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## THE TRANSITIVITY ANALYSIS OF SUNJA'S CHARACTER IN PACHINKO

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### ABSTRACT

Transitivity is a multipurpose strategy that is being utilized not only by linguists and literary critics in their works but also by the average human beings to make their motives prominent and reflect them through the language in their daily lives. Nevertheless, various users achieve transitivity variedly. The present study aims to explore how experiential meanings of the main character are constructed via transitivity system through the specific linguistic choices in Min Jin Lee's novel *Pachinko*. For the application of the theory, the researchers decide to employ UAM Corpus Tool 6.2 (Donnell, 2008) to highlight the recurrent transitivity processes quantitatively in the novel. The processes derived are then examined qualitatively to fulfil the objectives of study under consideration. Therefore, the given research is endeavored as a work of mix-method strategy. The present study further analyses the happenings, doings, feelings, emotions, sentiments, thought processes, and personal traits of the female protagonist as she functions in the society on everyday basis. Pedagogically, it also attempts to explore the relationship between linguistic structures and socially constructed meaning in a literary text to highlight the aesthetic and universal importance of the events, which may be proved helpful in the everyday life of the readers and students.

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## INTRODUCTION

The present research aims to identify the transitivity patterns in a diaspora fiction and to fulfil this purpose, Lee's novel, *Pachinko* has been selected. As these are the linguistic choices, which engulf in them the meanings, the current study, thus focuses on the linguistic terms associated with the female protagonist, present in the novel. The ideational strand of three meta-functions in Systemic Functional Grammar by Halliday is selected to fulfil the aims of this research, i.e., (i) to identify patterns of transitivity for the interpretation of the meanings relevant to the protagonist and (ii) to find out the scope of the transitivity processes in constructing the protagonist's persona. The study will therefore explore the experiential meanings embedded in the configuration of the clauses in the selected text via transitivity system of Halliday (1994).

## BACKGROUND TO PACHINKO

The novel was published in 2017 but Lee had gotten the idea about the story in 1989. She had once attended a guest lecture series at Yale, where she heard an American missionary narrating a suicide story of Japanese student of Korean descent. The boy jumped off the school building for he could not bear the bullying because of his Korean background. The story eventually becomes the part of novel. However, the main idea behind the story is the racial, legal and social discrimination, which Koreans, who now are legal Japanese for years continue to face in their daily lives. Zainichi literally means 'temporary residents' and the Japanese government expected from these Koreans to leave the country soon but the ambitions changed with time and the fourth generation of the migrant Koreans settled as permanent Japanese citizens.

During her stay in Japan, Lee decided to record everything in-person. She carried out one-on-one and on call meetings with a generous number of Koreans there. It was the result of these meetings that she became able to narrate the painful history and everyday experience of the Koreans, when they had first moved to Japan under the latter's colonial rule in Korea. Such is the experience of protagonist, which is also recorded by the transitivity in the study under consideration. Sunja, who is surviving among other secondary characters in an Asian and a diaspora setting. It also presents her struggle as a Korean immigrant in a war affected country and the dynamics she shares with the Japanese society. She is the character who is living through intense economic crisis, whose husband is died and also become a victim of displacement because of war. In addition to her life, the novel also suggests the life of her next generations in Japan, who, despite of real Japanese citizens, are unable to leave their Korean background and continue to suffer discrimination at many places. Apart from Sunja, the text also extensively sheds light on stories of her sons in the third part of the book. However, the protagonist bears a fundamental presence in the novel and continues to get influenced as well as keep on affecting the life of all characters until the very end.

## THEORETICAL FRAMEWORK

For the past many years, in the field of linguistics, traditional grammar is considered to be the main source for linguistic analysis, which defined only the form of the sentence rather than looking through it. It does not consider the context while developing the meanings, as Sinclair and Coulthard (1975) calls;

unsuitable for handling context-dependent meanings. In traditional grammar, the concept of transitivity is associated with verbs; if an action verb has a direct or indirect object, it is transitive; otherwise, it is intransitive (Fiktorius, 2019). It is unable to specify the situations and does not concern itself with who is saying what? and what exactly is it saying? and to whom is he speaking it? These are the traits of functional grammar, therefore, clearly come in contrast with the traditional ones. Nonetheless, the focus is on the action verbs for the creation of meanings in both grammars.

