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### **A Transitivity Analysis of Woman Representation in “Ashes to Ashes, Dust to Dust”**

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#### **Abstract:**

One of the concerns of feminist linguists is to examine the language which is used to represent men and women of a society. The study in hand has considered this issue and tries to explore the language used by the female author dealing with issues of women of Pakistan. Shahla Abdullah's “Ashes to Ashes, Dust to Dust” is analyzed from the lens of the transitivity model. The emphasis is laid upon the woman's portrayal and the ideological representation through the transitivity patterning. The three steps analysis as given by Burton (1982) has been followed for the analysis of the data. Material and mental processes have been used dominantly with the frequency of 42.4% and 17% respectively which depicts the struggle of Pakistani women against oppression and marginalization. The findings demonstrate that the narrative constructed by Abdullah is the reiteration of the stereotypical woman who suffers due to the patriarchal setup and the hegemony of the male counterpart. The study concludes that being a woman, Abdullah could not deviate from the set norms and hence, is unable to construct a new discourse to inspire and empower the woman belonging to the underprivileged sect of society.

**Keywords:** 1; Systemic Functional Linguistics 2; Transitivity 3; Female representation 4; Short Fiction 5; Ashes to Ashes, Dust to Dust.

#### **Introduction:**

Language is a medium of communicating ideas and thoughts but also the construction of the world of reality and imagination. Language is not just saying but is doing. With the use of language social relations are construed and meanings are generated and communicated. The

functionalist school of linguistics also highlights the pragmatic and functional aspects of language. Halliday (1985) takes the use of language as instrumental in constructing meaning through clause patterns and expounds the significant role a context plays in this process of meaning-making. Halliday (2004), suggests that via the use of language, three metafunctions are performed, simultaneously: ideational, textual, and interpersonal. The ideational function is the meaning-making process, that is how with the help of certain linguistic choices the outer and inner world is created. An interpersonal function is connected to social relations whereas a textual function stands for the structuring of the text in terms of coherence and cohesion. Cameron (1992) describes language as "a medium of representation" (p. 7). The framework of transitivity guides unveiling the representation in the text and assists to examine the experiential meaning in a clause pattern. Halliday(2004) interprets that the indispensable feature of language is to paint reality and translate experiences in clause structure. Language users depict the image of what is going on in the inner and outer world and demonstrate all the going on activities, and their perceptions, in a clause structure. These configurations of meaning can be discovered, step-by-step with the analysis of the transitivity system.

The use of language is deeply connected with social practices. As deliberated by Fairclough (1996), discourse is influential in the erection of social norms, a powerful medium that shapes perceptions and opinions through prevailing ideologies. Furthermore, it can be considered that language and society are deeply interlinked with each other, and all the meanings embedded in the structure of language shape, and return gets shaped by society. Fowler (1986) illustrates the same relationship between discourse and society by explaining that through naming, a certain identity came into existence; further discourse about these names cemented this relationship and consequently turns into a part of reality. Hence, to explore these prevailing practices, researchers intend to excavate the ideologies and dominant practices of society by investigating the texts in a depth.

One of the striking issues related to social practices and discourse is gender representation through discourse, a certain image is portrayed of both men and women in society. The field of feminist linguistics is interested in exploring the gender politics being played with the use of language. According to Christie(2000), feminism can have the following two agendas: firstly, to investigate the ways that men and women construe themselves and their identities with the use of language. Secondly, to redress gender inequality by raising issues related to gender politics. The present study is interested in both these issues. Firstly, this study is intended to explore women's representation in short fiction written by a female author. Secondly, the study aims at exploring how through the selection of certain word choices and

transitivity patterning gender issues are highlighted. The transitivity model provides theoretical. The study is not delimited to female characterization but goes beyond understanding the authorial ideology via certain clause structuring. The study posits the following research objectives.

- To examine the transitivity ‘processes’ used in the selected short story
- To identify and interpret the 'participant' roles assigned to the central female character in the selected text.
- To analyze the viewpoint and ideology of the author as presented through clause patterning in “Ashes to Ashes, Dust to Dust”

### **Research Questions:**

1. What are the transitivity processes used in the short story "Ashes to Ashes, Dust to Dust"?
2. How is the female protagonist portrayed with the selection of certain participant roles in the selected short story?
3. How is the authorial ideology constructed and projected in the selected text?

