



الأيدولوجيا والمعنى الفكري للقصة القصيرة في مجال الجريمة لهيذر
جي جيسي بعنوان "الظلام والشر"

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*Ideology and Ideational Meaning of Heather J. Gisi's
Crime Short Story "Dark and Evil"*

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المستخلص

تبحث الدراسة الحالية في القصة القصيرة للجريمة لغويًا وأيديولوجيًا. الهدف من الدراسة الحالية هو إظهار الأنواع المختلفة من المعاني الشخصية المستخدمة في البيانات المختارة وجانبها الأيديولوجي. تتبع الدراسة الحالية لتحليل الخطاب النقدي النموذج الخاص بفيركلوف (٢٠١٥) لتحليل الخطاب النقدي. يحتوي هذا النموذج على تكامل لقواعد وظيفية منهجية الخاصة ب هالدي، لا سيما تلك المتعلقة بالوظيفة الفوقية الفكرية، وجوانبها الأيديولوجية. البيانات المختارة للتحليل هي قصة قصيرة عن جريمة هينر جيسي تسمى "الظلام والشر". يشير التحليل إلى العلاقة بين عمليات الانتقال وتحديد جرّام القتل داخل النص.

الكلمات المفتاحية: القصة القصيرة للجريمة، المعنى الفكري، الأيديولوجي، تحليل الخطاب النقدي.

Abstract

The current study investigates crime short story linguistically and ideologically. The aim of the current study is to show the different types of interpersonal meanings used within the selected data and its ideological aspect. The current study follows Fairclough (2015) approach of critical discourse analysis. This model contains an integration of Halliday's systemic functional grammar, particularly that of ideational meta-function, and its ideological aspects. The data selected for the analysis is a crime short story of Heather J. Gisi called "Dark and Evil". The analysis indicates the connection between transitivity processes and the identification of murders within the text.

Keywords: Crime Short Story, Ideational Meaning, Ideology, Critical Discourse Analysis.

1. Introduction

Crime fiction is part of literary genre that tries to fictionalize crimes. It differs from other types of fiction, such as science fiction or historical fiction. Crime fiction is also known by its diversity like detective fiction, legal thriller, and hard-boiled fiction (Crime Fiction, 2022). The study of crime fiction stories is very interesting. It contains various linguistic elements that enrich the genre. The analysis focuses on the study of interpersonal meaning within a text and its ideological implications. According to Halliday and Mathiessen (2004, p. 29) ideational meta-function is defined as "is that part of the meaning which concerns the way external reality is represented in the text". Hence, ideational meaning is concerned with different types of processes involved within a text. The analysis of these processes categorizes them according to state, action, or event, and the circumstances within which it takes place.

The presentation of Halliday's processes needs to be connected to higher level of analysis (i.e., ideological level). Fairclough (2015) approach to critical discourse analysis is seen as interdisciplinary. Fairclough's CDA links the textual level to represent the ideology hidden within crime short stories. Hence, this model helps connect the textual level (limited only to the Hallidyian's ideational meaning) to the interpretation and explanation levels that are mainly concerned with ideological

meaning represented in different institutional, situational or social levels.

To sum up the crime stories, as analysed data, is seen as challenging to the researcher since this type of data has not been studied before according to the researcher knowledge. The integration between Halliday's ideational meaning and Fairclough's interpretation and explanation levels help clarify the hidden techniques may be used by crime short stories' writers in the explanation of the ideologies presented in the texts by the readers.

2. Ideology and Narrative Fiction

The study of ideology and narrative discourse has increased recently. In the context of narrative fiction, ideology can be defined as "the frame of values informing narrative. This frame installs hierarchal relationships between pairs of oppositional terms such as real vs. false, good vs. bad, and beautiful vs. ugly" (Herman & Vervaeck, 2014). These preferences may be presented either implicitly or explicitly within a text. The reader of the text pieces together the ideology within a text. The ideology hidden within a narrative fiction (particularly of crime) can be categorized through various theories of ideology that particularly stresses on certain elements: psychological approaches, sociological, and discursive. The study of any type of narrative form can lead to multiple ideological interpretations on the part of the reader.

