

**EXPLORING THE MODES OF PRIVATE AND  
PUBLIC PATRIARCHY: A COMPARATIVE  
TRANSITIVITY ANALYSIS OF PAKISTANI  
SHORT FICTION IN ENGLISH**

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**NATIONAL UNIVERSITY OF MODERN LANGUAGES**

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**Exploring the Modes of Private and Public Patriarchy: A  
Comparative Transitivity Analysis of Pakistani Short Fiction in  
English**

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## ABSTRACT

**Thesis Title: Exploring the Modes of Private and Public Patriarchy: A Comparative Analysis of Pakistani Short Fiction in English through Transitivity**

The study analyzed Pakistani short fiction in English by applying one of the aspects of Systemic Functional Linguistics that is, Transitivity, to explore the experiential meaning in the selected short stories. The principle aim of the study is to expose the representation of Pakistani women and explore the various dynamics of private and public forms of patriarchy through the application of Halliday's framework of Transitivity (2014). Theorizing Patriarchy by Walby (1990) was used as theoretical frameworks for the study while the system of transitivity provided the analytical framework for the interpretation and analysis of the selected texts. Two Pakistani short fiction writers were selected for the study: Bina Shah and Tariq Rahman. Two short stories by each of the writers were selected through purposive sampling. The selected short stories by Shah were: *The Wedding of Sundri* and *The Good Wife* while the short stories selected from Rahman included: *Papa* and *The Trail*. The study utilizes mixed method approach to analyze and present the data. The transitivity analysis revealed the public and private modes of oppression in a patriarchal society i.e. Pakistan, where one gender was oppressed and the other was the oppressor. The analysis brought to light the various modes of patriarchy as depicted in the selected texts which included: gender discrimination, honor killing, women marginalization, violation of women and human rights, domestic labour and violence, constraints on getting education, lack of freedom of speech, restrictions on skills learning and training, cultural constraints, physical and psychological abuse, and child marriage.

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## LIST OF ABBREVIATIONS AND CODES

SFL	Systemic Functional Linguistics
SFG	Systemic Functional Grammar
SS	Short Story
S	Sentence
*	For Circumstantial Elements

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## **DEDICATION**

I dedicate this work to my parents and family. My mother, my soul, gave me the strength whenever I lost the hope and confidence. She sacrificed her time for me when I needed her help. She was always there by me till this very moment. My father and my brothers gave me abundance of moral support and encouraged me to complete my studies. I am very blessed to have a beautiful family who stood by me all the time.

# CHAPTER 1

## INTRODUCTION

### 1.1 Introduction

This study intends to investigate the representation of different modes of private and public patriarchy in the short stories of Pakistani writers in English. It attempts to understand how short fiction writers represent the characterization of men and women from experiential aspect of meaning. An adapted version of Systemic Functional Linguistics will be applied to examine the lexico-grammatical choices in order to reveal how the different modes of private and public patriarchy have been constructed in Pakistani short fiction. This will be carried out through the examination of Transitivity processes and participant roles. The significant feature of this study is to analyze the fundamental and traditional structures of Pakistani society that are patriarchal in nature and to determine women's status vis-à-vis the responsibilities imposed upon them. No doubt, patriarchy flourishes through excising a control on women, sexuality and fertility or male hegemony over private and public spheres of life. This study brings to light an issue, viz. discriminatory attitude towards females in a patriarchal society and its depiction in literary texts.

### 1.2 Background of the Study

Language is not only a coincidental mechanism of literature but a vital part of the entire creative process. The interpretation and analysis of any literary text by utilizing different strategies and techniques that are developed in the field of linguistics is termed as Stylistics. It is an interdisciplinary approach in which the language of literature

becomes a focal point of investigation both linguistically and critically that tries to make a bridge to fill the gap between linguistics and criticism; this process is called Stylistics. According to Widdowson (1975), Stylistics is the linguistic orientation of any literary discourse. In 2004, Simpson maintained that stylistics gives primary importance to language and it is a way to interpret any discourse. It is an analytical approach which covers all the communicative characteristics of language at all levels such as phonology, morphology, syntax, lexis and semantics (Cuddon, 2012).

In 1994, Halliday expounded that language is deciphered as an arrangement of potential meaning, and the implications of any language are acknowledged through its structures, i.e. relating linguistic structures with their significance, and called this thought as Systemic Functional Grammar (Henceforth, SFG), which not only deals with linguistic structure but it is more about investigating meaning. In this way, SFG is a type of grammar that deals with the syntactic and semantic aspects of language, and is a part of Systemic Functional Linguistics (Henceforth, SFL) which is a social semiotic approach. SFL takes grammar as an important source of exploring meaning. It focuses on the correlation between structure and meaning. In 2014, Halliday asserted that each metafunction of language is realized at different stages of lexicogrammar through different subsystems of linguistics. He proposed three metafunctions of language, i.e., ideational, personal and textual. This particular study focuses only on one aspect, viz. ideational metafunction of language, that is, the experiential function of language. The experiential metafunction of language deals with our experiences and comprehension of the world. It alludes to the grammatical choices that allow speakers to make implications about the world. According to Halliday (2014), the experiential implications of language are realized through a system which he termed as Transitivity.

Transitivity is one of those frameworks in SFL which is utilized extensively in Stylistics. For instance, Riaz (2016) conducted a research on the selected short stories of Hussain to analyze language-ecology nexus through the system of transitivity. She examined how Hussain established his ecological vision through the utilization of material processes. Likewise, Rashid (2016) conducted a research on Shamsie's well known novel *Burnt Shadows*. He employed the framework of transitivity to explore the

character construction of the central character of this novel, named Hiroko. Like Riaz and Rashid, Song (2013) conducted a research on a short story *A Rose for Emily* by William Faulkner. He utilized the framework of transitivity to analyze different processes to highlight the hidden meanings of the story. In 2013, Rizwan investigated the construction of socio-cultural identity in Pakistani short fiction in Urdu through transitivity analysis.

As discussed above, Stylistics deals with the interpretation of a deeper stratum of meaning by analyzing representative and symbolic meanings that a literary text expresses through the use of language in specific manners. Transitivity framework is the portrayal of the world around and inside language. The internal and external experiences, relations between encounters, ideas, things, distinguishing proof and assessment, and belongings and other creatures are explained in language through this framework. The framework of transitivity has three key components to interpret and analyze any text that are: process types, participant roles and circumstantial elements. This study intends to examine transitivity process types and participant roles to analyze Pakistani short fiction in English to uncover different modes of patriarchy.

Fiction is born out of the society in which it lives and thrives. It continuously influences and is influenced by the living styles of the society. It does not ignore the changes in the society, synchronic or diachronic, rather portrays them in a befitting manner. For this purpose, a fiction writer portrays an ideal world which teaches, delights, and improves upon the existing set of circumstances. As such, he constructs a world of fiction, which, though abstract, is beautiful and attractive. Through this process, the fiction writer succeeds in instilling a message into the very soul of the society. Thus this study analyses the experiences of inequality and discrimination that most Pakistani women face within the household and society as a result of unequal gender power relations as Pakistani society is patriarchy in its nature. Patriarchy is a social system in which society is organized around male authority figures. In this system, male member of the family has authority over women (wife/wives), children, and property. It implies the institutionalization of male rule and privilege at one hand, and female subordination at the other hand. Most forms of feminism characterize patriarchy as an unjust social system that is oppressive to women. According to Lerner (1989), patriarchy is not one event but

a process developing over a period of almost 2500 years (from approximately 3100 BC to 600 BC) and a number of factors and forces are responsible for the establishment of male supremacy as we see it today. Lerner (1989) begins by emphasizing the role of women in the struggle against patriarchy and for equality. According to her, patriarchy, in fact, preceded the formation of private property and class society. Chitando (2011) also observes that women have been represented by male authors as slack, dangerous and weak, and dependent on men.

Patriarchal ideology of keeping women away from the power positions has been established through the construction of private and public realms for women and men respectively. Theorizing patriarchy by Walby (1990) is used as a theoretical framework for the current study. This theory explains “two distinct forms of patriarchy – private and public” (p. 24). Private patriarchy is based on the idea of household as the main site of women’s oppression. Public patriarchy is based principally in public sites such as employment and the state. The household does not cease to be a patriarchal structure in the public form, but it is no longer the chief site. In private patriarchy, the exploitation of women’s labour takes place primarily by individual patriarchs within the household, while in the public form it is a more collective appropriation. In private patriarchy, the principal patriarchal strategy is exclusion; in the public, it is segregation and subordination. Above all, Walby (1990) asserts that “the state has a systematic bias towards patriarchal interests in its policies and actions” (p. 21).

This research intends to show how the analysis of some language resources can unravel to the reader the worldview or the persona of the writer in a literary work. Drawing on Systemic Functional Grammar (SFG), it attempts to make use of transitivity framework to uncover the patterns of language use employed in Pakistani short fiction in English to explore different modes of the suffering of women. It aims to raise one’s awareness on the confluence of language structures and meaning in fiction. Also, this study intends to show the connection between linguistics and literature by using an alternative framework within the context of a literature based language study. The study attempts at facilitating the readers to understand how the language of a given text creates meaning at various levels in fiction. The aim of this research is to illustrate how a reader

can capture the elusive and subjective bent of mind of the author by attending to the writer's linguistic choices that are used to depict the attributes of male and female gender. The main purpose of this study is to build the association or link between the word choices and their implications for exploring different modes of patriarchy that are prevalent in Pakistani society.

### **1.3 Statement of the Problem**

In Pakistani society, women are generally considered to be the carriers of their family's honor. The wrong doings of male members are usually ignored, even if committed in public; whereas, a slight mistaken act of a woman brings disgrace to the entire family. Such discrimination can be seen not only in the private spheres of home but also in the public spheres of institutions. These societal norms of exploiting women at different levels are reflected in Pakistani literature, particularly in the short fiction. This study intends to investigate the representation of private and public modes of patriarchy in Pakistani short fiction written in English. The study investigates the descriptive, functional and semantic aspects of the language usages in the light of Systemic Functional Linguistics (SFL) in order to explore the different modes of patriarchy prevalent in Pakistani society as depicted in the selected short stories by Pakistani male and female writers in English.

### **1.4 Objectives of the Study**

The objectives of the study are as under:

1. To investigate the various transitivity processes which are associated with male and female characters in the selected texts.
2. To explore the modes of private and public patriarchy in Pakistani society as depicted in the selected Pakistani short fiction in English through transitivity analysis.
3. To examine the similarities or differences in the representation of patriarchal norms in Pakistani society as depicted in the selected texts.

## **1.5 Research Questions**

This study seeks answers to the following research questions:

1. What kinds of transitivity processes are involved in the depiction of the different modes of patriarchy in the selected short stories by the Pakistani writers in English?
2. What are the similarities or differences in the representation of patriarchal norms in Pakistani society in the selected texts?
3. How are the different modes of private and public patriarchy prevalent in Pakistani society depicted through the construction of clauses in the selected texts?

## **1.6 Methodology**

The current study intends to explore the depiction of private and public patriarchy by revealing the experiential meanings of the selected authors through Halliday's (2014) framework of Transitivity. Both qualitative and quantitative paradigms will be used to interpret and analyze the data. The research method of this study is content analysis. According to Cole (1988), content analysis is a tool for the interpretation of written, oral, visual or verbal communication. Content analysis has been further categorized into two types: Conceptual analysis and Relational analysis. This study will draw upon conceptual analysis as the research method for the analysis of the data.

## **1.7 Delimitation of the Study**

This research work is limited in its scope because it deals with only one genre of English literature as the data is taken from Pakistani short fiction in English. Two Pakistani short fiction writers (Bina Shah and Tariq Rahman) have been selected. The data is further delimited to two short stories by each of the two writers for this particular research. Furthermore, the model of transitivity that is employed for carrying out this research is only one aspect of the Systemic Functional Linguistics, which encompasses many diverse areas to dig out the experiential metafunction of language. Transitivity framework has three key components to analyze any text i.e. process types, participant

roles and circumstantial elements; this study will excluded circumstantial elements due to time constraints. The current study will focus on the language of the selected writers' texts to explore the patriarchal norms prevalent in Pakistani society.

### **1.8 Significance of the Study**

This research study is of significance to Pakistani society in the sense that it explores the different modes of private and public patriarchy as depicted in the literature by Pakistani short fiction writers in English. At the same time, it will also dig out the hidden semantics of the language use in literature for Pakistani women. The major significance of the study is in the field of Literary Stylistics as this study serves as a bridge between literature and linguistics. The selected texts for the study have been taken from Pakistani short fiction in English while the adopted framework for the interpretation and analysis of the data has been taken from SFL. The study will prove beneficial for the teachers and students of English literature as well as linguistics for teaching and learning the significance of English clause in the process of meaning making. This study can also be utilized to demonstrate the interpretation of literature as it aims at elucidating how the action is achieved, by whom and on what. Furthermore, this study is significant in its attempt to expose the perceptions of Pakistani male and female writers towards both the genders (male and female) and the way they use their language for the construction of different meanings pertaining to the depiction of Pakistani society.

### **1.9 Organization of the Study**

The study is divided into five chapters. Chapter one gives an overview of the study, provides the statement of the problem, sets objectives and proposes research questions. This chapter also provides delimitations and significance of the study.

In chapter two, the researcher discusses the emergence and functions of Systemic Functional Linguistics. This chapter will also provide the detailed descriptions of 'Transitivity' as an analytical framework and 'Theorizing Patriarchy' as the theoretical framework for interpreting as well as analyzing the data. A concise review of existing

studies on transitivity and patriarchy will also be discussed in this chapter to identify the research gap.

The third chapter of the study illustrates the research methodology including research type, research method and the process of data collection. This chapter also gives a detailed description of the research design which is divided into five different stages.

Chapter 4 deals with the process of data interpretation and data analysis. This chapter is divided into two sections. In the first section, the selected texts have been analyzed using the system of transitivity and Walby's (1990) framework to explore the different modes of private and public patriarchy that are prevalent in Pakistani society. The second section draws a comparison between transitivity processes used in the texts by the selected male and female Pakistani short story writers. At the end of the chapter, findings of the study will be presented.

The last chapter concludes the study and answers the proposed research questions. Suggestions and recommendations for future researchers will also be provided at the end of the chapter.

## **CHAPTER 2**

### **LITERATURE REVIEW**

This chapter is divided into three sections. The first section shows the relationship between language and grammar, the development of Systemic Functional Grammar and the very concept behind it. Furthermore, the metafunction of language according to Halliday's (2014) perspective is explained. The second section describes precisely the framework of transitivity provides a review of the existing studies which have utilized the analytical framework of transitivity. The third section delineates the theoretical framework of the study, 'Theorizing Patriarchy' by Walby (1990) and also provides a review of the related studies about patriarchy. The importance of this particular study is illustrated at the end of the chapter.

#### **2.1 Language and Grammar**

Language is a system of meaning-making. Whenever language is used, it tends to build meaning. Grammar helps to make language meaningful; without grammar language would be vague. Language is a complex phenomenon. In 1994, Gerot and Wignell stated that grammar is considered as a language theory that describes how language places together and how it works. The main focus of traditional grammar is on principles and rules to generate correct sentences. Formal grammar takes language as an arrangement of rules which allow or prescribe certain structures for building sentences. It also explains the structure of individual sentences. On the other hand, functional grammar deals with language as a meaning-making resource. The main focus of functional grammar is to answer the question, "How is the meaning of a particular text grasped?"

##### **2.1.1 Emergence of Systemic Functional Linguistic**

Systemic Functional Linguistics (SFL) is a linguistic approach that was developed by Michael Alexander Kirkwood Halliday during 1960s in the U.K. and afterwards in the America. It is an evolutionary theory, not revolutionary, because it is based on the idea of system structure theory of Firth (1935) developed on Malinowski's idea of cultural context and situational context.

Malinowski (1884-1942) was an anthropologist who did a lot effort to understand human culture. One of his key ideas was to completely comprehend an utterance; according to him, understanding the "context of situation" of that expression is very imperative. Malinowski gave two ideas to understand any language, cultural context and situational context. Cultural context is a type of context that deals with the social and cultural background associated with communication while situational context deals with the situation where communication takes place. He expressed that condition and culture have an impact on the use of language.

Firth (1890-1960) established the discipline of linguistics in England. Firth grabbed Malinowski's thought regarding the centrality of context, and connected it with his model of linguistics. He was of the view that the primary focus of linguistics ought to be the investigation of meaning, which was altogether different from the prevailing Bloomfieldian approach then current in American phonetics that thought the study of meaning was not the focus of linguistics. He built up an approach to deal with phonology, called 'prosodic phonology', which enabled phonological highlights to be shared over progressive phonemes, as opposed to every phoneme having its particular characteristics (segmental phonology).

On the death of Firth, in 1960, Halliday was the most compelling of his devotees. He is considered as the leader of neo-Firthian linguistics. Halliday developed a theory about Firthian principles with the name of 'scale and category theory' of grammar which subsequently progressed as a Systemic Theory. Afterwards, Halliday (1960s) worked in linguistics at the Prague school and Systemic Functional Linguistics (SFL), which regards language as social semiotic system, was developed. Therefore, SFL rests on the shoulders of some persuasive linguists.

In 1961, Halliday published his Ph.D. research paper on the notion of SFL. Halliday depicted this theory first when he examined Chinese language syntactically and semantically at the University of Lingam under the supervision of Wang Li. In 1960, Halliday's idea of grammar developed in London and he extended this notion to examine English language. Afterwards, the work was extended to examine different languages in Europe, for example, French and German.

In 1985, the first work of Halliday was published with the title of "*An Introduction to Systemic Functional Linguistics*". In 1994, the second edition of the same work was published. Then, Halliday further revised his work with Matthiessen in 2004. In 2014, the last edition was published by Halliday with the collaboration of Matthiessen under the title of *Halliday's Introduction to Systemic Grammar*.

### **2.1.2 Function of Systemic Functional Linguistics**

In SFL, Halliday (2014) explained language in terms of meaning, not in terms of form. It described how language is used in social contexts to perform particular purposes, which shows that SFL talks about the functional aspects of language. Language is important to perform to perform different functions in society; form of language would be totally useless without function. In the words of Emilia (2014), language is taken as a meaning-making resource in SFL in which people communicate with each other in a particular social context.

Halliday's grammatical representation is well known by the name of Systemic Functional Grammar. According to him, language is a system of semiotics not in the sense of a system of signs, but a systemic resource of meaning (1985). For him, language is a "meaning potential"; by expansion, he characterizes linguistics as the investigation of how people interchange implications by using language. Most of the linguistic theories take language as a mental representation while SFL is more associated with sociology. It investigates how language works in social contexts and how it achieves particular purposes. SFL is interested in the utilization of language. It gives prime importance to language function than to the structure of language because it is a functional and semantic theory of language rather than formal.

In 2013, Fontaine explained that any individual who has attempted to speak with anybody in a different language or with a boy of two years old will realize that being linguistically right is relatively unimportant. In many cases, functional aspect of language is more significant than structure. Although, one requires apprehending how language is organized in order to construct and examine the function of language. In this way, both (structure and function of language) are analogous to two sides of the same coin. Halliday (2014) asserted that “a theory of linguistics must integrate the functions of language in use.” Unlike the traditionalists who were of the view that grammar is entirely different from the meaning and context of the utilization of language, the SFL takes language in the form of social semiotic system— that is, a framework in which its significance and structure are constantly determined by its specific circumstance and speaker's communicative objectives.

In 1994, Halliday explained that language is deciphered as an arrangement of potential meaning, and the implications of any language are acknowledged through its structures, i.e., relating linguistic structures with significance, and called this thought as Systemic Functional Grammar. SFG not only deals with linguistic structure but it is all about investigating meaning. In this way, SFG is a type of grammar that deals with the syntactic and semantic aspects of language, and is a part of the Systemic Functional Linguistics (SFL) which is a social semiotic approach.

### **2.1.3 The Main Components of SFL**

In 2004, Halliday and Matthiessen explained that SFL is a vast term which covers different components. There are four main key components of SFL through which a text is analyzed. These are: context, lexicogrammar, semantics and phonology. In 2014, Halliday and Matthiessen graded these components in this order: context has an overarching role in SFL, the next lower level is occupied by semantics, then comes lexicogrammar, the last one is phonology and the least one is phonetics.

Halliday (2014) further categorized these strata or components of SFL into two alternative modes of expression. One is of sound which includes phonetics and phonology and is considered as an expression plane while the other one is writing which

includes lexicogrammar and semantics, and is considered as a content plane. There is a strong relationship among these components; the relationship that connects one mode of expression to another is called as realization. Context realizes through semantics and semantics realizes through lexicogrammar.

