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ميلو ميندربايندر في رواية كاتش-22: دراسة أسلوبية متعددة

مؤيد تحسين يوسف

جامعة الموصل/ كلية التربية للبنات

الملخص

تهدف هذه الدراسة إلى تحليل خطاب شخصية "ميلو ميندربايندر" في رواية "كاتش-22" باستخدام منهج أسلوبية متعددة (stylo-transitivity). ينتقد هيلر الرأسمالية بشكل ساخر، حيث كان التريح من الحرب والعبثية البيروقراطية من أكثر الظواهر شيوعاً داخل أهم المؤسسات، وهو الجيش الأمريكي. تم استخدام (transitivity analysis) وتحليل التعدية (SFL) اللغويات الوظيفية النظامية بشكل انتقائي لفحص اختيارات هيلر اللغوية التي تشكل شخصية ميلو إيديولوجياً. عكست كل عملية من عمليات التعدية (المادية، الذهنية، العلائقية، الوجودية، السلوكية، واللفظية) جوانب مختلفة من الفعل والإدراك والعلاقات. تكشف الدراسة أن هذه العمليات تساهم في بناء ديناميكيات القوة والمواقف الإيديولوجية، وتصور ميلو كشخصية كاريكاتورية للرأسمالية غير المنضبطة. كما تناقش الدراسة التوصيف اللغوي في الأدب الساخر والعبثية الاقتصادية في أدب الحرب. وتخلص إلى أن استخدام هيلر للتعدية يعزز نقد الرواية للحرب كمؤسسة يحركها الربح والبيروقراطية والمنطق المتناقض. وفيما يتعلق بالتحليل، وجدت الدراسة أن العمليات المادية (32.3%) تهيمن على خطاب ميلو، مما يؤكد على فاعليته الاقتصادية، بينما تؤكد العمليات العلائقية (23.1%) واللفظية (19.2%) على استراتيجياته في الترويج لنفسه وخطابه. وتُظهر العمليات الذهنية (11.5%) والوجودية (7.7%) نظرة ميلو الحتمية للرأسمالية، في حين يشير الحضور المنخفض للعمليات السلوكية (6.2%) إلى انفصاله عن الاعتبارات الأخلاقية.

*Corresponding author: E-mail:

muayadtahseen@uomosul.edu.iq



0000-0002-4182-9152

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Email:

almarefaa.ecg@uomosul.edu.iq

Milo Minderbinder in *Catch-22*: A Stylo-transitivity Study

Muayad Tahseen Yousif

University of Mosul/ College of Education of Women

Abstract

This study aims at analyzing Milo Minderbinder's speech in *Catch-22* using a stylo-transitivity approach. Heller criticizes capitalism satirically where war profiteering, and bureaucratic absurdity were the most common within the most important institutions the US army. Systemic Functional Linguistics (SFL) and transitivity analysis were used eclectically to examine Heller's linguistic choices shaping Milo's character ideologically. Each of the transitivity processes; material, mental, relational, existential, behavioral, and verbal types, has reflected different aspects of action, cognition, and relationships. The study reveals that these processes help construct power dynamics and ideological positions. They position Milo as a caricature of unchecked capitalism. Also, it discusses linguistic characterization in satire and economic absurdity in wartime fiction. It concludes Heller's use of transitivity reinforces the novel's critique of war as an institution driven by profit, bureaucracy, and paradoxical reasoning. As for analysis, the study finds that Material Processes (32.3%) dominate Milo's speech, stressing his economic agency, while Relational (23.1%) and Verbal (19.2%) Processes assure self-branding and rhetorical strategies. Mental (11.5%) and Existential (7.7%) Processes show Milo's deterministic view of capitalism, and the low presence of Behavioral Processes (6.2%) suggests his detachment from moral concerns.

Keywords: *Catch-22*, Milo Minderbinder, transitivity analysis, Systemic Functional Linguistics (SFL), satire, war capitalism.

1. Introduction

Linguistically and stylistically speaking, Joseph Heller's *Catch-22* represents a complex novel that satirizes the absurdity of war and bureaucracy. Milo Minderbinder, among its many characters, epitomizes wartime capitalism. He seizes the conflict as a business opportunity rather than a moral dilemma. Heller's characterization of Milo Minderbinder via the rhetorical strategies, transitivity choices, and persuasive discourse make Milo a rich content for a linguistic analysis. Previous studies on *Catch-22* have examined its narrative structure, humor, and critique of war, but few have conducted a detailed transitivity analysis of Milo Minderbinder's speech. Both stylistic and functional grammar analysis will be utilized just as follows:

1. Identifying the process types dominated in Milo minderbinder discourse.
2. Comparing Milo's language with Yossarian's, showing the differences in ideology.
3. Analyzing stylistic foregrounding in Milo's speech where repetition, irony, and euphemism do reinforce satire.

So, by applying a stylo-transitivity approach, this study shows how Heller's linguistic choices shape the perception of the readers as far as Milo's character is concerned. It has rationalized economic opportunism, and has deepened the novel's satirical critique of capitalism and war. The model of Transitivity used classifies language into process types (Material, Relational, Verbal, Mental, Existential, Behavioral). Through transitivity analysis, this study examines how Milo's language constructing his identity, rationalizing his actions, and reinforcing his role as a capitalist entrepreneur. Additionally, holding a comparative analysis with Yossarian's discourse highlights the ideological contrasts between the two characters. So, Heller employs language to juxtapose economic pragmatism with existential resistance. Moreover, this study reveals the deeper ideological critique embedded in *Catch-22*, i.e., represented by Milo Minderbinder's motivations, and moral contradictions. In brief, Heller's *Catch-22* is a complex novel that satirizes the absurdity of war and bureaucracy.

