



## RESEARCH PAPER

### Structural Patterns and Communicative Functions in *Goodbye Mr. Chips*: A Genre-Based Analysis

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## ABSTRACT

This study analyzes the structural patterns and communicative functions in *Goodbye Mr. Chips* by James Hilton, a prescribed text in English (Book 3) in government colleges in Punjab, Pakistan, using White and Makki's (2016) framework. Academic textbooks play an important role in student success, necessitating careful linguistic selection to engage readers. Employing a qualitative approach, the study examines how structural elements contribute to character development, plot progression, and thematic exploration. Findings reveal that specific narrative patterns enhance communicative effectiveness, offering pedagogical insights for literature instruction. The study recommends further genre-based analyses of academic texts and suggests integrating structural analysis into teaching methodologies to improve students' critical reading skills. Curriculum designers may also benefit from these findings when selecting literary texts for English courses.

**KEYWORDS** Academic Textbook, Genre Analysis, Communicative Purposes

## Introduction

English language has taken the place of global lingua franca. It is not only because native speakers but also non-native speakers play a vital role in it. The linguistic power of the English language is discussed by a well-known writer. He argues that, as compared to other languages, English is spoken and written widely. Genre-based studies have generally focused on different types of professional and academic texts to determine their communicative purposes, generic structure, and linguistic features. According to Bhatia (2004), genres are identified at levels in the form of super-genres or sub-genres. Most of these supergenres can be regarded as colonies of closely related genres, which represent broadly similar communicative purposes.

According to Todorov (1973), the word "genre" is derived from Latin, which means "type" or "kind". Hyland (2008) describes it as "a term grouping text together, representing how writers typically use language (pg. 543). Genre analysis has become an extensively used framework for functional analysis of both literary and non-literary discourses. The contribution of Swales (1990) to genre analysis is groundbreaking. He defines it as communicative events specified by a series of communicative features and purposes recognized by the members of the discourse community. For example, research articles, lab reports, grant proposals, research theses, etc. A famous researcher mentioned that genre represents a "source of reference or a prototype not only for the writers who produce the text but also for the readers who receive it. Bhatia (1993) develops genre theory to scrutinize scholarly and professional writings, particularly related to law, business, and research. The main focus of his theory is the development of internal linguistic resources on formal as

well as functional features of language, including rhetorical move analysis, textual patterning, and lexico-grammatical features of academic and professional genres. Genres can be analyzed at various levels, e.g., micro and macro levels etc.

- a) Micro level: At the micro level of analysis, lexical and grammatical features are explored.
- b) Macro level: At the macro level of analysis, rhetorical patterning can be examined.

According to Swales (1990), move analysis is a technique used to disclose the structure of any genre to fulfill its communication purpose. McKinlay (1983) described move as a semantic component that is related to the writer's goal. Genre moves help to understand the overall purpose of the writer.

On the other hand, linguistics is the scientific study of language. It involves analyzing the structure, use, and evaluation of languages. Linguists analyze language to understand how it is formed, how it is changed over time, and how it is used in various contexts. The word "linguistics" comes from the Latin word "lingua," which means tongue or language. The suffix 'istics' is often added to words to form adjectives that relate to a specific field or subject. In this way, we can say that "linguistics" is used to describe anything related to language or linguistics, such as linguistic analysis, linguistic patterns, or linguistic diversity.

Genre and linguistic analysis are the primary concerns of this study, which is why the above-mentioned points need to be discussed. Without explaining these two points, it is impossible to understand the whole analysis done in this particular research paper. Therefore, based on Aashiq (2023), the current study aims to identify the structural patterns and the communicative functions served by the employed structural patterns in *Goodbye Mr. Chips*.

### Overview of the Writer and the Novel

Hilton was an English novelist; his notably popular works were *Lost Horizon*, *Goodbye, Mr. Chips*, and *Random Harvest*. *Goodbye Mr. Chips* was first published in the *British Weekly* in 1934 and came to prominence after it was reprinted as the lead piece in the *Atlantic Monthly* (in the United States) that same year. *Goodbye, Mr. Chips* is written deftly rather than a sentimental story of a gentle aging schoolmaster and his long, close association with the school in which he has taught.

*Goodbye, Mr. Chips* is an *episodic* novella written by English writer Hilton and first published by Hodder & Stoughton in October 1934. It is a fictional story that tells the story of a teacher, Mr. Chipping (nickname Mr. Chips). The novel is a touching sentimental tale of a beloved and selfless British schoolmaster whose generations of students love him without reservation. The novel traced his life and career right from his days as a nervous young teacher to his status as a school's elder statesman. Despite the challenges he faced during his long tenure, his devotion to the students remains steadfast.