### **Significance of the study:**

The study intends to explore the link between the clause pattern and the meaning projection. The study is expected to be a valuable addition to already existing studies related to the field of feminist linguistic analysis as the question of the neutrality of the text is posited, consequently, stimulates a critical understanding of the issue of language and gender presented in the text. This study focuses on the significance of gender politics concerning language use. This endeavor explains the ideological stance of the female author dealing with female representation by meticulously analyzing the transitivity system and hence supplies the reader to comprehend the covert meanings in the erection of the women characters. From an academic perspective, the study is anticipated to be valuable for SFL practitioners as can provide a step-wise guide for clause analysis.

### **Literature Review:**

Carter and Stockwell (1971) opine that the transitivity analysis emerged from the groundbreaking research of Halliday and further declare it a revolution in the field of linguistics and discourse analysis. For Halliday (1971), a better understanding and interpretation of a literary text is just possible with the study of grammar and especially after examining the transitivity pattern. Furthermore, he recommends that a system of transitivity demonstrates the ideational metafunction that highlights the experiences and the linguistic

structure through which a text is construed. He emphasizes the paradigmatic and syntagmatic choices as instrumental for the analysis and asserts syntax and lexicon as an integral part of the meaning.

Burton (1982) analyzed the autobiographical novel of Sylvia Plath "The Bell Jar" from the lens of the transitivity system. The study brings into consideration the interwoven connection between language and power. The research posits the neutrality of the use of language and considers it naïve to think that language use is apolitical. Ideology is always at the core of the production of discourse. Burton (1982) for the very first time, foregrounded the feminist perspective in the study of transitivity. Mills (2012) analyzed the female representation in English pop songs. She highlights the prevailing viewpoint of the audience related to women in any romantic relationship. She discusses that female characters are always portrayed as inactive and passive. They are the recipients or goals of the actions being initiated by the male participants. Furthermore, in love affairs, a woman as a participant cannot exercise her power and hence, is weak in changing the outer world. Mills(2011) also considers it important that women should write for women and about gender discrimination explicitly so that the oppressive social setting can be changed and a more gender-inclusive society can be created. There is a significant link between the use of language and gender identity. The focus of the study of Gallardo (2006) is to study the language use of the central male and female characters in Shaw's play '*Pygmalion*' by employing transitivity as a model. The study illustrates the notion of social class and gender regarding the use of language. Cameron (1995) suggests that the depiction of social class in '*Pygmalion*' may also be the case of gender. The results demonstrate the play portrayed the male characters as rational and sensible. By contrast, women characters are represented as emotionally weak and without any agency. The language of women is like that because they are deprived of any social power.

Cunanan (2011) examined the effectiveness of the transitivity system in English teaching classrooms. Old Mrs. Grey is studied by analyzing the clause structure and participant roles. The study suggests that transitivity analysis can provide a deeper understanding of the psychological and cognitive processes of the main character. Stream of conscious technique can be studied by investigating transitivity patterns. The study concludes that transitivity analysis provides a gateway through which the reader can get access to the inner and outer world of the character and hence provides a wholesome picture of any of the characters. Furthermore, transitivity analysis is considered instrumental in reading the viewpoint of the writer.

For an exploration of authorial stance and viewpoint, Miranti (2014) conducted a study on newspaper articles about immigrants. By transitivity analysis, she concluded that pro-immigrant and anti-immigrant ideology was propagated by various well-known newspaper agencies of America. Against the backdrop of Pakistan, the transitivity studies suggested that women belonging to this region are doubly marginalized. Firstly, the women characters are dominated by men and secondly by other women. Passive and dependence, are the two qualities attributed to Pakistani women. By employing a transitivity model to *Mano Salwa*, the study suggests that the predominant discourse of women's suppression and negative portrayal are not challenged by female authors. Although Umaira Ahmad is a female writer still she failed to challenge the prevailing negative depiction of women because women writers are also influenced by society and the predominant social norms. . (Kazim, 2014)

Nygren (2018) discussed issues related to femininity and the desires of women with a focus on linguistic choices. "The Lang Women" by Masters' was analyzed from the lens of transitivity. The main objective of this study was to highlight the female representation, especially with the reference to her sexual desires. The way Carrie constructs herself, especially her physical features is unfolded. The study claims that via women's sexuality, they can increase their social status, agency, and power.

