

Exploring Ideology and Gender Roles Represented in Ice-Candy-Man: A Corpus-Based Study of Transitivity Analysis

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Abstract: The earlier research in the novel has revealed the partition and some other themes as the author's major concern in *Ice Candy Man*, a novel by Bapsi Sidhwa. This study aims to explore the ideology and gender roles represented in *Ice-Candy-Man* through transitivity analysis. Transitivity analysis is part of the systemic functional theory (Halliday & Matthiessen, 2014), in which Halliday explores the metafunctions of language. This research focuses on the ideational meta-function of the language that explores the representation of the ideology and gender roles in the texts. This study uses a mixed-methods design and the UAM corpus tool to analyze the data. The findings of the study revealed the ideology represented through the two major themes: Female exploitation/abuse and partition. The process types revealed that female exploitation was the dominant theme, and one of the types of process, i.e., the material process, represented the theme of partition and abuse of land and females in the novel. The other types of transitivity analysis also supported the theme of female and land abuse. Based on the findings, it is suggested that other corpus-based studies may be conducted to discover the authors' ideologies in the literary texts.

Keywords: Ideology, Transitivity Analysis, Ideational Function, Participants, Processes.

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1. Introduction

Literature is said to be authentic material representing any particular era's events. Some people rely on history books to learn about historical events. Others look into the literature to find out the account of the events, as literature is said to portray the true history of any society. True history does not mean factual accounts in the form of time and dates of the events; rather, it means portraying the true account of people's attitudes, emotions, opinions, and prejudices Pasco, [1] To find out the historical scenario of partition from a literary perspective, the work written in the partition background, *Ice-Candy Man* by Bapsi Sidhwa, has been selected. This study explores the reality/ideology constructed by the author through her major character, Lenny.

Many books have been written on the background of the India and Pakistan partition. Many dramas and novels have been written. However, this study aims to discover the author's construction of reality/ representation of ideology through corpus analysis of her character. The corpus analysis is the analysis of a corpus through various corpus tools. One of the most common practices of corpus analysis is concordance and frequency of the occurrences of a

given word Szudarsk, [2]. This study answers the following questions in light of the above discussion.

This study aims to explore the representation of gender roles in *Ice-Candy-Man*, a novel written by Bapsi Sidhwa and published originally in 1988. The novel is a rich source for exploring these gender roles, which are written against the background of the partition of India. This also aims to explore the dominant ideology represented in the novel through transitivity analysis Halliday & Matthiessen, [3]. Based on these two objectives, the following research questions have been formed.

Q1. How does the transitivity analysis reveal the representation of gender roles in *Ice Candy Man*?

Q2. How is the ideology of partition manifested through transitivity analysis in *Ice Candy Man*?

This study significantly adds to the understanding of how *Ice Cream Man's* novel reveals the power dynamics of pre-partition society and how the author has successfully manifested the ideology/ies through her work. It also provides insights for researchers to use corpus techniques to analyze human experiences and emotions portrayed in literature.

2. Background of the Study

Transitivity has remained an area of interest for linguists since the second half of the twentieth century. It is still a great matter of interest for linguists to explore texts and discourses by using transitivity analysis through various tools and techniques. Bartlett and O'Grady [4] define transitivity as a linguistic system through which speakers mention events, happenings, and activities. The transitivity focuses on the semantic roles played by the verbal group, termed process types. In this study, the transitivity analysis is used to explore the major characters' linguistic choices that unveil the inherent biases based on gendered roles, and also explore the ideological representation of the characters. There have been various approaches to transitivity. This chapter has very briefly highlighted some common approaches of the pioneers and recent developments in the theory.

3. Transitivity in Generative Grammar

Fillmore [5] introduced the case grammar theory within the generative grammar tradition. Fillmore included the role of semantics in the generative tradition and departed from the prevalent perspective of generative grammar. Gruber [6] also suggested that pragmatic semantic aspects must be included in the predicate as its property. Gruber paved the way for Chomsky's theta theory by including the semantic properties in the predicates. However, Chomsky's model stressed the syntagmatic relations of the categories.

In contrast to Chomskyan syntagmatic relations, transitivity in systemic functional linguistics (SFL) works on paradigmatic relations based on choices. Levin [7] provided a large classification of English verbs by following the paradigmatic tradition of Fillmore. Levin goes even further than Chomsky by claiming that semantic roles determine the syntactic behavior of the verbs. This study involves the transitivity analysis from the paradigmatic perspectives of SFL.

4. Transitivity in SFL

A very important precursor to the Transitivity System is Halliday's publication of the description of the words in his work *System and Functions of Language*. This work proves to be seminal in the SFL tradition. Kress [8] presents Halliday's model of a system network that highlights the functions of transitivity. Importantly, in his transitive system, Halliday acknowledges the predominance of ergative functions in all categories of Processes, including relational and mental Processes and action clauses (often transitive). The introduction of additional semantic concepts in transitivity results from recognizing relativity in SFL.

