

DOI: 10.7596/taksad.v13i1.3313

Citation: Al-Sakkaf, M. Gh. & Öztürk, A. S. (2024). Female Depiction Through the Choice of Transitivity in English Fiction: A Feminist Stylistic Study. *Journal of History Culture and Art Research*, 13(1), 18-35. doi: <http://dx.doi.org/10.7596/taksad.v13i1.3313>

Female Depiction Through the Choice of Transitivity in English Fiction: A Feminist Stylistic Study

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Abstract

The current study aims to investigate the depiction of women in English fiction through the choice of transitivity. It also intends to prove that female writings can be interpreted in terms of gender bias in literary language. To fulfill those two aims, a contemporary English novel is selected as a sample. It is *Brick Lane* by the English novelist Monica Ali. The study uses two methods of analysis, quantitative and qualitative. Quantitatively, Wmatrix, a software, is used to sort out the number of transitive and intransitive processes that are mostly used in the text. Then, the occurrences and frequencies of the processes are calculated to find out who scores higher ratios of being initiators or actors and who scores less ratios of being goals or receivers, males, or females. Qualitatively, the findings of the calculations are interpreted in terms of activity and passivity. Results show that female characters score fewer ratios of being initiators or doers for most of the processes than male characters, particularly in performing intentional material processes. Instead, they appear more in the position of receivers and goals for most of processes. So, females are represented as less active than male characters in this novel. The study attributes those results to social and cultural factors.

Keywords: feminism, feminist stylistics, choice of transitivity, *Brick Lane*

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1. Introduction

The 20th century has witnessed a great concern for women and all the issues that are related to them, social, cultural, political, literary, or linguistic. That is because modern women can construct a deniable status for themselves in society. Unlike women of the 19th century who were oppressed for basic rights. Wives were the property of their husbands. Their roles were limited to what their bodies produced; children, sex, and domestic work (Buckner& Francis, 2005, p.137). For a long time, women have been imprisoned by the idea that they are inferior, and men are superior. As Beauvoir (2007) argues that women are seen as "others" and men as "defaults". Therefore, humanity is considered male, and man defines woman not to herself, but as relative to him (Beauvoir, 2007, p.11). Dealing with women in such a way created a purely patriarchal society where women were compelled to accept male domination just to push things forward. However, this inequality and subjection among the sexes did not last for long. Lots of female exponents found it necessary to call for a change and treat women as an integral part of society. This call took the term Feminism.

Feminism can be traced through three stages or three waves. The first wave took place during the 19th and early 20th centuries when women struggled for equality in voting and equal access to the parliament. Mary Wollstonecraft was announced as the leader of this wave. She was the first feminist who discussed the idea of rational equality between genders in *A Vindication of the Rights of Women* (1792). The second wave started with the publication of *The Second Sex* (1949) by the French feminist Simone de Beauvoir who criticized male dominance and promoted women's desires and needs to access resources and decision-making instead. Her perspective on feminism was more social and legal than political. The third wave was a continuation of the previous wave. It began in the 1990s to call for social justice for women. It extended into postcolonial feminism, ecofeminism, and gender studies. The fourth wave started in 2012. It was different from the other waves. It focused more on technology and concepts like females' representation in the media and gendered advertisements. Feminist waves, with their different approaches to women's liberation, have affected, in one way or another, the literary theories and criticism in the 20th century. Among those theories is feminist literary theory which feeds the field with fundamental female issues.