In spite of it, linguistics continued to grow and took a more holistic view, which resulted in the formation of the field of Applied linguistics.

As this field became diverse, grammar also changed its behaviour in the form of functional grammar. Placing the social context in the center, the functional view or the meaning-making view of the language can be defined more distinctly via Systemic Functional Linguistics, which is presented by Michael A.K. Halliday in the 1960s. Rather than describing the inherent properties of the language, Halliday (1971) decided to look at it from outside and instead of mentioning the literal usage of grammar, he presented that how the grammar and language are actually being used in the presence of the context (Harman, 2008). In this he wanted to bridge up the gap between social and linguistic forms (Kazemian et al., 2013). Cope and Kalantzis (1993) have propagated SFL as means of better social interaction for the interlocutors in their lives. Moreover, the functional grammar becomes a tool to systemize the existing knowledge and to learn new knowledge of language (Thompson, 2004).

Undoubtedly, the grammar undertakes semantic function as the main agent, thus, can be used in any genre to uncover the linguistic features. As it exhibits meaning potential of the language in communication in a definite context, the given study of the text can also be counted under the discourse analysis. Halliday (1994) divided the language system or language grammar into three subsystems, which he calls 'meta-functions'. These include the interpersonal, the textual and the ideational meta-functions.

Transitivity, in SFL, particularly in experiential function of ideational strand is a tool to encompass our view about the society and world in which we reside and gain experience. However, transitivity is a product of three constituents: process, participants, and circumstance. Participants are defined by a noun phrase, the process by a verb phrase, and circumstance by an adverb or prepositional phrase. Human experiences, through transitivity, are classified into six main processes and two additional processes, realized through the clauses (Burton, 1982). These are; Material Process, Mental process, Behavioral Process, Verbal Process, Existential Process, Relational Process. Different linguists have presented grammar on different levels. However, it was Halliday, who radicalized grammar by developing the connection between language and context through the tool of transitivity (1994).

Transitivity, as conceived by Halliday (1971), is one of the systems available within the ideational component of the language which is concerned with the transmission of ideas. Bloor and Bloor claim language to be an act of meaning

construction (2004, p. 2). Kroger and Wood (2000, p. 4) believe language to be a social practice and a way to carry out things. Gee (2005, p. 10) even avers that language is a magical creature with the ability of designing and speaking anything, which are in the accordance with the situation. However, simultaneously, how we speak or write creates that very situation. Fairclough (1989, p. 2) states that language is the most common form of social behaviour and we depend on the language in our public and private interactions, determining our relationships with other individuals and the social institutions we inhabit. For Halliday (1985, xiv), a language is interpreted as a system of meanings, which are depicted in various linguistic forms and through which the meanings can be realized and answer the question, "how are these meanings expressed? "Thus, putting the forms of a language in a different perspective, which also became the core reason for Halliday and his associates to develop the systemic functional linguistics during the 1960s.

The function of transitivity is 'representing processes or experiences: actions, events, processes of consciousness and relations' (Halliday, 1985, p.53). The term 'process' is used in an extended sense, 'to cover all phenomenon... and anything that can be expressed by a verb: event, whether physical or not, state or relation' (Halliday, 1971, p.159). For Halliday, ideologies of any type around the world are expressed through the 'processes' that are shaped by the languages. He notes: Our most powerful conception of reality is that it consists of events: of doing, happening, feeling, and being. These events are sorted out in the semantic system of the language and expressed through the grammar of the clause. The clause evolves simultaneously in another grammatical function expressing the reflective, experiential aspect of meaning.

Transitivity takes in it the complete clausal analysis. It analyses subject, verb, object, and adjunct. In comparison to traditional grammar, the subject/object is 'participant' in this system, the verb is 'process' and adjuncts are known as 'circumstance'. Transitivity mainly works around on six processes types, identified primarily through verbs while participant (subject/object) has different tags corresponding to these six process types. They usually have the presence of who or what is doing what to whom and are directly involved in the processes. There can be one or even three participants present at the same time in the experiential clauses. There are situations, in which the participants exhibit a causal function i.e., one participant is affected by the other participant. In case of material process, the one who affects is called an 'initiator' while in mental process, the participant is known as the 'inducer'. In attributive relational process, one who is responsible for creating some process will become the 'attributor' and the 'assigner' in identifying relational process. Circumstance in transitivity theory is concerned with the process in terms of time, manner and place that are defined by the adverbs. Not all the times, circumstance will be found in the experiential clauses as participants and process convey all the information on many occasions.