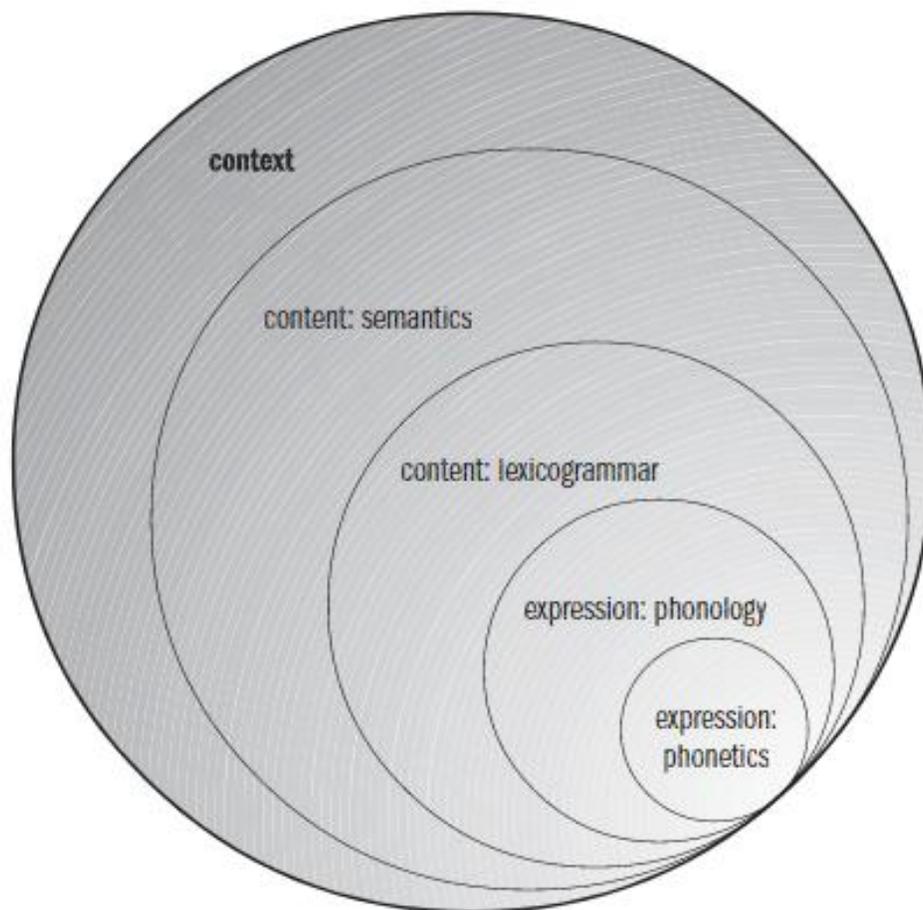


Figure 1 Main Components of SFL  
(Halliday & Matthiessen, 2014. p. 26)

Context has the most influential role in the whole process as it exerts a powerful influence in the meaning-making process. Context takes register in terms of three different elements that are taken as semiotic functions. According to Halliday (1978), these three elements are: Field, Tenor and Mode. Field is the zone of outer reality with content arrangements. Tenor concerns social roles and relations between those who take part in linguistic demonstration (participants). Mode is a method through which the

correspondence happens, or communication occurs, and therefore develops interpersonal relationships. It can be written or spoken, can be monologic or dialogic, and can be visual or contact.

In 1994, Halliday took the interpretation of language as a meaning potential system, and semantically language was realized through its structures, i.e., by relating syntactic structures with significance, and he called this thought as Systemic Functional Grammar. SFG does not deal with the orientation of grammatical structures, yet it deals with semantic aspect of a language. Lexicogrammar is one of the main components of SFL. In 2014, Halliday and Matthiessen took lexicogrammar at the level of the structure of any language to describe a single entity between the two shafts/poles. Lexis deals with the vocabulary, whereas grammar deals with the syntax of any language. Both lexis and grammar are thought to be types of the single stratum of a language and that is called semantics, which deals with the system of meaning-making.

Systemic Functional Linguistics (SFL) takes grammar as an important source of exploring meaning. It focuses on the correlation of structure and meaning. According to Flower (2013), SFL describes vocabulary (lexis) and syntax (grammar) as cooperating in making-meaning; this blend is known as lexicogrammar. In this manner, grammar turns into an investigation of how individuals orchestrate the selection of words and other sources of grammar to communicate message.

Sentence structure turns into an investigation of how meanings are generated by using words, when language functions are executed in declaration of meaning. SFG is a way of portraying linguistic choices from the arrangement of words so people are constantly mindful of how language is utilized to acknowledge meaning. According to Gerot and Wignell (1994), the sentence structure endeavors to portray the actual use of language and spotlights on content and its specific situation.

In 2014, Halliday explicated that each metafunction of language is realized at different stages of lexicogrammar through different subsystems of linguistics. The meanings of ideational meta-function of language are realized by Transitivity and Eragitivity systems. The implications of interpersonal meta-function are realized by the system of Mood and the meanings of textual meta-function of language are realized by

thematic system. In this way, the undertaking of SFL is to acknowledge how implications are made and traded through the resources of syntax and vocabulary. Additionally, Martin (1992) declares that these meaning-making choices add to the general significance of discourses.

#### **2.1.4 System versus Structure**

Halliday is the first person who moved the attention from structure to system, from syntagmatic to paradigmatic relations among the decisions of what can be utilized rather than what was available. Any set of different decisions or choices is known as a system. In 2005, Matthiessen asserted that Halliday changed the Firth's concept of system-structure into a systemic theory which was first recognized as the theory of scale and category. Halliday examined the system as a hub of choices in the function of any language as a primary organizing power. The system is the unique depiction of 'what can be utilized with what' the inverse of syntagmatic hub, the structure. The concept of systemic theory derived from the depiction of grammar as an arrangement of frameworks of system rather than structures.

Egins (2005: 200) described that according to Halliday (2014) the systemic theory is not just an advantageous or suitable formalism for capturing the linguistic relations as syntagmatic and paradigmatic. It likewise makes a hypothetical claim about the relative significance of syntagmatic and paradigmatic relations.

The Systemic Functional theory gives primary importance to paradigmatic relations over syntagmatic relations, choice over chain, system over structure. Systemic Functional Linguists take the idea of choices, or resistances, to be of essential significance in seeing how language constructs meaning. Halliday (2014) takes language as choice, as a meaning-making resource. Syntagmatic relations are captured by structure while paradigmatic relations are seen through a system. The resulting linguistic choices ignore structure and concentrate on construction of meaning.

Although opposition is the basic classification, the technique for building up system is basic. This implies we should clarify how we decide when we have a resistance. That is, on what premise do we set up a framework? The appropriate response

is: the point at which we discover a distinction in structure. In system, each choice is understandable or realized by its structure. Structure is important but just to communicate the function of language (Eggins, 2005. p.200).

An essential presumption of SFL is that “meaning implies choice ”: if there is no other option yet to accomplish something, at that point it is not significant. The opposite is also accepted to be valid, that is, if there is a choice in any particular situation, at that point that choice is significant. Moreover, SFL captures ‘functional’ orientation on different perspectives. Generally, it means that a focus on what language performs is more imperative than taking how it seems (its structure). There are some ways by which a functional perspective of language is realized as:

1. Functional labels of linguistic components: Grammar is sorted out as far as classes of units, as well as regarding capacities (Subject, Actor, and so on.). Some other theories of semantics appreciate this approach.

2. Introduction towards the functions every articulation serves ('function of discourse'): in SFL, every expression is given by some function (such as: discourse markers in different situations), e.g., giving data (proclamation), taking information (question), requesting activity (request) or offering activity (offer, guarantee, and so on).

3. Taking texts in general (whole) as serving particular social functions: communicate information, building up/maintaining social relations.

4. Language is functional: language is not fundamentally a source of communicating thoughts, feelings and ideas. The fundamental function of language is to convey some message. Language does convey ideas, but it is only one aspect of getting things done.

The primary focus of Halliday’s study is on the functional aspect of language that how language communicates meaning for user, as Halliday explained that there are three meta-functions of language; ideational, interpersonal and textual. SFL is a theory of language as a whole, which takes all components like chain (structure), choice (system), substance (text) which are working as a resource for communicating meaning.

## 2.1.5 Metafunctions of Language

In SFL, the term metafunction has been described by Halliday (2014) to explain language function. He explains three metafunctions of language in SFL. One is Ideational, second is Interpersonal, and the third one is Textual.

Table 1: Metafunctions of Language

<b>Metafunction</b>	<b>Clause</b>	<b>Means</b>	<b>Structure</b>
<b>Ideational</b>	As representation	Field	Processes + participant + circumstances e.g. process + actor + goal
<b>Interpersonal</b>	as            an exchange	Tenor	Mood + Residue e.g. subject + predicator
<b>Textual</b>	As message	Mode	Thematic (Theme and rheme) Informative (New and Given)

### 2.1.5.1 Ideational Function of Language

In ideational function, a language is utilized to sort out, comprehend, and express our impression/experience of the world. The ideational function of language is further categorized into two types. One is experiential and the other one is logical. The experiential meta-function explains our experience and comprehension of the world. It is the potential of language to interpret figures with components, (for example: screen shots of a moving picture or photos of a comic novel) and its capability to separate these components into processes, the participants in these procedures, and circumstances in which the procedures happen. The experiential ideational function of language alludes to the grammatical choices that allow speakers to make implications about the world. It deals with ideas or content that is observed by transitivity. The current study specifically deals with the experiential meaning of the language.

The logical function works with the experiential metafunction. It composes our thinking that is based on our experience. It is the capability of the language to understand

sensible connections between figures; for instance, "this occurred after that happened" or, with more experience, "this happens every time that happens". The logical ideational function deals with the association between the ideas that is observed by Ergativity.

The ideational metafunction identifies with the field aspects of the content, or its topic and context of use. Field is further split into three regions: semantic area, specialization, and representation.

In the domain of semantics, SFG investigates the content matter through sorting out its nominal groups (things/thing expressions) and its lexical verbs, adjectives, and modifiers. These are the words that convey lexical significance in content, instead of functional words, whose reason for existing is simply grammatical, that is, their motivation lies just in connection to different words in the particular domains. Specialization is somehow discerned through language or other specialized vocabulary. Representation includes different kinds of processes, participants of processes, and circumstances.

### **2.1.5.2 Interpersonal Function of Language**

The language used to build and maintain social relations is the main purpose of interpersonal function of language. The interpersonal function deals with the linguistic choices that empower speakers to set up their perplexing and diverse relations. This principle of systemic functional linguistics claims that a speaker discusses something, while continually conversing with others. Language elucidates experience "the relational experiences that are fundamental to our survival". The interpersonal function of language involves grammatical features like mood, modality and polarity. It takes language as an exchange, language as an action. It relates to the tenor. Like field, tenor is further divided into three domains: the speaker/author persona, social separation, and reciprocal social status.

The speaker/author persona concerns the position and personalization of the speaker or author. This includes whether the author or speaker has an unbiased demeanor, which can be seen by using positive or negative language. Social separation implies how the speakers are close, e.g., how the usage of epithets demonstrates how much they are

close. Reciprocal societal position asks whether they are equivalent as far as power and knowledge are concerned; for instance, the connection between a mother and a child would be viewed as unequal. Spotlights here are on discourse acts (e.g. regardless of whether one individual has a tendency to make inquiries and the other speaker tends to reply), who picks the point, turn taking, and how proficient the two speakers are of assessing the subject.

### **2.1.5.3 Textual Function of Language**

The textual metafunction of language identifies with mode, that is, the inward association and expressive nature of a text. This includes literary intuitiveness, inclination and communicative gap. Textual interdependency is investigated with reference to disfluencies, for example, hesitations, interludes and reiterations. Spontaneity is resolved through an attention on lexical thickness, linguistic complexities, coordination (how statements are connected together) and the utilization of nominal phrases. The investigation of communicative distance includes content cohesion. In the context, cohesion is examined through vocabulary, grammar and in addition to the pitch with reference to the chain of vocabulary.

The lexical viewpoint centers on sense relations and lexical redundancies; on the other hand, grammatical perspective takes reiteration of meanings that appear through ellipsis, substitution and reference, and the part of connecting adverbials.

## **2.2 Transitivity System as an Analytical Framework of the Study**

In SFL, ideational metafunction of language involves two constituents: one is termed as experiential meaning and the other one is logical meaning. The logical meaning is present between the clauses in clause complexes and realized through the system of Eragitivity. The experiential meanings are expressed within the clause. When experiential meta-function of language is taken into consideration, then the grammar that is present in the clauses takes as representation. There is a noteworthy system of grammatical choices that is present in this sort of meaning; this system is termed as transitivity. Transitivity system is applied as analytical framework to investigate the experiential meanings in the selected texts in the current study.

According to Halliday and Matthiessen (2014), transitivity is involved in ideational metafunction of language and ideational function serves as an experiential meaning of the clause. The experiential meanings involve the way truth is spoken and the grammatical choices that are used for understanding our experiences of the general surroundings with reference to what is happening, who is associated with the going-on, and when, where, and how the goings-on are going on. One of its leading grammatical systems is categorized as Transitivity. Halliday and Mathiessen (2014) described transitivity as “the system to construe our experience” (p. 213).

Through transitivity, a text is analyzed in the form of clauses. When a clause conveys its message as an ideational meaning, the incidents and happenings in the world are deciphered through the semantic construction of the processes in the clause. The processes in the clause are discerned from verb. In each process, different participants are present; participants are perceived through the nominal phrase. The processes and participants are connected with the circumstances. The circumstantial aspect of transitivity is realized by prepositional and adverbial phrases.

In 2004, Eggins indicated that transitivity is the system of clause to communicate the ideational implications, which means how a language is used to describe reality. Transitivity determines different kinds of processes that are perceived in a language, and syntactically by which they are communicated.

Traditionally, transitivity takes as a grammatical property that demonstrates if a verb takes direct object it is termed as transitive, if it does not then it is termed as intransitive and if a verb takes both direct and indirect objects, it is called as di-transitive. Halliday developed a new notion about transitivity. The new concept of Halliday regarding transitivity is the further advancement of old traditional concept. In Halliday’s book *Introduction to Functional Grammar* (2014), he declared that it is not primary consideration for transitivity whether a verb takes or does not take a direct object.

In 2014, Halliday and Matthiessen explicated that the most persuasive representation of experience is based on the flow of events. The flow of events is lumped into quanta of progress by the grammar that is present in each clause. Every quantum of

progress is demonstrated as a figure – a figure of happening, doing, sensing, detecting, saying, being or having and existing. All figures consist of processes that are extended through time and of participants straightforwardly engaged with the processes somehow; and moreover there might be circumstances of time, space, cause, way or some other kinds. These circumstances are not straightforwardly engaged with the processes; rather they are arranged on it. Every single such act is realized by grammar, that is, present in the clause. The syntactic framework by which this is accomplished is called TRANSITIVITY.

In SFG, transitivity considers the whole clause by examining subject, verb, object, and adds to it the functional perspective. The functional point of view labels each component with respect to the implications that are expressed in the clause. The functional viewpoint makes this framework an effective analytical framework for the investigation of any content/text. Transitivity framework is the portrayal of the world around and inside the language. The internal and external experiences, relations between encounters, ideas, things, distinguishing proof and assessment, and belonging and creatures are explained in language through this framework.

SFG has functional nature in its examination and linguistic representation as it depicts the language being used and the techniques and procedures of communicating meaning in an extensive range of contexts. Meanings are understandable through syntactic structures upon the contextual use and motivation behind their utilization. Syntactic structures and functional aspects of language correlate as functional aspect is dependent on syntactic structure. But, both are having complex relation, not straight or balanced. The language has progressed internally to perform diverse functions. The inner association that lexicogrammar has is a communicative connection with the context through the stratification of semantics.

In 1976, Halliday asserted that there was no arbitrariness in the inner association of language, yet realized a positive impression of the potentials that language had progressed to perform in the life of man as a social being. In Halliday's perspective, language has a social semiotic framework, so language function is determined by context in which it is used. Subsequently, language is viewed as a system, not a structure. It is a

system which can catch and characterize the contextual meaning of a language. Language has a social capacity to serve so it is organized in such a way as to communicate the function for which it is used.

The system of transitivity describes the encoding of experiential implications: implications about the worldly experiences and about how we see and encounter what is happening. In written texts, by observing the framework of transitivity, a person can clarify how the field of circumstance is being built, i.e., we can depict 'what is being discussed' and how various moves in the field are accomplished. According to Gerot and Wignell (1994: 83), "SFL takes clauses and clause complexes into consideration rather than sentences". So, transitivity analysis is considered as a clausal analysis. Clause is a largest unit of grammar. Traditionally, clause is considered as a simple sentence and clause complex is a mixture of two or more equal or subordinate clauses. There are different types of clauses: minor and major. In a minor clause, there is no predicator like greeting and exclamatory expression while major clause has predicators.

For Example: Hi! Good Morning (Minor Clause)

Hi! Good Moring. Are you coming today? (Major clause)

In major clause, there is further division of clauses in the form of dependent and independent clause. Independent clause can exist alone and communicates proper meaning while dependent clause cannot exist alone and it depends on independent clause to communicate its proper meaning. There are elliptical and non elliptical clauses in independent clause. Elliptical clause has minor ellipsis that can be rectified with the help of other text.

For Example: who is the main character in this short story? (Non Elliptical)

Sundri (is a main character in this story). (Elliptical)

Dependent clauses must start either from:

- Subordinate conjunction, such as: because, although, as etc.

- Wh-words, such as: whose, who, what, where, when, which, etc.
- Relative expression, such as: that or from.
- Verbal phrase that works as a predicator of the independent clause

For Example: You must keep this device to take help from internet.

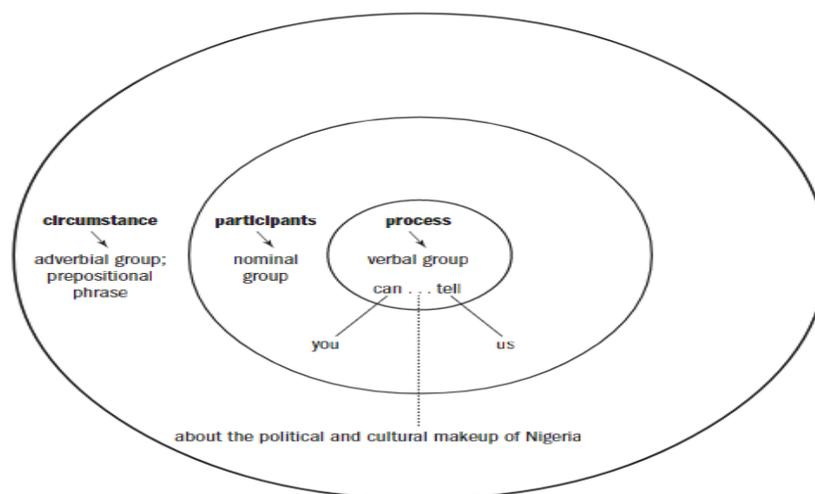
The underlined clause is dependent clause that starts with ‘to’ and verb. The verb is the key component in the analysis of clause. There are different key elements of the clause that play a vital role in analyzing the text through transitivity.

### 2.2.1 Key Elements of Transitivity

According to Halliday and Matthiessen (2014: 220), there are three constituents of transitivity.

- Process itself
- Participants that are involved in processes
- Circumstances that are affiliated with the processes.

These constituents are organized in such a way that they render the model the capacity to capture the daily experiences of language users.



**Figure 2 Key Elements of Transitivity**

According to Gerot and Wignell (1994: 54), processes are the key component of transitivity. They are realized by verbal phrases. There are six different processes in

transitivity, each process communicates different meanings. These processes are viewed as what is going-on and suggest a wide range of different goings-on which basically incorporate different types of participants in different circumstances.

Participants that are involved in transitivity processes, discerned by noun and circumstances are perceived by adverb and preposition. There are some processes in which only one participant is involved and there are other processes that involve more than one participant. Those processes in which only one participant is involved are called as middle and intransitive. In such types of clauses, a person does something or examines by asking something about someone e.g. ‘what did Usman do?’ On the other hand, those processes in which more than one participant is involved are termed as effective and transitive. In such types of clauses, 'somebody accomplishes something and the doing includes another participant'.

### **2.2.2 Transitivity Processes and Participants**

In transitivity, processes are considered as core elements that have primary importance for analysis, realized by verb. The process portrays the experiences in the clause that are in the form of concrete action, sensing, saying, behaving, being, having, existing. In 1994, Halliday noticed that the system of transitivity interprets the experience of world by different types of processes. There are six processes that are proposed by Halliday in the transitivity system (Gerot & Wignell, 1994: 54). These are:

- Material process
- Mental process
- Relational process
- Verbal process
- Behavioral process
- Existential process

### **2.2.3 Material Process**

In 2014, Halliday and Matthiessen illustrated that “a process of doing and happening is called material process” (p. 224). It interprets or understands a quantum of progress in the flow of events as occurring through some physical exertion. In the words of Eggins (2005), material process is a process of doing especially concrete and tangible

action. Semantically, material process is defined as somebody accomplishing something or someone involved in some action. In short, material process involves actions and actions entail participants. Halliday explained participant as a ‘logical subject’. In this process, actor is a main participant who brings changes in the flow of events, who accomplishes something. Participants are realized by nominal phrases. All transitivity processes are uncovered by time and the way a process uncovers may vary from process to process.

### 2.2.3.1 Types of Material Process and its Participants

There are two types of material processes: transitive and intransitive and there is constantly one participant that is actor, who is considered as a doer, an entity that does something. This process is uncovered through time by the actor, promoting the outcome throughout the process that is different from the initial state of the process of unfolding. Sometimes, output of the actions of the participant is kept to the actor itself, in such cases actor is considered as a fundamental or inherent participant. In a material clause, when there is only one participant role present and that is ‘actor’ is called as intransitive material clause.

There is another significant participant role in material process that is ‘goal’. It is a participant to whom the activity is expanded. Traditionally, it is treated as ‘Direct Object’. The subject in the passive or receptive clause is usually taken as goal. For Example:

(1)

The girl	is sleeping	
<b>Actor</b>	<b>Material process</b>	
Nominal phrase	Verbal phrase	
<hr/>		
The girl	is washing	clothes
<b>Actor</b>	<b>Material process</b>	<b>Goal</b>

Nominal phrase	Verbal phrase	Nominal phrase
(2)		

In both the above clauses, the girl is performing the role of actor. There is no goal in the first clause, only one participant is present and that is actor, the girl who performs the act of washing. On the other hand, in the second clause, goal is present, the cloth that is affected by the verb washing. The actor is present in both the clauses, so actor is fundamental and inherent participant while goal is optional participant.

In the first clause, the act of doing is restricted to the actor, the girl, while in the second clause, the act of doing is extended to the clothes. In the first clause (1), the act of doing is present while in clause (2), the act of happening occurs. If we examine the second clause in active and passive structure, we come to know that the act of happening occurs.

The girl is washing clothes.

The clothes are being washed by the girl.

Both the clauses (active and passive) are same from the experiential viewpoint. The girl is an actor in both the operative and receptive clauses. The first clause is taken as operative or active clause while the second is taken as receptive or passive clause. Syntactically, both clauses are different but conveying the same experience. These statements contrast in interpersonal point of view as the girl is active in the subject and has the model obligation of the act of doing in the operative clause while the clothes are taken as a subject in the receptive material clause.