### **Methods:**

The study has adopted a mixed-method approach for conducting this study. The data is quantified by taking the frequency of the processes. Based on the quantitative data, further analysis and interpretation are made. The qualitative analysis is grounded upon Mills's (2012) transitivity analysis of the portrayal of female characters. The clauses are divided into their basic elements and are labeled as participants, processes, and circumstantial elements. The main objective of the study deals with the exploration of the authorial ideology as invested in the selected short story of Abdullah.

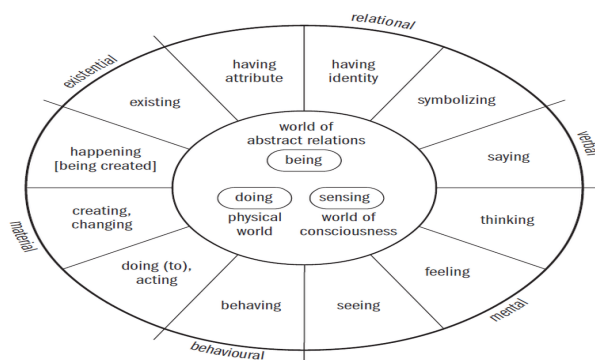
### **Transitivity System as the Analytical Tool:**

Halliday (1981) attributes three metafunctions to language. SFL provides an interlocking system of structure and function. These functions can be described as ideation, interpersonal and textual. As the focus of the study is the system of analysis and representation, therefore, the ideational function will be explored further which is comprehended via Transitivity analysis. As a verb has a pivotal role in the system of transitivity, therefore, is recognized as a system of process type. Halliday and Matthiessen (2014, p. 220) designate three key constituents of the transitivity system:

- Process is demonstrated through a verbal group

- Participants are projected through noun phrases
- Circumstances include adjuncts.

These processes are labeled as: '*material*', '*mental*', '*relational*', '*behavioral*', '*verbal*', and '*existential*'. The primary group includes material, relational, and mental, while the second group consists of existential, behavioral, and verbal. The core object of investigation and interpretation is a clause. The components of Circumstance remain similar regardless of the type of process. The transitivity framework is used to analyze the system of representation and meaning-making in a text. Discovering the veiled meaning and exploring the ideological standing of the text are two distinctive features of transitivity analysis and hence, are claimed the most appropriate model for text analysis. (Fowler, 1986).



**Figure 1: System of transitivity**

### Data Analysis:

For Burton (1982), the viewpoint as given in the text can be explored by following three steps: firstly, define who is involved in acting in which type of process; secondly, categorize the type of processes instigated. Lastly, who is affected by each of these processes? Each clause will be analyzed, categorized, and interpreted instead of these procedures.

### Ashes to Ashes, Dust to Dust by Abdullah:

The main character of “Ashes to Ashes, Dust to Dust” is Dhool. Her marital life is a continuous struggle in the search for happiness and protection. The husband of Dhool, Dilawar, fails to fulfill his responsibilities as a husband and a father. Due to addiction and gambling, he succumbs to the lives of the whole family. Even in his intimate moments, violence is predominant. Dhool has to acquire two roles simultaneously: she is the father and mother both for her children. She is a paper picker and moves there to make a livelihood for her family. on

her daily errand, she experiences a lot of troubles and comes in contact with cunning and lustful people like Billa, like a predator, who chases Dhool and creates a hindrance for her in her way of making a livelihood. Both at home and outside, Dhool has to face multiple challenges. Billa wants to quench his lust while Dilawar wants to sell his daughter, Tara who is only eleven years old, to get money for gambling. Dhool strongly objects and took her husband out of the house. For Dhool, now the suffering is enormous. She has to fight on two fronts now, outside the home, she has to fight to provide food for her family and at home, she has to protect her children. On one unlucky day, while gathering pieces of paper from the factory site, Dhool turns prey to Billa's vengeance. When Dhool returns home, broken, finds an abandoned place. Tara was abducted by Dilawar and was sold out to an old man to get money for gambling.

