

د گولډينگ ناول فری فال انتقالی او ستائلیستیک تجزیہ

TRANSITIVITY ANALYSIS OF GOLDING'S NOVEL *FREE FALL*: A STYLISTIC ANALYSIS

¹ Muhammad Yousaf ² Dr. Rukhshanda Mushtaq ³ Faheem
Arshad

Abstract

William Golding's selected work is being studied using The System of Transitivity, a strong analytical tool. As the stylistic analysis is crucial in literature study, this paper makes an effort to prove this. This mixed-method study adopted Halliday's grammatical system, which includes the concept of transitivity, to stylistically analyze Willian Golding's novel 'Free Fall'. The researchers have found various types of Transitivity processes: Material, Relational, Mental, Verbal, Behavioral, and Existential. A total of 556 processes were revealed: 102 (41.9%) were Material processes, 137 (24.6%) were Relational processes, and 44 (07.9%) were Mental processes, demonstrating higher frequency as compared to Verbal, Behavioral, and Existential processes. This study recommends that Golding's other novels be analyzed and compared by following the transitivity analysis approach.

Keywords: *Transitivity, Free Fall, Stylistics, Material processes, Mental processes.*

¹ M.Phil Scholar, Institute of Liberal Arts, University of Management & Technology (UMT), Lahore, Punjab, Pakistan. ykhan7632@gmail.co

² Assistant Professor, Department of Education, University of Wah, Wah Cantt, Punjab, Pakistan. rukshanda.mushtaq@uow.edu.pk

³ Lecturer in English, Department of English, University of Sargodha (SU), Sargodha, Punjab, Pakistan. faheem.arshad@uos.edu.pk

1. Introduction

William Golding's novels reveal the ambivalence of life by unearthing the psychological underpinnings of his protagonists by using the techniques of flashback and introspection. His characters become considerate and start brooding over their lives at some point in time. Likewise, In *Lord of the Flies*, he exposes the psychology of the children by representing the innate evil that lies in the deeper recesses of human minds and in all social institutions which govern and regulate human behaviours. In the storyline, the code of conduct and the force of civilization give way, and one falls prey to the devil lurking within. He exploits the same theme of innate evil and theology in his novel *Fall of Man*.

Similarly, the protagonist, Mountjoy, reflects in *Free Fall*, and the whole plot runs as a flashback. In the meantime, he broods over the profound consequences of his deeds. In this way, Golding explores the deeper problem of life in the modern setting, and his characters are representative of humankind as such. Though literally, the novel has an obvious plot revolving around the theme of a thrilling adventure story.

In this paper, the researchers have tried to examine the inherent experiential meaning by employing Halliday's Systemic Functional Linguistics (SFL) and its crucial component, the System of Transitivity. They made an effort to establish that transitivity fundamentally puts forth how the world is perceived in the following three dimensions: The material world, the world of consciousness, and the world of relations. This study would complement the previous studies on Transitivity carried out in different genres. The Transitivity system is equally essential to determine the nature of literary work. This study will unfold the deeper levels of meaning by analyzing the clauses by investigating the Transitivity Choices in the select novel by William Golding; *Free Fall* (1959).

1.1 Problem Statement

Using Halliday's Systemic Functional Linguistics (SFL), particularly the Theory of Transitivity, the researchers have attempted to uncover the intrinsic experiential meaning. SFL is widely used to analyze various genres, including essays ((Jenkins & Pico, 2006), discourses

(García Montes et al., 2014), narratives, and more (Halliday, 1971). Many stylistic studies of English novels have been done, but only a handful have applied the transitivity approach. Nevertheless, diverse academics have pointed out the critical role of the transitivity system in reading and creating texts across a wide range of discourses. According to the researchers' findings (Halliday, 1971; Zheng et al., 2014), examining literary discourse's transitivity system may shed light on the protagonists' characters and provide a more profound knowledge of literary discourse's stylistic qualities.

1.2 Research Objectives

The researchers aim to examine the process types, participants, and circumstantial elements in William Golding's *Free Fall*. This study also attempts to decipher the many experiential meanings the author, William Golding, has intended in the given novels, the themes it leads to, and their implications.