The development of his concept of transitivity shows a more "semantic" system network, as well as the responsibilities of Agent and Medium. However, Halliday [9] did not truly start to elevate the position of "system" within his theory until his paper "Language Structure and Language Function" was published. In this article, he suggests that semantic choices within a system network serve as a model for the meaning potential of language. Halliday contests the necessity of a clause in this work, which emphasizes the semantics of the clause.

5. Current Trends in Transitivity

Using Halliday's systemic functional linguistics (SFL), Imran Khan's speech as a political agenda was examined by Mushtaquee [10]. Imran Khan delivered his speech before the UNG Assembly on 27, 2019, in which he showed the world that two countries were on the verge of conflict. Imran Khan spoke in a very methodical manner. He addressed money laundering and climate change first in his speech before turning to Kashmir and Islamophobia. The Pakistani Prime Minister spoke at the UN in a very direct and distinctive manner, forcing the attention of the world leaders to this crucial issue. The researchers used transitivity analysis up to the clause level. The researchers used the UAM corpus tool to analyze the speech at the clause level. This paper is one of the recent developments in using various theories, such as SFL, and its analysis through a corpus approach.

Another paper by Zheng [11] analyzed the transitivity structure of research papers. He analyzed the transitivity used in different parts of the papers. Various *Processes* were

analyzed and used in different sections of research articles. This study also includes a corpus-based analysis of the articles. He proposed that variations in the types of *processes* used in various sections of the research articles are based on stylistic moves. These moves help the researchers to find out the patterns of the sections. This study mainly focused on the stylistic features of the research articles that can be studied through the transitivity system and the participants' role in the clause.

Using the transitivity system as a tool, the character of Nilopher was revealed in another study, Mahmood & Hashmi [12]. Mahmood and Hashmi highlighted the author's grammatical choices in developing Nilopher's character. They concluded that, with 52.37 per cent material process verbs, the author had portrayed Nilopher as a second major character who is active. She is an assertive character because she uses mental processes with parallel action. To portray the woman of that time as a whole, Ali, the author of the work, has portrayed her as having an inconsistent personality. Nilopher's erratic nature, another aspect of her character, is investigated through transitivity analysis of specific grammatical choices. The researchers concluded that the age difference has additionally been featured utilizing specific mental and material processes.

Another comparative study was conducted to analyze the transitivity among clauses in Pakistani and United Kingdom newspaper editorials. Ghani, Saleem, Majeed, Batool, & Aslam, [13]. This study focused on analyzing the use of language in the newspaper during COVID-19. They analyzed the impact of COVID-19 on people in both countries through the use of language in newspapers. They used the quantitative method to collect the data. They analyzed their data through the UAM corpus tool. They found that the material process was used more than other processes. They concluded that the writers of the editorials deliberately used material processes to show the catastrophic impacts of COVID-19 on both people.

On the other hand, the verbal process comes in third, and the mental process type comes in fourth in editorials in newspapers from the UK. While the corpus from newspaper editorials from the United Kingdom contains fewer clauses with transitivity processes, the Pakistani editorials contain more clauses with these types. The material process is the transitivity process that is used the most in both editorials, indicating that writers in Pakistan and the UK are both more linguistically expressive. Essayists of the two nations have involved material cycles in their articles to communicate the issues, challenges, and opportunities that individuals of the two nations are looking for because of the pandemic. Additionally, the great percentage of material verbs in both editorials suggests that their writing is objective and without ambiguity. The authors of editorials in the UK and Pakistan attempt to depict the

collapse of their societies as a result of the fatal COVID-19 disease by employing material verbs. They narrated the pains and sufferings of individuals who had lost dear ones using transitivity processes.

Darani [14] explores the persuasive style by using systemic linguistics, especially transitivity analysis. He cites Leech and Short's (2007) stance on analyzing a literary work's language that can help readers gain a deeper comprehension of the work and a deeper appreciation of the author's artistic merit. As a result, the relationship between socially constructed meaning and linguistic structures in a literary text is the subject of Darani's study. His paper tries to reveal the persuasive style of George Orwell's short story "Animal Farm" from a semantic-grammatical perspective, utilizing the transitivity of Halliday, which is rooted in Systemic Functional Linguistics. In essence, it seeks the method by which the ideational function is realized through the process types of material, mental, verbal, existential, relational, and behavioral communication. To this end, the verbal phrases in this story were looked at, and the results of his study showed that the material process was the most common. The material process was followed by the mental, verbal, existential, behavioral, and relational processes, respectively, even though the material process performed significantly differently from the other processes in terms of frequency. The characters were assumed to be persuaded to choose certain actions and avoid others, following the narrative's persuasive style. The high frequency of the various material process types demonstrated that they acted following instructions; to put it another way, they could convince others by doing what was asked of them. The ultimate goal is to convince others, defying them with the potential outcomes and extending their comprehension of themselves and their lives through requesting that they follow up on the exhortation and roll out the actual improvements (the material interaction), being compelling than including their feelings and driving specific words into their brains through the verbal process. Um-e-Ammara [15] investigated the ideational metafunction of language through corpus analysis in the novel "To the Light House". They concluded that transitivity analysis revealed the characters' experiences and helped the meaning-making process. This work became one of the foundational bases for this study, as it uses transitivity analysis in the novel.