All the three categories are the semantic categories used for the representation of the real world in the form of linguistic structures (Halliday, 1985). Therefore, keeping in view the importance of clauses or sentences as they contain the experiential function in them, this section aims to identify and explain how the

main character's personality in the fictional world is also portrayed and represented through language use. Thus, the findings hope to prove that linguistic choices in transitivity play an important role in building up the main character of the story. As clauses are the product of communication, the character exhibit himself via these clauses, which are a combination of different process types. The character uses the processes variedly, depending upon the circumstance. For instance, he may use material processes more than the other processes to construct action, gain experience, what they do and what happens with them. The mental process is used to depict the characters' feelings and attitudes. The relational process is used to characterize the characters explicitly, the character's relationship with the outside community, his behaviours with people, perceptions, social realities, and his own negotiated language.

### ***Review on the Empirical Studies***

Several critics (Achebe, 2016; Hawthorn 1999; McIntire, 2002) have already studied characters from different points of view such as psychological, racial, thematic, feministic, and archetypal. However, various new literary scholars, to capture the essence of literary works in different ways, have also been using either the three metafunctions or transitivity of the ideational metafunction exclusively. For instance, in order to have a better stylistic understanding of the short story 'Thank You Mam', Bilal (2012) has used the three meta-functions and the role these functions serve in successful communications, which occur in different contexts.

Transitivity also plays an important role in exhibiting themes in discourse analysis. Opara (2012) has done one such analysis to highlight feminism in 'Transitivity Systems in Selected Narrative Discourse' by Emecheta. Transitivity is very affecting in further describing the characterization. Naguyen (2012), by using this tool, has depicted the development of the personality of the main character in the short story 'Heroic Mother' written by Hoa Pham, who is suffering because of her family's lack of consideration.

Likewise, I also propose to use Systemic Functional Grammar to explore the role of main character but in broader circumstances. Especially, I will make use of the character's transitivity profile in a novel following Simpson's statement that "the transitivity profile embodied by a text is generally a useful indicator of character in prose fiction" (Simpson, 2004, p.119).

Various works have been mentioned above which employ transitivity, either on level of poetry or in short fiction. The present study, however, works on narrative level. Thus, using transitivity, it will try to characterise the main character in Diaspora world. Asian characters are analysed regularly using different literary theories but only few of them have been explored with Halliday's functional theory of transitivity. On narrative level, Rashid (2016) has analysed the character of Hiroko (Shamsie, 2009) from the point of view of transitivity. Another study is carried out by Rauf (2021) on the character of Mariam (Hosseini, 2007) using the same theory. Therefore, the transitivity analysis of the female protagonist, Sunja, from the narrative *Pachinko* (2017) will also be a novel addition to the corpus.

A few of the researches carried out on *Pachinko* typically highlight the traditional gender roles of the Korean women from the perspective of literary theories (Khechab, 2021; Sandra, 2022). However, the transitivity in the present study will deal the chosen character objectively and concludes her personality in the light of six processes of transitivity. Therefore, to sum up, instead of presenting her as someone who is the victim of male dominancy, the current study will attempt to create her persona solely based on her personal experience, as she lives through her changing circumstances. Thus, moving her away from the typical suffering of the women, living in a patriarchal society. As the linguistic order of today's world is highly influenced by Korean culture, the application of transitivity can further be proved helpful to understand this new emerging culture as well as the alike literary works.

## RESEARCH METHODOLOGY

The methodology applied in the given study is divided into different steps and hence takes a shape of mixed-method research. As the main feature here is Halliday's Transitivity (1994), the points of focus included are: 'selection of the subtext' 'coding the subtext', 'descriptive methods to highlight the transitivity concordance', and 'the schematic presentation of the results for the descriptive and narrative analysis of the subtext. For the data categorization, the study also goes after using the UAM Corpus Tool 6.2 (Donnell, 2008) to make the presence of transitivity features more exclusive for the character analysis. All of these steps collectively make up the methodological and analytical framework of the study.