Hence, one can said that ideology is relational, because it is typically defined in terms of the relation between the expression of ideology (consciousness, art, fiction), and the source (the unconscious, the social, and economic infrastructure) (Herman & Vervaeck, 2014).

3. Data

Concerning the data of analysis, the researcher tries to find a type of data that is new in the current field of analysis. Therefore, the selected data is a crime fiction short story known as "Dark and Evil" by Heather Gisi. The selection of the data is selected following certain criteria, firstly, the crime short story must have high recommendations and views as one of the best crime stories on online views. secondly, the data must be moderate in size (i.e, do not exceed word numbers of 5000 words. Finally, the unit of analysis is the clause. And must be analysed qualitatively and quantitatively.

4. Model of Analysis

The model adopted in the present study is Halliday & Mathiessen (2004) and Fairclough (2015). The focus of analysis is limited to parts concerned with ideational analysis and the ideology hidden within the text. The ideational analysis is represented with Halliday's transitivity processes, such as *mental, relational, behavioural, existential, verbal, and material*. Then, the analysis is connected to higher level i.e., ideological. At this

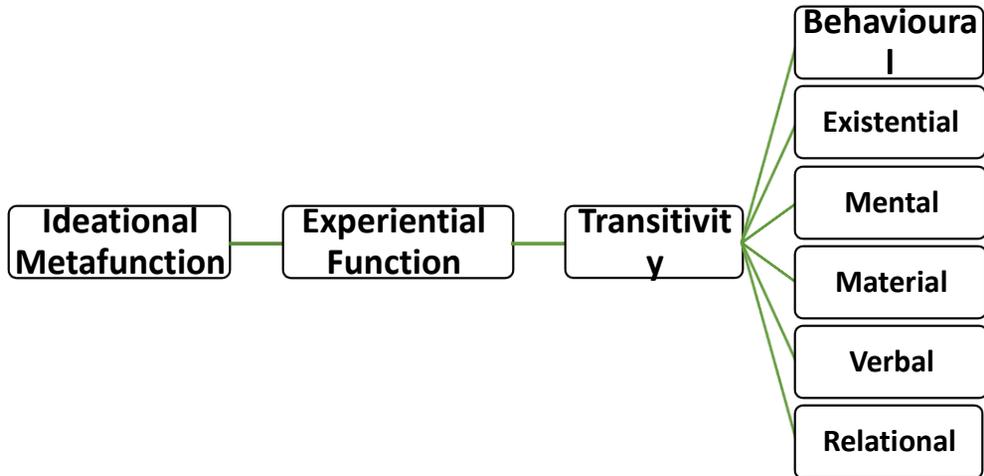
level, the analysis shows the integration between transitivity processes and the ideological effects within the context.

4.1 Textual Analysis

The textual analysis is concerned with Transitivity processes which are:

- *Mental process* deals with matters of feeling, thinking, and perceiving.
- *Material process* deals with actions and happenings.
- *Verbal process* deals with process of communication.
- *Behavioural process* deals with human mental and verbal behaviour.
- *Relational process* deals with matters of being and having.
- *Existential process* deals with matters of existence.

Figure 1: Halliday Transitivity Processes Adopted by Fairclough (2015)



