

Transitive Verbs as a Tool for Social Hierarchies Analysis in "The Garden Party" by Katherine Mansfield: A Linguistic Analysis

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**الأفعال المتعدية كأداة لتحليل التسلسل الهرمي الاجتماعي
في (حفلة الحديقة) لكاترين مانسفيلد - تحليل لغوي**

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Abstract:-

This study deals with usage of transitive verbs as a linguistic tool for analyzing social hierarchy in Katherine Mansfield's "The Garden Party". The study indecates how the author employs transitive verbs to depict types of social hierarchies among the characters. Through a close examination of selected extracts, this analysis aims to uncover subtle nuances of social hierarchy embedded in the data of study by focusing on the actions performed by characters and their objects. This study utilised Halliday's model of transitivity types to identify transitive verbs according to their roles within the text and Drew's classification (2023) of social hierarchical within societies was used as the theoretical basis for examining the social hierarchical examples appear in "The Garden Party" by Katherine Mansfield. Thus, the current study attempts to answer the following questions: 1. What types of transitivity are employed to reveal social Hierarchies regarding the story's characters? 2. What kinds of social hierarchies are depicted in Katherine Mansfield's "The Garden Party," and how do they affect character interactions and the story as a whole? The total number of data is 34, which have been qualitatively analysed. The analysis reveals that the material process presents the highest percentage among the transitive verbs. Meanwhile, a total number of social hierarchical types are (18) in various categories based on the study's analysis. Class Systems is the most frequently common type, occurring ten times during the course of the investigation. The findings contribute to a deeper understanding of how linguistic elements can reveal and critique societal structures in literary texts.

Keywords: Social Hierarchies, Linguistic Analysis, social class, Transitivity

المخلص:-

تستكشف هذه الدراسة استخدام الأفعال المتعدية كأداة لغوية لتحليل التسلسل الهرمي الاجتماعي في قصة كاثرين مانسفيلد القصيرة "حفلة الحديقة". تتناول الدراسة كيفية استخدام المؤلفات للأفعال المتعدية لتصوير الهياكل الاجتماعية للسلطة بين الشخصيات من خلال فحص دقيق لمقتطفات مختارة، استخدم نموذج لهالداي لأنواع الانتقالية لتحديد الأفعال المتعدية وفقاً لأدوارها في النص، واستخدمت تصنيف دريو (٢٠٢٣) للتسلسل الهرمي الاجتماعي كأساس نظري لفحص الأنماط الهرمية. تركز الدراس على تحديد الأفعال المتعدية التي تعكس التسلسل الهرمي الاجتماعي. بناءً على ذلك، تحاول الدراسة الحالية الإجابة على الأسئلة التالية: ١. ما أنواع الأفعال المتعدية المستخدمة للكشف عن التسلسل الهرمي الاجتماعي فيما يتعلق بشخصيات القصة؟ ٢. ما أنواع التسلسل الهرمي الاجتماعي التي تناولها قصة "حفلة الحديقة" لكاترين مانسفيلد، وكيف تؤثر في تفاعلات الشخصيات والقصة ككل؟ بلغ إجمالي عدد البيانات ٣٤، وقد تم تحليلها نوعياً. يكشف التحليل أن العملية المادية تمثل أعلى نسبة بين الأفعال المتعدية. في الوقت نفسه، بلغ إجمالي أنواع التسلسل الهرمي الاجتماعي ١٦ نوعاً ضمن فئات متنوعة استناداً إلى تحليل الدراسة. يُعد نظام الطبقات هو الأكثر شيوعاً، حيث ظهر عشر مرات خلال عرض الأحداث. تسهم النتائج في فهم أعمق لكيفية استخدام العناصر اللغوية لكشف وفهم الهياكل الاجتماعية في النصوص الأدبية.

الكلمات المفتاحية: التسلسلات الاجتماعية، التحليل اللغوي، الطبقة الاجتماعية، الأفعال المتعدية.

1. Introduction:

For an extended period of time, study in the domain of literary analysis has centered around the intricate levels of social hierarchies that are carefully created into stories. Rich patterns with which social dynamics are woven are created by the interactions of characters, the relationships between them, and the linguistic nuances that are utilised by authors.

When viewed in this light, "The Garden Party" by Katherine Mansfield serves as an enticing canvas that invites investigation into the nuances of social stratification and structural power dynamics. The aim of the study is to discover the social hierarchies that are present in Mansfield's narrative environment by employing a linguistic viewpoint, with a particular emphasis on transitive verbs, as a tool. Power dynamics, social hierarchies, and characters' views of class can be uncovered by analysing the use of transitive verbs, which describe acts performed to things or people. Thus, the current study, which deals with Katherine Mansfield's "The Garden Party", attempt to answer the following questions: 1. What types of transitivity are employed to reveal social Hierarchies regarding the story's characters? 2. What kinds of social hierarchies are depicted in Katherine Mansfield's "The Garden Party," and how do they affect character interactions and the story as a whole. "The Garden Party" by Katherine Mansfield has been subjected to a great deal of critical analysis from a variety of viewpoints, including literary, social, and feminist views. Nevertheless, linguistic analysis, with a specific emphasis on transitive verbs as a method for investigating social hierarchies within the narrative, provides a novel approach to comprehending the complex aspects of the story's dynamics. Previous research has laid the framework for this linguistic investigation by providing useful insights into the narrative tactics, thematic issues, and character development that Mansfield employs in her writing. Considering these points of view, the current study aims to add to the literature by making use of language analysis, with a particular emphasis on transitive verbs, to provide light on how social class is shown in "The Garden Party."