## DATA COLLECTION AND SAMPLING

### *The selection and coding of the subtexts:*

In the given step, the subtexts are sorted out from the selected narrative. As the selection of data will be highly relevant to the main character under analysis, only selective data is handpicked or sampled according to the non-random sampling method (O'Leary, 2004, p. 110; Nunan, 1992). The subtexts can be coded manually or the corpus tool will automatically code the subtexts. In the current situation, the subtexts are coded manually after their selection. Different segments of the novel, relevant to the character were selected. After naming them, each coded subtext is entered into the software, as shown in the given table. 10 text samples, which are relevant to our main character Sunja, containing 560 clauses, based on 4102 words were drawn as data in Table 1.

**Table 1:** provides a summary of manner of her text selection.

Sr. No.	Coded Subtext	<i>Pachinko: Book I</i>	Word Count
1.	A	Chapters 1-4	858
2.	B	Chapters 5-9	2762
3.	C	Chapters 10-13	1423
4.	D	Chapters 15-17	1250
<b><i>Pachinko: Book II</i></b>			
5.	E	Chapters 1-5	2761

6.	F	Chapters 6-11	1729
7.	G	Chapters 12-20	1560
<b>Pachinko: Book III</b>			
9.	H	Chapters 2-8	2161
10.	I	Chapters 12-21	1530

**Table 1:** A Summary of Text Samples taken from *Pachinko*.**Research Instrument: UAM CorpusTool 6.2**

In this step, the contents of the subtexts are entered into the software, and the software automatically annotates or tags the clauses according to the transitivity process types. Thus, the tool gives us a clear picture of the clauses against the six categories, sorted into participants, process types, and circumstances. The tool also provides basic quantitative descriptive statistics. After ensuring the reliability of the data, the percentages of all the transitivity processes displayed by the character are obtained. For the current research, global statistics in the software is used for calculating the percentages, which will also play a crucial role in the further interpretation of the character under qualitative analysis.

**DATA DISTRIBUTION & ANALYSIS**

For the experiential analysis of the linguistic structures, every clause related to the selected character from Lee's *Pachinko* is considered as the data. As the given study relies on UAM CT, the transitivity tagging scheme is first decided on the software so that the selected coded subtexts can be entered into it under the heading of sub corpus. According to Halliday's theory, there are predefined six categories of transitivity in the UAM, which also include the categorization of data into participants, processes and circumstances.

The research instrument also provides basic quantitative descriptive statistics. After ensuring the reliability of the data, the percentages of all the transitivity processes displayed by the character are obtained. For the current research, global statistics in the software is used for calculating the percentages, which will also play a crucial role in the further interpretation of the character under qualitative analysis. The higher the percentage of the process, the higher the functional usage of that process by the character. Below is the table 2, which shows the frequency distribution of the clauses and the statistical results that exhibit Sunja's transitivity profile in the novel.

**Table 2: Sunja's Frequency Distribution and percentages of Transitivity Features**

Grammatical Rank	N=8550	Percentage
<b>Participant</b>	2966	97.7%
<b>Process</b>	2076	68%
<b>Circumstance</b>	1494	48.3%
<b>Configuration</b>	2014	66%
<b>Clause Type</b>	<b>1918</b>	
<b>Material</b>	927	30.5%
<b>Mental</b>	355	11.4%

<b>Verbal</b>	427	14.3%
<b>Relational</b>	114	3.7%
<b>Behavioural</b>	82	5.8%
<b>Existential</b>	13	0.4%

The table shows the transitivity patterns categorised using UAM. There is total 8550 grammatical units (N), and 1918 clauses that have been statistically analysed with the help of the software. It also gives an insight into the patterning of the linguistic structures, employed by the author for the construction of Sunja's character in the novel. The statistical results in Table 2 shows that the selected character have mostly used the material clause (30.5%) to represent herself in the novel. After material, she has used the verbal process, which makes up 14.3%, followed by mental (11.4%), behavioural (5.8%), relational (3.7%), and existential (0.4%) comes at the last.