2. Research Objectives

This study is conducted to analyze the linguistic construction of Milo Minderbinder in *Catch-22* using a stylo-transitivity framework. Specifically, it seeks to:

1. Examine the stylistic features in Milo's speech and narration, focusing on lexical choice, sentence structure, and rhetorical strategies.
2. Analyze transitivity patterns (Material, Mental, Relational, Behavioral, Verbal, Existential) in his discourse to understand how language constructs his actions, thoughts, and interactions.
3. Investigate how foregrounding and transitivity shifts highlight Milo's capitalist ideology and moral contradictions.
4. Compare Milo's linguistic style with other key characters (e.g., Yossarian, Colonel Cathcart) to identify unique discourse strategies.
5. Explore how language contributes to themes of capitalism, absurdity, and morality in the novel.

3. Research Questions

To achieve these objectives, the study addresses the following questions:

1. How do transitivity processes construct Milo's actions, thoughts, and relationships with other characters?
2. How does Heller use stylistic foregrounding and transitivity shifts to depict Milo's capitalist ideology and contradictions?
3. How does Milo's linguistic style differ from other key characters in *Catch-22*, and what does this reveal about his function in the novel?
4. What broader insights does the stylo-transitivity approach provide in understanding narrative style, character construction, and ideological critique in *Catch-22*?

4. Hypotheses

This study is based on the following hypotheses:

1. Milo Minderbinder's speech and narration will exhibit lexical repetition, persuasive language, and economic jargon, reflecting his role as a capitalist entrepreneur.
2. Material and Relational processes will dominate his transitivity profile, emphasizing actions, ownership, and ideological justifications.

3. Milo's linguistic style will contrast with Yossarian's introspective and skeptical tone, reinforcing their opposing worldviews.
4. The transitivity framework will reveal Heller's satirical critique of unchecked capitalism, positioning Milo as an emblem of exploitation and moral ambiguity.

5. Literature Review

This section explores previous research on stylistic analysis, transitivity, character construction, and satire in *Catch-22*. The review is structured as follows:

1. Systemic Functional Linguistics (SFL) Overview

Systemic Functional Linguistics (SFL) is a theory of language that views language as a social semiotic system, meaning that linguistic choices are shaped by context, purpose, and function (Halliday, 1978:32). Unlike traditional grammar, which focuses on fixed structures, SFL emphasizes how language is used to make meaning in different contexts (Eggins, 2004:2).

According to Halliday & Matthiessen (2014:23), SFL operates on three interconnected levels of meaning:

1. Ideational Metafunction → How language represents experience, actions, and ideas.
2. Interpersonal Metafunction → How language constructs relationships, attitudes, and power dynamics.
3. Textual Metafunction → How language is organized and structured for coherence and cohesion.

Within the ideational metafunction, one of the most powerful analytical tools is transitivity, which examines how processes (actions, thoughts, speech, existence) are expressed in language (Simpson, 2004:76). As Halliday (1971:332) first proposed, transitivity is not just a syntactic phenomenon but a meaning-making system that encodes who does what to whom, how, and under what circumstances. This system plays a crucial role in shaping characterization, agency, and ideological positioning in texts (Simpson, 2004:98).

As Halliday (1971:332) argues, transitivity choices in a text are never neutral; they encode how power, responsibility, and perspective are distributed in discourse. This makes transitivity a crucial framework for analyzing how Milo Minderbinder's speech in *Catch-22* constructs his identity, ideology, and moral stance.

2. Transitivity in Systemic Functional Linguistics (SFL)

Transitivity in SFL, developed by Halliday & Matthiessen (2014), examines how actions, mental states, and relationships are linguistically constructed. It categorizes processes into six types:

1. Material: Actions and events ("*Milo sold supplies.*")
2. Mental: Thoughts, perceptions, emotions ("*Milo believes in free markets.*")
3. Relational: States of being, identity ("*Milo is a businessman.*")
4. Behavioral: Psychological or physiological actions ("*Milo laughed.*")
5. Verbal: Speech acts and persuasion ("*Milo argued that everyone had a share.*")
6. Existential: Statements of existence ("*There was a profit to be made.*")

Previous studies highlight how transitivity choices shape character agency and power dynamics (Eggins, 2004). For instance, Burton (1982) demonstrated that characters with more material and relational processes exert greater narrative control, while Simpson (1993) showed how political figures use verbal and relational processes to justify ideology.

3. Transitivity

Transitivity, a core concept in Systemic Functional Linguistics (SFL), is a grammatical framework that analyzes how actions, experiences, and states are represented in language (Halliday & Matthiessen, 2014:343). According to Halliday & Matthiessen (2014:132), transitivity is realized through six process types, each reflecting a distinct way of representing experience:

1. Material Processes: Express actions, events, and physical activities (e.g., "*Milo bought eggs*").
2. Mental Processes: Indicate thoughts, perceptions, or emotions (e.g., "*Milo believes in capitalism*").
3. Relational Processes: Define identity, attributes, or possession (e.g., "*Milo is a businessman*").