2. Literature Review:

Scholars from many fields have studied social hierarchies in literature, suggesting a growing interest in power dynamics in

narratives. Literary analysis has found success in studying language traits as indications of socioeconomic inequality. This literature review reviews significant scholarly works on language, social hierarchies, and narrative dynamics, preparing for this study on transitive verbs as a tool for analysing social hierarchies in Katherine Mansfield's "The Garden Party". Discoveries in sociolinguistic studies have shed light on the complex web that links linguistic practices with social systems. Basil Bernstein (1971) and William Labov (1966) are among the scholars who have investigated the ways in which differences in register and vocabulary reflect differences in socioeconomic status. A groundbreaking study by Labov on the topic of language and socioeconomic stratification in New York City revealed the correlation between socioeconomic class and lexical and pronunciation traits. Leonard Bernstein's research on language codes brought attention to the ways in which language structures can serve as indicators of social status and the availability of cultural resources. These ground-breaking investigations highlight how crucial language analysis is for revealing hidden social structures. Many critical analyses of Mansfield's writings have converged in on her explorations of social stratification, individuality, and norms. Many critics, like Angela Smith (2000) and Janet Wilson (2011), have examined Mansfield's short stories, particularly "The Garden Party," for their depictions of cultural tensions and social hierarchies.

According to Barbara Godard (1986), linguistic indications can provide a particular power structures and social hierarchies in Mansfield's depiction of the luxurious lifestyle of the Sheridan family and their interactions with within the family and with society as a whole. Linguistic analysis has also been helpful for revealing bias and discrimination in Mansfield's story, although they take covert forms. The study of transitive verbs, which indicate acts done to things or people, provides a detailed look at the complex ways in which characters' social status affects their interactions and perceptions of one another. According to Deborah Cameron's (2001) research on class markers in literature, linguistic analysis can shed light on the implicit biases and preconceptions in literary works by revealing how language reflects social hierarchies and power relations. Finally, analyses layout helpful frameworks for interpreting

Mansfield's narratives in light of their sociocultural settings and provide light on the thematic concerns across her body of work.

2.1 Linguistic analysis

Language, an essential part of human existence, acts as the foundation of communication, culture, and intellect. Linguistics academics explore the intricate details of language structure, function, and acquisition using various methods and ideas to understand its complexities. This extensive investigation looks into the intricate field of linguistics, applying significant texts and current studies to shed light on its various aspects (Jassim, & Ahmad,2021)

Linguistics comprises a wide range of specialised areas, each providing distinct perspectives on various facets of language. Phonetics and phonology study the auditory properties of speech and the regularities in their production, while morphology examines the organisation and creation of words. Syntax pertains to the regulations that control the construction of sentences, while semantics investigates the significance of words and phrases. Pragmatics examines the way language is used in specific situations, while sociolinguistics investigates the social factors that influence how language varies and evolves. Psycholinguistics and neurolinguistics study the cognitive and neurological mechanisms involved in the generation and understanding of language (Leech, 1983).

2.1.1 Transitive Analysis

Transitive analysis looks at the syntactic structure of sentences, with a specific emphasis on transitive verbs and their objects. Transitivity is a key notion in linguistics, specifically in syntax, that explains the connection between verbs and their arguments. It pertains to the ability of a verb to accept a direct object and, if applicable, the number of objects it can accept. Comprehending transitivity aids in the analysis of sentence structure and the interaction of various elements inside sentences (Wahyudin, 2016).

A transitive construction requires one or more objects to fully convey the meaning of a verb. In the sentence "She ate a fruit," the verb "ate" is transitive as it necessitates an object ("a fruit") to convey meaning. Similarly, in the sentence "He bestowed upon her a book," the word "bestowed" is similarly transitive, needing both a

direct object ("a book") and an indirect object ("her"). In contrast, intransitive verbs do not necessitate objects to convey their intended meaning. In the sentence "She sleeps," the verb "sleeps" is considered intransitive because it does not necessitate an object.

Ditransitive verbs can take both a direct object and an indirect object. In the sentence "He gave her a book," the verb "gave" is ditransitive as it takes both "a book" (direct object) and "her" (indirect object). Transitivity is not universally constant and can occasionally fluctuate depending on the context or the inclusion of specific linguistic components. Certain verbs have the ability to be employed either transitively or intransitively, depending on their usage inside a sentence (Halliday, 1994). A transitive verb, as defined, conveys action from the subject to the object, encompassing the concepts of agency, control, and influence. Through careful examination of these linguistic components, both researchers and readers can perceive the hidden power dynamics and social connections within a text.

Transitivity is a component of the ideational function of the clause. Actions, events, processes of awareness, and relations are shown in the ideational function according to Halliday (1973). The transitivity process consists of three components: a. The process refers to the specific event or state that is being described. b. Participants in the process are the entities involved in the process. c. Circumstances linked with the process are the factors or conditions related to it (Halliday, 1994: 94).

Transitivity analysis is employed to ascertain participants, the process that occurred, and the circumstance involved. The processes that are covered by transitivity analysis are, mental, material, behavioural, existential, verbal and relational processes (Bloor and Bloor, 1995). The semantic areas of process, participant, and circumstance are employed to clarify how linguistic structures represent phenomena in the real world (Halliday, 1994:109).

In his concept of transitivity, Halliday (2013: 260) establishes six process categories as follows:

1. Material Processes: From a semantic perspective, material processes denote occurrences or actions that take place in the physical environment of humans (Saragih, 2010:7). Humans'

bodily experiences are the focus of this procedure. Material processes are actions, according to Halliday (1994:110). They convey the idea that one object 'does' something, which can be 'to' another thing. A process, a doer (participant I), and an entity to whom the process is extended or directed (participant II) are required components of clauses containing material processes.