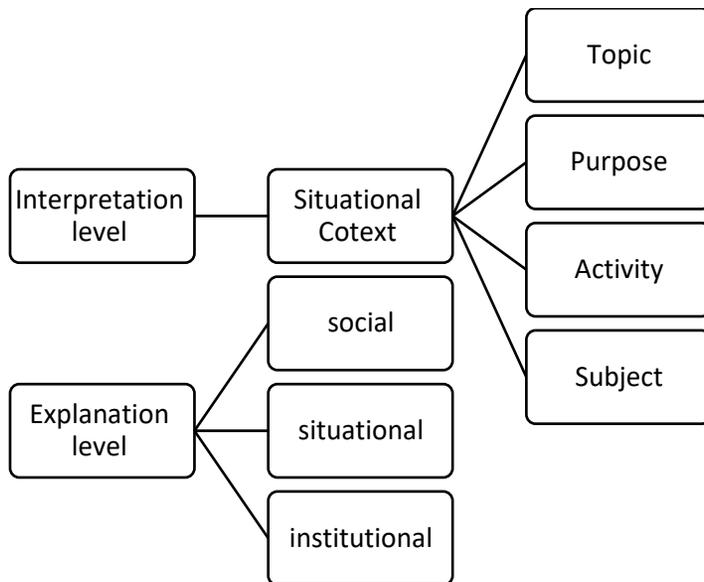
4.2 Ideological Analysis

The second level of analysis is ideological. This level presents the ideological effects and deterrents implied within the text. Regarding Fairclough (2015) the ideological analysis is concerned with the situational, institutional, and social elements within the text and how it is interpreted and explained by the readers. Analyzing the hidden ideology within the text needs to connect the textual level to this level through the analysis of certain linguistic tools. Concerning the selected data, the analysis of linguistic tools depends mainly on the use of transitivity processes and their ideological impact on the readers. Hence, CDA is divided into

three levels description, interpretation, and explanation levels (Al-Bazzaz, 2021, P.73).

- Textual (description) level is mainly interested in the analysis of linguistic tools. According to this research paper this level will be limited to Halliday's ideational meaning.
- Interpretation (process) level emphasizes the study of the situational context (i.e., three main factors: *activity, topic, and purpose*).
- Explanation (Social) level refers to the language in a social context or in "areas of social practices" Both Fairclough and Foucault however differentiated between discourse and language. Language is merely a manifestation of a discourse, which in turn is a form of knowledge about society and culture and also about social events. (Ilyas & Afzal, 2021, p. 435)

Figure 2: Fairclough's Interpretation and Explanation Levels of Analysis



5. Data Analysis

Regarding the analysis of the data, as mentioned previously, it is a mixed approach of qualitative and quantitative analysis. Starting with the qualitative analysis, it is divided into textual level (i.e., ideational meaning) and interpretation and explanation levels.

5.1. Textual Analysis

According to the first level of analysis, the data is presented according to Halliday's ideational meaning, i.e., *mental, material, relational, behavioural, existential, and verbal processes*:

1. Mental process

"I **felt** my self fading.... Fading and then darkness."

Regarding the above example, the writer describes the feelings of the main character as being attacked by anonymous person. The use of mental verbs help represent the emotional and psychological atmosphere when the writer explains the odd situations happened to different people without accurate explanation.

2. Material Process

“I **ventured** out and down the steps.”

According to material process, these types of verbs is seen as crucial to the description of crime stories since the writer mainly depends on these verbs to add flavor and action to the story. The verb “ventured” is used by the writer to describe his journey in a new town to discover mysterious murdering stories.

3. Relational Process

“ Well.. I’**m** a writer”

The writer of crime stories uses different types of relational verbs to emphasize the different acts of being or happening within the text. In the example above, the writer emphasizes his being as a writer to identify his affection towards the truth behind various criminal acts in town, using relational verbs helps connect the relational values within the text to higher level that justifies the hidden ideology in the selected story.

4. Behavioural Process

"This town **was keeping** something from the world."

The writer depends on the use of behavioural process to help indicate the social values within the text. The use of these verbs emphasizes the use of behavioural verbs to highlight the ideology of the writer through implying indirectly certain actions and psychological emotions that one may face during his/her stay at that town.

5. Verbal Process

"I could **tell** it was happening."

Regarding the above example, it presents the use of verbal process. This type is rarely used in the selected crime story. The writer uses this type to indicate that something wrong is happening at this town.

6. Existential Process

"There **were** so many people to talk to"

The above example presents the use of the verb to be as a type of existential process. The existential verb is used in the text of crime story to show the existence of different people and their power and social relations they have to each other.