Bhatia [16] claimed that Ice Candy Man is a novel that highlights the relationship between women and partition. The novel provides a critique of the suffering of women during partition and focuses on the conditions of abuse of women. The focus of the novel is on the incidents of the exploitation of women at that time. Following Bhatia's work, this further

expanded the investigation of the gender roles and ideology represented in the novel by using a transitivity framework.

The literature presented in this study reveals that there are current trends in research that apply transitivity analysis. The pioneers used transitivity with various traditions, such as generative grammar and SFL perspectives. They aimed to find out the meaning encoded in transitivity. However, the contemporary trends reveal that transitivity has been analyzed through various corpus tools such as UAM and AntConc. The researchers cited above have focused on the process's characterization, frequency, and intended meaning. However, the literature suggests that little research has been conducted to explore ideology by applying transitivity analysis in the literature. Therefore, this study has explored the gender roles and ideology represented in the novel *Ice-Candy-Man* by Bapsi Sidhwa.

6. Research Methodology

This study involves a mixed-methods design to analyze and explore the ideology and gender roles represented in the novel *Ice-Candy Man*. The theoretical background has been taken from Halliday's systemic functional linguistics. Halliday proposed three metafunctions of language in systemic functional linguistics: Ideational, interpersonal, and textual. This study involves the ideational meta-function of Halliday's theory and investigates the ideology and gender roles through transitivity analysis. The transitivity analysis uses a clause as a unit of analysis. In this study, transitivity analysis was performed using the UAM corpus tool. The UAM corpus tool carries out the linguistic analyses of the texts.

7. Material

Bapsi Sidhwa's novel, *Ice-Candy-Man*, was selected for corpus-based transitivity analysis. The novel was selected by considering its importance in understanding the human mental pain and physical suffering in times of partition caused by physical division, as portrayed by the author in the novel. The novel has universal appeal, and the results can be generalized. Firstly, the corpus was built from the novel by fulfilling all the norms of corpus building. Then, the corpus was uploaded to the UAM corpus tool for analysis. As the output generated was enormous, the clauses were selected purposively based on their characteristics that reveal the ideology and gender roles represented in the novel.

8. Theoretical Framework

This study applied Halliday and Matthiessen's [17] concept of transitivity analysis, which is part of their theory on metafunctions of language. He proposed three meta-functions of language: ideational, interpersonal, and textual. This study involved the ideational meta-function, and the unit of analysis was a clause through transitivity analysis. The transitivity

analysis focuses mainly on the process types and their meanings, participants’ characteristics, and circumstances used in the clause to represent certain meanings.

Figure 1
Processes Types in Transitivity Analysis (Halliday & Matthiessen, 2014)

PROCESS TYPE	Category meaning	Participants, directly involved	Participants, obliquely involved
material: action event	‘doing’ ‘doing’ ‘happening’	Actor, Goal	Recipient, Client; Scope; Initiator; Attribute
behavioural	‘behaving’	Behaver	Behaviour
mental: perception cognition desideration emotion	‘sensing’ ‘seeing’ ‘thinking’ ‘wanting’ ‘feeling’	Senser, Phenomenon	Inducer
verbal	‘saying’	Sayer, Target	Receiver; Verbiage
relational: attribution identification	‘being’ ‘attributing’ ‘identifying’	Carrier, Attribute Identified, Identifier; Token, Value	Attributor; Beneficiary Assigner
existential	‘existing’	Existent	

In the current study, the behavioral process types were not included in the analysis. Furthermore, this research also focuses on the role the ‘*participants*’ and ‘*process*’ play in representing the ideology of the novel. "The process is typically expressed–or–realized–by the verbal group in the clause", and the participants are "normally realized by a nominal group" Halliday & Matthiessen, [17], pp. 92-93. The ‘*circumstances*’ are discussed where it was necessary for the researchers to discuss them. It should also be noted that the technical terms from Figure 1 above are also used in the results and discussion of the current study. Hence, the ‘*actor*’ is the doer of an action, and the ‘*goal*’ is the actor's target in the clause. The actor has a ‘*material process*’ to target the goal. In the ‘*mental process*,’ the participants are called ‘*senser*’ and ‘*phenomenon*’ based on their functions in the clause. They see, think, want, or feel. Their basic function is to perform mental functions. Another type of process used in this paper is the ‘*verbal process*’. The directly involved participants in this type of clause are called ‘*sayer*’ because they say something to the targeted participants called ‘*target*’. Another type of process involved in this article is the ‘*relational process*’. This process shows the relationship between the participants used in the clause. The directly involved participants are ‘*carrier*’ and ‘*attribute*’. The carrier is the participant that carries the attribute in the clause. The last process type is ‘*existential processes*’ in the transitivity system. The participants in this process are labelled as ‘*existents*’. In the ‘*existential process*’, the subject of the clause is ‘*there*’. Such clauses use ‘*there*’ as the subject to show that, on

purpose or by chance, the narrator shows what is going on in the scene without directly mentioning the participants being involved.