2. **Mental Process:** Mental processes encompass actions related to perception, cognition, affection, and desire (Saragih, 2010:7). Language enables individuals to articulate their opinions, beliefs, and preferences, which in turn assist in defining their perceptions of reality. This process type is typically expressed through the utilisation of verbs such as hear, think, enjoy, feel, admire, know, see, want, hate, repel, please, like, smell, and fear.
3. **Behavioural Process:** Behavioural Processes refer to the physiological and psychological activities that involve behaviours such as breathing, listening, hiccupping, snoring, smiling, staring, observing, dreaming, and contemplating (Gerot & Wignell, 1994:60). These process types are the least distinguishable among the six since they lack clearly defined features of their own. Instead, they exhibit qualities that are partially similar to both material and mental processes. This type can be described as the ambiguous zone that lies between material and mental activities. Generally, behavioural processes involve a single participant who is the one 'behaving', which is usually a conscious human being.
4. **Verbal Process:** Speaking is an activity; hence it might be considered material process. However, it has some mental process aspects, especially if we consider idea verbalization interior speech. A new category of process may be verbal processes—verbs of 'saying'. Saragih (2010:8) says speech processes
5. **Relational Process:** The relational process interprets the existence and connection between entities by means of identification, attribution, and possession (Saragih, 2010:8). The process takes place both externally and internally within

the human body. Relational processes are commonly expressed by the verb 'be' or similar copular verbs, such as become, seem, appear, etc. They can also be conveyed by verbs like have, own, possess.

6. Existential Process: Existential processes refer to the processes that pertain to or are related to existence. These symbols indicate the presence or occurrence of something. Hancock (2005:240) defines existential process as a sentence that simply states the existence of an entity without providing any further information about it. In addition, Saragih (2010:9) asserts that existential processes exhibit characteristics of relational processes, since they typically involve the use of the verb "BE" (such as been, is, are, am was, were, has, have, etc.) and other verbs like come, go, toil, remain, exist, happen, emerge, occur, and take place.

2.1.2 Social Hierarchy

A social hierarchy is a framework used in societies to classify people or groups according to a range of criteria, including rank, occupation, money, power, and other social characteristics. Individuals or groups are arranged in a social hierarchy according to their relative privileges, power, and resource access. Social connections, opportunities, and life outcomes within the community are frequently influenced by this ranking (Drew,2023). Social hierarchies, whether based on caste, class, gender, or race, organise society and give superiors more advantages and position. In spite of the fact that social hierarchies are common in human cultures, they are also causing injustices and inequality and should be avoided. For the purpose of ensuring equality of opportunity and attention to the requirements of lower social strata, sociologists advocate for social systems (Drew,2023). Among the many forms of social hierarchy covered in Chris Drew's "Social Hierarchy: Definition and the most important 14 Examples" are:

1. Caste Systems: India's caste system regulated social roles and jobs by birth, prohibiting caste marriages and interactions. The remains of the dismantled system affect society nowadays.

2. **Class Systems:** In modern societies like the United States and the United Kingdom, there are clear divisions between various classes of society based on factors like income, occupation, and culture as a result, there are three separate subcultures: working-class, middle-class, and upper-class (Kerbo, 2012).
3. **Families or households:** Hierarchical family arrangements organise power, authority, and duties. Based on age, gender, and familial duties, certain family members have more influence, decision-making power, or control over others. It examines authority and dominance in parent-child, sibling, and intergenerational relationships. This hierarchy often reflects societal standards, cultural values, and conventional family arrangements, revealing home dynamics and socialisation processes.
4. **Gender:** the term "gender-based hierarchies" refers to the structured organisation of power, position, and opportunity within societal contexts that are based on gender. This form of hierarchy investigates the ways in which gender norms and expectations influence social positions, access to resources, and opportunities for individuals within a particular community.
5. **Racial and Ethnic Hierarchies:** Dominant groups have privileges over weaker ones in some civilizations. Systemic racism in the US and ethnic hierarchies in South Africa and Myanmar are examples (Bonilla-Silva, 2017).
6. **Patriarchy:** Gender hierarchies favour men, resulting in salary discrepancies and leadership underrepresentation. Despite its decline, sexism endures in the workplace, as shown by the gender gap among CEOs (Connell, 2009).
7. **Gerontocracy:** Older have the highest social position and decision-making power in some civilizations (Silverstein & Giarrusso, 2010).
3. **Education-Based Hierarchy:** In knowledge-based economies, highly educated people have more economic chances (Torche, 2011).
8. **Religious Hierarchies:** Many religions have clergy and religious leaders above laypeople.
9. **Ability/Disability Hierarchy:** Society favours able-bodied people, marginalising disabled people.

10. Sexual Orientation Hierarchy: Discrimination against LGBTQ+ individuals result from the conventional preference for heterosexuality over other sexual orientations.
- 11- Occupational Hierarchy: The occupational hierarchy is characterised by the fact that different professions are associated with different degrees of prestige and societal worth (Drew,2023). In this study, our objective is to examine societal hierarchies by focusing on five distinct categories: caste systems, class systems, racial hierarchies, and hierarchical ties inside families or households. Each of these categories illustrates different forms of social hierarchy, reflecting specific power dynamics, structural disparities, and societal norms. Through the analysis of these four categories of hierarchies, our aim is to get a thorough comprehension of the intricate mechanisms that contribute to social injustice and oppression in modern society.

2.1.3 Adopted Models

This study utilised Halliday's model of transitivity types to identify transitive verbs according to their roles within the text. This model provides a methodical technique for analysing the connections between participants and processes, offering insights into the semantic roles and thematic frameworks of sentences. In addition, Drew's classification (2023) of social hierarchical within societies was used as the theoretical basis for examining the hierarchical patterns seen in "The Garden Party" by Katherine Mansfield. This model offers a systematic framework for comprehending the several manifestations of social hierarchy portrayed in the narrative, encompassing class systems, gerontocracy, occupational hierarchy, patriarchy, and caste systems.