One of the most important issues that Feminist Literary Theory and Criticism has focused on is the representation of gender in literature. The role of literature is not confined to please its readers, but also to enable them to discover the lives of others in other countries and their life experiences as women and men, (Moi, 2009, p.268). People turn to literature to discover how

men and women experienced life in other historical periods, (ibid, p.269). Gender in this context does not refer to the biological differences between men and women but to the social and cultural differences among them. Eckert & McConnell-Ginet (2013) refer to this difference and they see that sex is seen as a biological categorization based primarily on reproductive potential, gender is something performed. They appear influenced by Butler's view that confirms that gender is a social construction. In *Gender Trouble: Feminism and the Subversion of Identity* (1990), Butler has built the common view that sex is the biological difference while gender is the cultural difference between males and females. The increased deal with gender and its divergent studies makes the feminist literary critics expand their common sense in analysing gender experiences in literature to a practical one because they discover that sexism in many cases cannot be obviously shown through the figurative speeches of literature, but it rather lies in the layers of language, words, phrases, clauses, and discourse.

The concern on language and gender has become a point of discussion in many research and publications from the 1970s onwards. Litosseliti (2006) believes that the main reason behind this concern is the development of the feminist movement that has influenced most of the social sciences and humanities including linguistics. The feminist linguistic analysis of literature has a role in revealing the ideological signification of gender in societies because "literature mirrors the manners and mores of the society and the raison d'être of its ideology, culture, subjectivity, objectivity, and collective wisdom" (Zala, 2013, p.26). Feminist literary studies have confirmed that investigating literature from a linguistic perspective enables analysts to find if a literary work is gender biased or not. Not only works that are introduced by males are expected to be biased but also female writings might show a negative representation of women. There is a branch of Stylistics that has been devoted to such an investigation. It is Feminist Stylistics. It explores women's portrayal in literary and non-literary writings.

2. Significance of the Study

Representation of women in the used language in fiction by female authors is a less explored area because most of the studies that concern on gender- linguistic bias in literature direct their attention to the works of male authors because their works outweigh female works and because they view the world from their perspective that is mostly featured by patriarchal power. It also has been noticed that most of the studies on the representation of women are conducted from social and cultural angles and less concern is put on the language itself. Therefore, this research will attempt to conduct a cautious feminist stylistic analysis of one of female fiction.

3. Objectives of the Study

The main objective of this study is to study the representation of women in female English contemporary fiction. In addition to other objects like:

- 1). Exploring women's activity in female English contemporary fiction.
- 2). Exploring women's passivity in female English contemporary fiction.
- 3). Finding out the impact of society and culture on the writings of female English contemporary authors.

4. Research Questions

The core question of this work is to decide whether Monica Ali succeeds in portraying women positively in English societies, or she gives passive and negative images of women through her use of language being socially influenced. To answer this question, some questions are to be answered. They are :

- 1). How does the linguistic choice of Transitivity help in representing women in female English contemporary fiction?
- 2). How does the linguistic choice of Transitivity reflect the gender ideology of English contemporary fiction writers?
- 3). Is the language that is used by a female writer, socially affected?

5. Hypothesis

The current study hypothesizes that women will be represented positively because the author is female. The linguistic choice of transitivity will serve to portray the positivity of women and they will not be affected by the social or cultural surroundings because the novel is written in the golden age of feminism.

6. Scope and Limitation

This study applies the feminist stylistic analysis by Sara Mills to investigate the influence of transitivity choice in the representation of women in female contemporary English fiction. The data are limited to an English contemporary novel, *Brick Lane* (2003) by Monica Ali. The analysis focuses only on the transitivity choice at the level of phrase/sentence.

7. Theoretical Framework

7.1. Feminist Stylistics

Feminist Stylistics is a new approach added to Stylistics in 1995 by the American Linguist Sara Mills. She is a professor of Linguistics at Sheffield Hallam University in England. She has coined this approach as an integration of two disciplines, Feminist analysis, and Stylistics. The feminist part of it aims at drawing attention to how gender is represented in a text and the stylistic aspect aims at drawing attention to the description of sexism in texts through the analysis of the way that transitivity is unexpectedly closely related to matters of gender). Mills (1995) believes that the real world is unconsciously built upon the language habits of the group. Her beliefs in language use are influenced by Critical Linguistics by Michael Halliday which considers the ideologies in society and the way social patterns of language can influence thought (cited in Wales, 2001, p.91). Therefore, fusing techniques from literary as well as linguistic backgrounds can provide readers and analysts with a vocabulary that enables them to know what is going on in texts. Thus, this process of combination creates an awareness of the way that language choices may serve the interests of some people to the detriment of others.