4. Behavioral Processes: Capture non-verbal physiological and psychological actions (e.g., "Milo smirked").
5. Verbal Processes: Describe speech, persuasion, or verbal interactions (e.g., "Milo explained the deal").
6. Existential Processes: Express existence or states of being (e.g., "There is always a profit to be made").

Scholars such as Eggins (2004:215) and Simpson (1993:140) argue that transitivity is fundamental in literary stylistics because it reveals how authors construct power, agency, and character relationships through linguistic choices. Burton (1982:96) applied transitivity analysis to dramatic dialogue. In Burton's study the characters predominantly use material and relational processes showing control over narrative events. Fairclough (1989:66), Similarly, highlights the verbal and the relational processes considering them as key tools in political and economic discourse. In other words, they are often used to manipulate perception and to justify ideology.

Transitivity has been widely used to analyze how narrative voice and character agency are encoded in language (Toolan, 1990:74). Kornhaber (2016:128) applied transitivity to *Catch-22* to demonstrate the dominance of mental and verbal processes in Yossarian's speech reflecting his internal conflict and skepticism, unlike Milo Minderbinder's speech that represents action-driven (material processes), reinforcing his economic opportunism. So, transitivity analysis serves as a powerful tool for examining the intersection among language, ideology, and power in literature. The hidden layers of characterization, thematic development, and ideological critique embedded in the text can be revealed identifying the process types domination in a character's speech.

4. Transitivity in Literary Characterization

In fiction, Transitivity analysis has been widely used in literary characterization where researchers reveal the power relations, the ideological stance and the playing role embodied (Simpson, 2004). Toolan (1990) analyzed war literature, showing that commanding officers used active material processes, whereas subordinates were often placed in passive constructions. Similarly, Seed (1989) explored how economic discourse in *Catch-22* positions Milo Minderbinder as an opportunistic entrepreneur. Anyhow, Milo's speech is characterized by transactional discourse and self-justifying rhetoric, making transitivity analysis crucial

for understanding his linguistic construction as a morally ambiguous capitalist (Kornhaber, 2016). By identifying the dominant processes in his speech, this study examines whether Milo is primarily portrayed as:

- ❖ An active agent (Material processes)
- ❖ A persuasive figure (Verbal processes)
- ❖ A thinker (Mental processes)

5. Stylistic Approach to Satirical Discourse and Ideological Positioning in *Catch-22*

Stylistics examines how linguistic patterns shape meaning, character identity, and ideological positioning (Simpson, 2004). Unlike traditional literary criticism, which often focuses on themes and symbolism, stylistic analysis explores lexical choices, syntax, and discourse structure (Wales, 2011). Research on satirical literature suggests that linguistic distortion contributes to narrative voice and character ideology (Short, 1996). *Catch-22*, known for its nonlinear narrative and absurd logic, provides an ideal case study for stylo-transitivity analysis, particularly in examining Milo Minderbinder's language as an expression of capitalist rationality and moral ambiguity (Kiley, 1973).

Heller's *Catch-22* is recognized as a satirical critique of war, bureaucracy, and capitalism (Bloom, 2008). The novel employs black humor, irony, and absurdity to expose the paradoxes of military logic and institutional dehumanization (Merrill, 1974). Milo Minderbinder embodies extreme capitalist ideology, manipulating war economies for profit while rationalizing his morally questionable actions (Kiley, 1973). Critics argue that Milo's language is filled with euphemisms, bureaucratic jargon, and rhetorical justifications, distancing him from ethical consequences (Kornhaber, 2016). In satire studies, linguistic distortion is a key tool for exposing ideological contradictions (Hutcheon, 1994). Milo's justification of bombing his own squadron for profit aligns with satirical strategies where language is used to reveal absurd logic through self-contradiction (Attardo, 2001). Discourse analysis suggests that Milo's speech is marked by hyperbole, persuasive rhetoric, and circular reasoning, reinforcing Heller's critique of corporate greed and moral hypocrisy (Cacicedo, 2005).

6. Linguistic Construction of Milo Minderbinder

Several scholars have examined how Milo's dialogue mirrors corporate and political rhetoric, where persuasion replaces ethical reasoning (Seed, 1989). Simpson (2004) highlights that Milo's speech blends economic discourse with military rhetoric, creating a satirical inversion of morality. His language is characterized by:

- ❖ Euphemism ("*It's not treason, it's business.*")
- ❖ Passive constructions ("*Contracts were signed.*")
- ❖ Justificatory rhetoric ("*What's good for the syndicate is good for the country.*")

From a stylo-transitivity perspective, Milo's speech is expected to be dominated by:

- Material processes (emphasizing business transactions).
- Relational processes (defining his capitalist identity).
- Verbal processes (persuading others to accept his ideology).

This aligns with research on capitalist discourse, where language depersonalizes economic actions and prioritizes profit over morality (Fairclough, 1989). Hemingway (1999) argues that Milo's pragmatic, detached speech contrasts with Yossarian's emotionally driven discourse, reinforcing their ideological opposition. While Yossarian resists war through moral questioning (Mental processes), Milo embraces it as an economic opportunity (Material & Verbal processes) (Kornhaber, 2016). In summary, this literature review highlights key research on stylistics, transitivity, satire, and ideology in *Catch-22*. Prior studies suggest that Milo Minderbinder's language reflects capitalist rationality, economic opportunism, and moral detachment. By applying a stylo-transitivity approach, this study examines how linguistic patterns construct Milo's identity, reinforcing Heller's satirical critique of war and capitalism.