The idea of expansion is in reality the one that is epitomized in the established wording of 'transitive' and 'intransitive', from which the word 'transitivity' is inferred. As per this hypothesis, the verb sleeping in clause (1) is taken as intransitive (not experiencing) and the verb washing in clause (2) is taken as transitive (experiencing,

expanding the process of doing to the other entity). The participant role of goal is present in the transitive material clauses while in intransitive material clause, there is no goal.

### 2.2.3.2 Types of Action in Material Process

There are two different types of actions in material process: Creative and Transformative. In creative action, the participants of material clause are interpreted as being brought into reality as unfold the process while in transformative clause, actor or goal is pre-existed and interpreted as being changed as the unfold process.

Table 2: Act of Doing in Creative and Transformative Material Process:

	Creative		Transformative	
	Transitive	Intransitive	Transitive	Intransitive
What happened?	She cooked the chicken	She cooked	She broke the glass	The glass broke

In creative clause, actor (intransitive) or goal (transitive) performs some function that leads to some outcome. The participant itself is the outcome, there is no other component present representing the outcomes in the clause. The process is interpreted through verb e.g. cook, broke, etc.

In transformative clause, the result is the difference in some parts of an effectively existing actor (intransitive) or goal (transitive). For example, she cooked biryani is creative as outcome is the production of biryani, while she garnished the biryani is transformative as the result is transforming the look of biryani. Therefore, 'transformative' implies that the actor or goal exists before the beginning of the unfurling of the process, and is changed somehow through the unfurling of the process. The transformative material clauses have significantly more extensive range than creative material clauses. The transformative clause has three different types of outcomes: elaboration, extension and enhancement.

### 2.2.3.3 Additional Participants of Material Process

Two participant roles (actor and goal) have been explained in which actor is having a central importance in both transitive and intransitive material clause and goal is optional participant role that is just present in transitive clause. Apart from that, there are some other additional participant roles that may be present in material clause. These are: Scope, Recipient, Client and Attribute.

#### Scope

Scope is very common in different material clauses but all types are more confined as compared to the actor and goal. It is a presenter of the process, which is executed in scope. For instance:

- Kamran attended the birthday party of his niece, Malaika.
- They went to Lahore to attend the marriage ceremony.

#### Recipient

The recipient is also known as beneficiary in the material process that is benefiting through the process of unfolding. The recipient is the participant of material process to whom products are given. In traditional grammar, it is termed as direct object. For instance:

- The boss gave a bonus to Bashir.

#### Client

The client is also termed as beneficiary in the material process it takes services of someone. Both client and recipient are incorporated into the more extensive classification. The preposition ‘to’ is used for recipient and ‘for’ is used for client. For instance:

- The dinner was made for the guest (Client).
- Ali made an assignment to help out his sister (Recipient).

## **Attribute**

Attribute is the central participant of relational process but it appears in material process in a confined manner. In specific clauses with an expounding result, the attribute might be utilized to understand the resultant subjective condition of the actor or goal after the process has been accomplished. For instance:

- The artist painted the picture wonderfully.

Here painted is an attribute that defines the resultant condition of the goal. So such types of attributes are considered as resultative attributes.

### **2.2.3.4 Types of Material Clause**

According to Halliday and Matthiessen (2014: 243), “material process is not only based on concrete or tangible actions, it also based on abstract actions”. Material process can be abstract, animate or inanimate, that construes our experiences on daily basis.

For instance:

- The jury agreed on the same agenda.

Material process and its participants have already been explained in detail. The actions are not only done with the help of physical exertion but there are some actions that happen in the mind of a character. These actions cannot be represented in material process with the help of actor or goal. So, to explain or interpret these actions, mental process is discussed below because such actions are realized through mental process.

### **2.2.4 Mental Process**

Mental process deals with feelings, emotions, thinking, etc. It is also termed as the process of sensing. Material process examines the doings and happenings of outer world while mental process examines the feelings or thoughts of inner consciousness. This process construes the process of unfolding in a series of events that happen in the inner world (consciousness).

Halliday noted that there is a remarkable difference between material process and mental process. In mental process, the unmarked tense is simple present. For example:

- She hates him (mental process is involved)
- She is hating him (incorrect clause)

While in material process, the unmarked tense is present continuous or progressive. For example: Ali is constructing a building now-a-days. We can use present simple tense in material processes as well but if the condition is to communicate some special meaning or wish or causal action. For example:

- Usman constructs buildings (take as a profession).

It does not imply that present simple is not used in material process and present continuous does not occur in mental process. In any case, there is an obvious unmarked relationship which creates the difference between material and mental process.

#### **2.2.4.1 Participants of Mental Process**

Mental process has two main participants: Senser and Phenomenon. Both are the central or inherent participants of this process and are dependent on each other to perform their function. Senser is the participant who has humanly attributes, who can feel all senses, who senses something. Senser is an entity who uses its senses for feeling, thinking, observing, seeing, wanting, etc. For instance:

- Usman knows how to swim.

The second main participant of mental process is phenomenon. It is what a senser feels, sees, thinks, wants, observes, etc. According to Halliday, phenomenon is not only a thing, it can be an act, or it can be a fact.

There is another feature that makes mental process different not only from material process but also from relational process and that is projection. It is the ability to set up another clause apart from the mental clause as the portrayal of the substance of

consciousness. So, through projection, mental clause projects another clause that represents the content of thinking, feeling, assuming, believing, etc.

### 2.2.4.2 Types of Mental Process

As discussed above that mental process is a process of sensing, which has four different types: *Emotive*, *Desiderative*, *Cognitive* and *Perceptive*.

Table 3: Halliday's categorization of mental process (Halliday & Matthiessen 2014)

<b>Types of sensing</b>	<b>Examples</b>
<b>Emotive</b>	Feeling, affection, love, like, dislike, hate
<b>Desiderative</b>	Wish, hope, want
<b>Cognitive</b>	Thinking, expectation, supposition, belief
<b>Perceptive</b>	Sense, perception, hear, see, taste, touch

Examples of different types of sensing and their participants are given below:

- Imran loves french fries. (Emotive)
- Bashir believes that everything is preplanned by Allah Almighty. (Cognitive)
- Kamran wants to be a Lawyer. (Desiderative)
- Usman feels unwell. (Perceptive)

Material process construes the experience of outer world while mental process explains the inner feelings or experiences of the inner world of consciousness. Next transitivity process is the relational process; it is also very significant because every experience of the world deals with some relation.

### 2.2.5 Relational Process

Relational process deals with the process of having or being. This process can be realized by identifying something or by giving an attribute to someone. The process of characterization and identification is present in relational process. In identifying process,

identity is constructed while in attributive process; attribute or quality is assigned to someone or something.

### 2.2.5.1 Participants of Relational Process

Relational process has four participants: *Carrier*, *Attribute*, *Token* and *Value*. Carrier and attribute are the participants of attributive relational process. In carrier, an entity carries a quality; while in attribute, an entity is assigned a quality or attribute. For example:

Ali	has been	Hospitalized
The car	was	on the mat
<b>Carrier</b>	<b>Process: Attributive</b>	<b>Attribute</b>
	<b>Relational</b>	

According to Bloor & Bloor (2014), at times when process shows some possession then attributive process can be taken as possessive process. Then, its participants are known as possessor or possessed. For example:

Usman	has	two cars
It	is	my cat
<b>Possessor</b>	<b>Process: Possessive</b>	<b>Possessed</b>
	<b>Relational</b>	

The other two participants Token and Value are the participants of identifying relational process. In token, an entity identifies something, and in Value, an entity identifies something or a common representation associated particularly to someone. There are two other participants in this process that are: identifier and identified. These two participants can be taken in the sense of token and value in identifying a clause. For example:

Ali	is	very intelligent
The garden	was	Beautiful
<b>Token/Identifier</b>	<b>Process: Identifying</b>	<b>Value/ Identified</b>
	<b>Relational</b>	

The simplest way to create demarcation between both forms of relational process is that the process of identifying is reversible.

### 2.2.5.2 Types of Relational Processes

The attributive and identifying relational processes are further categorized into three types: *Intensive*, *possessive* and *circumstances*. Here, these three types of attributive and identifying processes are discussed with the help of examples.

Table 4: Types of Relational Attributive Process

<b>Intensive</b>	He	is	not reliable in this case
<b>Possessive</b>	Two cats	are	Usman's
<b>Circumstance</b>	Today	is	14 <sup>th</sup> August
	<b>Carrier</b>	<b>Pr: Attributive Relational</b>	<b>Attribute</b>

Table 5: Types of Relational Identifying Process

<b>Intensive</b>	He	is	cunning
<b>Possessive</b>	Usman	has	two cats
<b>Circumstance</b>	The exam	will be	held on coming Monday
	<b>Token</b>	<b>Pr: Identifying</b>	<b>Value</b>
		<b>Relational</b>	

The three above-discussed processes (material, mental and relational) are considered as central to the system of transitivity. But there are three more processes that are marginalized and considered as minor processes, which are: verbal, behavioral and existential processes.

### **2.2.6 Verbal Process**

The action of saying is done in verbal process. Some verbs that are usually used to define verbal process are: say, address, talk, shout, ask, reply, indicate, advocate, demonstrate, admire, insult, slander, and flatter. There are four participants in verbal process: *Sayer, Receiver, Verbiage and Target*.

The participant of Sayer has central position in this process, who is the agent in verbalization process. It demonstrates the producer of what has been uttered. For example: All news papers tell about the daily street crime of Karachi. In this example, the underlined words are taken as sayer.

Receiver is an entity who receives information that is communicated by sayer. For example: He asked her about her health.

The next participant is verbiage; it shows what has been uttered. For example: she told her, 'I am happy to see you'.

When sayer is particularly directed to someone then this situation is termed as Target. For example: He gave justification to the boss about his consecutive non-sanctioned leave. Target is an outermost participant. It appears incidentally, does not exist in direct or indirect talk. It is an entity which is 'targeted' by the sayer. For example: Her mother-in-law always yells at her.

The Manner is the most common Circumstance in Verbal process.

### **2.2.7 Behavioral Process**

According to Halliday and Matthiessen (2014), the physiological and psychological attitude and behavior is discussed in this process of transitivity such as

dreaming, dancing, coughing, treating, smiling, listening, grumbling and breathing. It is considered as an outermost process of transitivity. There is only one active and conscious participant in this process and that is Behavior. It has some active attributes like sensor, but the function of this process is more similar to the material process. For example:

- They are watching television.
- Imran is listening to a lecture on YouTube.

There is another participant in this process which is termed as Behavior. It is just like the Scope of the material process. For Example:

- She laughed *at her stupid act*.

Behavioral process always occurs at the middle of the clause. For example: ‘don’t laugh’, ‘are you sleeping’. This process is very close to mental, verbal and material processes.

### **2.2.8 Existential Process**

In this process, the mere presence of an entity is discussed. It has only one participant and that is called as Existent. Existential Process has two primary syntactic connections, one is ‘there’ as a subject and the other one is a copular verb. So, Existent occurs as subject. Usually circumstance of adjunct is present in existential process. For Example:

- There are fresh flowers in our garden.

In existential process, when there is no circumstantial adjunct then semantically ‘there’ is mandatory as a subject. The most common circumstantial element is Location that occurs in this process (Eggins, 2004).

The above discussed six processes and their participants are the key components in the system of transitivity. The roles of participants are marked through the processes of transitivity. The circumstance as the third and optional component of transitivity is not

discussed in this study. The current study deals with the first two key components of transitivity, i.e., Processes and Participants.

### **2.2.9 Review of the Related Literature on Transitivity**

In 2018, Hajar analyzed a short story titled ‘The Little Frenchman and his Water Lots’ by Morris through transitivity. This study identified transitivity elements and explained which elements were dominantly found in the text to illustrate the characterization of Monsieur Poopoo. The researcher found 33 clauses which related to the character in the text. In analyzing the data, the researcher used the framework of Systemic Functional Linguistics. The researcher quantitatively showed the dominant elements found in the text. The results revealed that there were three elements of transitivity found in the text, process, participant, and circumstance. In the thirty three selected clauses, there were 33 processes, 49 participants and 26 circumstances found. Those Processes were stated in a range from the highest to the lowest respectively. The process of material was 48.5%, relational was 18.2%, mental, behavioral and verbal were 9%, and the lowest percentage was of existential 6%. Moreover, the 49 participants were actor 32.6%, goal 12.2%, carrier and attribute 8.2%, senser, behavior, and sayer 6.1%, phenomenon, existent, token and value 4% and the lowest percentage was of receiver 2%. Then, the in distribution of circumstances, location included place and time 54%, manner 27%, role 7.7% and angle, cause and accompaniment 3.8%. The much greater proportion of Material Process illustrated that the narrator tried to sketch Monsieur Poopoo through his action. The great number of material process established Monsieur Poopoo as the dominant role of an Actor. Then, the dominant occurrence of the circumstance of location suggested that the writer wanted the readers to join the main character’s environment so that the readers could have a better understanding.

Fengije (2018) adopted Systemic Functional Grammar as its theoretical framework to conduct the transitivity analysis in American President Donald Trump’s Inaugural Address. The aim of this study was to find the political motivation hidden in the form of language. At the same time, this thesis tried to explore the deep social significance via transitivity analysis of the ideational function. In Donald Trump’s Inaugural Address, the material process was the most frequently used process. The

relational process and the mental process took the second and the third place respectively. In transferring power to the people, material process was strongly involved. In advocating for U.S. interests in international contacts, relational process tops the list of all the six processes. In recovering the audience's confidence and looking forward to a better future, American President Donald Trump applied different mental processes. This study helped the researchers to better understand the thinking patterns and cultural features of the Westerners.

Qasim et al. (2018) analyzed a novel *Moth Smoke* by Pakistani English writer, Hamid. This study aimed at an investigation of how meanings are construed in a literary text. The main theoretical framework employed for data analysis was transitivity. 21 extracts from the novel, *Moth Smoke* were selected as data. A sample size of 1100 complex clauses containing different processes, participants and circumstances was drawn for analysis. The focus of the study was the identification of transitivity patterns associated with the main characters of the novel. The findings of the study showed that all the six types of processes were found in the novel. Based on the frequency, material processes were found to be the most frequent processes. They had a frequency of 51.45%. The projection of mental processes was 13.91% in the second position. The verbal processes were 11.23%, relational processes 19.75% while the lowest projection was those of behavioral 2.63% and existential 0.86% processes. Male characters were ascribed more material and verbal processes while females were ascribed mental and attributive process clauses. This study concluded that transitivity options could function as a useful analytical tool in the analysis of a literary text.

Nurhayati (2016) conducted a research on animated movie *Big Hero 6* directed by Chris and Don Hall. He applied transitivity framework on the dialogues of the main character "Hiro" of this particular movie. He discovered different processes and participant roles that were performed by the main character, Hiro. There were 372 clauses that were delivered by the main character in the 44 scenes that were analyzed from this movie. The highest percentage among the processes was of material processes with 172 clauses having 46.23%. The highest ratio of material processes indicated that this movie involved actions and events. The highest percentage of participant role was actor with

27.03% that dominated over the other participants. The participant of actor is principally used by the primary character that alludes to Baymax. The highest ratio of circumstances was the circumstance of place with 46.34% that indicated that it prevailed more than the other circumstances and accentuated where the doing happened or time when the doing happened. The findings made it clear that action verbs were used in the particular scenes of the film. This is clearly significant to convey that the principle character performed tangible action instead of saying or perceiving.

Like Nurhayati, Rashid (2016) conducted a research on Kamila Shamsie's well known novel *Burnt Shadows*. He applied the framework of transitivity to explore the character construction of the central character of this novel named, Hiroko. It was concluded that the character construction in fiction is more complicated as compared to nonfiction. The characters of this novel are having internal and outer facets of personality that are exposed gradually with the interplay of other characters in particular situations through which the author reconstructs the social context with implications. According to the researcher, transitivity analysis not only provides a linguistic orientation to the particular text but it also discloses the underlying meanings and literary implications that one may not fathom otherwise. Before Rashid and Nurhayati, Salsabil applied transitivity on textbook.

In 2014, Salsabil explored a textbook of English named *Bahasa Inggris When English Rings the Bell* by applying framework of transitivity. The transitivity analysis of the textbook consisted of three constituents: one was transitivity processes, the other one was participant role and the third was circumstantial elements. There were 740 clauses analyzed in eight chapters of the textbook. The highest ratio of the identified transitivity processes was of relational process with 41.22%. This is additionally pertinent to the genre advanced by the course book, which is illustrative. The frequently identified participant roles present in the textbook related to the relational processes were: Identifier, Identified, Carrier and Attribute. These participant roles were present 604 times and made 42.59% of the aggregate participants. The highest percentage of the identified circumstantial element was also related to relational process, that was location particularly Place-Location. In this textbook, 136 Circumstances of Place-Location were

found. It surpassed half of the aggregate Circumstance, which was 52.51%. This was pertinent to what had been expressed in Curriculum 2013, which emphasized on things which were closer to the environment of the students.

Song (2013) conducted a research on a short story *A Rose for Emily* by William Faulkner. He applied the framework of transitivity to analyze different processes with the view to highlight the hidden meaning of the story. It was discovered that transitivity worked effectively to outline the central idea of the story. In this story, material processes and relational processes were used frequently by the people that showed that the whole story was based on actions and relational binding among people of the town. Emily is the central figure of this story, who tried to violate the basic norms and traditions as she was taken as a representative of the old tradition by the people of the town. Her affiliation with Homer was very intense. She wanted to break the restrictions for her own happiness that were imposed by the society. Her actions appear to be unusual however they can be comprehended as her impotent struggle. The constant bits of gossip, inordinate concerns and strong dissatisfaction by the general people turn out to be huge responsibility to Emily. They put their expectations on Emily that have been analyzed as various mental and verbal processes.

Rizwan (2013) investigated the construction of socio-cultural identity in Pakistani short fiction in Urdu through transitivity analysis. She took two short stories: *Tota Kahani* by Ashfaq Ahmad and *Lihaaf* by Ismat Chughtai. She uncovered that the writers of the selected texts effectively foreground the discursive practices that encircle the traditional identities of the Muslims of Indo-Pakistan. According to her, both the writers wonderfully accomplished this task through broad utilization of material and mental processes. She indicated how transitivity framework could be utilized as a framework of systemic function to comprehend linguistic structures through which thoughts and perspectives of the writers could be determined. The procedures and related atomic members could give indication of identity about the characters as well as about the writers themselves.

William Butler Yeats' short story "*Where There Is Nothing There Is God*" was investigated through transitivity by Pramono in 2013. This story consisted of 246 clauses,

in which different processes were observed. The highest percentage was of material processes with 117 processes (47.56%), which indicated that the story involved action and event. This research concluded that mostly action is performed by the main character of the story. He explored the experiential domains in the selected text and gave a moral lesson that miracles can happen any time, nothing is impossible for God.

Kumpan (2013) applied gender transitivity on three different novels Ambyerican writers to explore the relationship between gender and power. A theorist Eve Kosofsky-Sedgwick introduced the term gender transitivity in her book *Epistemology of the Closet* published in 1990. The fundamental focal point of this research was to set up how the portrayal of the term gender transitivity presented itself as a technique for literary analysis and further took into consideration the comprehension of societal power for three primary female characters in each selected novel. A close investigation of the selected novels uncovered that common gender roles existed in the society. Of equivalent critique was the manner by which every female character could maintain a place of societal power. The contention was that these females normally existed in rural areas and served as an indication of the polarity which was illustrative in the identity of gender.

In 2012, Bilal conducted a research on a short story *Thank You Ma'am* by Langston Hughes. He stylistically analyzed this short story and identified three metafunctions of language as proposed by Halliday. These three metafunctions of language are: ideational, interpersonal and textual functions. He applied the three metafunctions of language on this short story and explored the flow of communication in the text that was not only helpful in understanding the textual structure but also helpful in comprehension of the story.

Cunanan (2011) conducted a stylistic anlysis on Virginia woolf's *Old Mrs. Grey*. He applied transitivity as a framework to highlight the relationship between literature and linguistics. The study delineated how a reader could catch the subtle and impressionistic style of the author or the persona by taking care of the author's linguistic markers.

Kennedy (1982) examined only one passage of *The Secret Agent* by Joseph Conrad through transitivity. The extract had the element of climax in which Mr. Verloc

was killed by his wife, Mrs. Verloc. He noticed participant roles in this passage that the role of Mrs. Verloc was fundamentally objective-less. She had no such role as senser or behavior while Mr. Verloc had the fundamental role of 'senser' and 'behavior' as he was very much aware of his environment. Kennedy explained these roles and demonstrated that Mrs. Verloc had no sense of what she was doing, she just needed to retaliate and she is depicted as feeling-less and devoid of all sentiments of wrong or right. Kennedy stylistically examined the pragmatic meanings of the story. He deciphered the linguistic features for the investigation of stylistic impact on the mind of the reader about the character of Mr. and Mrs. Verloc.

In 1971, Halliday, who is the founder of the theory Systemic Functional Linguistics, was the first who applied the framework of transitivity on literature. He took William Golding's second novel *The Inheritors* to elucidate the different perspectives of two different tribes that are present in the novel, with the help of transitivity. These tribes had different worldviews of their existence, one had limited worldview and the other had more advance sense of the world.

In this section, all the available studies that have employed transitivity as an analytical framework have been reviewed. The previous studies help to establish a solid ground for conducting a fresh study employing transitivity. The present study seeks to unearth the ideological construction of the different modes of patriarchy in the selected short stories written by two of the Pakistani writers in English, named: Bina Shah and Tariq Rehman. Of the four selected short stories, only one *The Wedding of Sundri* by Shah has already been worked on by Shahzad and Habib (2016) but from the feminism. The present study intends to utilize the framework of transitivity in order to explore the different modes of patriarchy as depicted in the selected texts.