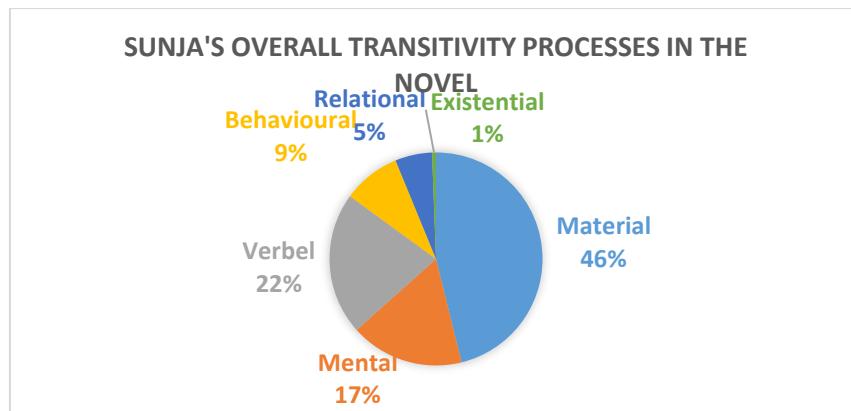
### ***Transitivity Analysis to Reveal the Experiential Meanings Relevant to Sunja in Pachinko***

The statistical analysis performed by the UAM divides the data into six transitivity processes and categorises our protagonist's experience against the context of the novel. It also gives us the combined analysis of the whole participant roles of Sunja's characterisation in all three books of the novel. The following part also attempts to achieve the goals of research under consideration.

Sunja's journey from the village of Busan to Ikaino in Osaka reflects her suffering and her growth as a Korean immigrant in Japan. Her character is not on the usual quest to find an identity or reach some other personal goal in life but rather a survival task in a war-affected country and to live with its consequences. Following the given context, the use of transitivity in the present study shows the real meaning of what it means to suffer in the hands of fate and chance. While other characters are also present in the novel, Hansu among them becomes the most influential figure in Sunja's life. Along with the colonial and immigration context, her actions are mostly based on the circumstances created by him. His presence is mainly concerned to push Sunja's actions forward. Yangjin, Hoonie and Isak have only their minor yet influential parts in her life. She remained a good and loyal housewife because of her mother's teaching and learnt many important things regarding market through her father. She is able to carry out her life as a Christian because of Isak. Thus, there importance and contribution in creating her experience is undeniable. However, the present study only analyses Sunja's experience on the basis of the transitivity system.

Table 2 further sums up that Sunja's character is foregrounded in the patterning of clause patterns, mainly as a doer in the form of material process and then as a sayer and a sensor in the forms of verbal and mental processes. Most of the narration is represented from her point of view, though she is not the narrator of the story. It also displays the manner and distribution by which Sunja use transitivity process in all three parts. The variation in the percentages of all the processes describe her development also in the context of authority and control over her life. Indeed, the material process is at the highest in all three phases of

the novel, her verbal profile is also worth mentioning. As it shows gradual increase in its percentage, it also describes Sunja's confidence to speak with the people around her, which was against the Korean circumstances in patriarchal society of colonial times. It can also be suggested that apart from her sufferings, she did evolve in a Japanese-Korean society after the death of Isak and the changing political situations. The experiential analysis also adds to the ways in which Sunja's transitivity profile contributes to the plot of the novel. According to figure 1, among all the transitivity processes used, material, verbal, and mental are the most important in describing Sunja's role in all three parts.