9. Data Analysis

The novel *Ice-Candy Man*, written by Bapsi Sidhwa, was selected for this study and analyzed through the UAM corpus tool. The number of participants and processes generated through the UAM corpus tools was described quantitatively. However, the qualitative data were selected purposively to explore the ideology and gender roles represented in the novel. The UAM corpus tool has a detailed coding scheme for transitivity analysis. In this study, five process types were selected for the output through the UAM corpus tool to help understand the ideological and gender roles represented in the novel. The UAM corpus tool generated the output for all five process types. From the output, some clauses were selected based on their relevance to the research questions for the validity of the findings. The researchers identified the clauses that effectively represent the ideology and gender roles. Furthermore, the modal clauses and clause complexes were excluded to limit the scope of the study to only five process types. The choice of processes significantly explains the author's ideological inclination and gender roles in this novel.

10. Results and Discussions

This section describes the types and percentages of processes and participants used in the novel. The unit of analysis is a clause in transitivity analysis. Therefore, the clauses present in the texts were analyzed through the UAM corpus tool, and the results have been presented in this section. Figure 2 shows the preliminary analysis of the key elements of transitivity analysis. Figure 2 shows the percentage of the process types in the novel. This figure shows that the most used process type in the novel was the material and mental processes, illustrating the ideology and gender roles discussed in thematic analysis. This illustration also suggests that the external circumstances are responsible for the separation of India and Pakistan. This section also reports on the study's quantitative and qualitative analysis results. First, we present the frequency or number of occurrences of the process types, and later, we elaborate on the output of the qualitative analysis of the data. The qualitative results supported our quantitative analysis in this section.

Figure 2

Grammatical rank in the transitivity process

GRAMMATICAL-RANK	N	%
- participant	6230	27.9
- process	5578	25.0
- circumstance	3812	17.1
- configuration	4966	22.2
- configuration-complex	0	0.0
TOTAL:	20586	92.2%

Figure 2 presents the grammatical rank 'N' and %. This explains that the unit of interest for the analysis was ideational. The features were analyzed, and the counting was global, not local, which means the overall counting of the processes and participants has been presented. The 27.9% in the overall text and the processes were the second highest number at 25.0% of the texts. The unit of interest was these two clause elements; therefore, we will focus on these two only. Figure 2 illustrates the grammatical ranks and their distribution within the transitivity system. This figure also highlights the prominence of the clause elements such as participants, processes, and circumstances.

Figure 3

Clause types

CLAUSE-TYPE	N	%
- material	3242	14.5
- mental	462	2.1
- verbal	447	2.0
- relational	347	1.6
- modal	0	0.0
- existential	54	0.2
TOTAL:	4552	20.4%

Figure 3 presents the overall summary of the types of clauses used in the novel. On top of the figure is a material process, which has been used 3242 times in the novel and comprises 14.5% of the text. On the second level, a 'mental process' is used 462 times and consists of 2.1% of the texts. The verbal process follows the mental process, is used 447 times, and consists of 2% of the texts. The process type is relational, used 347 times, and accounts for

1.6% of the texts. There is zero presence of the model process. However, an existential process forms 0.2% of the texts. The total number of hits for the processes is 4552, constituting 20.4% of the texts. The highest number of material and mental processes can provide insights into the novel's physical or mental activities. The highest number of material and mental processes helps the researchers identify the writer's focus and the texts' themes or patterns. The frequency of the occurrences supports the themes extracted in the qualitative part of this study.

Figure 4

Examples of material processes

Unit of Interest: <Transitivity feature='material'/>

Number of hits: 3242

File	Pretext	<Transitivity feature="material"/>	Posttext
Text-1	she closes in for the kill.	You permit her to be raped by butchers, drunks, and goondas	nd say she has come to no harm?...
Text-2	... lank and loping the Ice-candy-man cometh ...	I take advantage of Ayah's admirers.	'Massage me!' I demand, kicking the handsome mass...
Text-3	sage me!' I demand, kicking the handsome masseur.	He loosens my laces and unbuckles the straps gripping my boots.	Taking a few drops of almond oil from one of the...
Text-4	eur. He loosens my laces and unbuckles the straps	gripping my boots	. Taking a few drops of almond oil from one of the...
Text-5	laces and unbuckles the straps gripping my boots.	Taking a few drops of almond oil from one of the bottles in his cruet set, he massages my wasted leg	and then my okay leg. His fingers work deftly, kn...
Text-6	, he massages my wasted leg and then my okay leg.	His fingers work deftly , kneading, pummelling, soothing.	They are knowing fingers, very clever, and <u>someti...</u>
Text-7	leg and then my okay leg. His fingers work deftly	, kneading ,	<u>pummelling</u> , soothing. They are knowing fingers, v...
Text-8	leg. His fingers work deftly, kneading, pummelling	, soothing	. They are knowing fingers, very clever, and <u>somet...</u>
Text-9	nd I are alone, they massage Ayah under her sari.	Her lids close.	She grows still and languid. A pearly wedge gleam...
Text-10	she moans, a fragile, piteous sound of pleasure.	Very carefully, very quietly, I manoeuvre my eyes and nose.	It is dark, but now and then a dart of twilight j...