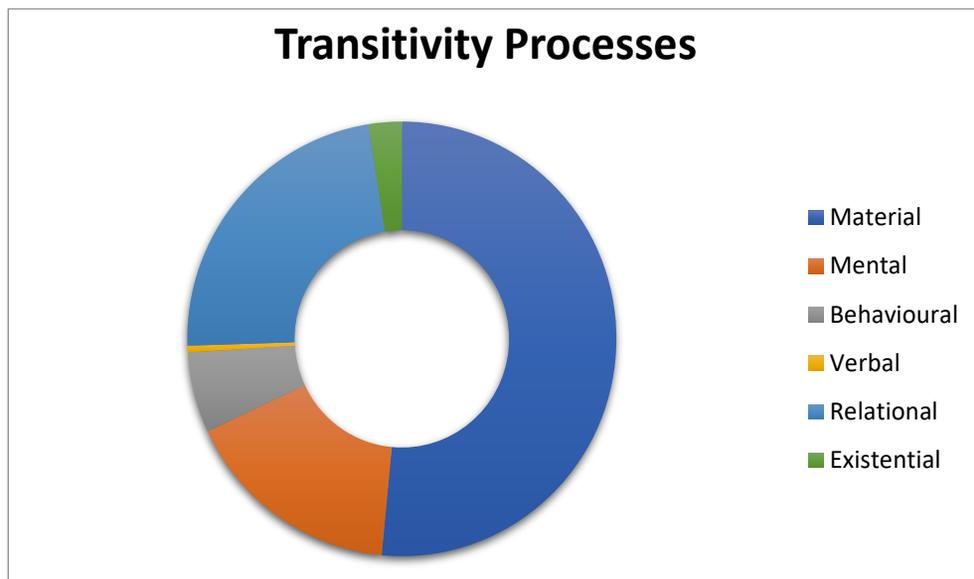
The analysis of the present study focuses on the integration between textual level personalized by transitivity processes and their ideological representation in crime stories. The analysis of the data focuses on qualitative and quantitative presentation of the data to avoid being bias in the ideologies presented. Regarding

transitivity processes the highest frequently used type of transitivity process is material process 103/51.5%. The writer of the current crime story depends dramatically on the use of material verbs to express the actions happened within the story emphasizing the sense of horror. The second frequently used type is relational process 46/23%. This type of process is used linguistically by the writer to highlights the situational level and its connection to the relational values within different incidents. The third type is mental process which statistically appears 33/16.5%. This type is used to emphasize the psychological and emotional involvements within different actions happened throughout the story. The forth statistically apparent process is behavioural process which occurs 12/6%. This type is used to help shed light on certain actions that has connection between mental and actual behaviour. The last two types are used within the story are existential and verbal processes which appear 5/2.5% and 1/0.5%.

Table 2: *The Statistical Distribution of Transitivity Processes*

Transitivity Process	Frequency of Occurrence
<i>Material</i>	103
<i>Relational</i>	46
<i>Mental</i>	33
<i>Behavioural</i>	12
<i>Existential</i>	5
<i>Verbal</i>	1
Total	200

Figure 3: *The Statistical Means of Transitivity Processes*



5.2 Ideological Analysis

Regarding the ideological analysis this level focuses on the interpretation and explanation of crime short story following the connection between Halliday's transitivity processes at the textual level and Fairclough's interpretation and explanation of the text. The interpretation of the text focuses on the situational context (i.e., topic, activity, and purpose). The use of different types of verbs mainly speaking that of material and relational verbs is to emphasize the activity and the purpose behind crime short stories, as in the example:

“Three residents in town committed suicide”

According to Fairclough (2015), the use of verb like “committed” gives a direct or indirect hint to the psychological influence of the murder on people. The writer depends on the use of material process greatly to indicate the actions happened in town that lead to these ambiguous acts of murdering. The main topic presented in the story is the connection between money and murder to highlight the hidden ideology of the murderer throughout the story. The explanation level of analysis is presented in different social and situational acts, such as the relationship between the murders and the murderer focusing on different hidden

psychological or sociological actions that lead to these crimes, such as money, envy, and hatred.

6. Result and Discussion

This study tries to shed light on the relationship between transitivity processes and the ideology hidden within crime stories. The analysis shows the tendency of the writer to depend on material processes to highlight the different acts occur in town which may directly or indirectly head to these murders. The writer also uses material and relational transitivity processes to give imaginary picture of the actions people go through. The rarely used type of transitivity process is verbal process since the writer did not depend on the interactive acts to explain the situations in the text. Finally, the writer connects the transitivity processes to highlight the situations and purposes behind the different crimes. The writer shows the psychological and sociological acts that lead to the acts of murders.