1.3 Research Question

By following the aims mentioned above, the researchers intended to answer the following question: What are the process types, participants, and circumstantial elements found in the selected novel *Free Fall* of William Golding?

2. Literature Review

In this section, the researchers gave a brief background, definitions of different writers, and the significance of stylistics. In addition, the researchers have also gone through the previous research and works done on stylistics analysis, which will be included in the related literature of this section.

Stylistics is the scientific study of style or the study of linguistic features of a literary text; it can be lexical, syntactical, and phonological, which directly influence or affects the meaning of texts. Stylistics is the branch of linguistics that is, in a more confined term, related to the style of

the writer's writing. Stylistics is a broad term concerned with both literature and linguistics—the significance of the stylistics increases.

Different Stylisticians define stylistics in varied ways. According to Short and Candlin (1984), Stylistics is an approach to analyzing literary text using the linguistic description. According to Widdowson (1974), stylistic is “the study of literary discourse from a linguistic orientation.” Style is studied because it explains the implicit and explicit meaning of the text; in other words, it instead digs the meaning out of the text.

Historically speaking, the study of style can be traced back to the literary scholarships of the Greeks and Romans, where rhetoric was the dominant and famous art. This discipline was a set of rules and strategies which enable rhetoric and orators to speak well or, in other words, to use language that is fully decorated with all figures and tropes to bring about alterations in the feelings and opinions of the audience. It is how one could be persuasive to the audience, influential in political life, or effective in religious institutions and the academic sphere. As it was meant for impressing or affecting others emotionally, this linguistic activity has acquired a rhetorical signification and is undoubtedly viewed as rhetorical stylistics. In the twentieth century, stylistics can be seen as a logical extension of moves within literary criticism to concentrate on studying texts rather than authors. While in Nineteenth-century, literary criticism focused on the author and the text-based criticism. Some critics like Richard and William rejected the approach of concentration on writers rather than text and replaced it with a new approach known as practical criticism.

Stylistics is a broad field that can be approached from multiple perspectives. The meaning can be perceived differently according to the adopted theory or model. Stylistic uses language in different styles or manners and creates the same effect or meaning. It can be said that it is a multidimensional field. The stylistics aims to investigate the principles responsible for the writer's style in the use of language.

The analytical tools for stylistics are theories, linguistics models, and frameworks to explain the created meaning on the pages. The models of stylistics either show interest in the producer of the text or the text itself, or the role of the reader to construct meaning out of the text.

Often, stylistics is considered an approach of linguistics to literature as it is mainly attached to literary work. However, it can now be used in various fields, but it has its base in linguistics. It has characteristics of linguistics as systematic, informed, and empirical, which are verifiable, consistent, and rigorous. A scientific way is to be adopted to study the language. It is probably a more reliable and objective approach to any text for analysis.

Different theories and models of stylistics and linguistics are applied to other short stories, novels, poems, and other literary and non-literary texts. Varieties of concepts and ideas are brought into the premises of stylistics by analyzing text from different directions and applying different methods and tools. So, it has broadened the scope and ways of looking at stylistics in a text. Statisticians are “more interested in the systematic ways language is used to create text which is similar or different from one another” (Thornborrow & Wareing, 1998, p. 05). As Leech and Short (2007) have considered, “the production of writing rests on the writer’s alteration of linguistic means to gain artistic success” (p. 38).

Transitivity theory was used in random pieces by Bahman (2011) and Isti’annah (2015) literary compositions. Coffin (2003) studied issue letters from students, who found that competent writers had better structure and order and more comprehensive procedures to describe their complaints. Students were unable to comprehend the characteristics of the Eighth Grade California history textbooks because of the difficulty level of the concepts in the textbooks.