In the first clause in Figure 4, the word “you” is the actor of the clause who exerts the actor's agency. The material process “permit” shows that the actor allows the goal to be reached. This clause represents the ideological bases as well, as it suggests that women are unable to defend themselves even from being raped if there is no man to protect them. The narrator suggests through this clause that some type of patriarchal authority is being carried out, in which the agency is male. However, this clause is not so important in producing a theme. The other clauses, which have agents for other activities, show some type of physical involvement between the actors and goals. In the second sentence, the narrator herself is an actor who

takes advantage of the goal. This clause is important to lead readers towards the interpretation of some type of physical exploitation. The narrator demands the “massage” by “kicking the handsome masseur”. In this clause, the narrator again is an actor who incites the goal to take some action. The rest of the clauses given in Figure 3 suggest that the actor is a male, acts upon the goal, and very skilfully gives physical pleasure to the goal. As the subject of physical exploitation, the narrator explains how the actor touches the goal, i.e., Lenny. The bolded processes in Figure 4 above, such as “loosens, massages, work”, simultaneously suggest emotional and physical pleasure. The analysis shows the patriarchal power roles in which females are abused. This analysis supports one of the major themes discussed in this study.

Figure 5

Examples of mental processes

Unit of Interest: <Transitivity feature='mental'/>
 Number of hits: 462

File	Pretext	<Transitivity feature="mental"/>	Posttext
Text-1	<i>zeroes in on its target with such lightning speed</i>	that I hear of the attack only from Ayah's startled 'Oof!'	<i>Once in a while I pre-empt the big toe's romantic...</i>
Text-2	<i>It is a measure to keep the candy bribes coming.</i>	I learn also to detect the subtle exchange of signals	<i>and some of the complex rites by which Ayah's adm...</i>
Text-3	<i>an is short, leathery, middle-aged, pointy-eared.</i>	I like him.	<i>'Come on. Up, up!' he says, crooking a beckoning...</i>
Text-4	<i>laze women, the girls try not to smile or giggle.</i>	They must have heard their mother and aunts (as I have), say: 'Hasi to phasi!'	<i>Laugh (and), get laid! I'm not sure what it mean...</i>
Text-5	<i>t it means - and I'm sure they don't either - but</i>	they know that smiling before men can lead to disgrace	<i>. We have eaten and belched. The hookah, stoked wi...</i>
Text-6	<i>beneath which is her coarse bandage-tight bodice.</i>	In all the years I never saw the natural shape of her breasts.	<i>Somewhere in the uncharted wastes of space beyond...</i>
Text-7	<i>fingers through his silky white beard, he says, '</i>	I hear there is trouble in the cities	<i>... Hindus are being murdered in Bengal ... Musli...</i>
Text-8	<i>neighbour with withering and snickering sarcasm.</i>	'They want the Muslim majority provinces:	<i>Punjab, Sind, Kashmir, the North West and Bengal...</i>
Text-9	<i>is side for Hindustan and this side for Pakistan.</i>	If they want two countries , that's what they'll have to do - crack India with a long, long canal.'	<i>Gandhi, Jinnah, Nehru, Iqbal, Tara Singh, Mountha...</i>
Text-10	<i>getic aside, he says: 'He's been busy of late ...</i>	You know; all this Indian independence business.'	<i>He brings the receiver to his ear again. Suddenly...</i>

The data in Figure 5 reflects the phenomenon being perceived by the sensor of the clauses. In the first clause, “I” senses the phenomenon of being physically abused. Therefore, the author has used the word “attack” in the phenomenon part, which suggests that Aya was not happy; rather, she was attacked physically and emotionally. The post-text in Figure 5 contains the word “toe”, which is used to touch Ayah for physical pleasure. Ayah’s startled “Oofs” or reaction to the shock from the touch suggests that the touch is uninvited and unpleasant.

The texts- 2, 3, 4, and 5 in Figure 5 also show that the subject, the senser, is undergoing a process of knowing the physical pleasure when the senser says that she learns to detect subtle signals. Lines four and five suggest the cultural aspects of the novel. The senser “they” in clause (text-4) in Figure 5 above refers to boys/ males who believe they fall for them if girls laugh or smile. The author illustrates the role of such stereotypes, which also play a role in an emotional and physical attack on women. Line six again suggests the narrator’s exposure to the body. Another theme of partition and independence emerges from lines seven to ten. Line seven suggests the start of a crisis in the country. The sensor “I” perceives the phenomenon as being troublesome in the cities. Text-8 contains bolded ‘they’, which functions as a senser in the clause, signalling that the narrator believes that the demand for a separate homeland was from “they”, i.e., the Muslims. She feels that she is not part of ‘they.’ In the same clause, the theme of independence is suggested by saying that “they want Muslim majority provinces” (see Figure 5, text-9). Sentence nine is very interesting as it highlights the theme of partition. The speaker believes that with two countries based on the majority formula, “they” have to crack India. In this sense, “they” refers to both Hindu and Muslim communities. Therefore, the novel is known by the title of Cracking India. In the last sentence, the senator terms the whole struggle for independence as a business. These findings also show one of the novel's major themes discussed in this study.