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Appendix A

The Transitivity Processes of the Crime Short Story "Dark and Evil"

No.	Clause	Transitivity's Type
	The house had peeling paint	relational
	Vines climbed the front, stretching over the boarded windows	Mental
	It looked like the door had been scrubbed but faded spray paint remained	Relational
	The realtor looked at the house then back at me	Relational
	I tore my eyes from the house	Material
	I have it all right here	Relational
	He pulled out a binder and I clicked my pen	Material
	The man watched me closely as I signed here and initialed there.	Material
	You know the history of this house	Mental
	I clicked the pen again and closed the binder	Material
	I have a lot of work to do	Relational
	The realtor slowly took the binder	Material
	He opened his mouth as if to say something then seemed to change his mind	Material-mental
	He nodded a goodbye and gave me one last confused look before he drove away	Behavioural
	I had my few possessions packed into the back of my truck	Relational

	I went to work on moving into my new house	Material
	I set up an old table and folding chair I had found the big bay window in the front	Material-material
	I tore the boards off the window and wiped the grime and webs from the glass	Material-material
	I set my typewriter and metronome neatly on the table facing the window	Material
	I was ready to begin	Relational
	I looked out at the dark town from my perch behind the grimy bay window in the house on top of the hill	Mental
	I could hear critters scurrying around upstairs and in the walls	Mental
	I wasn't here on vacation	Relational
	I was here for the truth	Relational
	This town was keeping something from the world	Behavioural
	It will manifest into something ugly and evil	Relational
	As I looked out on the potholed streets, rundown houses	Mental
	I could tell it was already happening	Verbal-relational
	The town weighs heavy with its stories	Relational
	I couldn't help up wonder if I wrote down these stories	Mental-material
	I cracked my knuckles	Material
	set my metronome	Material
	and started typing	Material

	I decided to start with the past owners of the very house	Mental
	there were a tragedy it was the story of the Reuban family	Existential-Existential
	They bought the house in 1978	Material
	Walter and Rachel were young and newly married	Relational
	Walter had gotten a job in town at the Fritter Factory	Behavioural
	They had built parts for boats or something like that	Material
	If ever..., which was now one of the many boarded up	Relational
	It was a big deal for Walter	Relational
	Ken Morton, had gave him a special chance	Material
	See, everyone knew Walter was a little slow	Mental-relational
	had trouble piecing things together	Relational
	Morton was one of the few in the area that thought it was right to give everyone a fair chance at making a living.	Relational-existential
	After ten years Rachel had had two kids and was expecting another	Relational
	Walter had successfully held on to his position at the factory	Relational-behavioural
	Everything had been perfect	Relational
	Walter was savagely beaten and tortured until his attackers mercifully ended his grief by hanging him from a branch from	Material-material

	the oak tree in front of their house.	
	the Reuban family was brutally murdered.	Material
	I stopped typing and stared out at the tree	Material-mental
	I could almost see a bloody Walter being lifted	Mental-material
	My heart started beating a little faster and I squinted to get a better look	Behavioural-material
	A sudden knock at the door caused me to nearly jump out of my skin	Behavioural
	I got my breath back then went to the door	Mental-material
	I opened it to a very grumpy looking man in his mid-sixties	Material
	He was smoking a cigarette and without hesitation thrust a tinfoil wrapped pie into my hands	Material-Material
	wife made this to...welcome you to the neighborhood	Material
	He spoke in a gruff voice with a cigarette hanging from his lip and the last bit had sounded sarcastic	Verbal-mental
	The man looked me up and down	Mental
	He gave the house a quick scowl and looked away again	Material
	I'm a writer	Relational
	He waved his hand to stop me	Material

	He was grimacing as if my words had caused him physical pain	Material-behavioural
	I came over to be friendly and say welcome	Material
	I forced myself to smile and say thanks	Material
	Even though this encounter seemed far from friendly	Mental
	.. Before I could say anything else he turned to go	Verbal-material
	he mumbled as he sauntered down the sidewalk	Verbal-material
	Then he stopped and turned around	Material-material
	For the first time he took the cigarette out of his mouth	Material
	I faked another smile	Material
	I'm used to shady people and situations	Relational
	The man raised his eyebrows and made a sound that I guessed was a chuckle	Material-Material
	Then he shoved his smoke back into his mouth and left	Material-material
	I realized we didn't even introduce ourselves to each other	Mental
	then glanced up at the oak tree. No rope.	Mental
	I stood there for a moment	Material
	They had shoved her head into the sink water where she had been washing dishes	Material-material