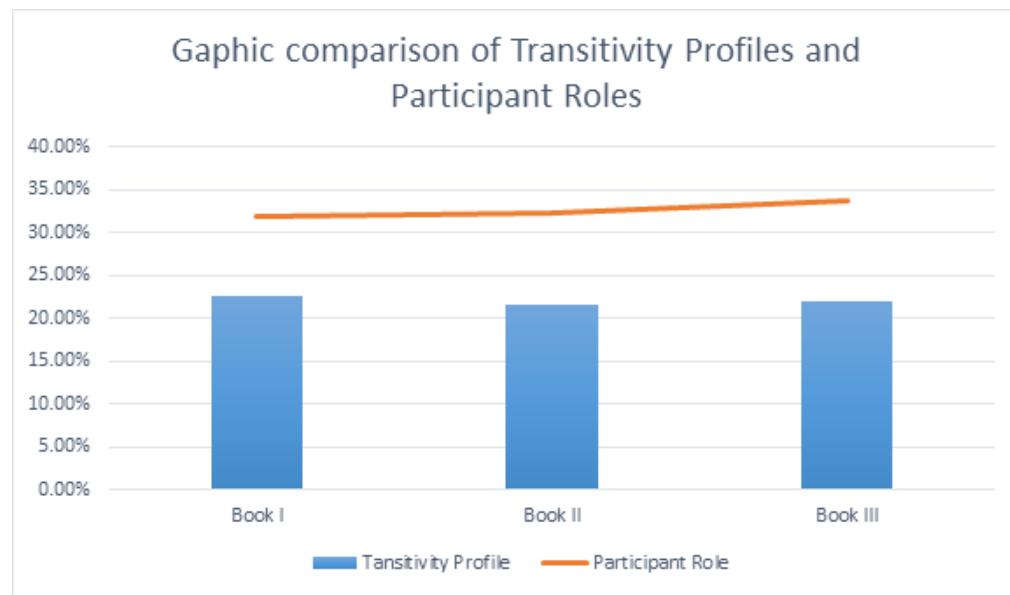
**Figure 1: Sunja's overall Transitivity Processes in the novel**

The overall percentage of material process in the novel is 46%, which describes Sunja's material relationship with the changing social context. It shows her ways by which she struggles, deals and carry out her physical actions with the outer world. Comparing with the formal process, verbal makes 22% while mental 17%. The novel is mainly written in from the perspective of third person and among all the characters present in the novel, only 22% belongs to Sunja, which is very less. However, through these first-person dialogues, the reader learns significant historical information and Sunja's sentimental state also come to the surface. 17% of the total processes characterizes Sunja as a thinker, which again is not much considering her importance in the development of the plot. Since she spent most of her time doing physical work, she only had time to think at night and then in the third part of the novel, where her struggles finally come to an end and she starts to contemplate her life and herself. She had also always tried to observe and learn the ways of the world, and listened to people around her carefully, she therefore makes 17% of mental process, and 9% of behavioral process. Sunja is not described by the writer as much of the great possessor of traits especially in terms of beauty rather she is only portrayed as the hard worker and so makes only 5% of the relational process. The remaining 1% belongs to existential process, which is present because of the use of third person narration, which is further lessened due to the involvement of the first-person verbiages.

Along with the representation of the comparisons of overall transitivity profiles of Sunja and her participant roles (see Table 4) in all three sections of the novel. Figure 2 also concludes the analysis of the Sunja's character in terms of transitivity.

Sr. No.	Book	Sunja's Transitivity Profile %	Sunja's Participant Role %
1.	Book I	22.50%	31.8%
2.	Book II	21.50%	32.2%
3.	Book III	22.00%	33.7%
4.	Mean Configuration	22%	32.5%

**Table 4:** Sunja's Individual Transitivity Profiles and Participant Roles in Book I, II and III



**Figure 2:** Graphic comparison of Transitivity Profiles and Participant Roles of Sunja in the Novel

From these tables and figures, it is concluded that despite having the same participant roles, which is nearly 33% from all three sections of the novel, Sunja's characterization is least dynamic in terms of the struggle and she is represented as the one who is constantly suffering in the hands of the fate with the least control over her static circumstances in which she is portrayed. This figure also shows that the bars of the Transitivity profile in all three parts, which almost make 22%, are also almost the same, which further describes Sunja's participation as the major plot runner in the novel as compared to the others.

From the figure 2, it can also be concluded that along the development of the plot, the character of Sunja does not affect the world around her, her character is characterized by the other characters and her changing circumstances. However, in all circumstances, she is only working hard for others or because of them around her. Therefore, Sunja is neither evolutionary nor revolutionary. Moreover, the patterns of clause structures under the transitivity do not construe her as a helpless victim in Korea and Japan. Sometimes she was able to manage on her own and on other occasions, Hansu created the favorable circumstances for her.

To summarize the analysis, 10 texts samples containing 16034 words of Lee's novel, Pachinko were analyzed in this section by employing the UAM CT. The transitivity model, prescribed earlier have definitely shown an influence on the transitivity patterns in which the protagonist Sunja is created. The statistical and graphical analysis has also provided a comparison of transitivity choices made by Sunja among all three books of the novel, which have also fulfilled the aims of this study.