### Literature Review

#### Systemic Functional Perspective on Genre

The recent surge of interest in genre studies can be largely attributed to the Sydney Genre School's approach to storytelling, which involved the establishment of a taxonomy of story categories using systemic-functional linguistics (SFL) (Halliday 1978; Bawarshi &

Reiff, 2010). Halliday (1989), arguably the preeminent figure in the field of Second Foreign Language (SFL), examines the various purposes of language usage because he views it as a potential source of meaning. Effective language usage necessitates the selection of alternatives from a set of alternatives; the resulting choice maps constitute the "systemic" component of the theory. The term "functional," conversely, pertains to the examination of language usage within specific contexts, i.e., its functions and the activities that occur through and in it. Halliday refrains from actively utilizing the terminology of genre in his work. Instead, he opts to theorize the "registers" of language. Heikkinen (2013) notes that "there is no consensus on the concept of genre of language use within the SF theory." When examining the different contexts of language use, Halliday delineates three distinct components that comprise this register: "first, the nature of the actual event; second, the participants; and third, the portion of the language involved." Subsequently, he designates the topic, the tenor, and the manner of language as the first, second, and third aspects, respectively. When interpreted in this way, registers exhibit a striking similarity to the genres that are examined in rhetorical genre theory.

Halliday (1978) defines "a register" as "the content of one's speech at a given moment, which is determined by the social activity being performed and which reflects the diversity of social processes and labor divisions." Halliday emphasizes unequivocally the associated social activity, not just that which occurs within language. This approach closely resembles a sociological comprehension of the genre.

The writers affiliated with the Sydney school have engaged in more explicit theorizing of narrative and genre than Halliday himself. Martin & Rose (2008) produced an innovative theory regarding story genres, which they constructed primarily on the foundation of their interpretation of the Labovian theory of oral narrative, focusing on the formal components outlined in Labov's proposition. The Labovian "stages," which consist of Abstract, Orientation, Complication, Evaluation, Resolution, and Coda (Labov, 1972), are undoubtedly the most recognizable formalist component of the Time-Space Organization theory. However, Martin & Rose (2008) argue that these stages define the genre of narrative. According to their definition, "narrative" is a specific subset of "story," and more specifically, it refers to a story that explicitly involves a conflict and its subsequent resolution. Additional genres comprise "recount" (a record of experience presented in a manner that does not complicate deviations from expectations), "anecdote" (a description of a noteworthy occurrence accompanied by an interpretation thereof), "exemplum" (an incident accompanied by its interpretation), and "observation" (a description of an event accompanied by a comment).

An invaluable resource for nuanced narrative analysis is Martin & Rose's examination of various story categories. Numerous narratives deviate significantly from the rigid structure of the Labovian model, and the various "modes of enunciation" that characterize the distinct positions depend on the story and the objective at hand (see, for instance, Fludernik, 1996). However, the peculiar selection of terminology and the reduction of narrative to a single instance of a story do not significantly aid in facilitating communication with the field of narrative studies as a whole. An additional concern arises due to the unchallenged theoretical standpoint regarding genre. From this particular standpoint, it appears that language users should be instructed in the genre rather than viewing it as a framework for orienting themselves while speaking and doing (Martin & Rose, 2008). Swales (1990) established the applicability of genre analysis to the English for Special Purposes (ESP) linguistic school.

According to Swales (1990), although textual analysis is an essential component of genre analysis, "textual knowledge is generally inadequate to provide a comprehensive

account of genre." Genres, according to Swales, are intrinsic to "discourse communities" that pursue particular objectives and ought to be interpreted in relation to "communicative purposes and social action". Swales highlights the "nomenclatures for genres" of the discourse community as a pertinent source of inspiration, refraining from explicit identification or designation of genres. Additionally, he employs the intriguing notion of genre to assert that "ordinary conversation" and "ordinary narrative" are modes of narration that are too general and simplistic to qualify as genres.

### **Narrative as Text Type**

Swales (1990) considers narrative to be an unsuitable candidate for a genre due to its immense adaptability with regard to discursive communities and communicative functions. On the level of text type theory, the outer limits of narrative have been examined (Chatman 1990; Fludernik, 2000; Herman, 2008, 2009; Linde, 1993; Virtanen, 1992; Werlich, 1976). Although there is considerable disagreement among text type theorists regarding the classification of text types, the majority of them concur on the distinction between "narrative" and the likes of "description," "exposition," "argumentation," and "instruction" (Wehrlich, 1976). Throughout history, the pursuit of defining narrative has been the primary concern of literary narratologists, as opposed to social scientists or linguists (Richardson, 2000; Tammi, 2006). For an extended period, the narrative was perceived as a metaphor in social research (Hyvarinen, 2013), or scholars simply assumed that "everyone knows what a story means." Prince (1982) exemplifies the textual strategy of structuralism by defining narrative as "the representation of at least two real or fictitious events or situations in a time sequence, neither of which presupposes or entails the other." Smith (1981) presents a communication-oriented interpretation of narrative. The literary definition explicitly delineates the duties of the "recipient" and "teller" and discourages any notion of collaboration. Labov and Waletzky's (1997) seminal definition and structural model of oral narrative shares the same effect as Smith's definition within the field of sociolinguistics: it depicts oral narrative as the work of a solitary narrator, independent of conversational exchanges (De Fina & Georgakopoulou, 2008). As stated, they "have an informal defined narrative as one method of recapitulating experience through the synchronization of a verbal sequence of clauses with the actual sequence of events" (Labov & Waletzky, 1997). This frequently employed definition significantly more drastically restricts the broad spectrum of narratives compared to the minimal literary definitions. Illustrative instances of exclusion include intricate and multi-tiered narratives (such as life stories), present and prospective narration (Georgakopoulou, 2007), and fabricated stories.