Babaii and Ansary's (2005) analysis of academic book reviews found that all process categories were present in the data but that the behavioral process was the least prevalent. Babaii and Ansary claim that the physics journal has many passive constructions, non-human actors, and the employment of relational & existential process types, which adds to the impersonality or objectivity of the text. Eggins and Martin, 1987 found the same finding with non-human participants in their study in three fields. Abstract nouns and nominalizations made up most of the participants in this research. To investigate classroom discourse, the researchers looked at how ideas are defined and elaborated in lectures and found that the relational

processes were most often employed, followed by the material processes. The existential processes were the least frequently used. An analysis comparing the textbook discourse with teacher speakers from 12th-grade physics revealed that the instructor provides grammar metaphors. In contrast, the readers in the textbook must do so for themselves. Material processes were more prevalent in the teacher's discussion, but mental and verbal processes were more prevalent in the textbook (Young & Nguyen, 2002).

A growing body of work in Systemic Functional Linguistics has drawn on print and electronic media data, including newspapers and magazines. In Malaysia, three English newspapers, the death of Crocodile Hunter Steve Irving, as reported by Sim (2008), used a variety of process types to connect various occurrences. Although material processes were found to represent tangible and physical action, relational processes defined Steve Irving's personality, and verbal processes portrayed news reports as valid and objective. It was found that mental processes represented people's inner world of consciousness because news reports focused on events rather than participants' physiological & psychological behaviour.

His investigation into *Two Gallants*, a tale written by James Joyce, revealed the importance of Transitivity in shaping the story's characters, storyline, and environment. In his research, he discovered that Kennedy used the relational process to portray the character Lenehan as a passive individual. At the same time, Corly was shown as the story's mastermind via the material process.

Transitive analysis of 'Heroic Mother' by Hoa Pham by Nguyen, T. (2012) investigated how Halliday's theory of transitivity is applied to represent and portray the character's character through language use and made an effort to prove that linguistic choices in transitivity play a crucial role in building up the story's main character.

No study or research has been done solely to confirm the many themes utilized by the author by employing Halliday's Theory of Transitivity in any of the various types of data that we have seen, as far as we can tell. Thus, to support William Golding's varied topics, the present thesis uses Halliday's Theory of Transitivity.

3. Research Methodology

3.1 Theoretical Framework

The System of Transitivity, expounded by Halliday, is the Theoretical Framework for this thesis. It is an integral part of his Systemic Functional Linguistics. It perceives language from the functional point of view. Halliday (1985) has expounded on three major metafunctions of language. These three aspects of language play a crucial role in our selection of language and propose three significant components of language, which are termed functions: Ideational Function, Interpersonal Function, and Textual Function. Ideational function expresses content and communicates information. It involves two central systems: Transitivity and Ergativity. Moreover, textual function signifies discourse and can be divided into two structures: Thematic structure and informative structure

The interpersonal function of language establishes and maintains social relations. The usual method of determining transitivity is to examine whether or not the verb takes an object into account (Thomson, 1976). Halliday says a transitivity system refers to a lexico-grammatical description of the whole sentence. To put it another way, the causal structure of a phrase may be studied using transitivity, which is quantitative.

Different "processes" are designated according to what they represent as acts, words, states of thought, or states of being in this transitivity theory. Process, participants, and conditions all go into making up a process. Six processes have been identified: Material, mental, relational, behavioural, verbal, and existential. All fall within the category of processes. Participants are nouns in grammar, whereas conditions are prepositional and adverbial phrases.

The transitivity framework helps readers explore what flows directly through the characters' minds. The sensations and thought impressions become apparent, making our literature study less impressionistic and more reinforced. Halliday's register theory is significant in this aspect. He opines on register theory which accounts for the relation between the language forms we use and features of the situation. According to Halliday, the register is variation according to use' which means specific linguistics are

used in particular situations or contexts. Halliday states that the concept of situation can be realized by or, in other words, the concept of register entails three crucial factors:

“Field” is the planned and conscious activity of the speaker or writer as the subject matter, the expression of world view. “Tenor,” i.e., the role of language in setting up social relationships, the relationship between the interlocutors. Finally, “mode” is the function of the text that could be spoken or written, the organization of the message.