### **Analysis of Processes:**

The first step of analysis is to divide the text into its major clauses and to label the types of processes. The major types of processes include material, mental, behavioral, relational, existential, and verbal. The three-step analysis of the transitivity pattern as proposed by Burton (1982) is followed.

1. Identification of the type of processes
2. The discussion of the role of participants
3. Lastly, to demonstrate who has been affected by whom

After following the above-stated steps, the authorial ideology is highlighted. There are a total of 212 processes: 90 clauses are related to material actions, 29 processes show the nature of relation and attribution, and 36 clauses suggest mental processes. 26 clauses demonstrate verbal processes, 10 processes are existential, and finally, 26 clauses exhibit behavioral processes.

**Table 1:** Percentage and frequency of Processes

<b>Type of Process</b>	<b>No. of assurance</b>	<b>Percentage</b>
Material	90	42.4%
Mental	36	17%
Verbal	25	12.3%
Relational	26	14%
Behavioral	26	10%
Existential	10	4.7%

### Material Processes:

In the selected text, a total of 90 material processes are instigated by Dhool. Out of a total of 90 clauses, 43 clauses ascribe the role of actor to Dhool, where she is performing any action. The processes in which Dhool is involved as an Actor are given as mustered up, Wrapped, speed out, crouched, stood up, had left, ran, scooping, headed, turned, managed to collect, threw, goaded, huddled, was crouching, scavenge, helping, writhe, sang, was putting, lit, washing, crouched, got up, came.

In a total of 41 clauses, which is almost half of the total processes, physical exertion is indicated. The processes demonstrating effort and movement to get something are crouched, got up, helping, standing up, running, heading, scooping, scavenging, taking, goaded, huddled, threw, swooping, managing to collect, starting venturing, went, crushing, was crouching, etc. Moreover, a total of nine clauses depict the intimate relationship of Dhool with her husband, Dilawar. All these process types suggest violence and force. The processes that exhibit sexual relations are as follows: laid, silenced, threw, never been treated gently, crushed, wandered, peeled, reached, and slept. All these clauses are void of affection or love. The 'Actor' of all these clauses is Dilawar while the body of Dhool is the Goal in all these processes.

Out of this exhausted list, only one process demonstrates joy and happiness in the sad plethora of Dhool's life. That process is 'sang'. The rest of the processes unveil her struggle and hardships, and tarnished marital life. All these selections of processes are very significant and have significance from an ideological perspective. From this exhaustively detailed list, 32 times Dhool is involved in material processes where a 'Goal' is not provided. A few examples are as follows:

Actor	Material Process	Goal	Circumstance
She	Was crouching		near the entrance.
Dhool	Started running		towards her home
His hand	covered	Her mouth	



**Mental Processes:**

These processes depict the mental state of Dhool. Out of 36 clauses of mental processes, 28 clauses use cognitive processes, 7 clauses are processes of perception and the remaining six clauses choose the process of affection. For instance, clauses of cognition, perception, and affection are as follows:

<i>Senser</i>	<i>Perception/Cognition/Affection</i>	<i>Phenomenon</i>
Dhool	looked down	at her child
she	thought	of the pot
Dhool	loved	singing

The cognitive processes employed for Dhool are as surprised, devised, expected, alert, imagine, thought, feeling, remembered, surprised, observe, intention, think, thought, unaware, know, thought, knew, marveled, did not know, felt. The most recurrent use of cognition processes for Dhool is 'known' and 'thought' both suggesting the mindfulness of Dhool for comprehending the world outside and developing knowledge about the people and things around. The cognitive process of thought is a dominant mental process and stands higher in the structure of mental processes. The effective processes used in the text are, aggravated, needed, amazed, Loved, and longed, scared, enjoy. Moreover, the perceptual mental processes used in the text are only four clauses and are shown as looked, heard, watched, and saw. Both the processes of affection and perception are considered lower in the pyramid of mental processes since these processes do not include advanced thinking practice, but they are feeling and personal evaluations of the world. In a contrast to Dhool, only three mental processes are assigned to Dilawar. Such a significant difference between the selection of mental processes of Dilawar and Dhool demonstrates the variance in their personalities and perceptions. By ascribing more mental processes and then predominantly cognitive processes, depth in her personality is demonstrated.