3. Methodology

This study seeks to examine how linguistic elements, particularly transitive verbs, reflect and strengthen social hierarchies inside the text by combining Halliday's model of transitivity with Drew's model of societal hierarchies. This study aims to clarify the complex relationship between language and social dynamics in "The Garden Party" by carefully analysing transitive verbs and their contextual usage, as well as examining social hierarchical within the narrative.

The selection of twelve extracts for this research is guided by the page number of the story under studied. For the qualitative analysis, one quote is chosen from each page based on the presence of a transitive verb, as Halliday's model, and the social hierarchy, according to Drew's classification (2023). After identifying the types of transitive verbs indicative of social hierarchy, the researcher analyzed the presence of social hierarchies within the transitive phrases to find out what those specific types are.

4. Qualitative Analysis and Findings

This section provides an analysis of the transitive verb employing in Katherine Mansfield's "The Garden Party" in order to identify the ways in which linguistic decisions mirror and uphold social hierarchies. By conducting an in-depth analysis of particular extracts, we uncover the intricate methods by which language establishes and conveys systems of social power.

Extract (1)

"The gardener had been up since dawn, mowing the lawns and sweeping ... But Meg could not possibly go and supervise the men. She had washed her hair before breakfast.... Jose, the butterfly, always came down in a silk petticoat and a kimono jacket.... Away Laura flew, still holding her piece of bread-and-butter..... Laura wished now that she had not got the bread-and-butter, but there was nowhere to put it, and she couldn't possibly throw it away.... She blushed and tried to look severe and even a little bit short-sighted as she came up to them. Good morning," she said, copying her mother's voice. But that sounded so fearfully affected that she was ashamed, and stammered like a little girl," (P1).

Transitivity:

Many instances of transitive verbs can be identified in this extract. Firstly, in sentence, "But Meg could", Meg is the actor of the action of material process and "supervise" is a transitive verb. It requires an object to indicate what is being supervised. In this case, the object is "the men". Another, in sentence "..... that she was ashamed, and stammered like a little girl, .." the transitive verb "stammered" indicates a verbal process performed by the pronoun "she" and the object of the verb is the direct speech represented

within quotation marks ("Oh—er—have you come—is it about the marquee?").

Similarly, in the sentence, "She blushed and tried...." the verb "blushed", indicates a verbal process performed by pronoun "she" the subject that performing the action of blushing and and the object of the action are not explicitly mentioned in this sentence.

Finally, in sentence, "Good morning, she said, copying her mother's voice, the verb "copied" represents a mental process where the pronoun (she) imitates or reproduces her mother's voice. Understanding the social dynamics and hierarchies of the above extract can be done by looking at the transitive verbs and the activities they indicate.

Social Hierarchy: In the extract, three types of hierarchies are found: class systems, families or households, and gender-based hierarchies. The class connotation conveys by the transitive verbs in the text centers on the social roles, expectations, and interactions of people from diverse socioeconomic origins. The oldest sister, Meg, refuses to oversee the men erecting the marquee because of her looks, so her confusion and refusal to oversee the man's job exemplify male supremacy, or gender inequality. However, she passes the duty on Laura, dubbed "the artistic one", her action shows the dynamics of power and control among the family. An authoritative figure delegating responsibilities to an inferior figure is what the verb "supervise" suggests in a hierarchical setting aiming to project an air of superiority and control, Laura adopts her mother's tone of voice and body language. As a result of their efforts to seem more respectable, the verb "copied" is appropriate. She shows an awareness of class distinctions and a desire to fit in by worrying about being inferior or out of place among the working-class males. The words "blushed" and "stammered" convey her uneasiness and vulnerability in this particular social setting.

Extract (2)

"And she pointed to the lily-lawn with the hand They turned; they stared in the direction. Laura's upbringing made her wonder for a moment she suggested. But the band's going to be in one corner..... Only a very small band, said Laura gently. ...But the tall

fellow interrupted.... How many men that she knew would have done such a thing? Oh, how extraordinarily "(p2).

Transitivity:

In the provided extract, different transitive verbs are employed in the above excerpt to depict the characters' actions. In the sentence, "she pointed", the pronoun "she" is the actor of the action of material process and the transitive verb here is "pointed", which describes Laura's action of indicating or directing attention to the lily-lawn. The direct object of the verb is "to the lily-lawn," specifying the target of Laura's gesture. Also, in this sentence, "Laura suggested. A corner of the tennis-court..." "Laura" is an actor in the verbal process, and the transitive word "suggested" describes what she does when she makes a suggestion. The idea itself, which is shown by the text that was quoted, is the direct object of the verb. In the sentence ". But the tall fellow interrupted", the transitive verb "interrupted" represents a verbal process where the subject (tall fellow) disrupts or interjects into the conversation. In the sentence, "How many men that she knew would have done such a thing?", the transitive verb "have done", according to Halliday's transitivity system, represents a mental process where (men) are performed a certain action and the object is "such a thing"