	She was found on the kitchen floor	Material
	The closet upstairs had been pulled apart suggesting the kids had been hiding	Material-material
	But they were found	Material
	People from town claimed they seen gang-like characters wandering around town that week.	Verbal-mental
	The police searched for them	Material
	but eventually the case went cold	Relational
	The monsters who committed this hideous crime had gotten away with it	Material-material
	I paused to rip open the tinfoil on the pie from Cigarette Man	Material
	I pulled out a piece and took a big bite	Material-material
	Instead of taking away my appetite evil stories just made me hungry	Material
	it symbolizes my hunger to hear the fascinating tales of our dark world	Relational
	None of the twenty or so that vanished were ever found	Material
	The FBI had a few leads with some shady people temporarily staying in the town over	Relational
	but they did not find enough evidence to incriminate	Material
	three residents in town committed suicide	Material

	It was waved off as the result of sad, depressed people in a crumbling town unwilling to face reality	Relational
	Shockingly there was no investigation	Existential
	Odd, but stranger things have happened	Relational
	it was just a coincidence	Relational
	Three years later, after talk of all the deaths had winded down a young man from town who had just graduated high school thought he had scored a deal in buying the Reuban house	Material-material-material
	He got a job at the local mechanic shop and first paycheck bought a rusty blue Ford pickup	Material-material
	he left the house in a hurry	Material
	He got in his truck and drove two blocks over	Material
	Harold Johnson who had been sleeping on the couch after a dispute with his wife.	Material
	he ran straight into the Johnsons' household killing himself and	Material
	the police found that there had been no history of mental instability or paranoia	Material
	His boss at the mechanic shop described him as a good	Verbal
	There was a thorough search of the house, which for a young	Existential-relational

	man was surprisingly clean besides a messy upstairs closet and a sink full of soaking dishes	
	the police were stumped, and the story evaporated after a month	Relational-relational
	the Reuban house has remained empty...until now	Relational
	I smiled and ate another slice of pie	Mental-material
	It was my favorite	Relational
	They were working	Material
	the house was so drafty	Relational
	I got up to adjust all the old radiator heaters in the downstairs room	Material
	I glanced up the dark stairs	Material
	I decided I would sleep downstairs	Material
	. I grabbed the dish with the leftover pie and took it to the kitchen	Material-material
	The light flickered a few times before it finally caught	Relational-material
	I had bought a case of bottled water for now	Material
	I dug around in the boxes until I produced a flashlight	Material
	I ventured out and down the steps	Material
	I let out a breath	Material
	I jogged across the street picking up stray trash as I went	Material-Material

	It seemed to catch on something and hang and I swear I felt a foot bump my shoulder.	Mental-Mental
	I was about to continue to the house when suddenly something heavy fell off the tree behind me	Relational
	I realized that only one other person	Mental
	I was so excited about this new event that I almost forgot all about my traumatic experience outside	Relational
	I woke up a couple hours later	Mental
	There were so many people to talk to and research to be done.	Existential
	Then I heard giggling	Mental
	and I was shivering	Material
	There were footsteps upstairs	Existential
	and I could feel my muscles locking	Mental
	then heard a noise in the kitchen	Mental
	it was flickering in protest	Relational
	I frowned and moved my way around the room looking for kids	Material
	I was about to head for the stairs again	Relational
	My body flung to a standing position and my feet started marching to the door.	Material
	The locks undid themselves	Material
	I tried to will my feet to stop	Material
	The night air was freezing	Relational
	and I was useless	Relational

	We passed the cursed oak tree	Material
	The only thing I could do was listen to my panicked thoughts	Mental
	I felt the anguish of a man whose blood stained the yard of his very home	Mental
	The wife who fought for her life	Material
	They were innocents	Existential
	We reached the shed	Material