### Verbal Processes used in “Ashes to Ashes, Dust to Dust”

In the story, 26 verbal processes are used. In ten of the clauses, Dhool is a Sayer while in the remaining sixteen clauses, she is the receiver of verbal processes. Such a variance in verbal processes demonstrates the unequal power relationship between Dhool and the other male characters of the story. The instances from the text are given :

<i>Receiver</i>	<i>Pr: Verbal</i>		
She	hadn't been told		
<i>Sayer</i>	<i>Verbal</i>	<i>Receiver</i>	<i>Verbiage</i>
she	bid	her	farewell
<i>Verbiage</i>	<i>Sayer</i>	<i>Pr: Verbal</i>	<i>Cir: Manner</i>
"I have decided for Tara"	he	declared	
<i>Verbiage</i>	<i>Sayer</i>	<i>Pr: Verbal</i>	<i>Cir: Manner</i>
“ You don't turn away a good proposal!”	Dilawar	cut her off	impatiently,

Only 10 processes portray Dhool as a ‘Sayer’:

<i>Sayer</i>	<i>Verbal</i>	<i>Verbiage</i>
She	stubbornly (Circumstance	refused
Dhool	prayed	To get enough paper to take to the reprocessing factory.

<i>Verbiage</i>	<i>Sayer</i>	<i>Pr: Verbal</i>
“Money”	Dhool	spat.

### Relational Process:

only 1 clause out of 15 relational processes, is the 'possession process', which demonstrates in her childhood, a *pakeha* house being possessed by Dhool. attributive processes are thirteen while only one process is identified as the circumstantial process. For instance, the attributes assigned to Dhool, *not naïve, Raven, an unhappy woman, queen, means of satisfying his gambling addiction and lust, simple, a strange paradox of fear, not that lucky, gentle, a paper collector, wild as those of a tigress*. Examples are given below:

Attributive circumstances:

<i>Carrier</i>	<i>Pr: Relational</i>	<i>Attributive</i>
She	would be :	inside a river
She	was	in the distance

The discussed clauses portray the intimate relationship between Dhool and Dilawar where physically they both are close but Dhool can never feel involved in this relationship but demonstrates a mental distance by suggesting to be in a river or at some far away locality, distant from Dilawar. These clauses show her escape when her husband, Dilawar is quenching his sexual desires.

### Behavioral Processes:

The story provides twenty-one behavioral processes out of the total number of clauses. From these processes, thirteen clauses show despair, dejection, and resistance to the predominant social norms. These processes suggest a transformation of Dhool from a happy and pleasant person to a sad and depressed person. She is worried about her family, their necessities, and protection. She has been forced to perform multiple tasks simultaneously which is far too demanding for her strength. All these processes are reactionary. The process types are used *as screamed, kill, resisted, lamented, breathed in, resist, grazed, inched, slumping, snapped, flinched, and pressed*.

From this long list of behavioral processes the predominant aspect is gloom and agony. Only one process demonstrates happiness as “would smile”. Furthermore, only three clauses demonstrate her affection as is given: *hugged, matched, and gathered*. A single clause displays a certain amount of strength where the verb *decided* is selected but the remaining processes depict the miserable conditions of Dhool.

### Existential Processes:

There are a total of ten existential processes instigated in the short story. The seven processes demonstrate violence, pain, and suffering. The examples from the text areas:

<i>Process: Existential</i>	<i>Existent</i>	
there were	Five Mistakes of them.	
it was	the one she feared	
There was	no mercy	on his face ----

### Roles of Participants:

The second step of Burton's (1982) analysis is the identification of types of 'Participants'. All the participants' roles are identified and investigated. As the main focus of the study is female portrayal therefore only the clauses related to Dhool are considered for analysis.