Figure 6

Examples of verbal process

Unit of Interest: <Transitivity feature='verbal'/>
 Number of hits: 447

File	Pretext	<Transitivity feature="verbal"/>	Posttext
Text-1	<i>s then sometimes with us You are free, I am sorry</i>	to say it so boldly	. You are no less fickle than we. (Iqbal: <u>'Complai...</u>
Text-2	<u>middle-aged</u> , <u>pointy-eared</u> . I like him. 'Come on.	Up, up!' he says, crooking a beckoning finger.	'She not walk much...
Text-3	<i>s then sometimes with us You are free, I am sorry</i>	to say it so boldly	. You are no less fickle than we. (Iqbal: <u>'Complai...</u>
Text-4	<u>middle-aged</u> , <u>pointy-eared</u> . I like him. 'Come on.	Up, up!' he says, crooking a beckoning finger.	'She not walk much ... she get tired,' drawls <u>Aya...</u>
Text-5	<u>rs</u> . But back he bounces, bobbing up and down. 'So	<u>what?</u> ' he says, resurrecting his smile.	'Get up and walk! Walk! You need the exercise <u>mor...</u>
Text-6	<i>which has again started to roll says, 'I want you</i>	to tell her mother	... 'Ayah and I hold our eyes away, effectively d...
Text-7	<u>gh</u> the crack in the plaster. My boredom vanishes.	The blood d emands a reaction.	'Um ...' I moan dutifully. There is no response...
Text-8	<u>vanishes</u> . The blood demands a reaction. 'Um ...'	I moan dutifully.	There is no response. 'Um ... Um ...' I moan, det...
Text-9	<u>dutifully</u> . There is no response. 'Um ... Um ...'	I moan, determined to draw attention.	The sawing stops. Col. <u>Bharucha</u> straightens. <u>He l...</u>
Text-10	<u>rs</u> . But back he bounces, bobbing up and down. 'So	<u>what?</u> ' he says, resurrecting his smile.	'Get up and walk! Walk! You need the exercise <u>mor...</u>

We have a few selected examples of the verbal processes in Figure 6. These processes represent the interaction between participants, where the participants struggle to smile. In

Figure 6, examples such as “to say it so boldly”, “he says,...” and “to tell her...” represent the struggles of the characters in the novel. The repetition of the word “moan” again shows a sexual connotation in this verbal process as well. In this clause, the subject “I” functions as a "sayer" and “moan” as a verbal process. These clauses also refer to the theme of female exploitation in the novel.

Figure 7

Examples of relational process

Unit of Interest: <Transitivity feature='relational'/>

Number of hits: 347

File	Pretext	<Transitivity feature="relational"/>	Posttext
Text-1	<i>ake my complaint. Sometimes You favour our rivals</i>	then sometimes with us You are free	<i>, I am sorry to say it so boldly. You are no less...</i>
Text-2	<i>er walk. Shame, shame! Such a big girl in a pram!</i>	She's at least four!	<i>He smiles down at me, his brown eyes twinkling in...</i>
Text-3	<i>ake my complaint. Sometimes You favour our rivals</i>	then sometimes with us You are free	<i>, I am sorry to say it so boldly. You are no less...</i>
Text-4	<i>er walk. Shame, shame! Such a big girl in a pram!</i>	She's at least four!	<i>He smiles down at me, his brown eyes twinkling in...</i>
Text-5	<i>! You need the exercise more than other children!</i>	How will she become strong, sprawled out like that in her pram?	<i>Now, you listen to me ...' he lectures Ayah, and...</i>
Text-6	<i>the Englishman quietly dissolves up the driveway</i>	from which he had so enthusiastically sprung	<i>. The covetous glances Ayah draws educate me. Up a...</i>
Text-7	<i>head. Her hair is pulled back in a tight knot.</i>	And, as if her looks were not stunning enough, she has a rolling bouncy walk that agitates the globules of her buttocks under her cheap colourful saris and the half-spheres beneath her short sari-blouses.	<i>The Englishman no doubt had noticed. We cross Jai...</i>
Text-8	<i>e satisfying than the ties between men and women.</i>	I cannot be in her room long without in some way touching her.	<i>Some nights, clinging to her broad white back lik..</i>
Text-9	<i>I never saw the natural shape of her breasts.</i>	Somewhere in the uncharted wastes of space beyond, is Mayo	<i>We are on a quiet wide...</i>

Figure 7 also presents several processes and circumstances that reveal the sexual depiction of the woman. The female is represented as the object of exploitation. These relational processes show the relationship between the participants and their attributes and identification. Figure 7 presents the attributional relational processes. These processes represent the qualities of the participants rather than their actions, unlike the material processes. For example, “she **is** at least four” and ‘he **had** so enthusiastically...’ represent the relationship between the participants and their attributes. The two clauses have the attribute of freedom, which also connotes that the woman is not even free until the freedom is announced to her by males. The clauses describing the looks and other body parts of the female also show that the woman is represented as the object of humour, sexual exploitation, and sarcasm. These findings suggest female exploitation, which is one of the key themes of this study.