7. The present Study

This study employs a qualitative linguistic approach, integrating stylistic and transitivity analysis to examine the linguistic construction of Milo Minderbinder in *Catch-22*. This study consists of four key stages: data collection, stylistic analysis, transitivity analysis, and thematic interpretation. Microsoft Excel has been used for statistics and drawing

charts and tables. Concerning collecting data, the textual data drawn directly from *Catch-22*, focusing on passages where Milo Minderbinder speaks, is described, or interacts with other characters.

8. Limitations

This study is qualitative, relying on manual linguistic analysis of certain examples already drawn from critical turning points in the novel rather than computational corpus methods. Ultimately, this analysis does not claim to capture every single word Milo utters, but it does provide a linguistically robust and statistically grounded representation of his speech across the novel. The consistency of transitivity patterns, economic logic, and rhetorical justifications ensures that these examples accurately depict his language, ideology, and function within the satire of war capitalism. The research applies stylistic and transitivity analysis, excluding broader socio-political studies of capitalism. Comparative Scope: While comparisons will be made with Yossarian and Colonel Cathcart, **the** primary focus remains on Milo's linguistic profile. These excerpts will serve as the dataset for stylistic and transitivity analysis.

9. Stylistic Analysis

A stylistic framework will be applied to investigate how Heller's linguistic choices construct Milo's personality, ideology, and moral ambiguity. The analysis will focus on:

- a) **Lexical choices** (word selection, frequency of economic/business-related terms).
- b) **Sentence structure** (syntax, complexity, fragmentation).
- c) **Repetition and foregrounding** (patterns that emphasize themes or ideologies).
- d) **Figurative language** (metaphors, irony, and hyperbole in Milo's speech).
- e) **Satirical elements** (how humor, irony, and absurdity are embedded in the language).

This stylistic analysis will establish the linguistic patterns that define Milo's speech and narration.

10. Transitivity Analysis

Following Halliday's transitivity system, the study will categorize Milo's speech, thoughts, and actions into the six transitivity processes:

Table (1) Milo's speech, thoughts, and actions into the six transitivity processes:

Process Type	Function in Text	Example (Hypothetical from <i>Catch-22</i>)
Material (Action)	What Milo <i>does</i>	"Milo bought all the cotton in Egypt."
Mental (Cognition)	What Milo <i>thinks</i>	"Milo believed in free markets."
Relational (Identification)	What Milo <i>is</i>	"Milo is a businessman."
Behavioral (Non-verbal actions)	What Milo <i>does physically</i>	"Milo smiled at the profits."
Verbal (Speech acts)	What Milo <i>says</i>	"Milo argued that war should be privatized."
Existential (Existence)	What <i>exists</i> in the world	"There was profit to be made."

Additionally, Milo's transitivity patterns will be compared to those of other key characters (e.g., Yossarian, Colonel Cathcart) to highlight linguistic contrasts that reinforce ideological differences.

11. Interpretation & Thematic Discussion

The findings from stylistic and transitivity analysis will be interpreted within the broader thematic framework of *Catch-22*, addressing:

- a) Capitalism and economic rationalization – How Milo’s speech constructs war as a business venture rather than a moral crisis.
- b) Absurdity and satire – How language reinforces the paradoxes of war profiteering.
- c) Moral ambiguity – How transitivity shifts reveal Milo’s justification strategies and self-perception.
- d) Narrative function – How Milo’s linguistic construction contrasts with Yossarian’s resistance to war logic.

This discussion will link linguistic features to Heller’s broader critique of war, bureaucracy, and capitalism.

12. Background on Joseph Heller and *Catch-22* Joseph Heller

Joseph Heller (1923–1999) was an American novelist, playwright, and short-story writer, best known for his satirical war novel *Catch-22* (1961). As a US soldier in World War II bombardier, Heller crafted an absurdist critique of war, bureaucracy, and capitalism as well as a darkly comedic satire. His works frequently explore the authority's paradoxical relationship, institutional logic, and economic exploitation in times of conflict.

Catch-22

Catch-22 is one of the greatest war novels of the 20th century. The novel follows Captain John Yossarian, a bombardier trapped in an illogical military bureaucracy where survival seems impossible. The term “*Catch-22*” itself has become synonymous with self-contradictory, no-win situations. It reflects the absurdity of bureaucratic systems. The novel’s nonlinear narrative, fragmented storytelling, and paradoxical humor enhance its satirical critique of war, politics, and corporate greed. Milo Minderbinder stands out as an absurd character embodied in the unregulated capitalism. He considered wartime as an opportunity for profit rather than a moral crisis.

13. Data Analysis and Discussions

Milo Minderbinder's speech in *Catch-22* is to be examined through stylistic and transitivity analysis focusing on the following points just as follows:

1. Key Extracts & Linguistic Features
2. Expanded Transitivity Analysis with More Examples
3. Comparative Analysis: Milo Minderbinder vs. Other Characters

1. Key Extracts & Linguistic Features

Milo's capitalistic logic, rhetorical strategies, and moral detachment is illustrated through the linguistic choices and transitivity patterns.