## CONCLUSIONS

The current study aimed at the exploration into the relationship and functions between linguistic structures and socially constructed meaning in the literary text in the novel of a well-known Korean American writer, Lee. The objectives of the study were to explore transitivity choices in selected text of her distinctive novel, Pachinko, to see how she has styled language to convey the experiential meanings and portrayed the protagonist in the selected novel. The study mainly emphasized the examination of the character's development through linguistic patterns and her relationship with the social meanings that were responsible for defining her personality.

To get to the successful end, the study employed transitivity model from systemic functional grammar, proposed by Halliday (1994). As language has been evolving for decades, this tool therefore has become a very productive one when the question of examining language on semantic level arises. It inspects the resource of meaning making till it reaches the final exchange between the interlocutors, taking place in every kind of social situation. For Halliday, meanings in linguistic features are highly dependent on the context in which the characters live. Their experience is shaped by their surroundings and they channelise that experience into the language they speak and think, the actions they perform, and the emotions they feel. Such was the traits that this research has successfully studied by applying the transitivity system on the personality of Sunja, the female protagonist in the selected novel. As the text is based on three books, all the sentences relevant to Sunja have been searched for transitivity patterns with the help of UAM CT and a thorough narrative and descriptive analysis of the findings is also presented.

Investigation of the main character in this novel confirms that she is involved in both intransitive and transitive clauses. She is subjected to all the six processes and is greatly influenced by her circumstances and sometimes influences other characters also, who are present around her. The highlights of this research are concluded as follows and as for the questions, for which this study has been conducted, have also been answered successfully in the below stated points.

- 1.** Sunja is the primary character for this study and total 2014 clauses have been used in this study for the formation of her transitivity profile.
- 2.** As compared to other characters, Hansu also affects Sunja the most and is present in all three books. Apart from bringing shame on her, he led Sunja to a safe path in all the difficult situations caused by the emperor and war.

3. Throughout in the novel, material, verbal and mental processes form most of Sunja's experience. She is involved in 927 material clauses, which makes her presence 30.5% as an actor in her circumstances. Her recurrent participation as a doer highlights her as the person who is constantly affected by the circumstances, which force her persistent involvement in physical actions in the narrative to reach her goals.

4. While her role as an actor is the leading one, she is also frequently involved in all the remaining processes. Verbal process makes use of 427 clauses (14.3%) and her conversations with the other characters, where she acts as a sayer, are of significant nature and expresses not only the historical contexts but also voices her limited motives in the novel.

5. Although her cognitive horizon is only limited to herself and remains unexpressed in many situations, her mental process is still present in 355 clauses (11.4%).

6. Behavioural process depicts Sunja in 178 clauses (4.8%), relational clauses make up 114 (3.7%) and finally 13 (0.4%) existential clauses are used for describing Sunja in the novel. These three latter processes have least importance while making her experience and only amplify the former three processes.

7. Sunja's participant role dynamics in comparison to her transitivity persona in the novel (see Figure 2) is hence concluded to be of static nature as her struggling circumstances remain to be constant. She is not a revolutionary character neither behaves as a round character. Even her material struggles caused by colonialism, migration and wars have nearly diminished in Book III, her emotional struggles continue to stay.

Halliday considered language an essential part of social contexts. Therefore, the application of transitivity in present study can also be proved helpful in understanding and analysing the contextualised experience of humans in the real world as explained in the novel. One can work on semantic, ideological, and thematic dimensions using this device. This research can essentially be explored for future studies, especially for the stylistic analysts to work on texts that belong to different literary genres. The significance of present work is also highlighted in terms of its successful attempt to bridge up the gap between literature and linguistics, thus making it a work of Applied linguistics.

Furthermore, the study satisfies pedagogical implications as the analysis helps to have a better understanding of literature, particularly the one with different cultural background, making it easy for the students to apprehend and communicate in intercultural environments. The learner has a clear view of the language that further targets his mental and emotional growth. He can learn and produce a second language quickly with its correct grammatical and functional utilisation. The more he understands the functional usage of the terms, the more he feels confident inside and outside the classroom.

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