One crucial insight to be gleaned from the preceding discourse is that narrative definitions ought not to be exclusive or discriminatory with regard to genre (Hyvarinen, 2012). Riessman (2008) expresses a clear intention to challenge the "extremely limited definition of social linguistics." She specifically references Labov's assertion that "in this context, narrative denotes a distinct unit of discourse – an elaborate response provided by a research participant in response to a solitary inquiry." Riessman (1993) emphasizes the necessity of expanding upon Labov's model of oral narrative. When listening to stories, for example, one anticipates protagonists, inciting circumstances, and a concluding event. However, not every story... takes this form. Additional categories include topic-centered narratives, hypothetical narratives, and topic-repetitive narratives, which depict events that have already transpired and lack a dramatic climax. Hypothetical narratives depict events that never occurred, whereas topic-focused narratives provide thematically connected glimpses of past events. Riessman (1993) makes significant contributions to the Labovian narrative. However, it may be more appropriate to discuss narrative modes of enunciation rather than genres, given that none of these variations of narration appear to be inextricably linked to specific situated actions or communicative purposes; rather, they

appear to be equally accessible to narrators in different contexts. For instance, a narrative concerning an illness might be presented in part as a hypothetical or habitual account. A news story can be classified as an instance of a topic-centered narrative genre, as it not only conjures a sequence of events but also presents them in a thematically significant order, often commencing with the primary surprise that is already incorporated in the title.

### **Model of White and Makki (2016) related to the Network of Storytelling**

The Sydney School approach to genre analysis provides scholars with a taxonomy of story types for the treatment of storytelling texts. As stated previously, this approach is significant because it establishes principled recognition criteria that enable the identification of a series of interrelated subtypes of story. Such subtypes had not been previously identified in the literature on narrative studies (Martin & Plum, 1997; Martin & Rose, 2008; Plum, 1988). Consequently, their analysis offers a methodical comprehension of how narrative texts can recurrently exhibit both commonalities and distinctions with regard to their compositional elements, the dynamics between narrators and audiences, and the overarching social objectives they pursue. The subsequent section will elaborate on how this expanded taxonomy of narratives has yielded crucial insights regarding the characteristics of Iranian crime reports.

Plum's (1988) influential Sydney School study commenced with the model established by Labov and Waletzky. This model, as stated previously, defined "narratives" as texts comprising a "Complication" stage (representing a disruption, challenge, or threat) and a "Resolution" stage (wherein the complication is resolved). Furthermore, Labov and Waletzky observed that these "narrative" texts incorporate "evaluations" that establish the "tell-ability" of the story by indicating the significance or impact of the "Complication" (sometimes at a distinct stage and sometimes distributed throughout the text).

Labov and Waletzky's model also incorporates references to "optional" stages, such as an "Orientation" that introduces the setting and protagonists. Plum, on the other hand, discovered that a mere 15% of the stories he was given through spontaneously produced oral narratives supplied by dog enthusiasts adhered to the staging scheme outlined in their model. Plum's discovery was noteworthy: A significant proportion of the stories he compiled lacked a Resolution element, which denotes the absence of a phase wherein a challenge, threat, disruption, or problem is successfully resolved or remedied. Under the influence of Longacre's (1983) work on "types of discourse,"

Plum subsequently proposed the following four subtypes of narrative or story: "Observation," "Anecdote," "Recount," and "Exemplum." The taxonomy presented below is the outcome of subsequent research conducted by academics from the Sydney School on narrative genres (see Martin & Rose, 2008).

- Recount: a chronological record of a sequence of events that transpired without substantial interruption or unexpected occurrence.
- "Narrative": In accordance with Labov and Waletzky's "narratives of personal experience," a description of a series of occurrences that entails a disturbance of the customary sequence of events, followed by the resolution of said disturbance.
- "Anecdote": a narrative depicting a series of occurrences that involves a notable yet unresolved disturbance of the ordinary, to which one reacts emotionally.
- "Exemplum": a narrative that depicts an activity sequence that concludes with an unresolved disruption, which is subsequently analyzed in terms of a character or behavior evaluation of the protagonist, whether positive or negative.