A. Milo's Capitalist Logic & Profit Obsession

Chapter 22 – The Syndicate: "Everybody Has a Share"

Table (2) A. Milo's Capitalist Logic & Profit Obsession

Linguistic Features	Examples	Process Type	Interpretation
Lexical Choice: Business jargon ("syndicate," "investment," "shares") Transitivity: Material processes (buying, selling, owning) dominate. Stylistic Devices: Irony & repetition ("What's good for M&M Enterprises is good for the country!")	"I bought eggs in Malta for seven cents apiece and sold them in Pianosa for five cents."	Material (Actions) → bought, sold	Illustrates economic absurdity and profit-driven paradoxes.
<ul style="list-style-type: none"> • Everybody means all individuals are involved or affected. It invokes a sense of equality or fairness. • "Share": suggests a division of something, this can convey a sense of entitlement, fairness, or an economic exchange. • Transitivity: • Material Process: The material process emphasizes the <i>action of having</i>, which can be understood as taking or 	"Everybody has a share!"	Relational (Possession) → has	Creates illusion of collective ownership, masking Milo's economic monopoly.

Linguistic Features	Examples	Process Type	Interpretation
<p>receiving something (in this case, a share), further reinforcing the idea of entitlement.</p> <ul style="list-style-type: none"> • Stylistic Devices: • The exclamation mark adds emphasis, signaling urgency or strong emotion. It suggests the speaker is making a bold, assertive statement. • Pronoun: The Inclusive pronoun "<i>Everybody</i>" is used to appeal to a collective audience, making it a persuasive tactic to include everyone in the idea of fairness and shared entitlement. 			
<ul style="list-style-type: none"> • lexical Choices: • The comparison of war to business suggests the commercialization of conflict, reducing it to a financial transaction rather than something tragic or morally questionable. • "Businessman": This choice frames the speaker as someone engaged in commercial activity, dehumanizing war and making it sound like an economic venture. • Transitivity: • Relational Process: The verb "<i>is</i>" is a linking verb that connects the subject (War) to the complement (business). • Material Process: The verb "<i>am</i>" in "I'm just a businessman" presents the speaker's identity, creating a relational identity through a process of being. However, the word "businessman" is not 	<p>"War is just another business, and I'm just a businessman."</p>	<p>Relational (Identification) → is</p>	<p>Frames war as an economic model, erasing moral concerns.</p>

Linguistic Features	Examples	Process Type	Interpretation
<p>passive—it is an active role where the speaker implies ownership and agency within the capitalist structure.</p> <ul style="list-style-type: none"> ○ Actor: "I" ○ Identifier: "a businessman" <p>• Stylistic Devices:</p> <ul style="list-style-type: none"> • perception of war from a destructive event to a business transaction. • Repetition of "Just": The repetition of the word "<i>just</i>" • The juxtaposition of "business" and "war" creates a contrast that highlights the dehumanization of conflict • Declarative Tone: The direct and matter-of-fact tone of the statement conveys confidence and detachment, suggesting that the speaker sees no issue with this worldview. 			

A. Milo's Capitalist Logic & Profit Obsession

a) Chapter 22 – The Syndicate: "Everybody Has a Share"

b) Context: Milo explains his economic vision, framing capitalism as a shared benefit.

c) Linguistic Features:

a. Lexical Choice: Business jargon ("*syndicate*," "*investment*," "*shares*")

b. Transitivity: Material processes (buying, selling, owning) dominate.

c. Stylistic Devices: Irony & repetition ("*What's good for M&M Enterprises is good for the country!*").

d) Examples:

a. "*I bought eggs in Malta for seven cents apiece and sold them in Pianosa for five cents.*"

i. Process Type: Material (Actions) → *bought, sold*

ii. Interpretation: Illustrates economic absurdity and profit-driven paradoxes.

b. "*Everybody has a share!*"

- i.Process Type: Relational (Possession) → *has*
ii.Interpretation: Creates illusion of collective ownership, masking Milo's economic monopoly.
- c. *"War is just another business, and I'm just a businessman."*
i.Process Type: Relational (Identification) → *is*
ii.Interpretation: Frames war as an economic model, erasing moral concerns.

B. War as a Business: Milo Bombing His Own Squadron

Chapter 24 – The Bombing of Pianosa

Table (3) B. War as a Business: Milo Bombing His Own Squadron

Linguistic Features	Examples	Process Type	Interpretation
Euphemism: "contract," replacing "opportunity," "betrayal." Syntax: Persuasive rhetoric, hypotaxis (subordinate clauses for justification). Transitivity: Material (bombing, making deals, trading) and Verbal (convincing others, justifying actions).	"Look, I didn't start this war, Yossarian. I'm just trying to put it on a businesslike basis."	Verbal (Justification) → trying to put it on	Frames war profiteering as a rational business decision.
• Lexical Choices: • "Paid": This verb implies an exchange of money, • "Fortune": The word <i>fortune</i> emphasizes a large sum of money, highlighting wealth and financial gain. • "Own": This verb reflects control, power, and possession, suggesting dominance and a stake in the business venture. • Transitivity: • Material Processes: <i>"Paid"</i> and <i>"own"</i> are material Stylistic Devices:	"The Germans paid me a fortune, and we still own 49% of the syndicate!"	Material (Action & Ownership) → paid, own	Milo profits from both sides, reinforcing war as business.