Feminist stylistic analysis is practiced in three levels: word, phrase/sentence, and discourse. Analysis at the word level concerns the use of generic pronouns, generic nouns, the use of 'man' as a prefix or suffix, etc. Analysis at the level of phrase and sentence focuses on the use of metaphors, jokes, and transitivity. Analysis at the level of discourse focuses on how male and female characters are constructed and how they are described. Another focus of discourse analysis is to find out gender focalization and the fragmentations of female body parts. However, the current study is only to analyze a contemporary English novel at the level of phrase/ sentence specifically the use of choice of Transitivity to finally pinpoint the impact of such choice on the representation of women in fiction.

The concept of transitivity is a linguistic term. It refers to a function of a particular kind of verb that needs an object and includes the receiver of the action in the sentence. Since language is a tool of communication that is mainly achieved through sentences. The verb in sentence forms the centre of the sentence (Dixon,1991, p.9). Hancock (2005) refers to the transitivity of verbs to as a medium to describe how meaning is carried across from subject to predicate through the verb (p.91). Transitivity, according to Halliday (1973), is the range of choices by which the speaker encodes his or her experience of the processes occurring in the outside world and the interior world of his or her consciousness, as well as the others involved and the

circumstances surrounding them. Having influenced by Halliday's Theory of Transitive Choice (1969), Feminist Stylistics utilizes the grammatical function of transitivity as a tool for analysing sexism in literary and non-literary texts. In *Feminist Stylistics* (1995), Mills pays attention to the analyst being aware of the use of transitivity choices when he or she intends to examine a piece of writing for feminist purposes.

Like Halliday, Mills divides processes into two types: material and mental. Material processes have consequences that are observable in the real world. Mills categorizes material processes into two categories: material action intention which refers to clear will on the part of the actor to do something like (I broke the window, to get into the house). Material action supervision refers to processes described that are not done on purpose. Mental processes have consequences that are not visible in the outside world. They are subdivided into two categories: internal and external. The following diagram shows Mills' division of transitive processes.



According to Mills (1995), these syntactic divisions are signs of the character's representation. Determining the degree to which a character is an active agent, taking charge of his surroundings and acting, or a passive victim of circumstance is one of the feminist stylistic focuses. To describe a character as active and in control of his or her own decisions is when he performs a comparatively high number of material-action intention processes. On the contrary, to describe a character as passive and not in control of his or her own decisions is when he performs a comparatively high number of internal processes. The character who exhibits a lot of internalized mental processes may come across as highly introspective; on the other hand, a character whose mental processes are disproportionately externalized may come across as lacking something. When a character is written using supervision processes, they may come across as having lost some sense of self-control (Mills, 1995, p. 122).

7.2. Previous Studies

Indeed, Mills' Feminist Stylistic Model helps a lot in the study the representation of women in drama, poetry, short stories, and novels. Perhaps the focus of analysis of each study is varied, while some focus on the lexical level of feminist stylistic analysis others may focus on the phrase/sentence level and others on the discourse level, and so on. However, the variety of ways of analysis and genre of text does not affect the result of studies because each level has its components that reflect gender bias in a work. For example, Denopra (2012) used Sara Mills' feminist stylistic framework to analyze Kerima Polotan-Tuvera's four first prize winning short stories to distinguish between her male and female protagonists. It was inevitable that a close study of the texts would reveal the author's unique writing style and method as a fiction writer. The approach supplied by Sara Mills, which attempts to examine texts at the level of word, phrase/sentence, and discourse, was used to study the chosen short stories. The four stories' recurrent and dominating elements were found through research. Compared to male characters, female characters are described more in terms of their feelings, thoughts, experiences, vulnerability to men, and physical attributes. Males are characterized by their dominating attitudes, personalities, and physical prowess over women.