According to Jongens (2002), "Observation" refers to a personal commentary that offers an appreciative assessment of a particular aspect of a significant event or situation that deviates from expectations. The comment may be positive or negative. It is worth noting that anecdotes, examples, and observations are comparable, except for the evaluative stage through which they are commonly concluded. Each of these concludes with an evaluative phase, which is distinguished by the "point" of the narrative: the "point" of an expound is to impart a moral judgment; the "point" of an observation is to impart a personal reaction to things or events; and the "point" of an anecdote is to convey an emotional reaction with the audience.

Martin and Rose present a taxonomy of story types that adhere to the appraisal framework literature (Martin and White, 2005) as proposed by Jordens. In doing so, they utilize the following terminology: (1) "Affect" denotes attitudinal meanings that pertain to positive or negative emotional responses; (2) "Judgement" denotes attitudinal meanings that convey positive or negative evaluations of human behavior in relation to ethical and other social norms; and (3) "Appreciation" In the present context, it is significant to mention that Martin & Rose distinguish news items, which are a subtype of story, from the aforementioned story categories. The criteria for them in this context are the chronological discontinuities that are commonly observed in modern English-language news items, which lack chronological sequence. They argue that news stories are distinct from other categories in that they prioritize textual organization over chronological order; that is to say, they are text-structured as opposed to time-structured (Martin & Rose, 2008). Hence, they concur with Labov and Waletzky in assigning chronological continuity taxonomic precedence. The differentiation between "text structuring" and "time structuring" is a critical aspect of their taxonomy, although they refrain from completely excluding news articles from the "story" category on this account. Martin & Rose's perspective may appear to contradict that of narratologists like Genette, who, as previously mentioned, consider chronological discontinuity ("anachrony") to be an everyday occurrence, particularly in written literary narratives. As a result, they assign less taxonomic weight to the differentiation between chronologically continuous and chronologically discontinuous narratives. Martin & Rose employ the subsequent network (see Figure 1) to discern news stories in relation to other story categories.

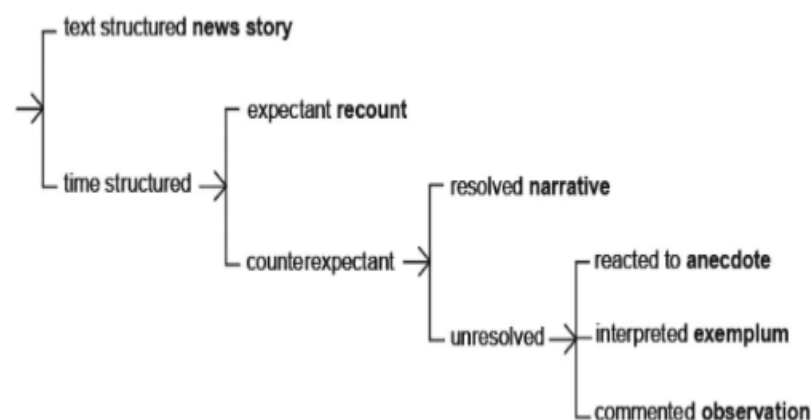


Figure 1: Network of storytelling genres according to Martin & Rose (2008).

White and Makki (2016) suggests that the aforementioned taxonomy be expanded to encompass the subsequent possibilities. Their taxonomy was related to crime reports but can be applied to analyze other narrative texts as well. Stories, including action-oriented news stories, have the potential to be "text-structured" or "time-structured." This permits both the possibility that certain stories, such as those featuring extended chronologically

ordered accounts of activity sequences, may be time-structured and others, similar to the conventional English-language hard news report, to be "text-structured." Stories, including action-oriented stories, may exhibit variability in the manner in which the sequence of events and those involved are evaluated attitudinally, specifically in terms of positive or negative assessment. This assessment (often communicated through the statements of cited authorities such as police, judiciary, or even the perpetrators themselves) may be expressed explicitly or implicitly through positive or negative attitudinal formulations (referred to as "inscribed Attitude" in the Appraisal literature; Martin and White, 2005; "invoked Attitude" in the Appraisal framework). Attitudinal evaluation in narratives can manifest as a combination of multiple subtypes, such as appreciation, judgment, or affect, or as a preponderance of one type over the others. The taxonomy should incorporate an additional variable, which is referenced elsewhere in the Sydney School literature. This additional variable should permit the attitudinal values to be prosodically distributed throughout the text, or they may be "staged," or concentrated in a specific stage or phase. Therefore, they presented a proposition for an extension of the taxonomy developed by Martin & Rose. This expansion, in their opinion, enables the identification of analogous or similar connections between news items and the different "traditional" or "elemental" narrative genres identified by Martin & Rose. This process enables us to gain a more comprehensive understanding of the social function of narrative texts, specifically the social function of texts within the novella, and to better account for how communication operates.

The proposals are substantiated through the subsequent network. A curved bracket in the diagram represents simultaneous selections; that is, selections are made simultaneously from multiple systems of options. Thus, the network indicates, for instance, that a text contains choices regarding "structure," "expectancy," and "attitudinal evaluation" concurrently. "Or" options are denoted by square brackets; by selecting one or the other, the user specifies which option is selected. Based on the network's analysis, it can be deduced that a given text is either "time structured" or "text structured," and that it is either "expectant" or "counter-expectant" in terms of "expectancy"; the list continues in Figure 2.