Social Hierarchy

-In this extract, there are three distinct kinds of hierarchies: those based on gender, class system, and occupational hierarchy. At first, the action of Laura, which described by the transitive verb "pointed", to show the workers what she thought indicates the class system and the pointing can mean authority or control. Here, Laura is trying to show her power even though she isn't very popular. Laura suggested putting the marquee in a certain spot, which showed that she was trying to control or affect the workers' choices. She seems to feel entitled or better than other people because of her social status when she makes suggestions. The transitive verb "pointed" functions as a linguistic device to show the effort of authority and control within social hierarchies, thereby emphasising the interplay of position and authority among different levels of society. Moreover, the choice of the transitive verb "suggested" indicates a hierarchical structure in which the tall man takes responsibility for directing the decision-

making procedure. There are hidden social structures at work, as Laura herself contemplates the class differences she sees. However, interrupting her speaking, by the tall man, reveals both gender and occupational hierarchical superiority. The use of the transitive verb "interrupted" to characterise the tall man's behaviour emphasises his self-confidence and command of the discussion. He disregards Laura's advice and establishes his dominance by interrupting her and dictating the location for the marquee. It is implied by the transitive verb "making" in the expression "were making for the place" that the workers moved quickly and decisively to put their choice into action. Moreover, Laura highlights the gap between her socioeconomic class's young men and the workmen by analysing transitive verbs in this phrase "would have done" to emphasise this point. The use of the transitive verb "would have done" in this sentence highlights Laura's awareness of the differences in values and interests between the labourers and the young men she dates.

Extract (3)

"It's the florist, Miss Laura. It was, indeed. There, just inside the door, stood a wide, shallow tray full of pots of pink lilies. No other kind. Nothing but lilies—canna lilies, big pink flowers, wide open, radiant, almost frighteningly alive on bright crimson stems..." (p3).

Transitivity:

with regard to transitivity, the sentence, "It's the florist, Miss Laura..., stood a wide," the transitive verb "Stood" is a material process verb signifying that the subject "there" performed a physical action and object of the standing action is "the florist," which constitutes the object of this action."

Social Hierarchy:

Class system hierarchy is the only type of hierarchy depicted in this excerpt. Using transitive verbs in this quotation emphasises the linguistic gap between Laura and the workers, which in turn highlights their cultural and socioeconomic disparities. In this paragraph, the verb "stood" indicates a hierarchical relationship between the florist and Laura. The subject of the sentence is "stood," which places the florist in a subordinate position to Laura, who is the one in charge of the encounter. The florist is probably from a lower

social class than Laura, who is an upper-class member, and Laura uses this to her advantage. The florist is shown as submissive and motionless when she is with Laura, and the use of the verb "stood" further supports this impression. People with lower social position are expected to show deference to those with greater status, which further solidifies society's hierarchical structure. When taken as a whole, the transitive verb "stood" emphasises the presence of social hierarchies by placing the florist at the bottom of the social ladder and Laura at the top. This highlights the uneven distribution of power and privilege within the social framework shown in the passage.

Extract (4)

"It's quite right, she said calmly. Yes, I ordered them. Aren't they lovely? She pressed Laura's arm. I was passing the shop yesterday, and I saw them in the window. And I suddenly thought for once in my life I shall have enough canna lilies. The florist's man was still outside at his van. She put her arm round her mother's neck and gently, very gently, she bit her mother's ear..." "Bank them up, just inside the door, on both sides of the porch, please, said Mrs. Sheridan. Don't you agree, Laura? Jose loved giving orders to the servants, and they loved obeying her". (p4).

Transitivity: In this extract, different types of transitive verbs are present.

In the sentence, "She pressed Laura's arm", **the** transitive verb "pressed" represents a material process where the subject (she) applies pressure to Laura's arm.". The subject "she" is performing the action of pressing, and the object of the verb is "Laura's arm," indicating what is being pressed. **Similarly, in** this sentence, "She put her arm round her mother's neck...", **the** verb "put" denotes a material process where the subject (she) is denotes the action of put, and the object of the verb is "her mother's neck," showing where the arm is being placed. Also, in this sentence "Bank them up, just...", the transitive verb "bank" represents a material process where the pronoun (he) arranges the lilies in a certain way. The subject "Mrs. Sheridan" is performing the action of banking, and the direct object of the verb is "them", indicating what is being arranged. In the sentence, "loved giving orders to the servants)", **the** transitive verb "loved" represents a mental process where the subject (Jose) who

loved giving orders and the object represents the phrase “loved giving orders”.

Social Hierarchy: Occupational hierarchy and family or household hierarchy are the two main types of hierarchies presented in this extract. At first, this situation “She put her arm round her mother's neck...” shows that Laura is in some way subservient to Mrs. Sheridan, since she is pressing down on her arm. So, the hierarchical relationship between mother and daughter is reflected in Laura's move, which entails wrapping her arm around her mother's neck, suggesting a sign of submission or affection. Additionally, in this case “Jose loved giving orders to the servants, and they loved obeying her” Jose's depiction as the one giving orders to the housekeepers is indicative of her high social status and her role as the resident authority figure. Responding to her commands, the servants show exactly where they rank in the hierarchy by complying. Jose's portrayal as the one issuing commands to the staff serves as evidence of her elevated social rank and authoritative position inside the home. The servants, in response, adhere to her demands, demonstrating their submissive status in the hierarchy.

Extract (5)

“They were finished at last, and Laura took them off to the kitchen. She found Jose there pacifying the cook, who did not look at all terrifying...Well, cook, I congratulate you....Cook swept up crusts with the long sandwich knife, and smiled broadly.... Godber's has come, announced Sadie, issuing out of the pantry” (P5).

Transitivity: Three types of transitive verbs describing social hierarchy and character behaviours are present in the given text. To begin with, “Jose there pacifying the cook”, the transitive verb “pacifying” represents a mental process where the subject (Jose) calms or soothes the cook. The subject "Jose" is performing the action of pacifying, and the direct object of the verb is "the cook," referring to the person being calmed down. Similarly, in the sentence, “Well, cook, I congratulate you”, the transitive verb “congratulates” represents a mental process where the subject (Jose) expresses approval or admiration towards the cook and the pronoun “you” is the object of the verb. Finally, in the sentence, “Godber's has come,” announced Sadie...“the transitive

verb "announced" represents a verbal process where the subject (Sadie) informs others about Godber's arrival.