In 2014, Shah, Zahid, and colleagues endeavored to examine *Mann o Salwa* via the lens of feminist stylistics, seeking to understand the representation of women in the work by a Pakistani female writer through the examination of transitivity choices. This essay makes the case that Pakistani literature and society generally portray women as meek, negative, skewed, submissive, and dependent. Because it is widely believed that male authors are always the ones who present a negative and distorted image of women, this research attempts to investigate whether female authors have succeeded in changing the unenthusiastic, negative, and passive image of women in Pakistani society or whether their writings are also influenced by society.

Kang and Wu (2015) investigated the thematic connection between Lawrence's *Lady Chatterley's Lover's* male-dominance motif and the transitivity system. They discover, through an analysis of the transitivity choice, that the material process predominates over other verb processes and that Mellors, the hero, actively plays a dominant role in their daily lives, especially when it comes to their sexual love. In every incident of their love affair, the heroine, Connie, plays the part of the submissive, passive victim. This analysis demonstrates Lawrence's chauvinistic views toward women and how prevalent male supremacy is throughout the entire book.

Al-Nakeeb (2017) investigated the dispersion of female and male characters inside a single book corpus in Qais Ghanem's 2011 Yemeni novel, *Final Flight From Sanaa*. In order to explain variations or parallels in gender representation, as well as to investigate power dynamics and cultural distinctions between Eastern and Western men and women, the study reveals how the female and male characters are presented and discussed as anatomical components. The feminist stylistic method described in Mills (1995) is used for the qualitative analysis, while Wmatrix, a corpus linguistic tool, is used for the quantitative analysis. The findings show that despite nearly identical body fragmentation, the representations of the male and female bodies differ. For instance, the physical appeal and sexuality of female characters are introduced.

Rahimnouri & Ghandehariun (2020) investigated the lexico-semantic elements in gendered sentences, narrative, and various lexical elements like those pertaining to colours as well as items like metaphors and adjectives and their frequency and grammar. Additionally, the discussion of the power dynamics in Harriet and David's relationship drew on Short's theories regarding the powerful and powerless. The novel's female ideologies were also examined and debated through this analysis. The representation of Harriet's passivity, obedience, and dependence in her language and description was explained through the application of feminist stylistic theories. To determine how female writing differs from male writing, this study examines the grammatical and lexical elements of the "female sentence." The author's feminist stance was suggested by the way she portrayed Harriet as a conventional, archaic, helpless woman.

8. Methodology

8.1. Research Design

The study is descriptive. It is a combination of two methods, qualitative and quantitative. . The study uses two methods of analysis, quantitative and qualitative. Quantitatively, Wmatrix, a software, is used to sort out the number of transitive and intransitive processes that are mostly used in the text. Then, the occurrences and frequencies of the processes are calculated to find out who scores higher ratios of being initiators or actors and who scores less ratios of being goals and receivers, males, or females. Qualitatively, the findings of the calculations are interpreted in terms of activity and passivity.

8.2. Research Data

8.2.1 Sample

The sample of the study is one female contemporary English novel. It is *Brick Lane* by British author Monica Ali. Ali is English with Bangladeshi origins. Based on her *Brick Lane*, which

was published in 2003, Granta magazine named Ali among the best young British novelists in same year. The book made the Man Booker Prize shortlist, it was made into the same-titled movie in 2007. Three additional novels were published by Ali. *Love Marriage*, which was released by Virago Press in February 2022, *In the Kitchen* (2009) and *Untold Story* (2011).

2003 saw the publication of *Brick Lane* that revolves around the story of Nazneen, a Bangladeshi immigrant in England. Nazneen gets married to Chanu Ahmed, another immigrant from Bangladesh in an arranged union. After marriage both settle in London, where Nazneen encounters a different customs and culture from her upbringing. She has faced lots of difficulties to make balance between her long-standing customs and the new opportunities. She is shown alone except for her sister, with whom she corresponds via letters to describe her new life in London. Within a year, Nazneen gets pregnant with boy baby. Unfortunately, he passes away when he is still a baby. Later she goes on to have two daughters, Shabana and Bibi.