The clausal structure, which is based on the sentence's primary verb, may be studied using Halliday's concept of transitivity. Different 'processes' in this theory of transitivity are distinguished by what they represent in terms of acts, words, states of mind, or even states of existence. Process, participants, and conditions all go into making up a process. Halliday categorized the process types into three categories, which Thompson (2004) & Eggins (2005) further subdivided into six categories (1994, 2004). Processes may be broken down into six distinct categories:

- i. Material processes
- ii. Mental processes
- iii. Relational processes
- iv. Behavioural processes
- v. Verbal processes
- vi. Existential processes

In Material processes, we find the processes of doing or happening. It entails an Actor and, most of the time, a Goal. In Mental processes, sensing processes incorporate two potential participants, sensor and phenomenon. A conscious being who senses, thinks, or feels is Senser, and something sensed, seen, thought, or felt is a phenomenon. The processes of being are covered under Relational processes. Behavioral processes have only one participant, the Behavior. It consists of physiological and psychological behaviors like smiling, breathing, sweating, coughing, crying, and panting. The processes of saying are termed Verbal processes. There are three participants, the Sayer, the Reciever, and the Verbiage. The one who addresses is Sayer, the one who receives the address is the

Receiver, and the content of the message is the Verbiage. In Existential processes, we study what exists or happens.

3.2 Methodology

William Golding's work, *Free Fall*, provided the primary data for this study. The researchers used the Systematic Sampling Approach to choose data from every 15th page of books to represent their findings appropriately. It would enable the researchers to analyze the text consistently. Prior critical investigations of William Golding's work have led academics to some of the issues he explored in his books. A procedure and its participants have been broken down into separate clauses by researchers after picking the text. In order to categorize the sentences into the categories of transitivity process types, researchers will tabulate and compute the frequency of different kinds of processes, participants, and contextual components; this will finish the field of the discourse of the text.

4. Data Analysis and Findings

4.1 Representation of a few transitivity analysis clauses

Participants	Circumstantial Elements	Process
Evie	had seen them	Mental
(they)	doing so in her cousin's house in America	Material
She	elaborated the house all the way	Material
I	was set before a piece of paper with crayon	Relational
I	drew her house, a huge downstairs	Material
There	was a little spoon among some litter, a spoon	Existential
(it)	was much longer	Relational
a spoon	should be.	Relational
Evie	Explained	Verbal
They	'd given a man poison with this by mistake,	Material
(they)	Thinking	Mental
It	was medicine.	Relational
He	had bitten the spoon with his teeth	Material

(he)	Started to jerk about on the bed	Material
they	realized of course	Mental
It	was too late.	Relational
They	had pulled	Material
they	pulled (again)	Material
the spoon	wouldn't come out.	Material
Three of them	had held him down	Material
Three	had pulled as hard as	Material
they	Could	Material
the spoon	Stretched only	Material
(it)	Stretched then	Material
Evie	was running away down the pavement,	Material
knees	Hitting each other,	Material
heels	kicking out;	Material
she	was twitching	Behavioural
she	(was) giggling	Behavioural
she	(was) horrified,	Behavioural
I	was running after her,	Material
I	(was) crying Evie! Evie!	Verbal
Evie	Said	Verbal
her uncle	Was inside the suit.	Existential
this	Was demonstrably ridiculous.	Relational
You	could see through the suit	Mental
the pieces	did not quite join.	Material
I	never questioned yet	Verbal
He	Was there	Existential

4.2 Processes in *Free Fall*

Total number of processes: 556

Material process	233	41.9%
Relational process	137	24.6%

Mental process	102	18.3%
Verbal process	44	7.9%
Behavioural process	20	03.6%
Existential process	20	03.6%

There are Material processes 233, 41.9% in *Free Fall*. It is evident because most of the novel's plot is an introspection where the protagonist of the novel delves deeper into himself to analyze his life. Remarkably, he is searching for the sense of guilt that resulted in the loss of his innocence.

The search for the state of being accessible and becoming guilty results in the maximum number of Relational processes, 137, 24.7%, compared to the other two novels. It is a close introspection of his mental state where he explores the deeper level of his consciousness. It is why the maximum number of Mental processes 102, 18.3% of the other two novels have been witnessed in this novel. Most of the time, in the plot, it is noticed that the protagonist of the story, a renowned English painter, Samuel Mountjoy, who is also known as "Sammy," is evaluating his inner life when he was held in a German POW Camp during Second World War.