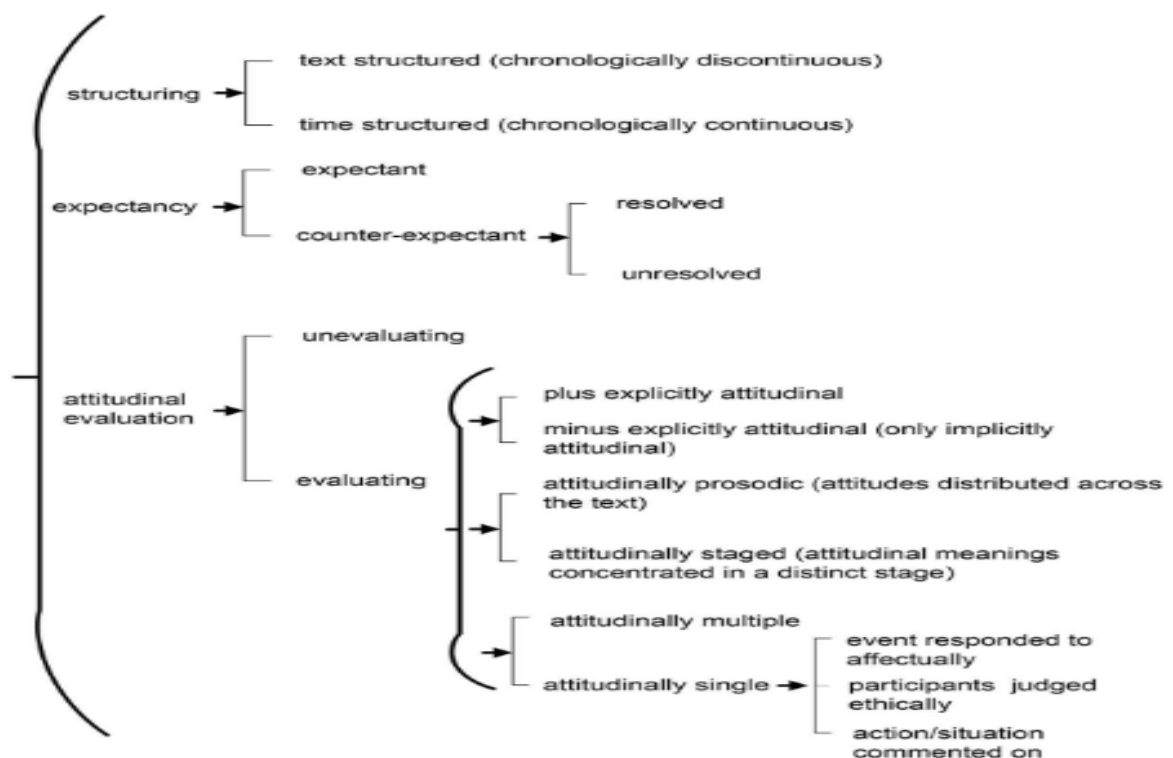


Figure 2: A network of possible features of storytelling texts developed by White and Makki (2016)

They illustrate that narrative texts could be mapped onto at least a portion of the diverse possibilities enabled by this network; that is, distinct texts encompassed an assortment of the various feature combinations that are possible. It is important to emphasize, however, that our intention was not to imply that our data set contained every conceivable combination of features permitted by this network. Therefore, our intention is not to imply that we have invariably discovered a text that possesses the following characteristics: "text-structured," "resolved," "plus explicitly evaluative," "attitudinally staged," and "attitudinally multiple". The network is intended to serve as an exploratory tool that delineates plausible possibilities regarding the generic properties of narrative texts, including news stories. In doing so, it enables the mapping of similarities and differences among story texts.

### **Issues and Gaps in Genre Studies**

The present condition of genre studies, whether linguistic or literary, systemic-functional or non-systemic-functional. While researchers have made numerous remarkable accomplishments, a recurring flaw in their work is the excessive focus on texts that belong to a single genre. Unfortunately, texts that encompass multiple genres have received minimal attention in their respective research fields. Both texts used by Halliday and Hassan (1989) to demonstrate the potential theory of generic structure are instances of the same genre, namely the genre of service encounters.

Within the second chapter of *An Introduction to Systemic-Functional Linguistics* by Eggins (1994), there are four texts. Out of these four, two fall under the transactional genre, while the other two belong to the genres of laying a bet and recipe. While the book mentions the notion of macro-genre, the author does not provide in-depth explanations on this topic. Similarly, Swales does not provide any detailed explanation of the scholarly literature associated with the implementation of several genres. The lack of familiarity among the academics described above with writings that include many genres does not imply that such texts are scarce in the vast body of global literature. Contrary to popular belief, the fusion of two or more genres in a single text is a prevalent event, beyond our imagination in terms of its universality and frequency.

