process is 'a circular grove of weeping willow trees' (Existent). It represents the core part that conveys meaning. Thus, here it (existent) passes on a symbolism of grief and sorrow when the narrator describes the place. Other than that, even the place where they are living is gloomy, causes feeling of depression.

In sentence 5, there is no expecting or believing to have anything good in the present or future:

5.   There is nothing out there for her, nothing but rejection and heartache. *[Part I: 21]*

There is   nothing out there for her, nothing but rejection and heartache.

  Process: existential   Existent

  The reader is expecting to have new information about Mariam, but in fact what the narrator tells us is 'nothing'. The 'existent' is nothing, the participant that comes after the process consists of more than word that carries darkness and melancholy such as 'nothing', 'rejection' and, 'heartache'.

2. Relational Process

Relational process is a complex process. It deals with facts or things being identifyied or attributive . Relational process is used for two functions:

a.   Identifying function. For example:

6.   A man's heart is a wretched, wretched thing. *[Part I: 29]*

For stylistic purposes, in relational processes, participants can be categorized into two, 'Identifier' and 'Identified'. The 'Identified' is the object about which information is offered and the 'Identifier' is the information itself. In this regard, the "identifying process includes two separated participants: a 'Token' that is the subject that stands to be defined, and a 'Value' that defines the 'Token' by granting the 'Token'

its meaning (Halliday 1985: 115). Sentence 6 can be represented as follows:

A man's hear   is a wretched, wretched thing. Token Process: relational Value

It is clear from Nana's speech to Mariam that the 'Token' (a man's heart) is defined by the 'Value' (a wretched thing) is no more than worthless.

b. Attributive function

The second function of relational process is attributive. This process carries the implication that subject (Carrier) has a certain adjective (Attribute). For example:

7.   **Maybe your mother is right**. *[Part I:*

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Sentence can be illustrated as follows:

Maybe   your mother   is   right. **Carrier   Process**:

relational Attribute

The 'Attribute' which is used to describe Nana's saying (Here Nana is a 'Carrier') is that it is 'right', but the problem is realized through Jalil's using of the epistemic adverb 'maybe'. In other words, Jalil has not said anything truth–evaluable (not satisfied); it is no more than doubt and uncertainty.

In quote 8, the author expresses one certain message which is realized as devaluation and oppression of women through different processes:

8. **You know nothing, do you? You're like a child. Your brain is empty. There is no information in it." [Part II: 102]**

1. Mental Process:

- **You know nothing Senser Process: mental Phenomenon**

Mentally, the 'Phenomenon' indicates that 'Marim' is ignorant.

2. Relational Process:

- **You 're like a child. Token Process: relational Value**

The 'Token', Mariam, is defined by the 'Value' as a child. In fact, it is a matter of no more than a stylistic variation, but the meaning is fixed that Mariam is

mindless.

3. Relational Process:

- Your brain is empty Carrier Process: relational Attribute

The 'Attribute' that is used to describe Mariam's brain 'Carrier' is not containing anything.

4. Existential Process:

- There is no information in it

Process: existential Existent Circumstantial: Place

The 'Existent' is nothing, Mariam's brain is empty.

Conclusion

Language is a societal phenomenon. Taken together, it is measure of our social domain, the realm in which general public pass time speaking to each other.

Besides, language can express a lot about what is significant in a specific social values, the culture which have emotional impact in one way or another the human conduct. Identically significant, the relationship between male and female ought to be one and the same but they are dissimilar. It must therefore be realized that, the world has perverted the certainty, i.e. males and females are created in the same way by God, and that both be in this world exceedingly appreciated deserving great admiration. That is, female is not created to strive with male but to complete him.

Transitivity is a procedure used by the author to reflect conventional gender relations in society. In its social context, transitivity offers linguistic confirmation to support the analysis of the text, to play a crucial role

in the recognition and comprehension of the stylistic features that are employed to help the reader probes and unlocks what flows precisely through the mind of the characters. Furthermore, it contributes towards comprehension of how linguistic analysis of a text can be used to decode meanings in a literary text.

الخلاصة

تهدف هذه الدراسة إلى التحقق من العلاقة بين البنى اللغوية والمعاني المفسرة اجتماعيًا في الخطاب السردي، ويتم إجراء ذلك من خلال تحليل الأسلوب النسائي لرواية خالد حسيني "ألف شمس مشرقة". تحاول الدراسة استكشاف قدرات الكاتب الأسلوبية حيث أن الكثير من عباراته الأدبية تعطي الانطباع بأنه بالإمكان تغطية أو إخفاء ما يحدث بالفعل. ومن خلال تبني أنموذج هاليداي ، يحاول الباحث الكشف عن علاقات الأيديولوجيا والسلطة التي تدعم النص الأدبي من خلال مستوى الجملة الواحدة (الأنموذج المعتمد). وتبدو الأدلة والمؤشرات واضحة بأن الأنموذج المعتمد له وظيفة واضحة تساهم في توضيح دلالة النص الأدبي. لهذا السبب ، يكون من المسلم به أن هذه ألأنموذج يؤدي مهام أساسية في نقل

هدف المؤلف.

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