Figure 8

Examples of existential process

Unit of Interest: <Transitivity feature='existential'/>

Number of hits: 54

File	Pretext	<Transitivity feature="existential"/>	Posttext
Text-1	<i>od demands a reaction. 'Um ...' I moan dutifully.</i>	There is no response.	<i>'Um ... Um ...' I moan, determined to draw <u>attent</u>...</i>
Text-2	<i>. 'I'm suffocating,' I scream. 'I can't breathe.'</i>	There is an unbearable weight on my chest.	<i>I moan and cry. I am held captive by the brutal s...</i>
Text-3	<i>my mother collaborated in the betrayal. I realise</i>	there is nothing they can do and I don't blame them	<i>. The night must have passed - as did the memory <u>o</u>...</i>
Text-4	<i>stretched to a wet spot on the <u>dhurrie</u>. - I think</i>	that there is something terribly wrong with <u>Papoo</u>	<i>. 'Has <u>Muccho</u> beaten her again?' I ask fiercely. <u>A</u>...</i>
Text-5	<i>script: 'If anyone's to blame, blame the British!</i>	There was no polio in India till they brought it here!	<i>As far as I'm concerned this is insurgence - an o...</i>
Text-6	<i>st, come to a dead stop outside Godmother's gate.</i>	There is a brief roll of drums.	<i>The tall tin-sheet gates of the Salvation Army co...</i>
Text-7	<i>smoke. Mother has found a seat in the front row.</i>	There is an empty chair between her and Col.	<i><u>Bharucha</u>. He must have grown taller, because his...</i>
Text-8	<i>out your hand,' he commands. I withhold my hand.</i>	There are certain things I'll hold and certain things I won't.	<i>Cousin gropes for my hand and, 'No,' I say. 'Don'...</i>
Text-9	<i>don't want it!' Cousin is, for once, confounded.</i>	There is a drift now towards the inner sanctum.	<i>Electric-aunt beckons Cousin and Mother signals m...</i>
Text-10	<i>ic visits from Rawalpindi.) 'Big deal!' he booms.</i>	'There's such a demand for A-class in jails that there's no room left for folk like us!	<i>(Even though I cannot see him I can tell <u>it's</u> <u>Dr</u>...</i>

The existential process is presented in Figure 8 above, which shows the existence of the participants and problems. These processes suggest that the existence of life is meaningless. For example, the pretext in Figure 8 suggests some sort of suffocation and pain. Out of that pain, there may be silence. The texts show that the existents are speechless because of the pain. The expression “weight on my chest” also suggests that participants cannot express their feelings about holding certain things and leaving others. The expressions such as “no response, I cannot do”, and “something wrong” also suggest the helplessness or meaninglessness of the participants’/existents’ lives in the circumstances mentioned in Figure 8. The first four clauses in Figure 8 support the claim that female exploitation is a key theme in the novel, other than the theme of partition. They show the sexual exploitation, helplessness, and reference to something wrong being done to Papoo’s character. It also shows that Papoo is subjected to ill-treatment in the house. It must be noted that these findings also support the themes drawn for this study.

11. Themes

This study employed transitivity analysis to answer research question 1: "How does the transitivity analysis reveal the representation of gender roles in Ice Candy Man?" The transitivity analysis generated five processes through the UAM corpus tool that helped

answer the research question. The processes, i.e., material and mental, used in the novel reveal two significant patterns. The frequent engagement of male characters with material processes reveals the traditional roles associated with masculinity, and female enjoyment with mental processes shows introspection, overthinking, emotional experiences, and the internal world. The following two themes are extracted from the linguistic choices of the male and female characters in the novel, which show gender roles and ideology used in the novel.

11.1 Theme 1: Female Exploitation

The results shown in Figure 7 revealed various types of advances toward the narrator of the story in the novel. In text-1 Figure-1, 'you' is the actor in the clause, who is shown as the powerful character who could protect the 'goal' in the clause. The writer portrays Aya as the 'goal' of the clause. The narrator exclaims in text-1 about the actor 'You', who believes that Ayah was not harmed despite being raped. The clause entails that the rape was deemed a minor act by the actor, who is male. This reflects the status of women in India during the partition years. The second clause has 'I' as an 'actor' who acts upon the 'goal' that is 'Ayah's admirers.' The clause suggests that the narrator is the initiator of the action. However, the narrator is minor and exploited by the compliments Ayah receives from admirers, and she cannot understand her physical violation. 'Ayah's admirers' are portrayed as a 'phenomenon' of the clause according to SFL theory and suggest the plurality of the suitors for Ayah. In this case, not only is the actor of the sentence 'I' abused, but Ayah also has many admirers, which shows the abuse and exploitation of Lenny and Ayah.