This introspection continues to form his tender age. He recalls being born as an illegitimate son and ends in the camp where he is held throughout the text. His search for the moment when his downward journey continues or when he loses his freedom or innocence remains constant.

The novelist Golding himself focuses more on the central theme of good and evil in man and does not engage his readers in the external world. Instead, he deals in it for reaching the inner horizon where he emphasizes the existence of the innate evil and the man being the victim of it. Though he believes in civilization, in this novel, and even in the others, he harps the exact string that all moral percepts and civil codes prove hollow in the long run. The human being falls prey to the devil inside.

On a closer analysis, we find that the novel yields 13 first-person participants on the first page. As a whole, it incorporates the maximum number of the first person participants:

1(e)	<i>I</i>	<i>had crawled</i>	<i>too far</i>	Material
3(a)	<i>I</i>	<i>have a good and trained colour sense</i>		Relational
5(b)	<i>I</i>	<i>see to have been filthily dirty</i>	<i>now</i>	Mental
6(a)	<i>I</i>	<i>cannot see.</i>		Mental
7(d)	<i>I</i>	<i>was a conscious boy.</i>		Relational
9(a)	<i>I</i>	<i>remember blown washing</i>	<i>on wire lines,soapsuds,</i>	Mental
9(b)	<i>I</i>	<i>remember the erratic patterns</i>		Mental
9(d)	<i>I</i>	<i>am a neutral point of observation, a gap</i>	<i>in the middle.</i>	Relational
10(a)	<i>I</i>	<i>crawled.</i>		Material
10(b)	<i>I</i>	<i>Tumbled in the narrow world</i>		Material
12(a)	<i>I</i>	<i>went to school</i>	<i>with my feet bare.</i>	Material
14(a)	<i>I</i>	<i>Remember that time</i>	<i>As with the flash and glitter,</i>	Mental
15(a)	<i>I</i>	<i>Have never disliked dirt.</i>		Mental

Using the first-person narrator, Samuel Mountjoy, an English painter imprisoned in a German POW camp during World War II, reflects on his experiences. It is the narrative of Samuel Mountjoy, also known as Sammy, a gifted painter. However, it is also a hopeless and impetuous person who goes along with his feelings. Only in solitary confinement would he be able to go deeper into his past to find the moment when he lost his innocence. As a result, the whole story is told from the protagonist's viewpoint. A flashback takes place in which he looks for the event that caused him to lose his innocence. The protagonist Sammy Mountjoy

recounts his former life on the first page of the analysis, including 13 material processes, 11 relational processes, 7 mental processes, and 4 existential processes. The novel has the most relational processes.

On the second page, it is observed that he relapses into his past, and over here, he remembers the time which he passed in the chase of his beloved Evie. There are 8 participants representing Evie on this page, and there are 6 participants who directly represent him. The first person participant, I. Evie as a participant, repeats two times more than the other participant, I, which suggests that in this chase, he found Evie more important than himself. Nevertheless, on the next page, there is very intriguing data. There have been two different entities on the previous page, Evie and the protagonist Sammy Mountjoy but over here I and You and She disappear. Instead, first-person plural participant, We appears, which symbolizes togetherness. Hence, this page yields 13 first person plural participants, 5 first person singular participants and 3 second person participants.

In the course of the plot, it is observed in the following few pages that there is almost an equal distribution of the processes, and the story moves smoothly. The protagonist, like a good storyteller, recounts his past life. By the end of the text, he becomes successful in his pursuit. In this course of his journey, the text yields 556 processes. There are 556 participants, too, as each process has at least one participant.

Moreover, as this story is the first-person narration, as mentioned before, the first-person participant is often repeated. There is a detailed description; hence as marked earlier, the text incorporates a better percentage of the Relational process, and at the same time, it must be marked that in this analysis, there are 283 Circumstantial Elements, and most of them are spatial, temporal and manner. They relate to place, time, or manner, giving an edge to the readers for a better understanding of the text.