Social Hierarchy: In respect to social hierarchy, the two primary hierarchies shown in this excerpt are occupational and family/household. The linguistic analysis of transitive verbs in this excerpt reveals the underlying classist attitudes and power dynamics within the household **in the** phrase "pacify cook if you do enter the kitchen" contains the transitive verb "pacify," which signifies Mrs. Sheridan's anticipation that Jose, being a family member, would be responsible for regulating the cook's emotions and conduct. This directive language reflects a sense of entitlement and superiority predicated on social standing and reinforces the classist assumption that the family members should manage and control the emotions and conduct of the subordinates. In addition to this, the expression "I congratulate you" utilises the transitive verb "congratulate" to gratitude regarding the cook's culinary expertise, refers the social hierarchy that exists among servants according to their duties. The linguistic selection highlights the hierarchical dynamic between Jose and the cook, as Jose's praise reinforces the cook's obedience and family approval of her work. Sadie's claim, "Godber's has arrived," adopts the transitive verb "announced," emphasising her role as a messenger and source of household information. Moreover, it shows the classist desire that subordinates should fulfil their employers' expectations. The choice of this language serves to reinforce the classist division of duties that exists within the household, that indicates housekeepers are assigned the responsibility of providing information and doing routine duties.

Extract (6)

"Bring them in and put them on the table, my girl," ordered cook.

Sadie brought them in and went back to the door. Of course, Laura and Jose were far too grown-up to really care about such things. All the same, they couldn't help agreeing that the puffs looked very attractive. Very. Cook began arranging them, shaking off the extra icing sugar" (p6).

Transitivity: In this extract, there are two distinct types of transitive verbs that can be distinguished.: In this sentence, "Bring them in and put them on the table, my girl," ordered cook", the

transitive verb "ordered" represents a material process where the subject (cook) directs Sadie to bring the cream puffs and the object is "cook," indicating the recipient of the command. Also, in the phrase "Have one each, my dears,' said cook", the transitive verb "said" indicates a verbal process type according to Halliday's framework and its subject "cook" where its object is the direct quotation "Have one each, my dears," referring what was spoken by the speaker, cook.

Social Hierarchy: The class system is one type of social hierarchy that is shown in this extract. The phrase "ordered cook" shows the dynamic of hierarchy within the household, as the cook commands Sadie to bring in the cream pastries, thereby exercising authority over her. This linguistic choice reflects classist attitudes towards family services by emphasising the hierarchical structure of the household, in which those in higher social positions issue orders to those in lower positions. The word "said," which functions transitively, indicates that the cook is offering the cakes to the women of the household in the expression "'Have one each, my dears,' said cook". This linguistic selection emphasises the cook's responsibility to furnish the family with pleasures and delights, thereby reinforcing the classist norm that servants ought to accommodate the whims and inclinations of their employers, even if it necessitates luxury or extravagance. The social divides and hierarchies inside the household are clearly shown by Mansfield through the use of special terms and expression of judgment and approval, interruption and disturbance, and a declaration of authority.

Extract (7)

"What do you mean? "Stop the garden-party, of course." Why did Jose pretend? But Jose was still more amazed. "Stop the garden-party? My dear Laura, don't be so absurd. Of course we can't do anything of the kind. Nobody expects us to. Don't be so extravagant." p7.

Transitivity: First of all, in the sentence, "Why did Jose pretend?" transitive verb "pretend" represents a mental process where the subject (Jose) and the object is implied in the sentence. Similarly, in the sentence "Stop the garden-party, of course." the transitive verb "stop" represents a material process where the

subject "you" is performing the action of stopping, and the direct object of the verb is "the garden-party," indicating what is being stopped.

Social Hierarchy: A class system is one kind of social hierarchy depicted in this extract. The phrase "Why did Jose pretend?" uses transitive verbs like "pretend" to emphasise the contrast between Jose's inner feelings and her external behaviour. A desire to preserve social appearances and the family's wealthy status is evident in Jose's astonishment and dismissive attitude towards Laura's offer to cancel the garden party. This linguistic selection emphasises the classist expectation that individuals belonging to the upper class give more interesting on social appearances and events than on showing empathy and compassion towards those in the lower class. The transitive verb "stops" in "Of course, cease the garden party." indicates Laura's concern about organising a garden party after the tragedy. Jose calls Laura's suggestion absurd, showing a disregard for the man's death and its effects on the community. The linguistic choice emphasises the classist view that lower-class problems shouldn't hinder upper-class ambitions. In general, this excerpt's transitive verb analysis shows the characters' negative behaviour and classist views of the tragedy. Mansfield brilliantly illustrates the upper class's insensitivity and position un the early 20th century by emphasising social standing, dismissing others' pain, and judging those who show empathy.

Extract (8)

"Laura's astonishment her mother behaved just like Jose; it was harder to bear because she seemed amused. She refused to take Laura seriously. "My dear!" trilled Kitty Maitland, "aren't they too like frogs for words? You ought to have arranged them round the pond with the conductor in the middle on a leaf."p8

Transitivity: In the sentence, "She refused to take Laura seriously" the transitive verb "refused" represents a mental process where the subject (mother) declines to accept Laura's plea seriously and the object "is" to take Laura seriously."

Additionally, the verb "trilled" in the sentence ""My dear!" trilled Kitty Maitland" signifies a verbal process in which "My dear!" serves as the object and subject, denoting the subject "Kitty" and the verbal

action "trilled." This action involved Kitty vocalising something with the trilling sound.