There is a substantial amount of data that may demonstrate the universality of the multi-generic phenomena. When recounting a captivating encounter, it is common to feel compelled to include a description of the individuals or entities involved. From a rhetorical perspective, using descriptive elements would enhance the narrative by making it more vivid and captivating. Similarly, it is unavoidable for an argumentative piece of writing to include some sections of explanatory paragraphs to enhance its persuasive impact.

Multi-generic texts refer to writings that are created by combining narrative with description, argumentation, and explanation. The second piece of evidence is shown by the presence of many genres within larger texts, whether they are spoken or written. For instance, a handbook produced by a university department serves as a prime illustration of a genre. However, it usually includes parts that demonstrate the genres of exposition (explaining why a student should study the topic and what it entails), description (providing course outlines), and regulation (covering rights, obligations, and penalties).

Another evident instance of a multi-generic phenomenon is the book. It is widely acknowledged that in a book, the author can include other literary genres, including poetry, correspondence, and music. In general, there are no restrictions on the variety or quantity of other genres that may be included in a book. Virtually all other genres can be integrated into a novel. The book is frequently referred to be a royal genre owing to its



distinctive nature. To summarize, it is important to emphasize multi-generic texts in future linguistic research on genre and to develop a suitable theoretical analytic framework.

## Material and Methods

This study employed a qualitative research methodology, utilizing the text of the novella *Goodbye, Mr. Chips* by James Hilton as its primary data source. The analysis focused on all 18 chapters of the work, which fall within the genre of psychological fiction. The research adopted White and Makki's (2016) model of generic patterns as its analytical framework. This model was selected for its ability to provide a holistic perspective on narrative structure and genre conventions, enabling a systematic examination of how these elements function within the novella.

The application of this model facilitated a detailed exploration of the interplay between structural patterns – such as chronology, expectancy, and attitudinal evaluation – and the broader generic features of the text. By analyzing these components, the study uncovered the nuanced ways in which Hilton's narrative techniques contributed to the thematic and emotional depth of the novella. The methodology prioritized close textual analysis, with particular attention to how recurring patterns shaped character development, thematic progression, and reader engagement.

Through this approach, the study illuminated the literary and structural complexities of *Goodbye, Mr. Chips*, demonstrating how its genre conventions and narrative design coalesced to create a cohesive and impactful work. The findings underscored the value of White and Makki's model in enriching the understanding of psychological fiction, while also contributing to broader discussions about narrative analysis in literary studies.

## Results and Discussion

The present study was undertaken to explore the structural patterns employed in the novella *Goodbye Mr. Chips* by James Hilton and to investigate the communicative functions served by these patterns. The research aimed to answer two central questions: (1) What structural patterns are present in the novella? and (2) How do these patterns serve specific communicative functions within the narrative?

To address these questions, a qualitative genre-based textual analysis was conducted, with a focus on identifying patterns of structuring, expectancy, and attitudinal evaluation across all eighteen chapters of the novella. The analysis drew upon an integrated framework that considered both formal textual organization and evaluative dimensions that contribute to meaning-making and reader engagement.

The data were carefully examined chapter by chapter to determine the presence or absence of key structural features and their corresponding communicative roles. The findings have been presented in tabular form to allow a clearer understanding of the patterns identified and their narrative significance. Table 1 provides an integrated genre analysis of the structural patterns in *Mr. Chips*, highlighting features such as chronological structuring, temporal flow, expectancy cues, and attitudinal evaluation.

**Table 1**  
**Integrated Genre Analysis of Structural Patterns in *Mr. Chips***

| Feature            | Presence/Absence  | Justification                                    | Types Present           | Types Missing |
|--------------------|-------------------|--|-------------------------|---------------|
| <b>Structuring</b> |                   |  |                         |               |
| - Text Structured  | ✓ (Chapters 1-18) | All chapters follow a chronological order (e.g., | Chronologically Ordered | Discontinuous |

|                               |  |  |   |               |
|-------------------------------|--|--|---|---------------|
|                               |  | Mr. Chips' life at Brookfield, wartime events, post-war reflections). Discontinuity is absent.   |   |               |
| - Time Structured             | ✓ (Chapters 1-18)  | Time progresses linearly in all chapters (e.g., term sequences in Ch. 1, historical phases in Ch. 2, wartime years in Ch. 13-15).          | Chronologically Continuous              | Discontinuous |
| Expectancy                    | ✓ (Chapters 4, 13)<br>X (Ch. 1-3, 5-12, 14-18)                           | Expectations set in Ch. 4 (Katherine's intro) and Ch. 13 (war events). Absent elsewhere due to focus on reflection or description.         | Expectant                               | N/A           |
| <b>Attitudinal Evaluation</b> |  |  |   |               |
| - Evaluation                  | ✓ (Ch. 1, 4-12, 14-15)<br>X (Ch. 2-3, 16-18)                             | Positive in Ch. 1; emotional in Ch. 4-7; grief in Ch. 8; conflict in Ch. 11; wartime pride in Ch. 14-15. Absent in neutral Ch. 2-3, 16-18. | Positive, Negative, Reflective, Neutral | N/A           |
| - Distribution                | Explicit: Ch. 11-12, 14-15<br>Implicit: Ch. 1, 4-10<br>X: Ch. 2-3, 16-18 | Explicit evaluation during retirement and wartime; implicit during reflections; absent in descriptive chapters.                            | Implicit, Explicit                      | N/A           |
| - Focus                       | Internal: Ch. 1, 5-9, 11-12, 17-18<br>External: Ch. 2-4, 10, 13-16       | Internal (Mr. Chips' emotions); External (events and actions, esp. wartime and public roles).  | Internal Reflections, External Events   | N/A           |