After having two daughters, the father expresses his worries about his two daughters and their lives in London once they are born. He starts to think about returning home seriously. He drives a cab and Nazneen makes clothing to pay for this move. During this time, the wife encounters Karim, a male, at work. She has an affair with him at first, but she ends it because she feels uncomfortable. Her spouse and his new job are not enough to guarantee her enough money to return home. Even their debt is above their means. She tries to persuade her spouse to stay instead of considering returning home. When the husband can travel, his wife and daughters refuse. After the father's departure, the wife finds work for herself and her children. She lives with a sense of freedom. The novel ends with Nazneen going ice skating for the first time, symbolizing her dream of finally leading an independent life.

8.2.2. Tools of Analysis

This research uses two analytical instruments. Wmatrix, a software by Rayson (2009) at Lancaster University. It offers typical corpus linguistic approaches, such as frequency lists and concordances, as well as online access to the English USAS and CLAWS corpus annotation tools. The second most conventional tool is the close examination of texts using calculations by hand and introspection.

8.2.2. Data Analysis

The procedure of data analysis is conducted in two stages. The first stage is devoted to analyzing the activity of male and female characters in the text. At this stage, the analysis focuses on calculating the times and frequencies of agents of the material intentional processes and mental internal processes. In other words, this stage is concerned with comparing the performance of the two genders in executing material intentional processes and mental internal processes. And who performed more material intentional processes and who performed more mental internal processes. To do so, the data is uploaded to Wmatrix, which electronically categorizes the whole used language of the text into its parts of speech. The tool shows that the category of verbs occupies the highest use in the novel after Nouns. Nouns occur 21215 times with a percentage of 14.32% and verbs occur 9215 times with a percentage of 6.0%. With the verb category, the highest frequency is given to (VVD) the verb in the past tense, as it is used about 9251 times with a percentage of 6.0%. Then comes (VVI) verbs in the infinitive form that are used 4550 times with a percentage of 3.7%. Then comes (VV0) verbs in the base that are used 4092 times with a percentage of 2.76%. However, for the current study, (VVDs) are selected to be analyzed to reflect male/female activity because they occupy the highest use among other verb types. The second stage is devoted to analyzing the passivity of male/female characters in the novel and that is conducted by finding out how many times females appeared as the goal of the transitive process and how many times males do so. To fulfill this, a close reading is done of some texts from the novel, mainly on the romantic scenes. That is because Wareing (1994) argues that the scenes of romance between male and female characters in a text are very fertile for transitivity analyses (cited in Mills, 1995, p. 112).

8.3. Result and Discussion

8.3.1. Fe/male's Activity

To ease the process of finding out who is shown more active or more passive than others, male or female, tables are offered. Each table consists of three columns. The first column is for the material intentional process. The second column is for the occurrences of the process in the text. The third column is for the agent which is further divided into two columns. The first column is to show the times and frequencies of an agent by female characters and the second is to show the times and frequencies of an agent by male characters.

Table 1: (frequencies of material intentional processes by male and female characters)

| S# | Material Intentional Process | Occurrences | Agent | | | |
|----|------------------------------|-------------|---------|-----------|-------|-----------|
| | | | Females | | Males | |
| | | | Times | Frequency | Times | Frequency |
| 1 | Made | 229 | 33 | 14% | 196 | 85% |
| 2 | Began | 196 | 62 | 13% | 134 | 68% |
| 3 | Put | 194 | 51 | 26% | 143 | 73% |
| 4 | Went | 148 | 61 | 41% | 87 | 59% |
| 5 | Took | 131 | 50 | 38% | 81 | 62% |