Social Hierarchy: the given excerpt offers a social hierarchy that takes the form of a class system. Using "refused" in "She refused to take Laura seriously" shows Mrs. Sheridan's indifference to Laura's concerns over the garden party postponement. The language choice emphasises the classist assumption that higher-class people can choose personal enjoyment and socialising over compassion and empathy. Mrs. Sheridan ignores Laura's problems for being silly, reinforcing the classist expectation that the affluent should not be burdened by the plight of the lower classes. "'My dear!' trilled Kitty Maitland" emphasises Kitty's shallow tone of voice. As an upper-class person, Kitty's speech shows her entitlement and social superiority. Mansfield captures the early 20th century upper class's insensitivity and privilege by ignoring Laura's concerns, being impatient, and imposing their control.

Extract (9)

"They were like bright birds that had alighted in the Sheridans' garden for this one afternoon, on their way to—where? Ah, what happiness it is to be with people who all are happy, to press hands, press cheeks, smile into eyes. Darling Laura, how well you look!"(p9).

Transitivity: In the sentence, ". to press hands, press cheeks, smile into eyes..." the transitive verb "press" indicates a material process where the subject is clearly the group of people being talked about and the object is "hands" and "cheeks," indicating the parts of the body being pressed. Similarly, in the sentence, "Mrs. Sheridan, holding up her hand, 'we did..." transitive verb, "holding" represents a material process where its subject "Mrs. Sheridan" performs the action of holding and the object is her hand.

Social Hierarchy: This excerpt illustrates two social hierarchies: the class system and the family/household. This extract from using transitive verbs like "press hands" highlights the superficial and performative nature of these encounters, reflecting the classist obligation of maintaining appearances and social behaviour during these types of occasions. Despite Laura's real concern over the sad tragedy, her mother's humorous reply trivializes the seriousness of the event, displaying a dismissive attitude towards Laura's ethical

impasse. This linguistic choice reveals the social hierarchy tendencies for putting social activities and appearances over concerns about ethics issues.

Mrs. Sheridan's act of raising her hand shows her intention to command attention or convey something important within the family dynamic. Within the context of the family hierarchy, this is a reference to the mother's position as the highest authority. The upper-class society of the early 20th century is shown to be superficial and insensitive by Mansfield's use of praises, hosting responsibilities, displays of discontent, and avoidance of uncomfortable things.

Extract (10)

"I know, she said. Let's make up a basket. Let's send that poor creature some of this perfectly good food. Oh well! Laura ran for the basket. It was filled, it was heaped by her mother.... moved across the window. Laura bent her head and hurried on. She wished now..." (p10).

Transitivity: In this sentence, "Let's send that poor creature some of this perfectly good food", the transitive verb "Send" represents the action of material process and the object is the recipient of the action, indicating what is being sent and to whom as well as the subject is implied in the imperative form of the sentence. In imperative sentences like this one, the subject "you" is often understood but not explicitly stated. So, the subject "you" is understood as the one who will perform the action of sending the food. Another, in the sentence, "It was filled, it was heaped by her mother" the transitive verbs "filled" and "heaped" verbs represent material processes where the subject (implied "mother") loads or fills the basket with items. The subject "it" is described as being filled and heaped by her mother, and the direct object of the verbs is implied to be the basket, indicating what is being filled and heaped.

Additionally, in the sentence "Laura bent her head and hurried on" the transitive verb "hurried" represents a material process where the subject "Laura" is performing the action of hurrying, and the direct object "on" - it specifies the direction or destination of Laura's hurried movement that implied but not explicitly stated. Similarly, in the sentence "She jumped up", the transitive verb "jumped" represents a material process where pronoun she is its subject.

However, in this context, "up" functions as an adverb indicating the direction of the action rather than an object receiving the action. But in this case, "up" is an adverb that shows the direction of the jumping, not an object that is being affected by it. Finally, In the sentence "Her mother followed her out of the marquee ", the transitive verb "followed" represents a relational process where the subject is "mother" and the pronoun her is the objective of this sentence.

Social Hierarchy: In the extract, social systems is found as an example of social hierarchy. This passage from the linguistic analysis of transitive verbs shows how the characters treat the poor woman who has just gone through a tragedy, revealing their social hierarchy. The commanding attitude of Mrs. Sheridan is mirrored in the transitive verb "jumped" in the expression "She jumped up" when she decides to prepare a basket of food for the lower-class woman. Her quick decision-making betrays her selfishness and her presumption that the receiver will value her kindness. Mrs. Sheridan's reprimand further establishes the hierarchical nature of the mother-daughter relationship by suggesting her superiority and the need for Laura to be guided or corrected. The use of the transitive word "followed" in the sentence "her mother followed her out of the marquee" emphasises the ongoing role of Mrs. Sheridan as Laura's supervisor and guide.

Extract (11)

"Laura said, "Are you Mrs. Scott?" But to her horror the woman answered, "Walk in please, miss," and she was shut in the passage.... "No," said Laura, "I don't want to come in. I only want to leave this basket. Mother sent—" now her voice sounded fond and sly, and fondly she drew down the sheet—"e looks a picture. There's nothing to show. Come along, my dear" (p11).

Transitivity: In the sentence "horror the woman answered, "Walk in please, miss," the transitive verb "answered" represents a verbal process where the subject (the woman) responds to Laura's question with speech. and the object of the transitive verb "answered" is the quoted speech "Walk in please, miss," which serves as the content of the woman's response.

Also, the sentence "fondly she drew down the sheet—'e looks a picture," the transitive verb "drew" represents a material process where the subject (she) is performing the action of drawing and its object is "the sheet."