Table 1 shows that *Goodbye, Mr. Chips* maintains a consistent chronological structure across all 18 chapters, with no instances of discontinuous narrative. The text follows a linear timeline, tracing Mr. Chips' life from his early teaching years at Brookfield (Chapter 1) through historical phases (Chapter 2) to wartime events (Chapters 13-15). Expectancy appears only in two key chapters - Chapter 4 (introducing Katherine) and Chapter 13 (wartime developments) - while being absent elsewhere, as most chapters focus on reflection rather than building future anticipation.

The analysis further reveals distinct patterns in attitudinal evaluation and narrative focus. Evaluations range from positive nostalgia (Chapter 1) to grief (Chapter 8) and wartime pride (Chapters 14-15), distributed either explicitly (retirement conflict in Chapters 11-12) or implicitly (reflective passages in Chapters 4-10). The narrative alternates between an internal focus on Mr. Chips' emotions (Chapters 1, 5-9) and an external focus on events (wartime activities in Chapters 13-16), demonstrating how structural and evaluative patterns evolve to reflect both psychological depth and historical scope throughout the novella. The chapter-wise summary has been represented in Table 2.

**Table 2**  
**Chapter-by-Chapter Summary Table**

| Chapter | Key Structural Features                         | Attitudinal Evaluation                    |
|---------|---|---|
| 1       | Chronological reminiscences of Brookfield.      | Positive evaluations of past experiences. |
| 2       | Historical background of Brookfield.            | Neutral; minimal evaluation.              |
| 3       | Daily routines at Mrs. Wickett's house.         | Neutral; descriptive.                     |
| 4       | Mr. Chips meets Katherine; expectant narrative. | Positive evaluations of Katherine.        |
| 5       | Reflections on marriage and Katherine's impact. | Implicit positive evaluations.            |
| 6       | Marriage's transformative effects.              | Reflective evaluations.                   |
| 7       | Memories of Katherine and Brookfield.           | Mixed evaluations (positive/neutral).     |
| 8       | Katherine's death; linear timeline.             | Negative evaluations of grief.            |
| 9       | Post-bereavement life and aging.                | Reflective, neutral evaluations.          |

|    |   |   |
|----|---|---|
| 10 | Acting Head tenure; significant events. | Compassionate evaluations.                            |
| 11 | Conflict with Ralston.                  | Explicit negative (Ralston) vs. positive (Mr. Chips). |
| 12 | Retirement decision and activities.     | Contentment and fulfillment.                          |
| 13 | Wartime events; expectant tone.         | Shift from optimism to resignation.                   |
| 14 | Wartime role and interactions.          | Positive evaluations of contributions.                |
| 15 | Continued wartime presence.             | Positive evaluations of stability.                    |
| 16 | Post-war life and observations.         | Neutral; minimal evaluation.                          |
| 17 | Reflections with student Linford.       | Neutral; focus on reminiscences.                      |
| 18 | Final interactions and rest.            | Neutral; descriptive.                                 |

Table 2 highlights that the narrative of *Goodbye, Mr. Chips* progresses through distinct emotional and structural phases, each marked by specific evaluative tones. The early chapters (1-4) establish a foundation of positive nostalgia through chronological reminiscences of Brookfield and Mr. Chips' hopeful encounter with Katherine while maintaining neutral descriptions of institutional history and daily routines. The middle chapters (5-12) form an emotional core, transitioning from implicit positive evaluations of marital happiness to profound grief (Chapter 8) and eventual contentment in retirement, all while preserving the novella's linear timeline.

The table further demonstrates how wartime chapters (13-15) introduce societal tensions that temporarily shift the evaluative focus from personal to collective experiences, marked by resigned yet proud assessments of wartime contributions. The concluding chapters (16-18) return to neutral observations, effectively bookending the narrative with descriptive passages that mirror both the story's beginning and Mr. Chips' peaceful acceptance of life's cyclical nature. This structural and evaluative progression reveals Hilton's careful balancing of personal introspection with historical contextualization throughout the protagonist's life journey.