Table 1 presents five material intentional verbs that are mostly used in the text according to the categorization of Wmatrix as it is clear from the table that the process of ‘making’ occupies the first position. It is repeated 229 times. It is used 196 times with a percentage of 85% by males and 33 times with a percentage of 14% by females. The second position is given to the process of ‘began’. It is repeated 196 times. By males, it is used 134 times with a percentage of 68%, and by females it is used 62 times with a percentage of 13%. The process of ‘put’ forms the third position. It is repeated 194 times. It is used by males 143 times with a percentage of 73% and it is used by females 51 times with a percentage of 26%. The same thing is observed with the other two processes. Male use proceeds with female use. Males use ‘went’ 87 times with a percentage of 62 and females use it 61 times with a percentage of 38%. Males use ‘took’ 81 times and females use it only 50 times.

The differences in using this kind of process are obvious. With the first process ‘made’, the difference is about 52% between male and female users. It is not a trivial difference. Similarly with the second process ‘began’. The difference is 55%. With the third action ‘put’, the difference is 47%. The difference continues with the rest actions in which male uses the head of females. This difference in using these mental intentional processes among males and females has a Feminist Stylistic justification. It means that the more active characters have control of the environment around, and they have ability to make decisions. In this text, concerning most of the intentional processes, females show less activity than males because using such verbs leads to sequences. For example, the process of ‘making’ entails a result. It is a transitive verb. Therefore, it needs an object. The effect of ‘making’ inevitably would be

observed on the object. Same with ‘put, took’ they are transitive verbs, and the actor of them in one way or another would leave a trace on them.

Moving to the mental internal processes that are mostly used in the text according to Wmatrix categorization of parts of speech. The same table that is offered to the material international processes is also used also with mental internal processes. The table consists of three columns. The first column is for the mental internal processes. The second column is for the occurrences of the process in the text. The third column is for the agent which is further divided into two columns. The first column is to show the times and frequencies of an agent by female characters and the second is to show the times and frequencies of an agent by male characters.

Table 2: (Frequencies of mental internal rocesses by male and female characters)

| S# | Mental Internal Process | Occurrenc es | Agent | | | |
|----|-------------------------------|-----------------|---------|-----------|-------|-----------|
| | | | Females | | Males | |
| | | | Time | Frequency | Time | Frequency |
| 2 | Thought | 199 | 113 | 56% | 86 | 44% |
| 3 | Knew | 91 | 53 | 58% | 38 | 42% |
| 4 | Felt | 81 | 58 | 72% | 23 | 28% |
| 5 | Wanted | 77 | 44 | 57% | 33 | 43% |
| 6 | Wondered | 35 | 35 | 100% | 0 | 0% |
| 7 | Remembered | 32 | 23 | 72% | 9 | 28% |

Table 2 presents seven mental internal verbs that are mostly used in the text according to the categorization of Wmatrix as it is clear from the table that the process of ‘though’ occupies the first position. It is repeated 199 times. It is used 113 times with a percentage of 56% by females and 86 times with a percentage of 44% by males. The second position is given to the process of ‘knew. It is repeated 91 times. By females, it is used 53 times with a percentage of 58%, and by males it is used 38 times with a percentage of 42%. The process of ‘felt’ forms the third position. It is repeated 81 times. It is used by females 58 times with a percentage of 72% and it is used by males 23 times with a percentage of 28%. The same thing is observed with the rest of the three processes where female use proceeds with male use. Females use ‘wanted’ 44 times with a percentage of 57% and males use it 33 times with a percentage of 43%. Females use

‘wondered’ 35 times and males do not use it at all. ‘Remembered’ is used 32 times. By females, it is used 23 times, and by males only 9 times.