### **2.3 Theorizing Patriarchy as a Theoretical Framework**

Theoretically, this particular study is inspired from *Theorizing Patriarchy* by Sylvia Walby (1990). It is used as theoretical framework for this particular research to explore the dynamics of private and public patriarchy in Pakistani short fiction in English. Most of her work concerns gender inequality and has been done in the

perspective of feminism. Firstly, Walby criticized different approaches to feminism with the elaboration of the inequalities of gender then gave six patriarchal structures that promote male supremacy.

According to her, radical feminism is one of the perspectives of feminism. Radical feminists talk about racism and male supremacy in all contexts, whether it is social, economical or political. Walby (1990: 3) considered “male violence as a root cause of women suppression”. Males take violence against women as a way to control them. Radical feminists tried to abolish the inequalities between men and women in every field of life. The belief of radical feminism is deeply rooted in the notion that the primary cause of the marginalization of women is derived from the institutional structure and societal roles that are constructed from the supremacy of males. They have in view that women should take a step forward against the discrimination in sex. Walby criticized that this form of feminism gave benefit to women for just a short span of time.

Marxist feminism is also a sub-type of feminism which concentrated on exploring and clarifying the manners by which females are persecuted through capitalism in private domains. In this type of feminism, the liberation of female must be accomplished through a radical rebuilding of the present industrialist economy, in which the work of women is considered uncompensated. According to her, Marxist feminism focused excessively on capitalism and has neglected to clarify the exploitation of women in the society of non-capitalism.

Liberal feminism declared the equity of people through the reform of political and lawful change. It is a type of feminism that focuses on the capacity of females to appear and keep up their correspondence through their own particular activities and decisions. It utilized the individual collaborations between males and females as a platform through which to change society. According to Walby, limited analysis of inequalities of gender, that fails to relate with structural facet of society, is provided by liberal feminism. And lastly, dual systems theory is condemned for its under-estimation of the degree to which male controlled society depends on viciousness for its inadequate investigation of the connection amongst private enterprise and society.

In 1990, Walby explicated that patriarchy is a key to comprehend the system of gender inequality. She presented six "key patriarchal structures that promoted patriarchal factors, male domination and suppression of women."

## **I- Paid Employment**

According to Walby, the relationship of gender in employment has three primary features:

1. Why do men typically earn more than women?
2. Why do men engage in high paid employments as compared to women?
3. Why do men engage in incompatible jobs more often than women?

Walby states that the theorists of human capital declare that men have more human capital as compared to women because women have the responsibilities of domestic chores of the family. Human capital is the characteristic of the personality traits of a person that is loaded with knowledge and creativity and the ability to engage in employment in order to earn economic values. The first thought of human capital can be followed back to Adam Smith (who was the founder of Capitalism) in the eighteenth century. Patriarchy works through paid work where women face segregation at both horizontal and vertical levels that promote less pay as compared to men.

## **II- Household Production**

Patriarchy also works in household labour with the division of gender that forces females to take prime duty to perform house chores and attend to kids regardless of whether they are having employment full time. Women might be caught in deplorable marriages since they cannot find generously compensated occupations to help themselves and their children.

## **III- Culture**

Women are also having difficulty on the perspective of culture as culture particularly stresses the importance of the attractiveness of women that some time threatens and debases female.

#### **IV- Sexuality**

Heterosexual associations are viewed by Walby as basically patriarchal in spite of the fact that she contends that females have few benefits in this regard, for instance, because of current contraception and liberalization in the case of abortion and the law of divorce.

#### **V- Violence**

Patriarchy is frequently maintained by the violence of males against females.

#### **VI- State**

Patriarchy is supported by the state's activities that are "still patriarchal and additionally capitalist and supremacist" despite the fact that there may have been few restricted changes, for example, more equal opportunities of education and easier separation laws that have ensured females against male controlled society to some extent.

Walby additionally makes the noteworthy point that the idea of male controlled society has changed from Private patriarchy in the nineteenth century to Public patriarchy in the twentieth century. Basically, she contends that in the late nineteenth century most married females were prohibited from work to such an extent that man-centric control happened for the most part secretly inside the family where it was "the man in his situation as spouse or father who is the immediate oppressor and recipient, independently and straightforwardly, of the women subordination." According to her, Patriarchy is not a static wonder; it changes and is altered over time through various mediums. A definitive reason for patriarchy is men's mastery and subjugation of women from conventional to present day social orders. Male dominant society has been causing sexual imbalance from the earliest starting point of mankind's history.

### **2.3.1 Review of the Related Literature on Patriarchy**

Ashraf and Ali (2018) explored the effects of socio-economic well being on women's status in Pakistan. This research applied the methodology of United Nations Development Program (UNDP) gender inequality index. In this study the data used from the period of 1980 to 2014. The results of the study illustrated that globalization had significant and negative long run relationship with women's status. This explained that by increasing the globalization the level of women's status was falling in Pakistan. The long run results revealed that economic deprivation was negatively related to gender inequality index which showed that by rising economic deprivation women's status also raised in Pakistan. Economic deprivation had a significant and negative relationship with gender inequality index in Pakistan. This revealed that when level of economic deprivation decreases, more women joined the labor force and this increase the overall women's status in case of Pakistan. The financial development has negative and insignificant relation to the gender inequality index. This study suggested that for attaining the desired level of women's status, Pakistan should improve its socioeconomic structure.

In 2018, Ashfaq and Shafiq demonstrated the representation of a perfect woman and explored the specific stereotypes for good women and bad women in Pakistan television dramas. This study based on the popular dramas played a significant role in shaping attitudes and beliefs of the society. This study involved qualitative content analysis of six television drama serials of three popular Pakistan entertainment television channels through purposive random sampling. The study revealed that the stereotypes for 'perfect women' in Pakistan television drama serials reinforced patriarchal system of Pakistan. They portrayed the lead women role as younger, ultra-slim, extra ordinary beautiful, wearing national simple dresses with 'dupatta', less educated, mostly belonging to middle class, humble, home bound and submissive. If these women must work, then they do only for financial reasons. It was also observed that stereotypes for side role women are mostly projected the characteristic of being bold, outspoken, highly modern, educated, career oriented who mostly belonged to elite class wearing modern and western kind of dresses. Those characteristics highlighted them as 'imperfect women'.

Ahmed (2018) conducted a research on femininity, patriarchal political culture and women political participation in Punjab, Pakistan. He explored the interplay of feminine attributes possessed by Pakistani women and patriarchal political culture and foresees the scope of their participation in the political sphere. Structured interview schedules were administered to 414 women voters from two randomly selected Tehsils i.e. Jhang and Gujjar Khan, of the Punjab Province. The results of the study confirmed that research participants not only confirmed the three constructs of femininity but also strongly endorsed the patriarchal political notion of the Pakistani politics. It can be concluded that interplay of femininity and patriarchal political culture lower the level of participation of women in politics and restricted their participation in political activities.

In 2017, Hadi conducted a research on patriarchy and gender-based violence in Pakistan. According to him, patriarchal values embedded in Pakistani society which determined the subordinated position of women. Patriarchal control over women exercised through institutionalized restrictive codes of behavior, gender segregation and the ideology which associated with family honor to female virtue. This research highlighted the sufferings of women in Pakistan and considered that in patriarchal societies, violence used as a social mechanism to perpetuate the subjugation of women. Patriarchal system necessitated the violence for the sake of its existence. This study concluded that all forms of gender-based violence were committed to ensure the compliance of women. In order to eliminate violence against women, patriarchal system had to be changed which could be achieved by strengthening the social, political and economic position of women.

Habiba et al. (2016) explored patriarchy to neo-patriarchy that experienced by Pakistani women. They explored the form of patriarchy operationalized through women at the household level. Qualitative research was used to examine this phenomenon in district Rawalpindi in Pakistan. Purposive sampling was used to choose the sample consisting of seventeen cases. The findings highlighted that patriarchy internalized through socialization among women at early stages of their lives. Further, women re-socialized at the hands of in-laws after marriage. This process of socialization and re-socialization maintained control and power over women. The elder women in the family

facilitated this process and acted like the male patriarchs. The entire process results in marginalization of women at the hands of women to support the existing power structure.

As indicated by Walby (1990), male centric society is the social state in which men utilize their power to control females in the public and private areas of everyday life. As indicated by Lerner (1989) patriarchy was raised and realized during a specific period of time in the history of the world with the assistance of numerous entangled activities and systems including extraordinary (statistic, biological, social, and chronicled) factors which changed the ways of life for general public.

Lerner (1986, 1989) asserted that man controlled society is the exhibit and disguise of male strength over females and youngsters in the family. She discloses male centric society from public to private space where male predominance is regulated through social construction. The historical backdrop of the development of man centric society is too long and can be followed to chasing and assembling social orders.

In the words of Walby (1990), patriarchy is an idea that is basic for an investigation of sex disparity or inequality of gender as it catches the profundity, inescapability and interconnectedness of various parts of female subordination inside family and society. Correspondingly, Lim (1997) additionally calls attention to the man centric organizations and social relations which are responsible for women subordination and low status. Nonetheless, numerous scholars recommend that man controlled society does not really imply that each man has control over each lady in each specific circumstance.

As per Lim (1997), patriarchal society is the arrangement of male mastery and subordination of women in almost every aspect such as economy, society and culture that describes mankind's history to the present day. Patriarchal foundations and social relations are responsible of the mediocre or optional status of females in the labour market of capitalist society. The power of the sexual division of work inside the family has a few outcomes for the females who look for wage business.

The discussion about man centric society has prompted considerable research. In this association, Rosaldo (1974) gave a verifiable record. She portrayed the subordination

of women as a chronicled marvel. Again, Walby (1990) asserts that females' status would be least in those social orders where there is an evident demarcation between general society and the private domain, where the ladies are confined from each other.

A significant contribution on the missing part of patriarchy has originated from the writings by Guillaumin (1981), Dworkin (1983), and Brown (1981), who all have tried to break down man controlled society in a more extensive way, covering all parts of it. They pinpointed the segregation between people in general and private stipulation of women in particular. Their instigation of patriarchal stipulation incorporated women's work, sexuality and substantial care.

According to Hartmann (1981), both sites of house work and wage work are important sites of the exploitation of women by men. In the field of paid work, there is a segregation that is utilized by men to get the best paid jobs that is also one of the factors of the suppression and a detriment to women. In household affairs, women perform more work than men, despite the fact that they have regular paid jobs.

In 1988, Kandiyoti had given an idea of male centric bargain. It is an arrangement (strategy) in which women like to accommodate and protect male centric standards, tolerating the roles of gender that generally stifle women however raising their own particular power and decisions. In 1990, Kibria characterized patriarchal bargain as the routes through which both men and women mastermind adapt to set examples of tenets and decide and restrain the roles of gender (relations). This term is likewise utilized by various analysts as another type of male centric society that is more complicated in view of collaboration and struggle.

In short, the studies reviewed in this section are unable to capture the more complex and dynamic nature of patriarchy prevalent in the Pakistani society. Moreover, having visited the theses sections of the libraries in different Pakistani universities (including nine universities in Islamabad/Rawalpindi, four universities in Lahore, two universities in Faisalabad, one university in Gujarat and one in Sialkot), the researcher found out that the texts selected for the current study have not been linguistically analyzed before from any perspective. Keeping these fact in view, the present study

employs the framework of theorizing patriarchy (1990) proposed by Walby and a linguistic theory as an analytical framework, viz. Transitivity analysis (2014).

## **2.4 Summary of the Chapter**

In this chapter, theoretical framework and analytical framework have been discussed in detail. As theoretical framework, *Theorizing Patriarchy* by Walby (1990) has been discussed. Furthermore, '*Transitivity*' as an analytical framework has also been discussed in detail.

The review of the literature related to transitivity and patriarchy has been provided in this chapter. Most of the studies reviewed here have employed the transitivity framework as an analytical tool to analyze the character construction as Qasim et al. (2018), Hajar (2018), Rashid (2016), Nurhayati (2016), Rizwan (2013) and Song (2013) examined. Few researchers such as Cunanan (2011), Bilal (2012), Parmono (2013) and Kumpan (2013) applied transitivity analysis to understand the linguistic markers of the writers. And, Fengije (2018) adopted Systemic Functional Grammar as theoretical framework to conduct a transitivity analysis in American President Donald Trump's Inaugural Address. But, none has used this tool on the short fiction of Pakistani writers as an analytical framework to explore the different modes of private and public patriarchy that is prevalent in Pakistani society, to the best of the researcher's knowledge.

Summing up, the principal concern of this study is Transitivity analysis of two short stories by a Pakistani female writer Shah, and two short stories by a Pakistani male writer Rehman with an intention to explore "the dynamics of private and public patriarchy" as depicted in their writings. The study intends to explore the linguistic constructions of the patriarchal norms in the selected texts through the system of transitivity.

## **CHAPTER 3**

### **RESEARCH METHODOLOGY**

Research methodology is a procedure to unwind an inquiry. The main purpose of this chapter is to disclose the research design and to depict the instruments that are utilized for the process of data interpretation and the analysis of data for the current research. The study is conducted in a step-wise manner. The details of research type, the process of data collection, research method, research design and the steps that are involved in the process of data analysis are explicated in this chapter.

#### **3.1 Type of Research**

In this research, quantitative and qualitative paradigms are used by the researcher. The data of this study has been analyzed qualitatively and the results of the analyzed data are discussed through quantitative means in tabular form.

In 2007, Bryman and Bell expressed that qualitative research is an examination technique that shows the relationship between research and theory and usually focuses on how theories were created. As an exploration system, qualitative research is inductive, constructive and interpretivist; however, qualitative researchers dependably do not subscribe to all these three methods. In 2014, Creswell stated, “Qualitative research deals with investigating and understanding the meanings that are ascribed by the groups or individuals to a social or human issue” (p. 233). On the other hand, “quantitative research deals with the numeric description of trends, attitudes, or opinions of a population by studying a sample of that population” (p. 201).

The researcher used mixed method approach in this study. According to Creswell (2014), “mixed method approach involves the quantitative (close ended) and qualitative (open ended) both paradigms to answer the research questions and it includes the analysis of both forms of data” (p. 266). He categorized mixed method research into three types: Convergent mixed method approach, Explanatory Sequential mixed method approach and Exploratory Sequential mixed method approach. This particular study deals with the explanatory sequential mixed method approach. In explanatory sequential mixed method approach, the researchers gather quantitative data first then analyze the outcome by using qualitative means. In the views of Creswell, “the main objective of this approach is to have qualitative data that helps to explain the initial quantitative results in more detail” (p. 274). The key point of the study is to highlight the meaning and the investigation of life of the individuals in the world of fiction that guided the researcher to choose the mixed method approach.

### **3.2 Data Collection**

The aim of this study is to explore the different modes of private and public patriarchy in Pakistani short fiction in English. A number of short stories were critically read in order to identify the short stories that highlighted the issues related to the suppression of females and the oppression of males in Pakistani society. Therefore, four short stories by two Pakistani short fiction writers (Bina Shah and Tariq Rehman) were selected for this research by applying purposive sampling technique.

### **3.3 Research Method**

Research method is a way of examining something in order to find or discover something new or comprehend something better. So, the researcher used ‘Content Analysis’ as a research method to conduct this study. Content demonstrates what is incorporated and content analysis is the investigation of what is contained in the text. Generally content analysis might be viewed as a technique in which the content that is present in the message depicts the implications and draws conclusions about the content (Nachmias, 1976). In the same vein, Kerlinger (1973) defined content analysis as a technique of observation in the sense that instead of asking people to answer the

questions, it ‘takes the correspondences that individuals have delivered and makes inquiries of interchanges’. Hence, it is considered as an inconspicuous or non-receptive strategy for social research.

Different linguists define content analysis differently. Berelson (1952) defined content analysis as a way to analyze the quantitative, objective and systematic depiction of communication. Similarly Kerlinger (1986) characterized content analysis as a technique for contemplating and investigating communication in a precise, objective, and quantitative way to measure variables.

Content analysis is further categorized into two types: Conceptual analysis and Relational analysis. This study focuses on conceptual analysis. In conceptual analysis, a concept is selected for analysis, and the analysis involves quantifying and accumulation of its presence. According to Beaney (2003), conceptual analysis comprises mainly of breaking down concepts into their components in order to get information or better understanding of a particular philosophical issue with which the concept is associated.

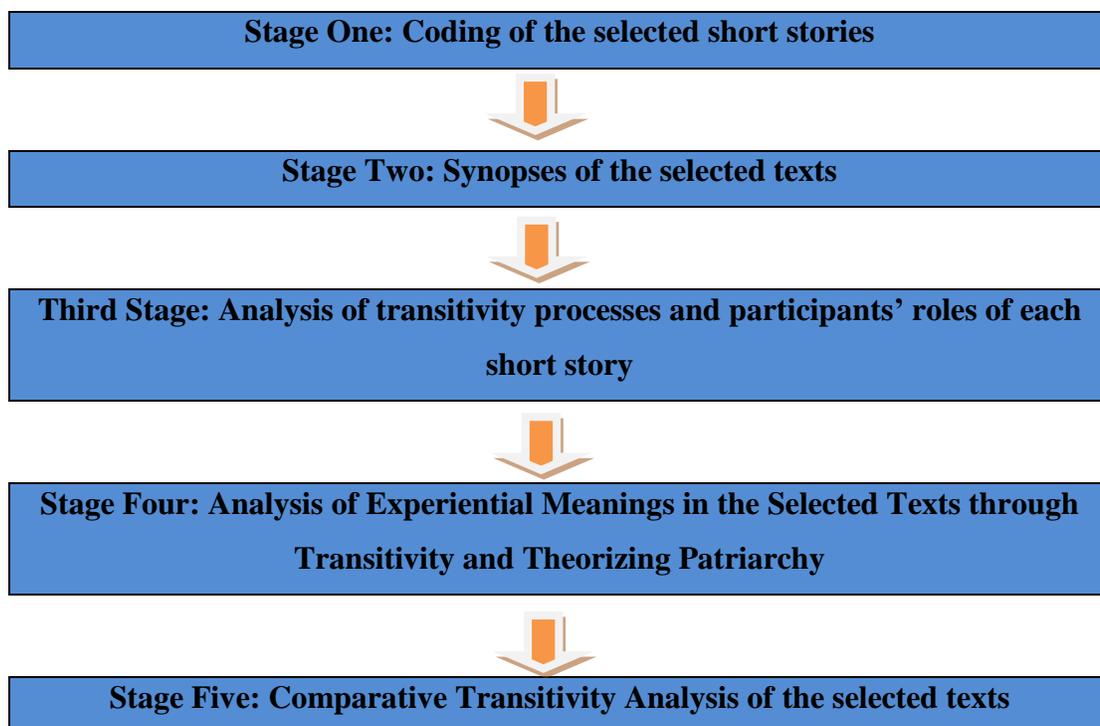
### **3.4 Research Design**

After the process of data collection, the next phase is delineating a research design for this study which concerns the analysis of four short stories through Transitivity analysis. In this manner, not entire texts of the selected short stories are put to the analysis of transitivity; rather only those parts of the text are put to transitivity analysis that express male supremacy and female subordination in the selected short stories by applying purposive sampling technique.

The important point of this research is the analysis through Transitivity which included an examination of the lexico-syntactic choices at the level of clause. In this manner, all the selected clauses of each short story were analyzed. There are three key elements of transitivity (as mentioned in 2.5.1). For the experiential meaning, the analysis of the selected texts covered two components of the transitivity framework: types of processes and the roles of participants which are considered as core elements in the analysis of clause (Halliday and Matthiessen, 2014).

The framework of transitivity is selected as a fundamental analytical technique for this study as it is a tool that is very helpful in the examination of representations, the way the writers of the selected short stories project the subject matter. The data comprises generally of clauses where the main characters of the short stories are participants in various processes. In this manner, with its center of attention on various processes and the roles of participants as utilized in the selected texts, the system of transitivity is a perfect choice for analyzing the way the writers portray their worldviews with the help of various choices of processes. Examining the different processes and their participants as employed by the two writers will help to frame a general picture of the different dynamics of patriarchy in Pakistani society.

The examination of transitivity will be carried out on the selected texts with reference to the particular theme as depicted in the selected short stories to explore the experiential meaning through which different modes of private and public patriarchy, that are prevalent in Pakistani society, have been highlighted. Five stages are required to accomplish the motivation behind this examination:



**Figure 3 Flow Chart of Research Design**

All the above stages inseparably delineate the research design of the current study. The following section provides an explanation of the above-mentioned steps in detail:

### **3.4.1 Stage One: Coding of Selected Short Stories**

In the process of data interpretation, the first step is coding of the text. In 2006, Bloor et al. examined the way towards coding as a movement by which information is reformulated and additionally separated into meaningful classifications. Each category is coded according to their significance/meaning. Each category of the framework of Transitivity has characterized and named according to their function in communicating the meanings.

The narrative research that has qualitative paradigm, the motivation behind coding of the text is very significant. Coding is a way through which the sense of selected text develops out of the large number of text- content so that's why it has central place in qualitative research. There are no specific rules for the codification of the text. The system of codification of the text applied on the syntactic level of the clause and labeled according to their function of semantic.

Firstly, the Short stories are coded as SS01, SS02, SS03 and SS04. All the selected sentences within short stories are coded as (S-01, S-02, C03...), beginning with the principal sentence of each short story and so on until all the selected sentences of each short story are numbered. So all selected sentences are codified in the form of SS01/S-01, SS01/S-02, SS04/S-67, here SS01 and SS04 indicate the short story 01 and short story 04 and S-01, S-02, S-67 indicate sentence number 01, 02 and 67.

The system of Transitivity as an analytical framework is the best for the exploring the implicit and hidden ideologies of any narrative/text. The main purpose of this study is the analysis of hidden ideologies of the selected text to explore the different dynamics of public and private patriarchy.

### **3.4.2 Stage Two: Synopses of the Selected Short Stories**

After the codification of the selected text, the application of the analytical framework of transitivity began. The second stage of research design will provide the synopsis of each short story; the main characters of the story are introduced and discussed, the basic idea of the story that how writers express their views about the world and what happened in the whole story. This stage deals with the content of the story. After this, the application of transitivity will be performed on each short story.