In this way, it is noticed that this novel is a detailed account of the introspection of the leading character Sammy Mountjoy, who is basically in search of the cause of his loss of innocence. In the course of the novel, he delves deeper into his consciousness. He understands that it was when he

did not exercise his free will but rather kept floating along with the life as it took him, which resulted in the dire consequences, and he was bereft of innocence. In fact, through his novel, Golding represents humanity in general. His characters are not the particular ones; instead, they generalize the consciousness of modern man at large.

5. Conclusion

To conclude, the current study aimed to show how the Framework of Transitivity of Halliday could help unfold the experiential meaning in the selected novel of William Golding and brought forward the results that literary analysis and stylistic analysis, particularly transitive analysis reach the same goal. Furthermore, the researchers found that in the *Free Fall*, out of 556 Processes found in the novel; 233 (41.9%) are Material processes, 102 (41.9%) Mental processes, 44 (07.9%) Verbal processes, 20 (03.6%) Behavioural processes, 137 (24.7%) Relational processes and 20 (03.6%) Existential processes.

Halliday's System of Transitivity is a crucial part of SFL. It is an effective tool for analyzing the deeper meanings in the novels or any discourse as such. It is expected that the current study will provide insights for future studies in this research area and be a pioneer for more innovative research in both academic and non-academic patterns.

References

- Babaii, E., & Ansary, H. (2005). On the Effect of Disciplinary Variation on Transitivity: The Case of Academic Book Reviews. *Asian EFL Journal*, 7(3), 113-126.
- Bahman, Z. (2011). Transitivity system and process types in Persian. *Linguistics and the Human Sciences*, 5(1). <https://doi.org/10.1558/lhs.v5i1.3>
- Eggs, S. (2005). *Introduction to systemic functional linguistics* (2nd ed.). A&C Black.
- Eggs, S. P., & Martin, J. R. (1987). The discourse of history: distancing the recoverable past. *Department of Linguistics, University of Sydney*, 25-65.
- García Montes, P. A., Sagre Barboza, A. M., & Lacharme Olascoaga, A. I. (2014). Systemic functional linguistics and discourse analysis as alternatives when dealing with texts. *PROFILE Issues in Teachers' Professional Development*, 16(2), 101-116. <https://doi.org/10.15446/profile.v16n2.38113>
- Golding, W. (1959). *Free Fall*. Penguin.
- Halliday, M. (1971). *Halliday's introduction to functional grammar*. Routledge.
- Isti'anah, A. (2015). Transitivity Analyses in Literary and non-Literary Texts: for Truth and Meaning. *English Language Studies for Truth and Meaning*, 63-78.
- Jenkins, H. H., & Pico, M. L. (2006). SFL and Argumentative Essays in ESOL. *33rd International Systemic Functional Congress*.
- Nguyen, H. T. (2012). Transitivity analysis of “Heroic mother” by Hoa Pham. *International Journal of English Linguistics*, 2(4). <https://doi.org/10.5539/ijel.v2n4p85>
- Short, M. H., & Candlin, C. N. (1984). Teaching Study Skills for English Literature. In Christopher Brumfit and Donald Carter. In C. Brumfit & P. Carter (Eds.), *Literature and Language Teaching* (pp. 88-109). Oxford University Press.
- Short, M. H., & Leech, G. N. (2007). *Style in fiction: A linguistic introduction to English fictional prose*. Routledge.

- Thompson, B. (2004). *Exploratory and confirmatory factor analysis: Understanding concepts and applications*. American Psychological Association.
- Thornborrow, J., & Wareing, S. (1998). *Patterns in language: Stylistics for students of language and literature*. Routledge.
- Widdowson, H. (1974). *Stylistics and the teaching of literature*. Routledge.
- Young, R. F., & Nguyen, H. T. (2002). Modes of meaning in high school science. *Applied Linguistics*, 23(3), 348-372. <https://doi.org/10.1093/applin/23.3.348>
- Zheng, S., Yang, A., & Ge, G. (2014). Functional stylistic analysis: Transitivity in English-medium medical research articles. *International Journal of English Linguistics*, 4(2). <https://doi.org/10.5539/ijel.v4n2p12>