This study set out to explore the structural patterns of James Hilton's *Goodbye, Mr. Chips*, and examine the communicative functions served by those patterns. The results revealed that the novella follows a consistent chronological and time-structured narrative across all eighteen chapters. From Mr. Chips' early teaching years through his marriage, personal losses, wartime experiences, and eventual death, the story maintains a linear sequence. This structuring supports coherence and continuity, effectively guiding the reader through a biographical account. The presence of expectancy – typically used to build anticipation or highlight turning points – was observed in only two chapters: Chapter 4, where Katherine is introduced, and Chapter 13, which marks a shift during wartime. The absence of expectancy elsewhere in the text was due to the narrative's focus on reflection, stability, and a steady recounting of life rather than dramatized suspense.

Attitudinal evaluation emerged as a dynamic feature in the text, ranging from positive and nostalgic reflections to expressions of grief and societal conflict. These evaluations were sometimes explicitly stated, particularly during socially significant or emotionally charged moments like Mr. Chips' retirement or his wartime involvement. At other times, they were implicitly embedded within reflective passages, contributing to the tone without direct emotional statements. This distribution of explicit and implicit evaluation reveals Hilton's nuanced use of language to evoke sympathy, portray character development, and comment on broader social contexts. The shifting narrative focus between internal (Mr. Chips' introspections) and external (public events) viewpoints further highlighted how structural choices aligned with emotional and psychological depth throughout the novel.

These findings align well with the theoretical assumptions of systemic functional linguistics and narrative genre theory, particularly those advanced by Martin & Rose (2008)

and White and Makki (2016). The novella corresponds closely to the "recount" and "narrative" genres, as it presents a sequence of events with occasional complications and their resolutions. The limited use of expectancy, though initially unexpected, appears to be a deliberate stylistic choice by the author. Instead of emphasizing dramatic tension, Hilton prioritizes a meditative portrayal of a quiet yet meaningful life, suggesting a broader communicative aim: to honor constancy, resilience, and the value of simple human connections. This subdued structure distinguishes the work from more conventional narratives that rely heavily on climactic conflict.

The evaluative features identified in the text also support the taxonomy developed by White and Makki. The varied use of affect, judgment, and appreciation, as well as their implicit or explicit realization, confirms the relevance of appraisal theory in literary analysis. The alternation between personal and societal focus within the novella demonstrates how structural and attitudinal elements jointly construct meaning, aligning with the argument that genres are shaped by social purposes and communicative needs. These results suggest that even fictional narratives, not typically addressed within the English for Specific Purposes (ESP) framework proposed by Swales (1990), exhibit communicative patterns that fulfill socially meaningful functions.

This study's findings carry implications for future research in literary discourse and genre studies. They illustrate the adaptability of narrative taxonomies originally developed for oral storytelling or journalistic texts to literary fiction, offering a richer understanding of how stories function as communicative acts. Further studies could explore how genre hybridity appears in literary texts—how narratives shift between recount, anecdote, and exemplum modes—and investigate how attitudinal evaluation shapes reader reception across different genres and cultural contexts. There is also scope for integrating reception theory into genre analysis, examining how readers interpret evaluative patterns and narrative structure, thus deepening our understanding of the interplay between text, genre, and audience in literary discourse.

## Conclusion

The present study investigated the structural patterns and communicative functions embedded within James Hilton's *Goodbye, Mr. Chips* through the lens of systemic functional linguistics and narrative genre theory. The findings revealed that the novella consistently adheres to a chronological, time-structured narrative form that aligns with the "recount" and "narrative" genres as outlined by Martin & Rose (2008). The analysis also identified diverse attitudinal evaluations—ranging from positive nostalgia to grief and societal pride—dispersed throughout the narrative in both explicit and implicit forms. These structural and evaluative features together reflect how Hilton's narrative achieves emotional depth while maintaining a steady portrayal of Mr. Chips' life, ultimately fulfilling key communicative purposes such as reflection, character construction, and moral insight. The limited use of expectancy, contrary to some theoretical expectations, was found to be a deliberate stylistic strategy that underscores the subtlety and realism of the narrative. Overall, the study affirms that genre analysis and appraisal frameworks are powerful tools for interpreting the linguistic and functional makeup of literary texts.

## Recommendations

Based on these findings, it is recommended that future researchers expand the scope of genre-based literary analysis to include a wider range of texts from different genres and cultural backgrounds. Exploring how narrative structures and attitudinal evaluations operate in non-linear or hybrid narratives may uncover further complexities in

the relationship between language, structure, and meaning. Moreover, applying the appraisal framework to poetry, drama, or contemporary fiction could yield valuable insights into how emotion, judgment, and appreciation are linguistically encoded across genres. Another recommendation is to integrate reader-response perspectives to examine how evaluative features influence reader interpretation and emotional engagement. This could bridge the gap between text-based and audience-based analyses, contributing to a more holistic understanding of literary communication. Finally, educators may benefit from incorporating such analytical approaches into literature and linguistics curricula to enhance students' critical reading and interpretive skills, fostering a deeper appreciation of the nuanced interplay between narrative structure and communicative function.

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