In the given sentence, "And she brushed past Laura over to the bed" transitive verb "brushed" represents a material process where the subject is implied and refers to the person performing the action of brushing past Laura and the object of the verb "brushed" is "Laura," which receives the action of being brushed past.

Finally, the sentence, "Laura said, 'No, I don't want to come in", the transitive verb "said" represents a mental process where the subject is "Laura" and the reported speech "No, I don't want to come in" is its object.

Social Hierarchy: In this extract, class system is distinct kinds as an example of hierarchies. This passage from "the transitive verb "said"" illustrates Laura's endeavour to authenticate the identity of Mrs. Scott's house. "said" is a verb that is used in spoken language. Given her affluent status and her lack of experience with the lower-class neighbourhood, Laura's anxiety and reliance on the assistance of a local person are both indicative of her lack of familiarity with the area. The transitive verb "said" in the phrase "Laura said, 'No, I don't want to come" reflects Laura's attempt to decline the invitation into the house. It is clear that Laura grew up in an affluent environment and has had a sheltered life because she is hesitant to join the home of a lower-class family. This indicates that she is uncomfortable and uneasy in unfamiliar circumstances. The transitive verbs in this context demonstrate the social factors and power dynamics that occurred during Laura's visit to the Scott household. They emphasise the interactions between Laura and the household members, as well as Laura's observations of her surroundings and the individuals she meets.

Extract (12)

"Oh, Laurie! She took his arm, she pressed up against him. I say, you're not crying, are you? asked her brother. Laura shook her head. She was. Laurie put his arm round her shoulder. Don't cry, he said in his warm, loving voice. Was it awful?" (p12).

Transitivity:

In the sentence "I say, you're not crying, are you?" asked her brother", the transitive verb "asked" represents a mental process, as it involves the action of speaking, where its subject Laurie performs the action of asking Laura a question and its object is the phrase (her hand).

Social Hierarchy:

This extract has two types of hierarchies: gender and class system. In this sentence, ". Are you Laura?" Laurie's question about Laura's identification highlights his respect for her safety and his role as a careful elder sibling, so reinforcing their familial bond and his position of leadership and guidance. Stopped (She ceased, she gazed at her brother): Laura's act of ceasing and seeking her brother's attention implies her need on him for emotional support and comprehension, signifying their intimate connection and reciprocal confidence. Also, the linguistic analysis of transitive verbs in this excerpt reveals class system in Laura's emotional reactions when meeting the dead man and her subsequent relationship with her brother Laurie. In general, this analysis suggests that social hierarchy is present in both of these situations. Laura's privileged perspective and lack of empathy towards the lower-class folks she sees, as well as the class hierarchy that is evident in her familial ties, are skillfully shown by Mansfield through the expression of anguish, the seeking of forgiveness, the seeking of assurance, and the provision of comfort.

5. Finding

Regarding the transitivity, the study found a wide range of types of transitive verb processes as described by Halliday's model. In all, 34 examples of transitive verbs were found in the study, showing the social hierarchy. With 18 occurrences, material processes were the most common, followed by verbal processes with (8) appearances and mental processes with (7) appearances. While the other two kinds of processes did not show up at all, relational processes did occur once. These frequencies and percentages can be seen in table (1) the following:

Table (1): The Frequency and Percentage of Transitivity

Types of Transitives	Frequency	Percentage
Material process	18	53%
Mental process	8	23%
Verbal process	7	21%
Relation process	1	3%
Total	34	%١٠٠,٠

Regarding the appearance of social hierarchical sequencing types, a total of (18) instances are identified across various categories. Among these, the predominant type observed is the Class Systems, which appeared ten times throughout the study. Following closely is the family or household hierarchy, occurring four times. Both the Occupational Hierarchy and gender types emerged twice. The frequencies and percentages of social hierarchical types can be seen in table (2) the following:

Table (2): The Frequency and Percentage of Social Hierarchical Types

Social Hierarchy	Frequency	Percentage
Class System	10	55.6%
Family/household	4	22.2%
Gender	2	11.1%
Occupational	2	11.1%
Total	18	%١٠٠,٠

6. Conclusion

The examination of social hierarchy via transitive verb operations in "The Garden Party" can be concluded:

1. The presence of material processes emphasises the importance of concrete actions and physical displays of power and status.
2. Verbal processes, yet less frequent, also have a notable impact on defining social relationships and hierarchies.

The portrayal is enhanced by verbal and mental processes,

3. Mental processes, even though less frequent, have a role in depicting internal thoughts and perceptions, providing valuable understanding of characters' attitudes and ideas.

4. Relational processes, while infrequent, help to create connections and relationships between entities, although they are not as significant as other types of processes.
5. The lack of existential and behavioural processes implies a concentration on action-oriented dynamics rather than states of existence or behavioural characteristics.
6. Class Systems are the most frequently common type; this indicates that the data places a significant emphasis on social class distinctions.
7. The family or household hierarchy came next, appearing four times, demonstrating the significance of familial structures in determining societal dynamics.
8. The emergence of both gender types and the Occupational Hierarchy twice underlines the impact of gender and professional jobs on social organisation provides more evidence that jobs and professional roles significantly impact power dynamics in society.
9. In the same way, the status of the man inside the family system is naturally authoritative and dominant.
10. All things considered; these results provide light on the intricate interactions between different hierarchical levels in society.
11. In general, the distribution of hierarchical sequencing types within narrative is a reflection of the complexity of the social structures and power dynamics that are depicted in "The Garden Party."
12. The study provides a comprehensive knowledge of the social hierarchy and interpersonal interactions that exist inside the fictitious world that Katherine Mansfield has created by means of a study of these hierarchical structures.

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