### Role of Actor:

Out of 90 material processes, 38 processes designate the role of ‘Actor’ to Dhool where the efforts and struggles to make a livelihood for Dhool's family are demonstrated. The processes representing Dhool’s endeavor outside the home and her fight can be seen as follows:

<i>Actor</i>	<i>Material</i>	<i>Goal/circumstance</i>
She	crouched	the trash bag
She	Ran	across the street

She	Scooping	the magazine page
Dhool	Stood up	

Dhool is different from many stereotypical women as she has to face challenges inside the home and in the outside world at the same time. If on one side financial support is demanded from her and she is striving hard for it. The same is the case for her family's protection. She has to guard her young against the evil of the world. She performs two social roles – breadwinner of the family as a father and taking care of household chores as a mother. From the given list of processes, five processes determine her role as a housewife, for instance:

<i>Actor</i>	<i>Material</i>	<i>Goal/circumstance</i>
Dhool	Was putting	the baby: Goal/ to sleep: Cir
She	Just lit	the kerosene lamp
She	had left	The pot: Goal, /on the stove

**Role of Senser:**

Dhool is a "Sensor" in thirty-six clauses. She has been portrayed as well aware of herself, her surroundings, and her obligations as a mother. Furthermore, she is mindful of all the challenges and problems existing in her surroundings:

<i>Senser</i>		<i>Pr: cognitive</i>	<i>Phenomenon</i>
Dhool	extremely (circumstance: Manner)	alert	to danger.

She:	also knew	that a grain of dust could never reach the sky.
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She was well aware of the fact that her existing situation will be hard to change. She was mindful of her vulnerability and was striving hard to bring a positive change in her condition. Regarding marriage, she had limited knowledge and it was hard for her to fulfill the sexual needs of Dilawar. At a young age, she got exposed to the harsh reality of life. In clauses 12 and 15, Dhool is incapable to realize exactly the responsibilities of the marriage bond, and gradually, after experiencing the harsh sensations, adapted herself to the unwelcoming household. The following clauses suggest her inexperience and innocence about the marriage:

<i>Phenomenon</i>	<i>sensor</i>	<i>Pr: Cognition</i>
what a marriage constituted of	Dhool	was unaware
<i>sensor</i>	<i>Pr: Cognition</i>	<i>Phenomenon</i>
She: sensor	didn't imagine	That this union would forever silence the little singing <i>myna</i> inside her heart"

Only six clauses out of thirty-six indicate affection. These processes represent the wishes and desires of the main protagonist. The comparatively fewer numbers affection processes highlight that Dhool is preoccupied with various challenges due to which she has ignored her emotions and yearnings. Her marital life consumed a great amount of energy that now it was hard for her to pursue her only passion which was *singing*. Her marriage silenced the singing *Meyna*.

Senser	Process: Affectio/Cognition	Phenomenon
Dhool	loved	singing

Dhool	felt	her heart

### Goal and Beneficiary:

A total of 11 clauses from the short story reveal that Dhool or any of her body parts is a 'Goal'. A total of 9 processes reveal the sexual or intimate relation of Dhool with her husband. Strikingly, All these processes are performed by some other Actors. Dhool does not exercise any agency. Dhool has been portrayed as a passive recipient of all these actions. She has been demonstrated as powerless in all these instances.

<i>Actor</i>	<i>Material</i>	<i>Goal</i>
a strong hand	gripped	her wrist
labor pain	racked	Dhool s' body
He	threw	her

The beneficiary is the participant for whom something is performed or has been served. The predominant clauses intend Dhool as an 'Actor' who is involved in the processes related to physical exertion and hard work. From the given list only four clauses determine Dhool as 'Beneficiary'. The examples from the short story are as given:

<i>Beneficiary</i>		<i>Pr Material</i>	<i>Goal</i>

<b>The little girl</b>	<b>in long jet-black pigtails</b>	<b>was gifted</b>	<b>with an exceptional voice</b>
<b>Goal</b>	<i>Pr Material</i>	<b>Beneficiary</b>	
<b>The dress</b>	<b>had been sent</b>	<b>to Dhool</b>	

### **Carrier:**

A total of 13 times Dhool is given the role of Carrier, out of 23 relational processes. The processes demonstrate the characteristics of Dhool are as given:

*Means, paper collector, Raven, not naïve, queen, determined, not that lucky, a particle of dust.* All these attributes represent Dhool as a hard-working, determined but unfortunate person who has to work from day till dusk to make a livelihood for her children

### **Role of Behavior and sayer:**

Related to Dhool, a total of 20 behavioral processes are used in the selected text. all these clauses demonstrate the conscious interaction of the main character with her surroundings. Dhool has been deeply affected due to her grim and hostile surroundings. The behavioral processes demonstrate her depressed and tormenting existence as given *as inched, lamented, screamed, breathed in, slumped, pressed herself Resisted, and flinched.* Only one process 'sang' suggests that once she was a joyful soul who has been transformed by her painful life experiences.