The second text in Figure 1 now turns towards one of the admirers, the 'actor' of the clause. The narrator addresses him as *he* and the goal is *my laces*. This clause shows that the admirer now acts deftly, unbuckles the shoe, and massages the narrator's leg. However, the admirer massages the other leg with almond oil as well. The whole process suggests the sensual activity being carried out by the admirer. The narrator feels pleasure from the massage as she says these *fingers are knowing fingers*. The words such as *kneading, soothing, and pummelling* suggest the physical pleasure and physical breakdown of the narrator. The word *moan* in the pre-text of the figure also suggests some sexual activity. Texts 1 and 2 in Figure 2 also show similar exploitation of the female characters. For example, "*that I hear of the attack only from Ayah's startled 'Oof!'*". The text suggests that 'I', being the sensor of the mental process, *hears* Ayah's pain. The writer skilfully explained Ayaha's exploitation. The verbal processes also represent a similar situation. The repetitive use of the word 'moan' suggests that females are described as sex objects and are used for pleasure. The relational

processes also support the idea that female roles are portrayed as objects of pleasure, and male characters are shown as exploiters and manipulators. For example, the text in Figure Nine, “I cannot be in her room long without in some way touching her”, shows males as lusty and sexual predators. The verbal processes suggest the helpless role of the female characters. This study finds similarities with the findings of Natarajan and Muniyaraj [18] in their paper about the victimisation of women on two fronts: First, as human beings, and second, as women by the patriarchal society. However, the findings of this study go a step further in identifying the physical abuse and exploitation of women by men.

The findings of the study show that all the processes used in the novel represent female exploitation, females as objects of pleasure, and females as helpless or subjugated characters by males. The male characters are shown as more powerful and can decide whether they must protect females. The novel shows them as lustful, cunning exploiters and cruel beings.

The answer to the second question of the research generates the following theme.

Q2. How is the ideology of partition manifested through transitivity analysis in *Ice Candy Man*?

11.2 Theme 2: Cracking India: A Story of Land and Female Abuse

The theme of mental processes also supports theme 1, generated through material processes. The transitivity analysis of both the main processes has highlighted the author’s major focus on female exploitation by the patriarchy. The material processes showed physical abuse and exploitation. Meanwhile, the mental processes reveal the narrator’s innocence, and she explains the exploited emotions. The first clause in Figure 2 shows that the narrator describes the emotional abuse as an attack that she recognises from *Ayah’s startled Oof*. The narrator then explains the sensuous development caused by her exposure to *Ayah’s suitors*. This is another level of emotional abuse a woman is subjected to during a partition. The third clause in Figure 2 also shows the continuity of the first thought of exploitation, in which the narrator develops feelings. The fourth clause in Figure 2 shows the cultural phenomenon where a woman cannot even laugh or smile. If a woman laughs or smiles at a man, men infer that she has fallen for them. Again, females are shown as a major cause of male misunderstanding. Therefore, females are not allowed to laugh openly. The author of the novel has tried to show the abuse of the woman not only by the attackers but also through the Indian culture.

The last four clauses in Figure 2 of mental processes represent the theme of the separation or partition of India into two communities: Muslims and Hindus. Words such as “I hear there is trouble in the cities, division, Muslim majority provinces,” and “two countries” indicate the theme of partition. Text 10 in Figure two mentions the phrase “crack India” used by the

author in the novel, which also supports the researchers' findings about one of the dominant themes of partition and separation represented in the novel. The novel's author represents the division of land and the abuse of women. Hence, both are victims of the partition. This study also supports the themes of partition and female victimisation and abuse Bhatia, [16].

The verbal processes shown in Figure three support theme one discussed above. The verbal processes reveal that females are less courageous and need to express their feelings. The relational processes shown in Figure 4 also support the theme of female exploitation and abuse. The findings reveal that female exploitation, or female abuse, is the most dominant theme through transitivity analysis. The results illustrate the interrelation between the theme of partition and female exploitation. The female characters symbolizing females during partition suffered every type of exploitation, i.e., mental, physical, such as of the body and land, and emotional.

12. Conclusion

This study aimed to explore the ideology and gender roles in the Ice-Candy-Man, a novel written by Bapsi Sidhwa. The theoretical framework was based on the Systemic Functional Linguistics approach. The transitivity analysis of the systemic functional linguistics approach was used to find the processes and participants used in the novel. These processes and participants helped explore the novel's ideology and the gender roles represented in the novel. The first major finding of the research reveals the role of women as exploited, abused, and subjugated beings in the novel. The abuse and exploitation were of two types: physical and psychological. The narrator of the story was psychologically exploited and physically abused. The second major finding revealed partition and separation as major ideologies represented in the novel. The ideology was based on the physical partition of India and the people living in it. The material and mental processes revealed female abuse as the major theme of the novel. The mental, existential, and other process types revealed partition and separation as the second most important theme in the novel. The other suggested minor themes can be trauma, migration, and the meaninglessness of life during the partition time. The findings of the study also suggested that material processes are used to show female abuse and exploitation, and males as exploiters. The mental processes predominantly reveal the theme of separation and partition. The other process types support these major processes, i.e., material and mental.

Like any other study, this study also has some limitations. The data for transitivity analysis was huge. Therefore, analyzing such large data through the UAM corpus tool and generating the annotated figures was difficult, and it needed manual selection of data through purposive sampling. Although the use of purposive sampling was deliberate and involved careful

selection of cases, there is a chance of researchers' bias in sample selection. Based on the results, it is recommended that texts be divided into smaller sections for the sake of ease and comprehensive analysis of the data through the UAM corpus tool, or some other advanced tools may be used for better output of the results. It is also recommended that other theoretical frameworks be used to explore a deeper understanding of the ideology and gender roles represented in the novel through a corpus-based study.

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