### **3.4.3 Stage Three: Analysis of the Transitivity Process Types and Participant Roles of each Short Story**

These two key elements of transitivity viz. types of processes and the roles of participants forming each selected clause of short stories are identified in this stage. This analysis is applied on all selected clauses of the short stories to identify the roles of male figures of the society as depicted in the selected texts.

An example to demonstrate the realization of the process and its participant roles is given:

She	Thinks	about the life of her daughter
Senser	Pr: Mental	Phenomenon

This stage presumes to answer the first research question of the study: What kinds of transitivity processes are involved in the depiction of different modes of patriarchy in the selected texts?

### **3.4.4 Stage Four: Analysis of Experiential Meanings in the Selected Texts through Transitivity and Theorizing Patriarchy**

After the realization of process types and participant roles, the number of those categorizations is measured to get percentages. The measurement is indentified with the features of language and linguistic which alludes to the different dynamics of patriarchy.

This stage basically deals with the qualitatively interpretation of the data. Each clause defines the function of every component of various processes and the roles of participants in this stage. The idea of conducting a qualitative analysis is to understand the meanings experientially in the selected short stories on the issue of the oppression of male figure in Pakistani society. A partially quantitative analysis is conducted to support the analysis of qualitative to distinguish which process occurs frequently and which is not. The data interpretation is conducted on the means of the data. From the recurrence of the happening the researcher gets deeper understanding from meanings that get from different types of Processes and function of Participant.

Theorizing patriarchy by Walby (1990) is taken as theoretical framework. To achieve the main objective of this study, it is quite helpful in the process of data interpretation through transitivity to get experiential meanings of the selected text. The key objective of the current research is to determine the effects of different transitivity processes which lead to private and public patriarchy and to analyze the status of women in different modes of private and public patriarchy in Pakistani society as depicted in the selected short fiction in English. Walby (1990) explained six patriarchal structures that are quite helpful to explore different modes of patriarchy.

### **3.4.5 Stage Five: Comparative Transitivity Analysis of the Selected Texts**

This is the last stage of data interpretation and data analysis of the study. The current stage supposes to give response to the third research question of this study: What are the similarities or differences in the representation of patriarchal norms in Pakistani society on the basis of transitivity processes in the selected short stories by Pakistani male and female writers?

As discussed earlier that two male and two female short story writers have been selected and two short stories by each writer have been selected for this research. This stage makes a comparison of transitivity processes employed by the selected male and female writers for the depiction of female characters and the representation of patriarchal norms in Pakistani society.

### **3.4 Summary of the Chapter**

This chapter of the study presents the methodology that is applied for the execution of the current study. It has provided details about the process of data collection and data analysis including research type, research method and steps involved in research design. Hence, this chapter sets the ground for the next chapter, that is, how data will be analyzed to achieve the objectives of the study.

## CHAPTER 4

### DATA INTERPRETATION AND ANALYSIS

This chapter deals with the process of data interpretation and data analysis, applying Halliday's (2014) framework of 'Transitivity'. As already discussed in the previous chapter, transitivity is used as an analytical framework and theorizing patriarchy as a theoretical framework for this study. This chapter is divided into two sections. In the first section, the selected text has been analyzed through the system of transitivity to explore the different modes of private and public forms of patriarchy that are prevalent in Pakistani society. The second section delineates the comparative transitivity analyses of the works of the selected male and female Pakistani short story writers. At the end of the chapter, findings of the interpretation and analysis of the data have been provided.

#### 4.1 Transitivity Analysis of the Selected Texts

Halliday's transitivity framework is chosen for data analysis of four selected short stories written by male and female Pakistani writers which include Bina Shah and Tariq Rehman. The in-depth data analysis of the selected short stories explores the thematic patterns while highlighting the public and private modes of patriarchy in the context of Pakistani society. Four selected short stories are: *The Wedding of Sundri* and *The Good Wife* by Bina Shah, while *Papa* and *The Trail* by Tariq Rehman. The texts of all short stories are not put to analyses while few sentences have been selected by applying the purposive sampling technique to highlight the different forms of patriarchy by applying transitivity. In the framework of transitivity, there are three key elements to analyze any text or discourse but for this particular study only two elements are taken into consideration i.e. transitivity processes and role of participants. The application of transitivity is applied on the selected texts of the short stories as see in appendix.

Following are the detailed descriptions of the occurrence of all process types in the selected short stories:

Table 6: Occurrence of all process types in four short stories

<b>S#</b>	<b>Short Stories</b>	<b>Frequency of process</b>	<b>Percentages</b>
01	The Wedding of Sundri	202	43.7%
02	The Good Wife	71	15.3%
03	Papa	102	22.0%
04	The Trail	87	18.8%
	Total	462	99.8%

There are six processes in transitivity analysis: Material, Mental, Relational, Verbal, behavioral and Existential process (as discussed in section 2.2.2). Table 6 illustrates a total of 462 processes realized in the selected text. The '*Wedding of Sundri*' by Shah takes 43.7% in eighty six selected sentences then '*Papa*' by Rehman takes 22.0% percentage in fifty seven sentences. In '*The Trail*' (Rehman) 18.8% processes are realized in fifty five selected sentences in the text of this short story. '*The Good Wife*' by Shah takes 15.3% percentage in thirty seven selected sentences. The usage of all processes is considerably different in all selected short stories to highlight the theme of private and public patriarchy.

Following are the details of frequency of each process type as realized in the selected short stories:

Table 7: Occurrence of Each Process Type in Four Short Stories

<b>S#</b>	<b>Process type</b>	<b>Frequency of process</b>	<b>Percentage</b>
01	Material	265	57.3%
02	Mental	51	11.0%
03	Relational	100	21.6%
04	Verbal	39	8.44%

05	Behavioral	07	1.51%
06	Existential	0	0.00%
Total		462	99.85%

It is clearly shown in the table 7 that material process occurs in the highest ratio with 57.3% as compared to the all other processes. The material processes in the selected text reflect the highest contribution in exploration of the different modes of public and private patriarchy. The next place in terms of occurrence is of relational process with 21.6% then mental process takes third place with 11.0%. The verbal process and behavioral process take 8.44% and 1.51% respectively while existential process is not found in the selected text. The above table indicates that the selected Pakistani writers are interested in major process types of transitivity to highlight the theme of patriarchy.

Below, I shall provide the detailed transitivity analyses of four selected short stories of two of the Pakistani short fiction writers. The first short story to be analyzed in detail is Shah's *'The Wedding of Sundri'*.

#### **4.1.1 *The Wedding of Sundri***

Shah is a Pakistani contemporary writer of English language. She was born in 1972. *The Wedding of Sundri* is chosen from her collection of short stories *'Blessing'*. She writes remarkably about social issues like women's right, girl's education, Pakistani culture, equality, freedom of expression, violence, patriarchy and so on. *'The Wedding of Sundri'* also revolves around the theme of public and private form of patriarchy.

##### **4.1.1.1 Transitivity Processes and Participant Roles Realized in *'The Wedding of Sundri'***

The realization of transitivity processes and participant roles reveal the perception of the writer to explore the different forms of patriarchy. Eighty six sentences are chosen for the analysis from the whole text of the story by applying purposive sampling technique. The main purpose of this study is to explore the different modes of private and public patriarchy. This section will uncover which types of processes and participant roles are used to depict the patriarchal norms in the short story *'The Wedding of Sundri'*

by the writer. In the table 8, occurrence of each process type is explained that is realized in this short story.

Table 8: Occurrence of Each Process Type in ‘*The Wedding of Sundri*’

<b>S#</b>	<b>Process types</b>	<b>Frequency of processes</b>	<b>Percentages</b>
01	Material process	103	50.99%
02	Mental process	18	8.91%
03	Relational process	53	26.2%
04	Verbal process	23	11.3%
05	Behavioral process	05	2.47%
06	Existential process	0	0%
	<b>Total</b>	<b>202</b>	<b>99.87</b>

The writer has used five processes in this short story which are: material, mental, relational, verbal and behavioral as can be seen in table 8. Material processes are found more as compared to the other processes with 51.2%. After material processes, relational processes are used excessively with 26.3% followed by verbal processes with 11.4%. Then, mental processes with 8.45% and behavioral processes with 2.48% are present in this short story. And the existential process is not used by the writer.

In the table 9, the occurrence of each participant role in this short story is presented. Each process has its own participant. Each participant has its own function according to its process. “Both the process and participant are considered as core elements of the system of transitivity” (Halliday and Matthiessen 2014: 221).

Table 9: Occurrence of Each Participant Role in ‘*The Wedding of Sundri*’

<b>S/#</b>	<b>Participants</b>	<b>Frequency of participants</b>	<b>Percentage</b>
01	Actor	68	17.98%
02	Goal	94	24.8%
03	Scope	07	1.85%
04	Recipient	01	0.26%
05	Client	0	0.00%

06	Senser	14	3.70%
07	Phenomenon	16	4.23%
08	Carrier	45	11.90%
09	Attribute	46	12.16%
10	Token	07	1.85%
11	Value	07	1.85%
12	Possessor	0	0.00%
13	Possessed	0	0.00%
14	Sayer	19	5.02%
15	Verbiage	29	7.67%
16	Target	20	5.29%
17	Receiver	0	0.00%
18	Behaver	04	1.05%
19	Behavior	01	0.26%
20	Existent	0	0.00%
Total		378	99.87

In the table 9, it is clearly stated that a total of 378 participant roles are present in this short story. The participants of material process such as goal and actor occur in the highest ratio of percentages with 24.8% and 17.98%. Then participants of relational process viz attribute and carrier occur in the percentages of 12.16% and 11.90% followed by the participants of verbal process (sayer, verbiage and target) with 5.02%, 7.67% and 5.29%. After this, participants of mental process such as senser and phenomenon occur in the percentage of 3.70% and 4.23% respectively. Subsequently the participants of scope, token and value occur 1.86% each and behaver occurs 1.05% and recipient and behavior present in 0.26%. However, certain participants such as client, possessor, possessed, receiver and existent are not found in this short story.

The usage of each transitivity process and its participant role is elaborated below:

#### 4.1.1.2 Material Processes and Participant Realized in ‘*The Wedding of Sundri*’

In transitivity, processes are realized by verbs. Material process deals with action verbs. The process of happening and doing are present in this process. In this particular short story, material process is used in the highest percentage (50.99%) by Shah with the participant roles of actor and goal that clearly indicate that this story is based on actions, happenings and doings.

There are so many instances in this process that highlight the different modes of private and public patriarchy in this short story. Firstly, the instances that expose different modes of private patriarchy are explained.

##### Example 1

SS01/S-01	<i>She</i>	<i>Prepared</i>	<i>the morning's first for the menfolk of</i>	<i>meal</i>	<i>the house</i>
	<b>Actor</b>	<b>material:</b>	<b>Goal</b>	*	
		<b>process</b>			

##### Example 2

SS01/S-02	<i>Sundri</i>	<i>was up</i>	<i>with her at dawn to help</i>	<i>serve</i>	<i>breakfast</i>
	<b>Actor</b>	<b>Material:</b>	<b>Goal</b>	*	<b>Material</b>
		<b>process</b>			<b>: process</b>
	<i>or do</i>		<i>any of a hundred chores that awaited her</i>		
		<b>Material: process</b>	<b>Goal</b>		

In example 1 and 2, the material processes ‘prepared’ ‘up’ ‘to help’ and ‘do’ are executed by the actors (refers to female characters) to achieve the goal as ‘morning meal’ ‘serve breakfast’ and ‘hundreds of chores’. In the above examples, private patriarchy operates at the level of labour in the household where females are considered as a primary responsible entity for housework. According to Walby (1990), Patriarchy also works in household labour with the division of roles on the basis of gender. Such roles

force females to perform the prime duty of carrying out household chores and fulfill the responsibilities towards children regardless of whether they are having employment of full time. This is also one the modes of private patriarchy that is prevalent in Pakistan.

Other material processes are used to explore other modes of private and public patriarchy.

### Example 3

SS01/S-04	<i>the fathers meeting</i>	<i>over tea to decide</i>	<i>their children's</i>
		<i>and cake</i>	<i>fate.</i>
	<b>Actor</b>	<b>Material: Goal</b>	<b>Material: Goal</b>
		<b>process</b>	<b>process</b>

Another example in the story shows male dominance when Sundri's father decided to marry her to someone and even her mother was not allowed to know more than what was told to her. She had no right to raise any objection on deciding her children's fate. It shows that girls have no right to reject the decision made by the male members of the family. As in the above example, the action of deciding is performed by the authoritative figure of the story 'Sundri's father' as an actor to decide the fate of his own children. It clearly shows the authoritative role of the men and subdued role of women. The authoritative nature of males is culturally embedded in Pakistani society. This is also discussed in six patriarchal structure proposed by Walby (1990).

### Example 4

SS01/S-21	<i>She</i>	<i>bear</i>	<i>him sons</i>
	<b>Actor</b>	<b>Material: process</b>	<b>Goal</b>

In clause SS01/S-21, the material process 'bear' used for actor 'she' refers to Sundri to achieve goal 'sons'. In this short story, women are depicted as machine for child bearing. Furthermore, women are held responsible if they are unable to bear sons. Males are never held accountable. The patriarchy is also seen where women are only to obey men and beget sons. If she gives birth to girl, she is treated badly. In this story, happiness is only guarantee if Sundri after marriage begets sons otherwise she has to face

the wrath of men. When Sundri's father comes back after deciding his daughter's fate, Sundri's mother asks his husband about family and her daughter happiness. On which she gets reply, "your daughter will be happy with him if she gives birth to sons" (p.83). It means that if she cannot bear sons, she will not be happy.

### Example 5

---

SS01/S-25 *Not having gone to school not in training for any job*

---

**Material: process      Goal      Material: process      Goal**

---

In SS01/S-25, two material processes are found 'not having gone, not in training' to achieve the goal 'to school and for any job' referring to the female character Sundri. Here no actor is present but the goal is achieved by the male figure of the story. Education was not given to Sundri as male members did not consider it important to give education to the females. This is also a form of private patriarchy.

### Example 6

---

SS01/S-31 *Sebhagi sister's husband beat Her regularly*

---

**Actor      Material: process      Goal \***

---

In example 6, 'beat' is used as a material process and the actor is husband of Sundri's aunt which shows the infliction of physical violence by males on females. Physical violence is another example of private patriarchy. On Sundri's marriage, her aunt also came to attend her wedding whose husband treated her badly. Walby (1990) also opined that patriarchy is also maintained through violence.

### Example 7

---

SS01/S-35 *Who had started to cry "I Ama obey already*

---

**Actor \*      Material      Goal      Actor      Target      Material:  
: process      process**

---

*your obey your mother- obey your*

---

<i>husband</i>	<i>in-law</i>	<i>husband's family</i>
<b>Goal</b>	<b>Material: process</b>	<b>Goal</b>
		<b>Material: process</b>
		<b>Goal</b>

In example 7, the material process ‘started’, performed by the actor ‘who’ which refers to Sundri who was not willing for marriage. The second material process ‘obey’ is used by Sundri’s mother as in the above example. Generally, in Pakistani society, girls are taught by their mothers to make their in-laws and husband happy at any cost. On the occasion of Sundri’s wedding, her mother also gave the same advice to her. The word ‘obey’ is used here three times which is of great significance as it shows the patriarchal nature of man who wants woman to be in his command. This indicates the women oppression in Pakistani society. Another interesting point is that one woman (Sebhagi) who is already oppressed is giving the same lesson to her daughter (Sundri) that also reveals the patriarchal mode.

Here different examples are discussed that highlight the different modes of public patriarchy.

### Example 8

SS01/S-68	<i>They</i>	<i>killed</i>	<i>her</i>
	<b>Actor</b>	<b>Material: process</b>	<b>Goal</b>

### Example 9

SS01/S-69	<i>The girl</i>	<i>used to play</i>	<i>with the boys</i>
	<b>Actor</b>	<b>Material: process</b>	<b>Goal</b>

### Example 10

SS01/S-78	<i>They</i>	<i>called</i>	<i>a meeting of</i>	<i>and</i>	<i>that she had to</i>
			<i>the elders</i>	<i>decided</i>	<i>be killed as</i>
					<i>kari</i>
	<b>Actor</b>	<b>Material: Goal</b>	<b>Material: Goal</b>	<b>Material: Goal</b>	<b>Goal</b>

---

**process**

**process**

---

There are many instances of public patriarchy in the story but the most important is the scene when Sundri was pronounced as “Kari” by the elders of the village as shown in the example 8 and 10. Different material processes ‘killed’ ‘called’ and ‘decided’ are used by the elders as actor ‘they’ give reference to the authoritative figure of the village to achieve the goal in which Sundri is declared as Kari. She is killed with the reason that she used to play with the boys of her age and declared it as honor killing. As it is indicated in the example 09, the material process is ‘to play’ used for the girl (Sundri) as an actor to achieve the goal ‘with the boys’. This example clearly shows that if a male is playing with female it is considered as normal act. In contrast to it, if females play with males at age of 12 years, considered as a sinful act. This shows the women oppression and marginalization. According to Walby (1990), the cultural norms are biased towards women because there is no concept of Karo in the culture. It shows the gender oppression and discrimination due to patriarchy. It is also observed in the case of Sundri when she is declared as Kari by the elders of the village based on wrong cultural norms.

Shah used different material processes for the purpose to explain that how minor acts of female are taken as deplorable and ignoble act.

### Example 11

SS01/S-76	<i>She</i>	<i>would laugh in front of</i>	<i>and walk in front of</i>	<i>them</i>	<i>them</i>
	<b>Actor</b>	<b>Material: process</b>	<b>Goal</b>	<b>Material: process</b>	<b>Goal</b>
	<i>And</i>	<i>Make</i>	<i>them</i>	<i>mad with lust of her</i>	
	*	<b>Material: process</b>	<b>Target</b>	<b>Goal</b>	

The walk of females in front of the opposite gender is considered as wrong and shameful act. As in the above example, the material processes ‘laugh’ ‘walk’ and ‘make’ are related to the Sundri as an actor ‘she’. The material processes in this example, talk about the natural actions of the human being but here these acts are taken from patriarchal perspectives which make these natural actions as sins. The women are chained in the clutches of slavery because of which they are not allowed to perform these acts in

front of males whereas if these actions are performed by males it is considered as norm of the society. Likewise, these acts of Sundri are taken as sinful acts which became a reason for the declaration her as kari.

#### 4.1.1.3 Mental Processes and Participant Realized in ‘*The Wedding of Sundri*’

A mental clause construes the inner feelings of the characters and has senser as an inherent participant. The mental processes occurred eighteen times in this short story. Followings are the few examples of mental processes that throw light on the psychology of the male characters of the short story and the feelings of the female characters.

##### Example 12

SS01/S-18	<i>Abdul Karim</i>	<i>glowered</i>	<i>whenever</i>	<i>he</i>
	<b>Sensor</b>	<b>Mental: Emotive process</b>	*	<b>Sensor</b>
	<i>Thought</i>	<i>his mother</i>	<i>was taking liberties that were not the privilege of any woman alive on this earth</i>	
	<b>Mental: Cognitive process</b>	<b>Target</b>	<b>Phenomenon</b>	

In example SS01/S-18, two mental processes are used. One is related to the feeling ‘glowered’ and the other is related to the cognition ‘thought’ used by the senser ‘Abdul Karim’ to his mother who is described here as a target. The phenomenon is that son thought his mother is more liberal as compared to the other women of the society. This story also highlights the wrong notions and practices prevailed in the society where females have no liberty to lead their life. They are puppet in the hands of males. Whether the woman is mother, sister or any other relation, she has to obey the husband, father and son decisions at any cost.

##### Example 13

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SS01/S-50	<i>She</i>	<i>felt</i>	<i>that her husband didn't know any better than her whether or not things would be all right for their daughter</i>
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**Sensor Mental: Emotive Phenomenon  
process**

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#### **Example 14**

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SS01/S-53	Women	knew	from the day they were born how little control they had over anything that went on around them
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**Sensor Mental: cognitive Phenomenon  
process**

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In example 13 and 14, the mental processes ‘felt’ and ‘knew’ experienced by the actor ‘she’ and ‘women’, which refer to the mother of Sundri. In the example 13, the phenomenon is that the mother of Sundri felt, she knows what is good and bad for her daughter more than her husband. But here she wasn’t even permit to take any step against the decisions that were made by her husband. In the example 14, Sabhegi thought every woman knew from the birth that the women are always kept under the control of men and deprived from liberty. They are bound to follow males and their decisions. This mental process reveals the female’s state of mind where she can think of injustice towards them but they cannot express what they feel.

#### **4.1.1.4 Relational Processes and Participant Realized in ‘*The Wedding of Sundri*’**

After material processes, the relational processes are used frequently. It occurs 53 times in this short story. This process also plays a vital role to explore the different forms of patriarchy. Here are the few examples of the relational processes that highlight the biased ideology towards women.

#### **Example 15**

SS01/S-04	<i>Sundri</i>	<i>had been</i>	<i>betrothed to</i>	<i>when she was</i>
			<i>him</i>	<i>seven years old</i>
	<b>Carrier</b>	<b>Relational:</b>	<b>Attribute</b>	<b>*</b>
	<b>Attributive process</b>			

In example 15, the carrier ‘Sundri’ is used which is followed by the process ‘had been’ with an attribute ‘betrothed’. In this short story, Shah shows the power dynamic in connection to males and females. Males have an authority to build any relation with opposite gender without her consent. Likewise, Sundri was betrothed at the age of seven by her father. Similarly, the process ‘had been’ presents women as passive and submissive.