Additionally, a total of 26 verbal processes are there in the text but only 11 instances assign Dhool the role of 'Sayer'. In all these clauses Dhool is inquisitive in four clauses asking about the worst decision taken by Dilawar to sell their daughter to get some money for gambling. The instances from the selected short story are as follows:

Verbiage)	Sayer	Pr: Verbal
"What kind of decision?"	Dhool	asked
Sayer	Verbal	Verbiage



Dhool	Responded  (in shock: Circumstance)	“What proposal?”
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These clauses reveal the meager status of Dhool who is not taken into consideration while deciding the destiny of Tara. It is a stereotypic perception of a patriarchal society where it is not considered significant to take the consent of the wife while deciding something related to children.

### **Who affects whom or what?**

The last step of Burton's (1982) analysis highlights the relationship between different processes and participant roles. The mental process suggests a deeper understanding of Dhool herself and the situation she faced throughout. The analysis expresses that Dhool is conscious of her surroundings and attempts to change her misfortune. On multiple fronts, she has to contest for making a livelihood and protecting the family from evils around. Through transitivity analysis, it is revealed that her struggle is multifold. These challenges and calamities have a deep impact on Dhool and she has transformed from an innocent, *singing bird* to *a tigress*, ready to accept challenges for the betterment of her family. She is struggling to resist and control her surroundings, but the things are far more powerful and beyond her control. She resists at her utmost capacity falling prey to the lust of Billa. Even her sincere efforts to protect her child from her father have proven futile. Dilawar takes Tara away from home just to fulfill his addiction to gambling. Psychologically, she is deeply influenced by the grotesque reality. She is a victim of a patriarchal society and fails to change her density.

To interpret this step further, a vivid picture can be painted to demonstrate who is doing what, why and by whom, and who has been influenced and affected by these processes. This step of analysis further unveils the character of Dhool. The frequent selection of the mental and material processes instigated by Dhool unfolds that she is thinking about her problems but also striving hard to bring a positive change in her painful existence. The verbal processes are used less by Dhool, this pattern suggests the powerless status to affect any other participant. A total of 17 processes are directed towards Dhool as a receiver where her mother, Dilawar, and Billa are the Sayer. In all these clauses, Dhool is threatened, warned, or intimidated. She is at the mercy of society and is not taken as equal to men. As the woman does not have her voice presented and male characters are more verbal, therefore, a male dominant society is represented.

**Findings and Interpretation:**

In the selected short story of Sheila Abdullah, a total of nine clauses depict the sexual relationship between Dhool and Dilawar. In all these clauses, The agency is with the male participant while Dhool is the passive receiver of that action. Such clause patterns represent the persecution of women by their male counterparts. They are controlling the bodies of women without their will. Mills' (2012) demonstrates that "when the male does a [material-intention] process, he does four out of six to a part of the female's body .... and one to her as a whole. Yet only one out of five processes done by the female is done to the male" (1995: 147)

One of the distinguished features of the feminist text is raising the voice against gender discrimination. The transitivity analysis reveals that society has a lot of demands from a woman but in return does nothing to provide her shelter and protection. The text demonstrates that Dhool has been assigned a less Beneficiary role. The more frequent a beneficiary role, the more favorable and favorable environment is suggested. The transitivity patterns endorse the women's discrimination as in the short story, not a single clause signifies the male 'Actor' providing any comfort to the woman character.

Female maltreatment can also be suggested by the selection of intransitive verbs. In lieu of Burton's (1982) analysis, it has been perceived that the 'Agency' is restricted to a woman and is not extended to other participants; hence, these are mental processes that a woman could only contemplate and observe. The mental processes allocated to Dhool endorse the results of Mills (2012) and Burton (1982). A total of 36 mental processes have been ascribed to Dhool projecting her desires and worries, on the contrary, Dilawar has been assigned only three. These fewer mental and cognitive processes project an insensitive and careless demeanor of male characters. Through such disparity, Abdullah projects a depressed and awful situation for women.