The differences in using this kind of process are obvious. With the first process ‘thought’, the difference is about 12% between male and female users. Similarly with the second process ‘knew’, the difference is 16%. With the third action ‘put’, the difference is 44%. It is a huge gap. The difference continues with the rest actions in which female uses the head of males. This difference in using these mental internal processes among males and females has a Feminist Stylistic justification. It means that the character whose actions include many internalized mental processes is expected to behave as very introspective and incomplete. Using such verbs has no sequences. For example, the process of ‘thinking’ does not entail a result. It is an intransitive verb. Therefore, it does not need an object. The effect of such kind of verb would not be observed on others. Same with ‘felt, wondered’ etc. They are intransitive verbs and the sensor of them in one way or another would not leave a trace behind him or her.

8.3.2. Fe/male's Passivity

To find out who is shown as more passive than others, male or female, some passages that show love and affection are extracted from the text. The dialogue in the passages is between the heroin Nazneen and her beloved Karim. To make it easy for the statistical analysis and counting times and frequencies of who is being the goal of the processes, tables are offered. Each table consists of five columns. The first column is used for the clause or the sentence. The second is for the doer of the action. The third is for the process or (verb). The fourth is for the type of process. The fifth for the goal, the person that receives the action. The focus in this stage is on the goal. It is on who is represented more passively and receives more actions, males, or females.

Example 1

The first example is a passage taken from the novel. (Ali, 2003, p.477)

He **pushed** her onto the bed **tore** at her blouse and **pushed** the skirt of her sari around her waist. He **held** a hand across her throat, and she wanted everything: to vanish inside the heat like a drop of dew, to feel his hand **press down** and extinguish her, to hear Chanu come in and see what she was, his wife.

Table3: (Male and female characters as goals of actions)

| S# | Clause/Sentence | Actor | Verb | Process | Goal |
|----|----------------------------------|-------|------------|----------|------------|
| 1 | He pushed her onto the bed | he | pushed | material | her |
| 2 | (he) and tore at her blouse | he | tore | material | her blouse |
| 3 | (he) and pushed the skirt | he | pushed | material | The skirt |
| 4 | He held a hand across her throat | he | held | material | her throat |
| 5 | She wanted everything | she | wanted | internal | everything |
| 6 | (he) to feel his hand | she | feel | mental | his hands |
| 7 | his hand press down | he | press down | material | her |
| 8 | (he) and extinguish her | he | extinguish | material | her |
| 9 | (she) to hear Chanu come | she | hear | mental | his wife |
| 10 | (he) and see what she was | he | see | mental | she (her) |

Passage (1) contains 10 transitive processes. Out of them, 7 are performed by males (he), and 3 are performed by a female (she). Nevertheless, the doer of actions is not concerned here; the focus is on the goal, on the object, and on who receives the actions. As it is clear from the table the goal of 8 processes is a female. If it is not directly female as (her) it is on a part of her body or belongings like (her blouse, her throat, her sari.). Once only, the process falls on part of the male body (his hand). Even here (his hand) comes a goal to a mental process, not of material or intentional, she feels his hands, internally. When a character is shown with less control of surrounding circumstances and only receives the product of other's actions is regarded as passive or 'victim' of circumstance. So, in the passage, the man (Karim) dominates the woman (the heroin) with his actions.

Example 2:

The second example is a passage taken from the novel. (Ali, 2004, p.703).

'Why do you like me?' she asked one day, hoping that the words came naturally as if she had just thought of them. He was in a playful mood. Who says that I like you? His fingers touched the hollow of her throat. 'I do,' she said in a firm way. 'I see.' He kissed a trail from her throat to her armpit. 'I am not beautiful. I am not a young girl.' 'Not young and not beautiful? Then I must be crazy.'