### Example 16

SS01/S-05	<i>It</i>	<i>had been</i>	<i>Decided</i>	<i>that</i>	<i>she</i>	<i>would</i>
	<b>Carrier</b>	<b>Relational</b>	<b>Attribute</b>	<b>*</b>	<b>Carrier</b>	<b>Relationa</b>
		<b>attributive</b>				<b>l</b>
		<b>: process</b>				<b>attributiv</b>
						<b>e: process</b>
	<i>marry Ghulam Farid</i>		<i>when</i>	<i>she had come of age</i>		
	<b>Attribute</b>		<b>*</b>	<b>*</b>		

In the above example, two processes ‘had been’ and ‘would’ are used by the carrier ‘it’ and ‘she’. Here ‘it’ refers to marriage where as another carrier ‘she’ is used for Sundri. Attribute ‘decided’ and ‘marry Ghulam Farid’ show the power enjoyed by males to control females.

### Example 17

SS01/S-06	<i>She</i>	<i>was</i>	<i>all of twelve years old</i>
	<b>Carrier</b>	<b>Relational</b>	<b>attributive: process</b>
			<b>Attribute</b>
	<i>Ghulam Farid</i>	<i>was</i>	<i>twenty-three</i>
	<b>Carrier</b>	<b>Relation</b>	<b>attributive: process</b>
			<b>Attribute</b>

In the above clause, the process ‘was’ is used twice in compound sentence with carrier ‘she’ and ‘Ghulam Farid’ that have attributes ‘twelve years old’ and twenty three

years old'. This relational process unmask the wrong practices of society where an early marriage strictly violates the law.

### Example 18

SS01/S-20	<i>Haji Ghulam</i>	<i>is</i>	<i>a good man</i>
	<b>Carrier</b>	<b>Relational: attributive process</b>	<b>Attribute</b>

Another example throws the light on the male and female differences in terms of their identity description. The males are considered as norms and females are deviant. The attribute 'good' for the carrier 'Ghulam Farid' with the relational process 'is' depicts the mindset of society where males are always presented as good.

### Example 19

SS01/S-23	<i>It</i>	<i>was</i>	<i>better for a girl to have her fate decided early</i>
	<b>Carrier</b>	<b>Relational: attributive process</b>	<b>Attribute</b>

The above example shows the thinking patterns of males who consider women as burden and want to get rid of them as soon as they get chance. This clause was uttered by Sundri's father who decided his daughter marriage at early age. It also focuses on another dimension to control women out of their will. Furthermore, the fate of women is in the hand of men shows one of the forms of patriarchy. The relational process 'was' is used by the carrier 'It' with an attribute 'to decides her fate earlier'.

### Example 20

SS01/S-24	<i>It</i>	<i>Was</i>	<i>nothing unusual in as soon their village for girls as to get married</i>	<i>possible</i>
	<b>Carrier</b>	<b>Relational attributive: process</b>	<b>Attribute</b>	*

In the above example, the relational process ‘was’ is used by carrier ‘It’ which refers to ‘marriage’. This shows the patriarchal culture where early marriage of girl is taken as common practice. It points out the suppression of females in Pakistani society.

### Example 21

SS01/S-68	<i>She</i>	<i>was</i>	<i>killed.</i>
	<b>Carrier</b>	<b>Relational: attributive process</b>	<b>Attribute</b>
	<i>She</i>	<i>was</i>	<i>declared a kari</i>
	<b>Carrier</b>	<b>Relational: attributive process</b>	<b>Attribute</b>

The process ‘was’ is used by the Shah for the carrier ‘she’ which refers ‘Sundri’ with ‘killed and ‘declared’ as an attribute. This shows the brutal side of public patriarchy that females are treated differently as compared to males. Sundri was pronounced as kari on playing with boys at age of 12 years but on the other hand, the boys whom she played with, were not declared as karo. This shows the discrimination between the both genders and also throws light on women marginalization.

### Example 22

SS01/S-85	<i>Dishonored</i>	<i>like her</i>	<i>Were</i>	<i>left to lie in the</i>
	<i>women</i>			<i>streets for hours</i>
	<b>Carrier</b>	*	<b>Relational:</b>	<b>Attribute</b>
			<b>attributive process</b>	
	<i>and</i>	<i>were</i>		<i>never buried in</i>
				<i>consecrated ground</i>
	*	<b>Relational: attributive process</b>		<b>Attribute</b>

This clause has carrier ‘dishonored women’ followed by ‘were’ as process with ‘non-burial of kari women in grave’ as an attribute. This shows the ill-treatment of the society towards women. The wrong decisions of the male members of the society are free from any law. They are never held accountable for their wrong decisions or doings which show the weak judiciary system of the society and also responsible for promoting oppression towards women.

#### 4.1.1.5 Verbal Processes and Participant Realized in ‘*The Wedding of Sundri*’

The verbal process is a process of saying. This process occurred twenty three times in this short story. The participants of this process are sayer, verbiage, target and receiver. All participants are present in this short story except receiver. Through verbal process, different forms of patriarchy can be highlighted. Following are the few examples of the verbal processes that spotlight on the subordination of female in male dominant society of Pakistan.

##### Example 23

SS01/S-07	<i>It's a good match,"</i>	<i>Said</i>	<i>Mohammed Karim</i>	<i>to his wife</i>
	<b>Verbiage</b>	<b>Verbal: process</b>	<b>Sayer</b>	<b>Target</b>

In the example 23, the verbal process ‘said’ is used by the sayer ‘Mohammed Karim’. The target in this clause is wife of Karim and verbiage is ‘It is a good match’. The choice of the words shows the power in Karim’s language which tells that he was an authoritative figure and enjoyed the power which he exercised on the women through his declaration made as above.

##### Example 24

SS01/S-15	<i>His son</i>	<i>Objected</i>	<i>many times</i>	<i>to these freedoms</i>
	<b>Sayer</b>	<b>Verbal: process</b>	*	*
	<i>“Baba this isn't proper. It's not the way for women to behave. You must tell her. It's a matter of family honor”</i>			
	<b>Target</b>	<b>Verbiage</b>		

Women freedom is always questioned and declared as rebellion act. The verbal process ‘objected’ shows the zero tolerance on little freedom of women in a male dominant society. As in this example, the son of Sebhagi, exercises his power over his mother even he is below in status than his mother with the respect to the family

hierarchy. This statement uttered by the son indicates the shifting of the same patriarchal notions from one generation to the other to keep women silent. The males of the society dictates women how to behave in a society and if there is any change detected in the behavior of women as dictated by males, is considered as a matter of family honor.

### Example 25

SS01/S-19	<i>Are you sure? Do you know much about the family?"</i>	<i>Sebhagi</i>	<i>Asked</i>
	<b>Verbiage</b>	<b>Sayer</b>	<b>Verbal: process</b>

### Example 26

SS01/S-20	<i>Mohammed Karim</i>	<i>Snorted</i>	<i>They're family. What more do we need to know?</i>
	<b>Sayer</b>	<b>Verbal: process</b>	<b>Verbiage</b>

The above two examples are inter-connected and uttered on the occasion when Sundri was betrothed by her father. In clause SS01/S-19, the verbal process 'asked' is used by sayer 'Sebhagi' to know about the family whom her daughter is betrothed as verbiage. In response of this inquiry, the verbal process 'snorted' by the sayer 'Mohammed Karim is used in the example 26. In connection to this example, woman has no right to make decision or participate in any matter even if it is related to their lives. This depicts the male dominance in the society.

### Example 27

SS01/S-32	<i>Hush</i>	<i>Girl</i>	<i>stop shouting.</i>
	<b>Verbal: process</b>	<b>Target</b>	<b>Verbiage</b>
	<i>"That's not the only thing that's going to hurt tonight,</i>	<i>screached</i>	<i>Naseema</i>
	<b>Verbiage</b>	<b>Verbal: process</b>	<b>Sayer</b>

The suffering or pain of woman is taken as for granted even by another woman. This shows that women are also responsible for promoting patriarchy in the society by

accepting such wrong practices. As in the above example, the verbal processes, ‘hush’ and ‘screeched’ itself the suppressive connotation by the sayer ‘Naseema’ followed by the verbiage ‘stop shouting’ and ‘it is not only thing which is going to hurt her tonight’. The target in this clause is ‘girl’ which refers to Sundri.

### Example 28

SS01/S-33	<i>They</i>	<i>asked</i>	<i>her</i>	<i>three times whether she agreed to the marriage</i>
	<b>Sayer</b>	<b>Verbal: process</b>	<b>Target</b>	<b>Verbiage</b>
				<i>but of course she was not expected to reply</i>
				<b>Verbiage</b>

In this example, the verbal process ‘asked’ is used for the sake of use by the sayer ‘they’. Here ‘they’ refers to the male members of the family. The target in this clause is ‘her’ which refers to ‘Sundri’ followed by verbiage ‘ask her three times at the time of marriage’ and ‘no expectation of response’. Marriage is a sacred religious as well as legal act. It is mandatory to get the agreement of the girl on her marriage by asking her three times. But in this short story, Sundri was not allowed to give response against the will of male members. This shows that patriarchy control the religion as per their desires. This example falls under the umbrella of both public and private patriarchy.

### Example 29

SS01/S-34	<i>Shush,</i>	<i>Said</i>	<i>Banoo</i>	<i>you are going to have</i>
	<i>child</i>		<i>mai</i>	<i>to bear your pain</i>
				<i>bravely from now on</i>
	<b>Verbiage</b>	<b>Verbal: process</b>	<b>Sayer</b>	<b>Verbiage</b>

Clause SS01/S-34 reflects another dilemma of the society that women have accepted male dominance, which has strengthened the roots of patriarchy. As in the above example, the process ‘said’ is used by the sayer ‘Banoo Mai’ to stop the Sundri by using ‘Shush, child’ as verbiage and said there are too much pain in your life from now that you have to face. The scene comes in the story when Sundri feels pain while pinning dupata on her head, she cried and complaint her mother about her friend who pinned

dupata roughly. This shows that private patriarchy is also supported by women with their silence. They are responsible for promoting patriarchy. It can only be eradicated if women are given equal rights as men. Both genders should be given respect and liberty to live their lives as per their desire.

### Example 30

SS01/S-74	<i>She</i>	<i>said</i>	<i>that the girl used to play with the boys in the village</i>
	<b>Sayer</b>	<b>Verbal: process</b>	<b>Verbiage</b>

### Example 31

SS01/S-75	<i>The girl was shameless</i>	<i>the woman</i>	<i>said</i>
	<b>Verbiage</b>	<b>Sayer</b>	<b>Verbal: process</b>

In the above two examples, the verbal process ‘said’ is used by the ‘the women’ and ‘she’ as sayer. Here ‘she’ refers to the woman who put allegation on Sundri by saying ‘Sundri was shameless as she was playing with the boys of her age before marriage’ as verbiage. These two clauses narrate the incident which later becomes the reason of killing of Sundri as kari. Above examples depict that the males are suppressing women with the support of other women. Thus, it is observed in this analysis that women are oppressed as well as oppressor.

#### 4.1.1.6 Behavioral Processes and Participant Realized in ‘*The Wedding of Sundri*’

Behavioral process is a process of behaving. This process occurs 05 times in this short story. Following are the two examples that express the psychological behavior of the characters.

### Example 32

SS01/S-45	<i>Mohammad</i>	<i>watched</i>	<i>as his daughter climbed into the bus, helped by GhulamFarid.</i>
	<i>Karim</i>		

Behaver	Behavioral: process	*
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**Example 33**

SS01/S-33	<i>In a daze Sundri</i>	<i>watched</i>
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Behaver	Behavioral: process
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Clause SS01/S-45 and 33, the process ‘watched’ and the behavior ‘Muhammad Karim’ and ‘Sundri’ are used in the above mentioned clauses. The inner mental state of both characters, Muhammad Karim and Sundri, are presented through their behavior. The example 32, expresses the male dominance whereas, example 33 highlights submissiveness of female character. In comparison, the male character represents active and authoritative behavior and female as oppressed and submissive.

In the example 33, the behavioral process ‘watched’ and behavior ‘in a daze Sundri’ indicates that she is watching the situation as a victim of her father’s decision. This statement also presents the picture of society where women are helpless and have no control to resist against the unfavorable circumstances.

But in the example 32, the behavior of Muhammad Karim at the time of his daughter’s marriage departure shows the implicit practice of patriarchy because of his in different behavior in that situation. The situation demands the emotional expression of parents when they are giving away their daughters but here it seems that Sundri’s father wants to get rid of his daughter because he considers daughter as burden which shows the discriminatory attitude towards female gender.

**4.1.1.7 Conclusion**

The transitivity analysis of ‘*The Wedding of Sundri*’ highlights the different modes of private and public patriarchy. The modes of public patriarchy found in this short story include honour killing (Kari), wrong practices of culture, gender discrimination, women marginalization and violation of women’s religious rights. In contrast to this, the private patriarchy reveals domestic labour, lack of education, unequal rights, lack of freedom of speech and restriction on women related to skill, and training, etc. Shah also highlighted the dual nature of women where she acts as women as

oppressed and as oppressor. In this story, Sundri is declared as Kari and the news of Kari is spread by the woman of village due to jealousy. This shows the one woman who is innocent and faces oppression by the other woman who acts as an oppressor. In the view of Walby, patriarchy is explained in the form of six structures and all these structures are also found in the modes of public and private patriarchy as highlighted above. The linguistic analysis of the short story reveals the hidden ideologies and identities related to genders. It also throws the light on cultural disparity which assigns superior role to men and inferior role to women. The language choices of the writer used for the depiction of the male and female characters in this short story bring light into two binary oppositions: powerful and powerless as in this short story, men are clearly shown as holding power and women as subdued.

#### **4.1.2 *The Good Wife***

This short story is also written by Bina Shah. Likewise, '*The Wedding of Sundri*', this story is also collected from her collection of short stories '*Blessing*'. In this short story, she talks about the different aspects of patriarchy. There is only one central female character in this story that is quiet, shy, subservient and submissive on the other hand, there is only one major male character that represents the male hegemony, domination, power, supremacy, control, and authority.

The system of transitivity including process types and participant roles are applied in this short story and further analyzed in detail.

##### **4.1.2.1 Transitivity Processes and Participant Roles Realized in '*The Good Wife*'**

For transitivity analysis, thirty seven sentences are selected from the whole text of this short story. Following are the details of the occurrence of each process realized in '*The Good Wife*' while doing analysis.

Table 10: Occurrence of Each Process Type in ‘*The Good Wife*’

<b>S#</b>	<b>Process types</b>	<b>Frequency of processes</b>	<b>Percentages</b>
01	Material process	43	60.5%
02	Mental process	11	15.4%
03	Relational process	12	16.9%
04	Verbal process	03	4.22%
05	Behavioral process	02	2.81%
06	Existential process	0	0%
	Total	71	99.83%

In ‘*The Good Wife*’, total seventy one processes are identified. All process types are realized except Existential process. The uppermost percentage is Material process with (60.5%), followed by the Relational and Mental process with (16.9%) and (15.4%). Verbal and Behavioral processes are at (4.22%) and (2.81%) respectively.

Following are the details of the occurrence of each participant role realized in this short story.

Table 11: Occurrence of Each Participant Role in ‘*The Good Wife*’

<b>S/#</b>	<b>Participants</b>	<b>Frequency of participants</b>	<b>Percentage</b>
01	Actor	24	19.3%
02	Goal	39	31.4%
03	Scope	03	2.41%
04	Recipient	0	0.00%
05	Client	0	0.00%
06	Sensor	11	8.87%
07	Phenomenon	12	9.67%
08	Carrier	08	6.45%
09	Attribute	08	6.45%

10	Token	04	3.22%
11	Value	04	3.22%
12	Possessor	0	0.00%
13	Possessed	0	0.00%
14	Sayer	03	2.41%
15	Verbiage	03	2.41%
16	Target	02	1.61%
17	Receiver	0	0.00%
18	Behaver	02	1.61%
19	Behavior	01	0.80%
20	Existent	0	0.00%
Total		124	99.83

Table 11 shows that total 124 participant roles are identified in this short story. The participant of material process, goal occurs with highest percentage (31.4%) and actor occurs with second highest ratio of percentages with (19.3%). The participants of mental process such as senser and phenomenon occur the next position to the goal and actor in terms of occurrences with (8.87%) and (9.67%). Then, carrier and attribute (Participants of attributive relational process) observed with the ratio of 6.45% each and the participants of identifying relational process (token and value) are detected with (3.22%) each. There are slight use of the participants of verbal and behavioral processes as sayer and verbiage with (2.41% each), target with (1.61%), scope (2.41), behaver (1.61%) and behavior with the ratio of (0.80%). However certain participants such as client, recipient, possessor, possessed, receiver and existent are not present in this short story.

The details of each process types and its participant role are elaborated in the following.

#### **4.1.2.2 Material Processes and Participant Realized in ‘*The Good Wife*’**

Material processes are used frequently as it appeared 43 times with the participants of goal and actor in order to explain the gender disparity. The different modes of private and public form of male domination are displayed through different material processes as following:

### Example 01

SS02/S-05	<i>One day She had stored up over the years all the might burst out like words a broken dam and spill all over him</i>
*	<b>Actor    Material: process    Goal</b>
	<i>Drowning                      Him    in a flood of unexpressed emotion and veiled thoughts</i>
	<b>Material: process    Target    Goal</b>

The above statement is uttered by Sharif Din in the story. In this example, the material process ‘stored up’ is used for ‘she’ as an actor. Here actor ‘she’ refers to the wife of Sharif Din. And the other material process ‘drowning’ is used followed by the target ‘him’. Here ‘him’ refers to the Sharif Din himself. This is basically his thought about his wife who never uttered a single word in her whole life. The instance shows one of the aspects of patriarchy, which displays that unrepresented and invisible woman is the one, who is always appreciated by the men in the society.

In SS02/S-05, it can be clearly observed that the good wife always keeps her husband happy by keeping herself quiet in front of him. Sharif Din also thought that her wife never spoke in her life in front of him. The goal ‘**unexpressed emotion and veiled thoughts**’ shows that Sharif Din’s wife never considered as human being and faced private patriarchy in which her thoughts and emotions never expressed. In other words, she is never allowed to express what she think and feel. A veiled thought shows that she had no liberty to express herself.

### Example 02



<b>Goal</b>	<b>Material: Goal process</b>	<b>Goal</b>	<b>Material : process</b>	<b>Goal</b>
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In examples 2-6, the processes ‘on hanging’, ‘come’, ‘had no choice’, ‘escaped’, ‘unable’, ‘buried’, ‘spat’, ‘turned’ and ‘walked’ indicate the power of males that exercise on the females to save their honor. In the above examples, two actors are deployed: one is Allah Buksh who deploys in the example 2 and 5 while the other actor is Aman Din who deploys in the examples 2, 3, 4, 5 and 6. The above examples present the mode of public patriarchy.

In example 2, the material process ‘hanging’ is used by the actor ‘Allah Baksh’. The scope ‘when Aman Din is away from home’, to achieve the goal. In SS02/S-18, the actor ‘he’ refers to Aman Din, husband of Khajida, finds both talking as goal. In example 4, the actor ‘he’ refers to Aman Din achieves the goal ‘to avenge his honor’. In example 5, the processes ‘escaped’ and ‘scrambling’ are used for the actor ‘Allah Baksh’ to perform the goal ‘dive into the river’ and ‘save his life’. But the other process ‘unable’ is used for Aman din and goal ‘to swim’ shows that there seem to be no punishment for the neighbor, Allah Baksh, who initiated the conversation with Khadija.

In the clause SS02/S-22, the process ‘buried’ is used by the elders of the village, where actor ‘they’ achieve the goal ‘Khadija in unknown grave’. This phenomenon refers to the saddened and bitter reality of the society where women are killed to avenge the family honor and buried in an unmarked grave which is the strict violation of human rights and religious laws. The sin of Khadija was that she was beautiful and maintained the relation with stranger, Allah Baksh, which is prohibited in patriarchal society. The example 05 also uncovers dark aspect of patriarchal society where males are never held accountable for their wrong actions. The discriminatory practices are the evidences in the above examples which show that minor acts of females are questioned whereas major acts of males are ignored.

Furthermore, the transition in the mind of Sharif Din is witnessed in connection to the perception of beauty. Sharif Din thinks that Aman din is unlucky because his wife brought shame because of her beauty. After this incident, he thinks it is good that his wife is not beautiful otherwise he would have faced the same circumstances.

**Example 07**

SS02/S-24	<i>She</i>	<i>had looked after</i>	<i>him and their four sons</i>	<i>washing</i>
	<b>Actor</b>	<b>Material:</b>	<b>Goal</b>	<b>Material:</b>
		<b>process</b>		<b>process</b>
	<i>Cleaning</i>	<i>and cooking</i>	<i>without complaint</i>	
	<b>Material: process</b>	<b>Material: process</b>	<b>Goal</b>	

In the above clause, different material processes ‘looked after’, ‘washing’, ‘cleaning’ and ‘cooking’, are used by the actor ‘she’ which refers to the wife of Sharif Din who performed all the tasks without any type of complaint. It reveals that only those wives, who are obedient to their husband without uttering a single word, are called as good wives. Those who do not come under this definition are termed as bad wives. Furthermore, it throws the light on the physical labour of females which is considered as duty of females and never appreciated in male dominant society.

**Example 08**

SS02/S-31	<i>He</i>	<i>had treated</i>	<i>her well, in spite of the occasion</i>	<i>beating,</i>
	<b>Actor</b>	<b>Material: process</b>	<b>Goal</b>	

The material process ‘treated’ is used by the actor ‘he’ refers to Sharif Din. In the above example, the wife’s attributes are being told she was contend with her husband “**In spite of the occasional beating**” (as goal) kept the relationship going on and never asked something more what she already had given. In patriarchal society, it is the right of the husband to treat his wife any way he wants to. A woman would never share with anyone the brutality she is facing and continue to accept the treatment. In this statement, the utterance of female character regarding occasional beating of husband is considered as normal act which is responsible for the promotion of male hegemony.

By definition, ‘beating’ comes under domestic violence and physical abuse. In contrast to standard definition, beating is accepted as normal act by the females. Here the unresponsive attitude of women against beating refers to the psychological state of women under which they do not show reaction to beating because it may cause broken

marriage and relationship. As they know that the broken marriage will welcome other problems such as family pressure, social rejection and survival in danger.