Mills (2012) considers that in society women characters are depicted as powerless and dependent on men while male characters are independent and strong. In the selected story, the analysis of verbal processes suggests a frail and excruciating depiction of a woman. She is thwarted to raise her voice against unjust treatment. Similarly, out of twenty-six, Dhool is assigned 11 verbal. In the selected text, the woman character is incapable to share her inner feelings with the man.

Besides, the analysis of relational processes can unfold the ideological affinity of the author. The linguistic choices made unveil the authorial ideology. According to Abdullah, a Pakistani woman is exceptional and phenomenal but is suffering because of unfavorable circumstances. The relational processes attributed to Dhool are: *not that lucky, a particle of dust., queen,*

*determined, means, raven, paper collector, myna, not naïve*, All these relational processes describe the strength of Dhool from the standpoint of a woman author. The words such as '*the raven, not naïve, a queen, and not an unhappy woman*' all project the merits of Dhool's character. She is admired as a woman of wit and prudence. Her surrounding is despondent but her resolve is her power and that is the source of her persistence. The last phrase, *a particle of dust*, describes the harsh reality of a society where although the woman is courageous, firm, and lovable, still Dhool is as insignificant as a *particle of dust* because of the prevailing unjust norms of society. Male dominance has curtailed the opportunities for a woman to get her deserving status and place in society. Contrary to Dhool, The character of Dilawar has been portrayed negatively. The adjective like an as *pitiful spectacle, useless, parasite, callous, indifferent, nervous, and a victim of circumstances*, all depict him as a corrupt, insensitive, and careless person. Thus, Abdullah develops a positive image of women; and relatively a negative and blemish image of men has been presented. In a nutshell, with the selection of different transitivity patterns for both women and men, Abdullah brings into the spotlight the woman's sufferings due to male domination.

### **Ideology Projected through the Texts**

Halliday (2014), considers transitivity processes as central to meaning-making and ideological projection. After every clause pattern, there is an embedded and covert ideology. In the selected text, Abdullah has portrayed a miserable Pakistani woman owing to a patriarchal society. She struggles inside and outside the home to accomplish her everyday essentials as can be examined by the analysis of the material processes of the selected short story. The verbal processes portray the fragile status of Pakistani women as the male participants direct, abuse and intimidate her. The behavioral processes selected mirror despair and despondency. only one process demonstrates happiness. The same is true for material clauses where only one process 'singing' offers a ray of hope. The analysis discovers the male dominant Pakistani society where characters like Dhool have limited space to breathe and live happily.

The mental clauses suggest that the woman of this region is mindful and conscious of the exploitation and ill-treatment directed towards her. Dhool with the mental processes demonstrates her efforts to resolve her problems for some betterment in her existence. As Christie (2000) describes that the feminist agenda is to examine the use of language for males and females for understanding their identity. Furthermore, to redress gender inequality. By highlighting the issues of woman's suffering, Abdullah stands with the feminist ideology. The selected short story represents the feminist ideology where a woman suffers due to discrimination and inequality in vogue in society.

**Conclusions:**

The present study examined the woman depicted in the selected short story of Abdullah with the help of the transitivity model. The study aimed at exploring the types of processes used for the portrayal of Dhool in the selected text. All the clauses were divided and labeled as per the transitivity model. The analysis suggested that the material processes instigated by the protagonist were limited to Dhool and failed to influence the outer world. The study of processes and participants designated a repressed and marginalized image of Pakistani women. The body of the woman is controlled by men participants and her agency is curtailed. Isolation is inflicted upon Dhool as from day till night she is involved in the tough fight at various sites. As feminism is all about gender equality and Mills (2012) considers it important to highlight the experiences of women and to explicitly talk about female sufferings. Adopting the same line of action, Abdullah talks about female experiences and her exploitation due to the patriarchal system. Dhool suffered because her husband failed to provide them with security and other necessities of life. Transitivity processes demonstrated that Dilawar exploited Dhool sexually even without her consent. She was silenced by the ill-tempered husband and further suppressed by the lustful intentions of Billa. The findings of this study were similar to that of Mills (2012) who states that women are portrayed as helpless and ineffective in bringing change in their surroundings. The material processes are restricted to themselves and cannot extend to the people around them. The analysis demonstrated that female experiences are given more importance in the selected text and her sufferings were brought to the spotlight. Hence, a feminist ideology is represented in the text.

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