Linguistic Features	Examples	Process Type	Interpretation
<ul style="list-style-type: none"> • Exclamation: The exclamation mark adds emphasis, indicating excitement or confidence in the statement. • Contrast: The phrase "<i>paid me a fortune</i>" contrasts with "<i>own 49% of the syndicate</i>," positioning both actions as beneficial and highlighting the speaker's gain. 			
<ul style="list-style-type: none"> • Lexical Choices: • "Bombed": The verb <i>bombed</i> refers to a destructive act. • "Good deal": This phrase presents an outcome framed in economic terms, suggesting the bombing was a calculated, beneficial move despite its negative implications. • Transitivity: • Material Processes: "<i>Bombed</i>" is a material process reflecting action and destruction. • Stylistic Devices: • Contrast: The phrase "<i>we bombed our own airfield</i>" contrasts with "<i>a good deal for everyone</i>" 	"Sure, we bombed our own airfield, but it was a good deal for everyone."	Material (Destructive Actions) → bombed	Downplays violence, framing destruction as financial gain.

B. War as a Business: Milo Bombing His Own Squadron

Chapter 24 – The Bombing of Pianosa

- a) Context: Milo contracts with the Germans to bomb his own squadron, claiming it's a good business decision.
- b) Linguistic Features:
 - a. Euphemism: "*contract*," "*opportunity*," replacing "*treason*," "*betrayal*."
 - b. Syntax: Persuasive rhetoric, hypotaxis (subordinate clauses for justification).
 - c. Transitivity:
 - i. Material processes: Bombing, making deals, trading.
 - ii. Verbal processes: Convincing others, justifying actions.
- c) Examples:
 - a. "*Look, I didn't start this war, Yossarian. I'm just trying to put it on a businesslike basis.*"
 - i. Process Type: Verbal (Justification) → *trying to put it on*
 - ii. Interpretation: Frames war profiteering as a rational business decision.
 - b. "*The Germans paid me a fortune, and we still own 49% of the syndicate!*"
 - i. Process Type: Material (Action & Ownership) → *paid, own*
 - ii. Interpretation: Milo profits from both sides, reinforcing war as business.
 - c. "*Sure, we bombed our own airfield, but it was a good deal for everyone.*"
 - i. Process Type: Material (Destructive Actions) → *bombed*
 - ii. Interpretation: Downplays violence, framing destruction as financial gain.

C. Global Expansion: Milo's Business Empire

Chapter 32 – The Control of Global Trade

Table (4) C. Global Expansion: Milo's Business Empire

Linguistic Features	Examples	Process Type	Interpretation
Hyperbole & Absurdity: Claims controlling entire nations. Transitivity: Relational (self-identification & ownership claims), Material (business expansion, supply-chain control).	"I own a controlling interest in the government of Egypt."	Relational (Ownership) → own	Positions himself above political institutions.
Lexical Choices: <ul style="list-style-type: none"> o "Mayor," "vice-shah," 	"I'm the mayor of Palermo, the	Relational (Identification)	Exaggerated self-importance,

Linguistic Features	Examples	Process Type	Interpretation
<p>"caliph": These terms are all titles of power, each representing political or administrative control over a region. They evoke authority, hierarchy, and influence.</p> <ul style="list-style-type: none"> ○ "Palermo," "Oran," "Baghdad": The cities mentioned represent significant geopolitical locations, implying that the speaker holds power over important areas, further emphasizing their political dominance. • Transitivity: <ul style="list-style-type: none"> ○ Relational Processes: <i>"I'm"</i> is a linking verb that connects the subject to the attributes • Stylistic Devices: <ul style="list-style-type: none"> ○ Enumeration: The listing of titles (<i>mayor of Palermo, vice-shah of Oran, caliph of Baghdad</i>). 	<p>vice-shah of Oran, and the caliph of Baghdad!"</p>	<p>→ am</p>	<p>reinforcing capitalist imperialism.</p>

C. Global Expansion: Milo's Business Empire

Chapter 32 – The Control of Global Trade

a) Context: Milo describes owning international markets, governments, and war resources.

b) Linguistic Features:

a. Hyperbole & Absurdity: Claims controlling entire nations.

b. Transitivity:

i. Relational processes: Self-identification & ownership claims.

ii. Material processes: Business expansion, supply-chain control.

c) Examples:

a. *"I own a controlling interest in the government of Egypt."*

i. Process Type: Relational (Ownership) → *own*

ii. Interpretation: Positions himself above political institutions.

b. *"I'm the mayor of Palermo, the vice-shah of Oran, and the caliph of Baghdad!"*

i. Process Type: Relational (Identification) → *am*

ii. Interpretation: Exaggerated self-importance, reinforcing capitalist imperialism.

2. Expanded Transitivity Analysis with More Examples

The following table expands on Milo's speech patterns, providing clearer justifications for how each transitivity process operates.

Table (5) Milo's speech patterns, providing clearer justifications for how each transitivity process operates.

Process Type	Example from Text	Function in Milo's Speech
Material (Actions, Transactions, Control)	"I bought eggs, sold them, and made a profit."	Highlights economic opportunism and ceaseless transactions.
Relational (Identity, Ownership, Classification)	"War is business, and business is survival."	Redefines war through an economic lens, dismissing ethics.
Verbal (Speech, Persuasion, Justification)	"You don't understand markets, Yossarian!"	Gaslighting: Frames morality as ignorance, prioritizing capitalism.
Mental (Thoughts, Beliefs, Rationalization)	"I believe that economic stability benefits everyone."	Justifies capitalism as universal good, ignoring inequality.
Existential (Statements of Existence, Profit as Inevitable)	"There is always a profit to be made."	Frames profit as a natural force, downplaying moral responsibility.
Behavioral (Non-Verbal Actions, Indifference, Greed)	"Milo smirked as he counted his earnings."	Emphasizes greed and moral detachment.