### Example 09

SS02/S-31	<i>Her</i>	<i>hard life</i>	<i>in the fields,</i>	<i>the difficulties</i>	<i>of childbirth</i>
	<b>Actor</b>	<b>Material</b>	<b>Goal</b>	<b>Material:</b>	<b>Goal</b>
		<b>: process</b>		<b>process</b>	
	<i>And</i>	<i>the raising</i>		<i>of four mischievous sons</i>	
	*	<b>Material: process</b>		<b>Goal</b>	

Different material processes are used in the above example such as ‘hard life’ ‘difficulties’ and ‘raising’ by the only actor ‘her’ which refers to his wife to achieve different goals ‘in the fields’ ‘of childbirth’ and ‘of four mischievous sons’. The example reflects the pain and sufferings of women in different dimension such as childbirth, brought up of children and work in the fields. Here it also depicts that women are leading life according to the desire of males. The difference is also in workload of both genders i.e. male and females. In the quoted example, Sharif Din’s wife overburdened but her contribution was never appreciated or recognized by her husband with the fear that it may gives her more courage to demand equal rights.

### Example 10

SS02/S-32	<i>keeping</i>	<i>never</i>	<i>your eyes</i>	<i>let</i>	<i>alone your</i>
	<i>quite</i>	<i>raising</i>			<i>voice</i>
	<b>Material:</b>	<b>Material:</b>	<b>Goal</b>	<b>Material:</b>	<b>Goal</b>
	<b>process</b>	<b>process</b>		<b>process</b>	
	<i>in front of</i>	<i>and</i>	<i>never saying no,</i>	<i>no matter what your</i>	<i>husband asked of you</i>
	<i>another man</i>				
	*	*	<b>Material:</b>	<b>Goal</b>	
			<b>process</b>		

In the above example, the qualities of a good wife are told. Different material processes ‘never raising’ ‘let’ and ‘never saying no’ are used to perform different functions or accomplish different goals ‘your eyes’ ‘alone your voice’ and ‘no matter

what husband ask'. The qualities of good wife are described but the good husband's qualities are never discussed. This indicates the strong roots of the patriarchal structures to control woman. The wife of Sharif Din struggled hard through her life to make her husband happy by adopting different ways which are taught from male perspectives. All the material processes reveal the power relations in language which favors one gender over the other.

#### 4.1.2.3 Mental Processes and Participant Realized in '*The Good Wife*'

The mental process is second most important process in this short story. This process occurs 11 times and two types of mental processes (emotive and cognitive) are realized in this short story. The following examples demonstrate the crippled mentality of the male in male dominant society where the power is used to control the lives of females.

##### Example 11

SS02/S-04	<i>He</i>	<i>Thought</i>	<i>to himself</i>
	<b>Sensor</b>	<b>Mental cognitive: process</b>	<b>Target</b>
	<i>that he had never heard his wife utter a complete sentence in all the forty years they had been married</i>		
	<b>Phenomenon</b>		

In this example, the cognitive mental process 'thought' is used by the senser 'he' which refers to the Sharif Din who also acts as target in this example as 'himself'. This sentence reveals the mentality of males who feel proud on exerting power over the other gender irrespective of their will or consent. The phenomenon of the above clause refers to the silence of Sharif Din's wife towards the supremacy of her husband. It also indicates that males are subconsciously aware of their discriminatory practices towards female gender. Despite of the fact, they do not change their behavior and attitude towards women with the fear that they will be excluded from social group.

##### Example 12

SS02/S-09	<i>Who</i>	<i>had to worry</i>	<i>about</i>	<i>marrying</i>	<i>off</i>
-----------	------------	---------------------	--------------	-----------------	------------

<i>troublesome daughters</i>			
<b>Sensor</b>	<b>Mental:</b>	<b>Emotive</b>	<b>Phenomenon</b>
	<b>process</b>		
<b>Example 13</b>			
SS02/S-10	<i>He</i>	<i>thought</i>	<i>to himself, one of her strong points</i>
<b>Sensor</b>	<b>Mental: Cognitive process</b>	<b>Phenomenon</b>	

In the example 12, the emotive mental process ‘worry’ used by the senser ‘who’. Here ‘who’ refers to those men who have daughters. The phenomenon ‘troublesome daughters’ shows that the mentality of males is itself mockery they want to have wives under their control but to have daughter is considered as shame. This is really a pinching form of private patriarchy. In example 13, the cognitive mental process ‘thought’ is used by Sharif Din as senser ‘he’ and the phenomenon is ‘one of her strong point’ which here refers to the birth of sons. The woman begets son has strong position as compared to the one who begets daughter.

#### **Example 14**

SS02/S-28	<i>You</i>	<i>had to know</i>	<i>how to keep your woman under control</i>
<b>Sensor</b>	*	<b>Mental: Cognitive process</b>	<b>Phenomenon</b>

Clause SS02/S-28 reflects the thinking pattern of Sharif Din as senser ‘you’ who also supports the patriarchy through the cognitive mental process ‘to know’. It reflects the mentality of men and who consider women as objects in the male dominant society. The power relations in the language are observed in the statement uttered by Sharif Din.

#### **4.1.2.4 Relational Processes and Participant Realized in ‘The Good Wife’**

Two types of relational processes are identified in this short story. The attributive relational process occurs 08 times with its participant carrier and attribute while the identifying relational process occurs 04 times with the participants of token/identifier and

value/identified. This process describes some details related to different roles of male and female in the society. The woman is considered as paltry being while man plays superior role in this short story. The examples related to relational process are mentioned below:

### Example 15

---

SS02/S-09 *He was particularly blessed: unlike other men*

---

**Token**    **Relation identifying:** \*    **Value**  
**process**

---

The private patriarchy is an evil where women are considered as troublesome and burden for men. Sharif Din feels blessed of not having daughters. As in the above example, the relational process ‘was’ is used by Sharif Din as token ‘he’. The value in above clause is ‘blessed’ shows that daughters are never liked and respected in male dominant society.

### Example 16

---

SS02/S-15 *She was not the most beautiful of women*

---

**Token**    **Relation identifying:**    **Value**  
**process**

---

### Example 17

---

SS02/S-16 *Aman had been so beautiful that she had attracted all sort of unwelcome attention*  
*Din’s wife*

---

**Carrier**    **Relational attributive:**    **Attribute**  
**process**

---

Beauty is threat as well as demand of the patriarchy. Clause SS02/S-15 tells about the appearance of Sharif Din’s wife as token ‘she’ followed by the relational process ‘was’ and end with the phrase, ‘not the most beautiful women’, as the value. But on contrary, the relational process in the example 17 ‘had been’ is used preceded with the ‘Aman Din’s wife’ as carrier to explain the attribute ‘as she received unwanted attentions

because she was so beautiful (attribute). In these examples, the two women are compared with reference to the beauty which reflects the thinking patterns of males towards the female characteristics. Here one man whose wife is not beautiful consider it blessing because the other man's beautiful wife brought shame to him and dishonor the family name by having relation with strangers. Although, beauty is admired in patriarchal society but here in this context, it is considered as threat.

### Example 18

SS02/S-23	<i>Sharif</i>	<i>had</i>	<i>never done anything to</i>
	<i>Din's wife</i>		<i>cause him shame</i>
	<b>Carrier</b>	<b>Relational attributive:</b>	<b>Attribute</b>
		<b>process</b>	

The carrier in the clause SS02/S-23 as 'Sharif Din's wife' followed by attributive relational process 'had' and explains the attribute 'his wife does not bring shame to him'. This statement shows that women are bringing shame to husband and men are free from this notion. Whatever they want to do they can do, no one can hold them accountable because of their public and private patriarchy.

### Example 19

SS02/S-30	<i>He</i>	<i>was</i>	<i>a good man, Sharif</i>
			<i>Din</i>
	<b>Carrier</b>	<b>Relational attributive: process</b>	<b>Attribute</b>

Man is always presented as good regardless of whether he is actually having the attributes of good or not. As in the above example, the relational process 'was' is used by the wife of Sharif Din for her husband as carrier 'he' to explain the attributes of him as he was a good man. This shows the loyalty of a wife to his husband although he was not so good even then she considers him as a good man. Because she has no choice as she knows she is dependent on his husband.

#### 4.1.2.5 Verbal Processes and Participant Realized in 'The Good Wife'

There are only few verbal processes found in this short story. The frequency of this process is 03 with the participants of sayer, verbiage and target. Following are two examples one is uttered by the Sharif Din to tell about himself and the other is also uttered by the Sharif Din to tell about his wife.

#### Example 20

SS02/S-02	<i>I'm not as young as I used to be,</i>	<i>he</i>	<i>said</i>	<i>to his wife</i>
	<b>Verbiage</b>	<b>Sayer</b>	<b>Verbal:</b>	<b>Target</b>
			<b>process</b>	

In clause SS02/S-02, the verbal process 'said' is used by Sharif Din as sayer, 'he' and 'his wife' as target proceeded with the verbiage 'talks about his age'. Here Sharif Din talks about the age which compels him to change his behavior towards his wife. It shows that male are dominant in their early age and do not consider their wife as partners in any matter whether it is related with their wives' lives or children. As when they grew old, they become physically weak and more dependent on their wives so they exert less power on them and consider them as someone to whom they can talk.

#### Example 21

SS02/S-25	<i>She</i>	<i>had never even asked</i>	<i>for as much as a radio to</i>	<i>listen to</i>
	<b>Sayer *</b>	<b>Verbal: process</b>	<b>Verbiage</b>	

Woman considers as subsidiary to man as in the above example the negative verbal process 'never even asked' is used with the sayer 'she' which refers to the wife of Sharif Din followed by verbiage 'never asked even for radio'. In this example, radio listening is minor thing but not allowed to women in male dominant society which highlights the strong clutches of confinement of women in the society.

#### 4.1.2.6 Behavioral Processes and its Participant Realized in 'The Good Wife'

Physiological and psychological behavior involve in behavioral process. This process is used twice in this short story. Following is an example that shows how a minor

act of a woman bring disgrace to the entire family and also considered enough to declare that women as kari.

### Example 22

SS02/S-19	<i>She</i>	<i>was laughing</i>	<i>with Allah Buksh</i>
	<b>Behaver</b>	<b>Behavioral: process</b>	<b>Behavior</b>

In the clause SS02/S-19, behavioral process ‘was laughing’ is used by the behavior ‘she’ which refers to Aman din’s wife to show her behavior with Allah Buksh. In this example, the verbal process ‘laughing’ is natural human emotion which is connected with negative connotation in male dominant society, where if a female expresses her emotion it is considered as sinful act and enough to declare her as ‘Kari’ but on the other hand, the male laugh is not associated with the negative connotation and free from such restrictions.

#### 4.1.2.7 Conclusion

The transitivity analysis of this story has identified five processes which reflect the different modes of public and private patriarchy. The language used by the males and females characters in this story reflects the choices available to men and women which create identities of males as powerful and female as powerless. The linguistic analysis also highlights the gender discrimination and honor killing as public patriarchy. On the other hand, domestic labour and violence, with physical and emotional abuse as private patriarchy. Furthermore, women are considered as objects by males. The natural emotions and beauty of female has no place in patriarchal society because it may cause disturbance in power relations. To prevent from the disturbance, women are given serve punishment like ‘kari’ which reflects the brutal side of patriarchy and present the inhumane nature of males. The attitude and behavior of males towards females represents the zero tolerance. The writer, Shah, has provided the minute description about the characters in narrative mode which shows that language choices used by her evolved the thematic patterns of public and private patriarchy.

### 4.1.3 *Papa* by Tariq Rahman

This short story is written by Tariq Rahman. He is an academic scholar, newspaper columnist and contemporary English writer of Pakistan. He has written three collections of short stories; this story is taken from his third collection *The Third Leg*, published in 1999. He wrote remarkably about the social issues of Pakistani society. In this short story, he discussed the brutality of a father that is perceived by his son. In most of his writings, he highlights the issues related to women.

#### 4.1.3.1 Transitivity Processes and Participant Roles Realized in '*Papa*'

For transitivity analysis, fifty seven sentences are selected from the whole text of this short story. Following are the details of the occurrence of each process that are realized in this short story while doing analysis.

Table 12: Occurrence of Each Process Type in '*Papa*'

S#	Process types	Frequency of processes	Percentages
01	Material process	68	66.6%
02	Mental process	14	13.7%
03	Relational process	12	11.7%
04	Verbal process	08	7.84%
05	Behavioral process	0	0.00%
06	Existential process	0	0.00%
	Total	102	99.84

In the short story '*Papa*', total one hundred and two processes are identified. The Material processes observed with the highest percentage (66.6%) followed by the Mental and Relational processes with (13.7%) and (11.7%) respectively. The Verbal processes occur with (7.84%). The behavioral and existential processes are not realized in the analysis of this story. There is a huge difference among the realization of material process and other processes which indicates that this story is mainly constructed with the material processes, revolves around the actions and happenings.

The following table presents the frequency of participant roles of all realized processes.

Table 13: Occurrence of Each Participant Role in *'Papa'*

<b>S/#</b>	<b>Participants</b>	<b>Frequency of participants</b>	<b>Percentage</b>
01	Actor	48	26.2%
02	Goal	52	28.4%
03	Scope	04	2.18%
04	Recipient	0	0.00%
05	Client	0	0.00%
06	Sensor	11	6.01%
07	Phenomenon	14	7.65%
08	Carrier	12	6.55%
09	Attribute	13	7.10%
10	Token	0	0.00%
11	Value	0	0.00%
12	Possessor	0	0.00%
13	Possessed	0	0.00%
14	Sayer	08	4.37%
15	Verbiage	13	7.10%
16	Target	08	4.37%
17	Receiver	0	0.00%
18	Behaver	0	0.00%
19	Behavior	0	0.00%
20	Existent	0	0.00%
<b>Total</b>		<b>183</b>	<b>99.93</b>

In the table 13, it can be seen that total 183 participant roles are found in the analysis of this story. The frequency of material process is highest so the participants of

this process have highest frequency as actor present 26.2%, goal 28.4% and scope occurs with 2.18% followed by the participants of mental process (senser with 6.81% and phenomenon present with 7.65%). The participants of the relational process: carrier acquires 6.55% and attributes 7.10% in this short story. The other participants of relational process such as token, value, possessor and possessed are not found. Then sayer, verbiage and target (participant of verbal process) attain 4.37%, 7.10% and 4.37% percentage. The participants of behavioral and existential processes are not present.

Followings are the detailed description of each process and participant roles.

#### 4.1.3.2 Material Processes and Participants Realized in ‘*Papa*’

This short story is mainly constructed with material processes. Material processes are identified 68 times with the participants of actor and goal. So this process contributes a lot in exploration of different dynamics of patriarchy in Pakistani society. This process highlights different forms of private patriarchy like physical violence, sexual abuse, emotional exploitation, helplessness of female gender, ignorance of male gender, and brutal attitude of males towards females. All these forms of patriarchy are discussed below in detail:

##### Example1

SS03/S-01	<i>They</i>	<i>were fighting</i>
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<b>Actor</b>	<b>Material: process</b>
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In the example 1, the material process ‘fighting’ is used by actor ‘they’. Here ‘they’ refers to the both genders i.e. mother and father of Adnan. The process indicates the negative impact on the psyche of Adnan who was innocent but he had been seeing his father fighting which had left ever lasting impression on his immature mind. Furthermore, the ill treatment of the father has an influence which is later transferred into Adnan’s actions, is another form of patriarchy. The domestic violence is very common in society which has an impression on children and they behave like their father after learning such behavior. This shows that patriarchy is sustained with aim to control women.

**Example 2**

SS03/S-02	<i>although</i>	<i>Papa</i>	<i>used</i>	<i>bad words.</i>
	*	<b>Actor</b>	<b>Material: process</b>	<b>Goal</b>

In the clause SS05/S-02, the material process ‘used’ is used by the actor ‘papa’ and goal ‘bad words’. This process shows that Adnan’s father used derogatory words more often to exert his power his mother as well as to humiliate and disrespect her. Furthermore, the goal ‘bad words’ indicates the verbal abuse which is used to psychologically exploit the women.

**Example 3**

SS03/S-03	<i>He</i>	<i>found</i>	<i>Papa</i>	<i>towering</i>	<i>over the bed like a hulking bear</i>
	<b>Actor</b>	<b>Material: process</b>	<b>Actor</b>	<b>Material: process</b>	<b>Goal</b>

**Example4**

SS03/S-34	<i>For the menace in the man’s humming</i>		<i>he</i>	<i>towered</i>	<i>and the arrogant way</i>
	<b>Scope</b>		<b>Actor</b>	<b>Material: process</b>	
	<i>in absolute strength</i>	<i>over her</i>	<i>made</i>		<i>his heart sink.</i>
	<b>Scope</b>	<b>Goal</b>	<b>Material: process</b>	<b>Goal</b>	

The material process in the example 3 is ‘found’, used by ‘he’ which refers to Adnan. In this example, there is another material process ‘towering’ that is used by papa to achieve the goal towering like hulking bear. In the example 4, the material process ‘towered’ used by papa as an actor ‘he’ to achieve the goal ‘over her’. The same example is followed by another material process ‘made’ with goal ‘his heart sinks’ by an implicit actor which refers to Adnan. The above quoted examples show that the behavior of his father was similar to animals as writer used the words ‘towering; and hulking bear to describe the character of his father. It is also stated that his father tried to sustain his power over his mother that was disliked by him. The wickedness of his father reflects the

inhumanity and immortality in his actions towards his mother which unmask the cruel side of patriarchy.

### Example 5

SS03/S-04	<i>She</i>	<i>always</i>	<i>lost</i>
	<b>Actor</b>	*	<b>Material: process</b>

### Example 6

SS03/S-17	<i>Why</i>	<i>could not</i>	<i>Mama</i>	<i>cry</i>
	*	*	<b>Actor</b>	<b>Material: process</b>
	<i>shout</i>		<i>throw</i>	<i>Something at him</i>
	<b>Material: process</b>		<b>Material: process</b>	<b>Goal</b>

In the above examples, different material processes are used like ‘lost’ ‘cry’ ‘shout’ and ‘throw’ to achieve a goal ‘something at him’ here him refers to the father. These processes are used by the actor ‘she’ and ‘mama’ both refer to the mother. These processes are about the feelings of Adnan for his mother who did not react against the domestic violence and bear the bad behavior of her husband for the sake of children which resultantly promotes the patriarchy. His mother did not react and it seemed to him that she was emotionless. The condition also shows the terrible psychological state of women after facing the extreme torture and oppression from opposite powerful gender i.e. men.

### Example 7

SS03/S-20	<i>But neither</i>	<i>God nor man</i>	<i>helped</i>	<i>her</i>
	*	<b>Actor</b>	<b>Material: process</b>	<b>Goal</b>
	<i>when that</i>	<i>bear-like creature</i>	<i>held</i>	<i>her down like</i>
				<i>little doll</i>
	*	<b>Actor</b>	<b>Material: process</b>	<b>Goal</b>

### Example 8

SS03/S-21	<i>She</i>	<i>so</i>	<i>helpless</i>
	<b>Actor</b>	*	<b>Material: process</b>

In the example 7, the material process ‘help’ is used for an actor ‘God nor man’ to achieve goal ‘her’. The second material process ‘held’ used for his father as an actor ‘bear-like creature’ with the goal ‘her down like little doll’. In the example 8, the material process ‘helplessness’ is used by an actor ‘she’ which refers to the mother. Writer narrates the feeling of Adnan who finds his mother helpless against his father which shows the one form of private patriarchy. The perception of Adnan is shown in this story where he considers his father like an animal (bear –like creature) and his mother as doll (means inanimate). The contrast between mother and father reflects the actions of both genders where one is powerful and the other is powerless. The barbarian behavior of the father is symbolized with bear and the powerless and non-reactive behavior of the mother is symbolized with an inanimate i.e. doll. It presents the dark picture of the society where women are even not considered as human. The males of the society treat them badly and expect them to be their obedient.

### Example 9

SS03/S-23	<i>But</i>	<i>Mama</i>	<i>merely</i>	<i>coaxed</i>		<i>and</i>	<i>cajoled</i>
	*	<b>Actor</b>	*	<b>Material: process</b>		*	<b>Material: process</b>
	<i>him</i>	<i>while</i>	<i>Papa</i>	<i>did</i>	<i>even</i>	<i>notice.</i>	
				<i>not</i>			
	<b>Goal</b>	*	<b>Actor</b>	*	*	<b>Material: process</b>	

In this example, the material processes are used as ‘coaxed’ and ‘cajoled’ for an actor ‘mama’ by the writer to achieve the goal ‘him’. This clause refers to the love and care of woman to her husband which is never appreciated by the husband that is seen in the material process ‘didn’t notice’ by an actor ‘papa’. In this clause, it is observed that males intentionally pretend to be ignorant towards the care and love of the woman, with an aim to maintain patriarchy.