Table 4: (Male and female characters as goals of actions)

| s# | Clause/Sentence | Actor | Verb | Process | Goal |
|----|---|----------------|---------|----------|------------|
| 1 | Why do you like me? | he | like | mental | me (her) |
| 2 | She asked one day | she | asked | mental | ----- |
| 3 | she had just thought of them | she | thought | mental | words |
| 4 | Who says that | pro | says | mental | ----- |
| 5 | I like you | he | like | mental | her |
| 6 | His fingers touched the hollow of her throat | His gingers | touched | material | her throat |
| 7 | She said in a firm way | she | said | mental | ----- |
| 8 | I see | he | see | mental | ----- |
| 9 | He kissed a trail from her throat to her armpit | he | kissed | material | her throat |

Passage 2 has 9 processes, and their goals are 5, 4 of them fall on the female or part of her body. None of them falls on male. In addition, most of the processes are mentally performed by the heroin (she). When a male appears to be the doer of one of them, for example (why do you like me?), it is only a question by a female. This means that Karim here does not even act on the process. Same thing to the sentence (I like you), it is part of the question (who says that I like you?), it is not performed but asked. So, the second passage also shows the female's passivity in other senses that combine heroin and her beloved. She is again represented as passive.

Example3:

The third example is a passage taken from the novel. (Ali, 2004, p.600).

Karim kissed his new girl. Tariq whistled louder. Karim began to unwind the sari. Nazneen jumped up and turned to face the window. Karim wrapped the sari around the girl's shoulders and draped it over her head.

Table 5: (Male and female characters as goals of actions)

| S# | Clause/Sentence | Actor | Verb | Process | Goal |
|----|-------------------------------------|-------|---------|----------|-----------------------|
| 1. | Karim kissed his new girl | he | kissed | material | his girl |
| 2. | Karim began to (he) unwind the sari | he | unwind | material | the sari |
| 3. | Nazneen jumped | she | jumped | material | ----- |
| 4. | (she) and turned to face the window | she | turned | material | The window |
| 5. | Karim wrapped the sari | he | wrapped | material | The sari |
| 6. | (he) and draped it over her head | he | draped | Material | The sari and her head |

Passage 3 has 6 processes with 5 goals. Four of these goals fall on females or part of her body or clothes and none is male. All the processes are material, which means they are done with pre-will from the part of the doer. Karim appears in control in this scene. He (kissed, unwind, wrapped, and draped). All actions are with strength and will to do. While the heroin is helpless, she only receives the actions. If she does not receive it physically, her clothes or part of the body do, for example (the sari, and her hand). For the third time, the female is shown as passive and has less control over the circumstance.

9. Conclusion

The analysis of the linguistic choice of transitivity in the selected text reveals that females are represented unequally in comparison with males in terms of activity and passivity. The high ratio of being actors and doers of the most material intentional processes is occupied by males. Females, on other hand, occupy high ratio in their performance of mental internal processes and in being goals and revisers for most of the processes. Even their activity is shown in performing actions that do not affect society as in the mental processes where the goal does not exceed the doer herself. In many situations, mental processes do not even have a goal at all. From a feminist stylistic view, this behavior is taken negatively as it levels the doers of material intentional actions as active characters and the doers of metal internal actions as passive and introspective characters. Female passivity is also noticed in the whole actions mostly in the scenes of love where female character receives the actions of male processes. This is clear in three meetings

that combines the female protagonist with her beloved. He takes ahead of all processes while she stands silently though in romantic situations female is expected to have a kind of domination, but the female protagonist appears oppositely.

The study also concludes that not only male writings that might be linguistically gendered biased but also female writings might show such bias. The current study is a good example as it ends with results that reflect the passivity of females in one of the female English novels. This could be interpreted in terms of cultural and social influences. Monica Ali is not a pure English writer. Her origins come from Bangladesh where women still suffer from male hegemony. The whole novel originally talks about an arranged marriage that is done without the bride's agreement. Nazneen, the heroine, is sent to England to stay with the chosen man as a wife. She tries to adjust to the new life with a man she does not love. The thing that makes her seek real love. She falls in love with the first man she meets, Karim. This feeling also makes her portrayed as passive in her meetings with Karim. Within the few romantic scenes, Nazneen stands frozen, and no material actions are performed from her side, only mental actions that do not express herself.

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