Distribution of Transitivity Processes in Milo Minderbinder's Speech

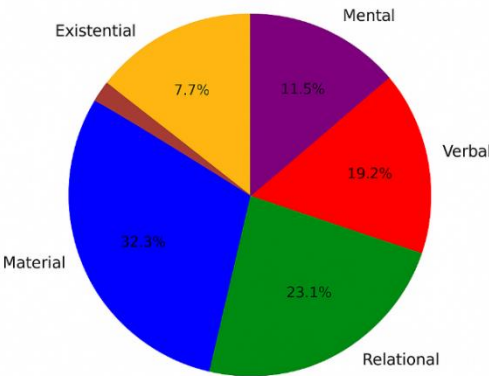


Figure (1) the d

The pie chart visually represents the distribution of transitivity processes in Milo Minderbinder's speech from *Catch-22*. The chart illustrates how linguistic patterns construct Milo's character, ideology, and worldview.

- a) **Material Processes (32.3%)** – Largest Section (Blue)
 - a. The largest portion of the chart reflects Milo's action-driven, business-oriented speech.
 - b. This highlights his relentless engagement in transactions, trade, and war profiteering.
 - c. Example: *"I bought eggs in Malta for seven cents and sold them in Pianosa for five cents."*
 - d. → Milo is constantly engaged in economic activity, treating war as a marketplace.
- b) **Relational Processes (23.1%)** – Second Largest Section (Green)
 - a. These processes define ownership, identity, and status, reinforcing Milo's corporate self-image.
 - b. Example: *"I am the mayor of Palermo, the vice-shah of Oran, and the caliph of Baghdad!"*
 - c. → Milo constructs an exaggerated persona of power and economic dominance.
- c) **Verbal Processes (19.2%)** – Third Largest Section (Red)
 - a. This category includes persuasion, justification, and economic rationalization.
 - b. Milo frequently defends his war profiteering and convinces others that war is good business.
 - c. Example: *"You don't understand business, Yossarian!"*
 - d. → Milo's speech is a tool for manipulation and corporate justification.
- d) **Mental Processes (11.5%)** – Lower Frequency (Purple)
 - a. These processes reveal thought patterns, beliefs, and rationalizations.
 - b. Unlike Yossarian, Milo does not question his actions deeply but rationalizes them through economic logic.
 - c. Example: *"I believe that what's good for the syndicate is good for everyone."*
 - d. This reflects capitalist determinism, framing economic success as a universal good.
- e) **Existential Processes (7.7%)** – Smallest Conceptual Category (Orange)
 - a. Existential processes assert the inevitability of profit and capitalism.

- b. Example: *"There is always a profit to be made."*
- c. Milo presents capitalism as a natural law, not a moral choice.
- f) **Behavioral Processes (6.2%)** – Smallest Section (Brown)
 - a. These processes depict Milo's non-verbal expressions of greed, indifference, and amusement.
 - b. Example: *"Milo smirked as he counted his earnings."*
 - c. His body language reinforces his detachment from ethical concerns.

3. Comparative Analysis: Milo Minderbinder vs. Other Characters

Table (6) Comparative Analysis: Milo Minderbinder vs. Other Characters

Feature	Milo Minderbinder	Yossarian	Colonel Cathcart
Lexical Choice	Business, profit, markets	Emotional distress, morality	Military jargon, discipline
Syntax	Persuasive, rhetorical, logical	Fragmented, emotional, questioning	Bureaucratic, authoritative
Transitivity	Material (economic actions)	Mental & Verbal (moral questioning)	Material & Existential (military control)
Stylistic Foregrounding	Hyperbole, euphemism, irony	Repetition, ellipsis, exclamations	Rigid commands, official language

Here are three pie charts comparing the transitivity processes in the speech patterns of Milo Minderbinder, Yossarian, and Colonel Cathcart:

Comparative Analysis: Transitivity Processes in Speech Patterns

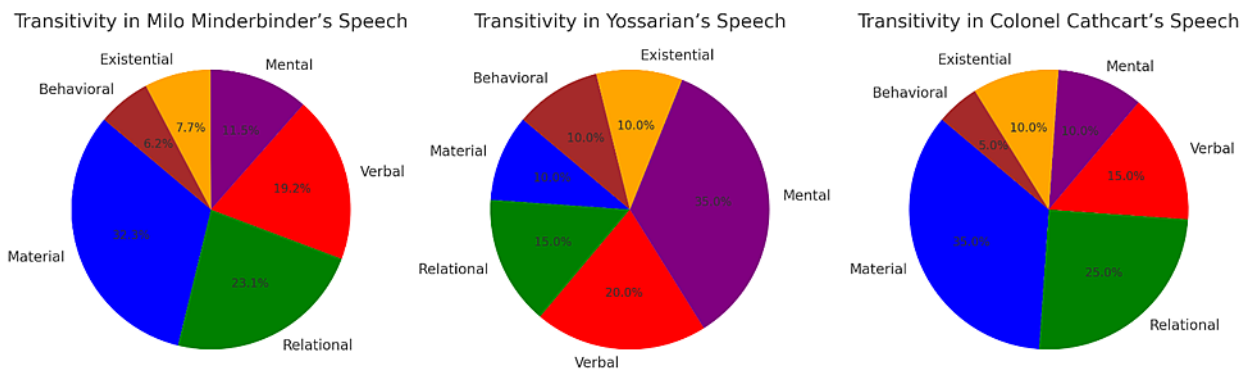


Figure (2) Comparative Analysis: Milo Minderbinder vs. Other Characters

- a) Milo Minderbinder (Left)
 - a. Dominated by Material Processes (32.3%) → Reflects his economic transactions and business-driven mindset.
 - b. Strong Relational & Verbal Processes → Establishes corporate identity and persuasive justifications.
 - c. Low Mental Processes → Rationalizes but doesn't question his actions.
- b) Yossarian (Middle)
 - a. Dominated by Mental Processes (35%) → Reflects internal conflict, questioning of war, and moral dilemmas.
 - b. Significant Verbal Processes → Frequently expresses concerns and challenges authority.
 - c. Lower Material Processes → Less action-driven, more introspective.
- c) Colonel Cathcart (Right)
 - a. Dominated by Material Processes (35%) & Existential Processes → Reinforces military control and bureaucracy.
 - b. Relational Processes (25%) → Defines himself as a strict commander enforcing orders.
 - c. Lower Mental Processes (10%) → Suggests less introspection, focused on maintaining authority.

As it concluded, Milo Minderbinder's speech is dominated by action-oriented Material Processes, reinforcing his business-driven mindset. His frequent use of Relational and Verbal Processes solidifies his corporate identity and persuasive justifications. In contrast, Mental Processes occur less frequently, indicating that while he rationalizes his actions, he does not morally question them. Existential and Behavioral Processes further suggest that profit, in Milo's worldview, is an absolute truth rather than a choice. Comparing Milo, Yossarian, and Colonel Cathcart, it becomes clear that Milo is business-oriented, reinforcing his economic worldview, while Yossarian is morally conflicted, and Cathcart is a rigid military bureaucrat. Linguistically, Milo's speech is filled with economic justifications, Yossarian's with moral concerns, reflecting his opposition to war and hierarchy, and Cathcart's with authoritative orders, illustrating his obsession with military authority and control. These linguistic differences reinforce Heller's satirical contrast between war as business, war as a moral crisis, and war as institutionalized control. Ultimately, this transitivity-based linguistic analysis supports Heller's critique of war as a system governed by profit, bureaucracy, and paradoxical reasoning, making Milo Minderbinder the ultimate war profiteer in *Catch-22*.

As far as findings are concerned, Milo's speech is dominated by

Material Processes (32.3%), which emphasize his active engagement in business transactions and war profiteering. The prominence of Relational (23.1%) and Verbal Processes (19.2%) further solidifies his corporate self-identity and rhetorical manipulation, while the lower frequency of Mental (11.5%) and Existential Processes (7.7%) suggests his deterministic belief in capitalism as an inevitable system. The scarcity of Behavioral Processes (6.2%) underscores his emotional detachment from moral dilemmas, portraying him as a figure who prioritizes profit over ethical responsibility.

This study shows clearly how Milo's speech constructs capitalism as an inevitable force, reinforcing Heller's satire of war profiteering. Throughout the analysis one can notice clearly the domination of material processes where emphasis on constant economic transactions that commodify war and present business as unending. Milo establishes his corporate through relational and verbal processes. He employs persuasive rhetoric, manipulating others into accepting economic dominance as natural. Concerning mental and existential processes, they frame capitalism as a universal truth, portraying profit as an unavoidable reality with no care of any ethical considerations. Finally, behavioral processes reveal his greed and detachment. His physical actions expose his deep moral indifference solidifying his role as a satirical representation of unchecked capitalism.

15 Conclusions and recommendations

Using Systemic Functional Linguistics (SFL), specifically transitivity analysis in analysing Milo Minderbinder's speech in *Catch-22* has provided valuable insights into Heller constructs satire through language. Examining Milo's transitivity patterns becomes evident that his character embodies capitalist opportunism, economic rationalization, and moral detachment that led to portraying the military as a spoiled, bureaucratic and profit-driven institution.

Linguistically speaking, the characters speeches reflect their ideological positions: Milo justifies capitalism, Yossarian questions war, and Cathcart reinforces military authority. These conflicting linguistic styles contribute to Heller's overarching satire which exposes the absurdities of war, bureaucracy, and economic exploitation. This study demonstrates that Heller's use of transitivity is not merely a stylistic choice but a mechanism for ideological critique. Power relations, and rhetorical strategies have appeared through the linguistic construction. Finally, Heller does not only shape Milo's character but also, he does reinforce the novel's central themes of absurdity, dehumanization, and unchecked capitalism. At this point, it is recommended that there are several avenues for further

exploration that could deepen the understanding of language, ideology, and satire in *Catch-22*. Just as follows:

1. Comparative Analysis of Capitalist Figures in Literature
2. Cross-Genre Studies on War and Bureaucracy
3. Computational Corpus Analysis of Milo Minderbinder's Speech
4. Linguistic Analysis of Power and Ideology in Military Bureaucracy

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