### Example 10

SS03/S-24	<i>The absurdity</i>	<i>Incensed</i>	<i>Him</i>	<i>beyond</i>	<i>to</i>	<i>be</i>	<i>like</i>	<i>the</i>
	<i>of this</i>			<i>measure</i>	<i>treated</i>		<i>big</i>	<i>brute</i>

<b>Actor</b>	<b>Material</b>	<b>Goal</b>	<b>Material</b>	<b>Material</b>	<b>Goal</b>
	<b>: process</b>		<b>: process</b>	<b>: process</b>	
<i>who</i>	<i>hurt</i>	<i>her</i>	<i>And</i>	<i>Made</i>	<i>her</i>
<b>Actor</b>	<b>Material</b>	<b>Go</b>	<b>*</b>	<b>Material: process</b>	<b>Goal</b>
	<b>: process</b>	<b>al</b>			
<i>cry out</i>	<i>how could</i>	<i>he</i>	<i>not resent</i>	<i>Mama?</i>	
<b>Material:</b>	<b>*</b>	<b>Actor</b>	<b>Material:</b>	<b>Goal</b>	
<b>process</b>			<b>process</b>		

### Example11

SS03/S-25	<i>The ape like creature</i>	<i>Seemed</i>	<i>so unsure, uncouth, clumsy and helpless</i>
<b>Actor</b>	<b>Material: process</b>	<b>Goal</b>	

In the example 10, different material processes are used such as ‘incensed’ ‘beyond measure’ ‘to be treated’ ‘hurt’ ‘made’ ‘cry out’ and ‘resent’ to achieve different goals such as ‘him’ ‘like the big brute’ ‘her’ and ‘mama’. The absurdity is used for an actor refers to the silent or unresponsive mode of the mother towards the ill treatment of the father. In the example 11, the material process ‘seemed’ used for the father as an actor ‘the Ape like creature’ to achieve different goals ‘unsure’, ‘uncouth’, ‘helpless’, and ‘clumsy’. The implication of the above examples reflects the physical violence of males on females. In these quoted example, the father was given attributes of wild animal i.e. Ape by his son ‘Adnan’ which shows the extreme level of ill behavior of the father towards his mother. The writer has used the words like cry and hurt which are expressions of certain feelings but here these expressions are not used by his mother which shows the strong roots of private patriarchy in the society.

### Example12

SS03/S-18	<i>Why did</i>	<i>she</i>	<i>merely endure</i>	<i>all the pain and humiliation</i>
	<b>*</b>	<b>Actor</b>	<b>Material:</b>	<b>Goal</b>
			<b>process</b>	

### Example13

SS03/S-37	<i>She</i>	<i>was moaning</i>	<i>in pain</i>
	<b>Actor</b>	<b>Material: process</b>	<b>Goal</b>

**Example 14**

SS03/S-48	<i>I</i>	<i>was maddened</i>	<i>with the pain and the humiliation</i>
	<b>Actor</b>	<b>Material: process</b>	<b>Goal</b>

These examples reflect the picture of Pakistani male dominant society where women are never allowed to express their pain and sufferings as observed in example 12 and 13 where the material processes ‘endure’ and ‘moaning’ are used to achieve the goal ‘pain and humiliation’ by an actor ‘she’ which refers to the mother of Adnan. Women are taught to endure the pain and humiliation because of societal and family pressure. Furthermore, they also bear the pain with the fear of divorce and broken relationships. In addition to this, the dilemma of society is that it caged the woman even in the expression of her feelings and emotions. This indicates the physical and psychological mode of private patriarchy. The question bothered Adnan about the non-reactive nature of his mother against his father’s wild nature which was beyond his mental approach to understand the complex and dark side of private patriarchy to control the women’s emotions and expressions.

The example 14 expresses the pain of Adnan after seeing the suffering of his mother which is different from the feelings of the father. The interesting fact is that the same male gender with different status (husband and son) treated the women differently. On the one hand, it is the environment where the teachings are provided to the son to learn how to treat women in patriarchal society whereas on the other side, the son takes his mother’s pain and suffering into his consideration because of his relationship with mother but the attitude towards wife is always disrespectful as seen in this short story.

**Example 15**

SS03/S-22	<i>The hypocrite</i>	<i>did not touch</i>	<i>her in the day</i>
	<b>Actor</b>	<b>Material: process</b>	<b>Goal</b>

**Example 16**

SS03/S-38	<i>The</i>	<i>lifted</i>	<i>her up</i>	<i>and</i>	<i>he</i>	<i>froze</i>	<i>with</i>
	<i>brute</i>						<i>horror</i>
	<b>Actor</b>	<b>Material</b>	<b>Goal</b>	*	<b>Actor</b>	<b>Material</b>	<b>Goal</b>
		<b>: process</b>				<b>: process</b>	

**Example 17**

SS03/S-39	<i>He</i>	<i>had made</i>	<i>her naked</i>
	<b>Actor</b>	<b>Material: process</b>	<b>Goal</b>

These examples explore the other mode of private patriarchy which is sexual abuse. In the example 15, the material process ‘didn’t touch’ is used for an actor ‘the hypocrite’ which refers to the father and to achieve the goal ‘her in the day’.

In the example 16, another trait is given to the actor ‘the brute’ which refers to the father with the goal ‘her up. Another material process in this example is ‘froze’ used by an actor ‘he’ that refers to Adnan to achieve the goal ‘with horror’.

In the example 17, the material process ‘had made’ is used to achieve the goal ‘her naked’ by an actor ‘he’ refers to the father. In these examples, the writer used different processes to show the traits of the father i.e. hypocrite and brute. This indicates the nature of his father that is similar to the animals in terms of brutality. In broader sense, the analysis shows that women are always considered as sex objects to fulfill sexual desires of males. The sexual abuse is very common practice in the male dominant society which considers the women as inferior and objects to be used for their sexual pleasure without their consent which is strict violation of human rights. This is another form of private patriarchy which comes under the concept of harassment and violence. The word ‘naked’ is used which has embedded meaning to display cruel action of the father towards his mother. In another clause, the word ‘froze with horror’ is used which refers to the psychological state of Adnan after seeing the humiliation and abuse of his mother by his father.

**Example 18**

SS03/S-32	<i>There</i>	<i>be</i>	<i>an earthquake</i>	<i>and</i>
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<b>Actor</b>	<b>Material: process</b>	<b>Goal</b>	*
<i>only Papa, only Papa God</i>		<i>be swallowed</i>	
<b>Actor</b>	<b>Material: process</b>		

**Example19**

SS03/S-45	<i>I</i>	<i>will kill</i>	<i>you</i>	<i>if</i>	<i>touch</i>
<b>Actor</b>	<b>Material: process</b>	<b>Goal</b>	*	<b>Material: process</b>	
<i>My Mama</i>	<i>Again</i>	<i>You brute</i>			
<b>Goal</b>	*	<b>Target</b>			

In the clause SS03/S-32, material process ‘be’ and ‘swallowed’ is used an actor ‘God’ to achieve goal ‘an earthquake’. The above statement was uttered by Adnan who was in the helpless state and urging God to help him because of his father cruel behavior towards his mother. In the clause SS03/S-45, the material process ‘will kill’ and ‘touch’ is used by an actor ‘I’ refers to Adnan to achieve the goal ‘you’ that refers to the father. The target is also used in this statement which is ‘you brute’ that is uttered by Adnan for his father. This shows the brutal behavior of his father. These attributes were given to the father by his son ‘Adnan’. In these quoted clauses, the male characters i.e. father and son was in contrastive position. Adnan was protective to his mother whereas husband was cruel to his wife. In both cases, the relationship made mother save by one male which was son and unsafe and insecure in company of another male which was husband. It also refers to the discriminatory practices in terms of treating women as mother and wife. Moreover, Adnan was cursing the father by calling natural disaster to secure his mother that shows the hatred of Adnan towards his father.

**Example 20**

SS03/S-41	<i>Do not</i>	<i>do not hurt</i>	<i>her</i>	<i>you dog!</i>	<i>You animal</i>
*	<b>Material: process</b>	<b>Goal</b>	<b>Target</b>		

**Example 21**

SS03/S-49	<i>Papa</i>	<i>would really</i>	<i>hurt</i>	<i>her</i>	<i>and</i>	<i>hurt</i>
<b>Actor</b>	*	<b>Material: process</b>	<b>Goal</b>	*	<b>Material: process</b>	

<i>her</i>	<i>and</i>	<i>keep hurting</i>	<i>her</i>	<i>for almost an hour</i>	<i>before he let her go</i>
<b>Goal</b>	*	<b>Material: process</b>	<b>Goal</b>	<b>Scope</b>	

In the example 20, the material process ‘hurt’ is used to achieve the goal ‘her’ (refers to the mother of the boy). The target is also realized in this statement, ‘you dog’ and ‘you animal’ uttered by Adnan to give animal attribute to his father on his wild behavior in aggression.

In the example 21, Only one material process ‘hurt’ is used repeatedly three times by Adnan for an actor ‘papa’ to achieve goal ‘her’ i.e. mother. Another interesting linguistic choice in this clause is that goal ‘her’ is also repeated three times which shows the emphasis on the word ‘hurt’ and ‘her’.

The linguistic analysis reveals the deterioration of relationship between the parents of Adnan where father is aggressive and abuser on the other hand mother is silent and victim of abuse. This also uncovers the patriarchal society, which restrict woman in her actions and made her passive by force resultantly violence, physical abuse, verbal abuse, sexual abuse and psychological abuse exercised by opposite gender. Moreover, the silence of women also promotes the men to be more oppressive. In addition to this, the linguistic analysis of the Adnan’s statements in this short story was the reflection of his father’s abusive language, which was learnt by him from the family environment.

### Example 22

SS03/S-50	<i>Yet</i>	<i>she</i>	<i>only</i>	<i>pleaded</i>	<i>with him</i>	<i>and</i>	<i>then</i>
	*	<b>Actor</b>	*	<b>Material: process</b>	<b>Goal</b>	*	*
	<i>maddened</i>	<i>by something</i>	<i>and with</i>	<i>his heart</i>	<i>gone</i>		
	<b>Material: process</b>	<b>Goal</b>	*	<b>Actor</b>	<b>Material: process</b>		
	<i>wild,</i>	<i>he</i>	<i>threw</i>	<i>the kitten</i>	<i>at the huge Alsatian</i>		
	<b>Goal</b>	<b>Actor</b>	<b>Material: process</b>	<b>Goal</b>			

### Example 23

SS03/S-53	<i>He</i>	<i>hit</i>		<i>his forehead against the tree</i>
	<b>Actor</b>	<b>Material: process</b>		<b>Goal</b>

**Example 24**

SS03/S-54	<i>Please</i>	<i>God</i>	<i>save</i>	<i>me</i>	<i>From being Papa.</i>
	*	<b>Actor</b>	<b>Material: process</b>	<b>Target</b>	<b>Goal</b>

In the example 22, different material processes are used which includes ‘pleaded’ ‘maddened’ ‘gone’ and ‘threw’. First material process ‘pleaded’ is used by an actor ‘she’ that refers to the sister of Adnan, Mona to achieve the goal ‘with him’. In this clause, another female character is also observed as passive and powerless. The utterance of Mona in which she ‘pleaded’ her brother represents the female as subordinate and submissive in the male dominant society. In contrast to this, the three material processes ‘maddened’, ‘gone’ and ‘threw’ are used by an actor ‘he’ that refers to Adnan to achieve different goals ‘by something’, ‘wild’ and ‘kitten at the hug Alsatain’ that refers to dog. These material processes reveal the active and wild nature of Adnan who tries to exert power on his sister ‘Mona’ through his oppressive behavior. Similarly, the ‘kitten’ female animal is thrown to male animal ‘dog’ also highlights the power relations and wild nature of male. Here the dog and cat attributes are symbolically referring to male and female nature respectively.

In the example 23, the material process ‘hit’ is used by an actor ‘he’ refers to Adnan to achieve goal ‘forehead against the tree’. In the example 24, the material process ‘saved’ is used by an actor ‘God’ to achieve goal ‘me from being papa’. These statements express the deteriorated psychological state of Adnan who felt repentance on his actions. Another mode of realization is also observed in the statement of Adnan who hit his head to express his anger on his wrong action of throwing cat in front of dog. After realization, the next statement of Adnan revealed the feeling of repentance and disliked to be associated like his father. The ill treatment of his father represents the negative side of males who enjoys the power by exploiting opposite gender.

**4.1.3.3 Mental Processes and its Participants Realized in ‘Papa’**

Mental process explains the mental state of the characters. This process occurs in second highest percentage after material process. The title of the story ‘Papa’ tells that this is about a son who discusses the relationship of his mother and father. In this process, the mental state of a son is explained in three different types of mental processes as these types are identified in this short story like cognitive, emotive and desiderative mental process.

Followings are few examples of cognitive mental process.

### Example 25

SS03/S-05	<i>He</i>	<i>knew</i>	<i>She would never tell anyone how he had wrestled with her - the bully.</i>
	<b>Senser</b>	<b>Mental: Cognitive process</b>	<b>Phenomenon</b>

### Example 26

SS03/S-14	<i>He</i>	<i>knew</i>	<i>that the scar below her neck was the mark of Papa’s teeth</i>
	<b>Senser</b>	<b>Mental: Cognitive process</b>	<b>Phenomenon</b>

### Example 27

SS03/S-15	<i>He</i>	<i>knows</i>	<i>she would be hurt and lonely</i>
	<b>Senser</b>	<b>Mental: Cognitive process</b>	<b>Phenomenon</b>

### Example 28

SS03/S-19	<i>He</i>	<i>knew</i>	<i>there was pain</i>
	<b>Senser</b>	<b>Mental: Cognitive process</b>	<b>Phenomenon</b>

In the above examples, there is only one verb used as cognitive mental process that is ‘knew’ and only one senser that is ‘he’ (refers to the son) to imagine different phenomenon. In the example 25, the word ‘bully’ is used by son ‘Adnan’ for his father that highlights the negative behavior of his father towards his mother. This also shows the strong roots of patriarchal society which makes the women silent and favors males over females in power relations. Along with this, it also reflects the mental state of women who do not express because of the societal pressure.

In the example 26, cognitive process ‘knew’ is used by senser ‘he’ that refers to Adnan and phenomenon as ‘teeth scars on mother’s neck’. This statement reveals the physical violence on his mother by his father.

In the example 27, the cognitive process ‘knows’ the sensor ‘he’ and phenomenon ‘hurt’ and ‘lonely’ is used. It signifies the mental state of Adnan who felt his mother’s feelings as in this statement, the word ‘lonely’ emphasize on the women position in the society who is surrounded by many relations but always alone among them. This echoes the discrimination and biasness towards females. It also questions the hidden practices and wrong actions responsible for women oppression and marginalization in patriarchal society.

In the example 28, sensor ‘he’ is used with cognitive process ‘knew’ followed by phenomenon ‘pain’ which refers to the sufferings of his mother. In the analysis, it is observed that different types of abuses are interlinked such as sexual abuse, verbal abuse, physical abuse, emotional abuse and psychological abuse. While doing the cognitive analysis of this story, these already mentioned abuses are realized. The cognitive processes reflect the extreme level of psychological and emotional abuses faced by Adnan’s mother in this story.

The emotive mental processes can be seen in example 29 and 30.

### Example 29

SS03/S-08	<i>but I hate</i>	<i>Papa</i>
*	<b>Senser Mental: Emotive process</b>	<b>Phenomenon</b>

### Example 30

SS03/S-50	<i>He felt too lost and</i>	
<b>Senser</b>	<b>Mental: Emotive process</b>	<b>Phenomenon *</b>
<i>desperate</i>	<i>to feel</i>	<i>good</i>
*	<b>Mental: Emotive process</b>	<b>Phenomenon</b>

In the example 29, the emotive process ‘hate’ and sensor ‘I’ that refers to the son and phenomenon ‘papa’ expresses the hatred feeling of Adnan because he did not like his

father's rude behavior. This statement was uttered at the end, when he felt repentance on his wrong act of killing a kitten but it is also observed that he was battling with his emotions to be controlled so he could feel the way he wanted to feel instead of being encountered of his emotions in accountable state. As it can be seen in the example 30, the emotive process, 'felt' and 'to feel' and sensor 'he' followed by phenomenon 'to lost' and 'good'.

There is only one desiderative mental process is observed and that is 'hope' as can be seen in the example below:

### Example 31

SS03/S-57	<i>and hoped</i>	<i>he would not burst out crying</i>
*	<b>Mental: Desiderative process</b>	<b>Phenomenon</b>

In this example, the desiderative process 'hoped' is used followed by the phenomenon 'burst out crying' which indicates the state of Adnan who hopes to be like his father not like the mother who bears the pain silently and cry in her reaction which shows the passive emotions. This state also somehow shows the influence of patriarchal society which teaches male to be dominant in his actions. In this statement, the word 'cry' is not appreciated by Adnan who thinks that it will make him weak like his mother if he cries.

#### 4.1.3.4 Relational Processes and its Participants Realized in 'Papa'

Likewise material processes, relational processes are also realized to identify the maltreatment, viciousness and savagery of the father who treats his mother like inanimate.

### Example 32

SS03/S-02	<i>But this was</i>	<i>not so bad</i>
*	<b>Carrier</b>	<b>Relational: Attributive process</b>
		<b>Attribute</b>

### Example 33

SS03/S-28	<i>And that night was</i>	<i>one of the worst</i>
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*	<b>Carrier</b>	<b>Relational: Attributive process</b>	<b>Attribute</b>
<i>he</i>	<i>had</i>		<i>ever experienced</i>
	<b>Carrier</b>	<b>Relational: Attributive process</b>	<b>Attribute</b>

In the above examples, the attributive processes ‘was’ is used twice by the carrier ‘this’ (refers to the fight between his parents) and ‘that night’ respectively. The attributes ‘not so bad’ and ‘one of the worst’ represent the intensity of the fight between the parents of Adnan. There is another relational attributive process ‘had’ is used followed by an attribute ‘ever experienced with a carrier ‘he’ that refers to Adnan. Here the he refers to the night when his father hurt and the comparison made by counting the worst incidents also reveals the violence of his father.

#### Example 34

SS03/S-35	<i>The words</i>	<i>were</i>	<i>abominable</i>
	<b>Carrier</b>	<b>Relational: Attributive process</b>	<b>Attribute</b>

#### Example 35

SS03/S36	<i>They</i>	<i>were</i>	<i>the dirty words</i>
	<b>Carrier</b>	<b>Relational: Attributive process</b>	<b>Attribute</b>

#### Example 36

SS03/S-40	<i>This</i>	<i>was</i>	<i>the ultimate humiliation</i>
	<b>Carrier</b>	<b>Relational: Attributive process</b>	<b>Attribute</b>

The three above quoted examples express different relational processes referring to the abusive language of his father. The relational attributive processes are ‘were’ and ‘was’ which are used twice and the carriers ‘the words’ and ‘this’ followed by attributes ‘abominable’ ‘the dirty words’ and ‘ultimate humiliation’. Here Adnan realizes the bad words used by the father while fighting with his mother. The abusive language is also used as weapon by males to control women. Males use derogatory words with an aim to make females psychologically weak and humiliated.

**EXAMPLE 37**

SS03/S-52	<i>I</i>	<i>am</i>	<i>not like Papa</i>
	<b>Carrier</b>	<b>Relational: Attributive process</b>	<b>Attribute</b>

In the clause SS03/S-52, the carrier ‘I’ is used with an attributive process ‘am’ followed by ‘not like papa’. Here Adnan does not like his father because of his bad behavior towards his mother. The character of the father is described with animal traits by Adnan also reflects the feeling of hatred.

**Example 38**

SS03/S-46	<i>Such creatures</i>	<i>Had</i>	<i>no right to exist</i>
	<b>Carrier</b>	<b>Relational: Attributive process</b>	<b>Attribute</b>

In the above clause, the carrier ‘such creatures’ refers to the cat and females with relational attributive process ‘had’ followed by attribute ‘no right to exist’. The thinking pattern of Adnan reflects the patriarchal thinking which is learnt by him from his father’s action towards the weak gender i.e. female. This statement was uttered by Adnan when his sister begged him to leave her cat and in response, he used his power like his father and uttered the statement ‘no right to exist’ for cat as well as for female gender. This statement can be analyzed from dual perspective, where he thought that weak creatures had no right to exist which is patriarchal approach but at the same time, it also represented the broken hopes from female and weak creatures on the basis of his experiences which he encountered with in his life when his mother is humiliated and badly treated by his powerful father.

**4.1.3.5 Verbal Processes and its Participants Realized in ‘Papa’**

The realization of verbal process with the participants such as sayer, verbiage and target represents the verbal abuse of the father to the mother of Adnan.

**Example39**

SS03/S-36	<i>the</i>	<i>told</i>	<i>him</i>	<i>not learn</i>	<i>from</i>	<i>the</i>
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<i>hypocrite</i>		<i>to</i>		<i>school boys</i>
<b>Sayer</b>	<b>Verbal:</b>	<b>Target</b>	*	<b>Material Goal</b>
	<b>process</b>			<b>: process</b>

In the example 39, the verbal process 'told' used by the sayer 'the hypocrite' that refers to his father followed by the target 'him'. This example highlights the dual standard of male gender who are contrastive in their actions and statements while treating women and men. The father stops his son 'Adnan' not to use bad words on the other hand; the father uses bad words more often to humiliate his mother. This double standard of the father contracts his thoughts and actions which made the boy think of his father and gave him the title 'hypocrite'. This also unveils the patriarchal hidden realities prevailing in the society to discriminate women.

#### Example 40

SS03/S-12	<i>Why did</i>	<i>mother</i>	<i>never abuse</i>	<i>him?</i>
	*	<b>Sayer</b>	<b>Verbal: process</b>	<b>Target</b>

#### Example 41

SS03/S-13	<i>Why did</i>	<i>She</i>	<i>- not even behind his back -</i>	<i>complain</i>
	*	<b>Sayer</b>	*	<b>Verbal: process</b>

#### Example 42

SS03/S-33	<i>Save my Mama please God</i>
	<b>Verbiage</b>

In the above examples, different verbal processes 'never abuse' and 'complain' are used by the sayer 'mother' and 'she' (refers to mother). The verbiage 'God save my mama' is used in example 42. In these statement, the silence of women is criticized which is responsible for promotion of women marginalization and oppression. These utterances are made by adnan who has neutral approach but this approach turned to be patriarchal when he became grown up man.

#### Example 43

SS03/S-47	<i>'Go away',</i>	<i>he</i>	<i>barked</i>	<i>at her</i>
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Verbiage	Sayer	Verbal: process	Target
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**Example 44**

SS03/S-51	<i>'Not like No, not he moaned</i>	<i>in</i>	<i>again and</i>
	<i>papa. like Papa,</i>		<i>agony again</i>
	<b>Verbiage</b>	<b>Verbiage</b>	<b>Sayer</b>
		<b>Verbal: process</b>	<b>Target</b>
		*	*

In the clause SS03/S-47, the verbal process 'barked' is used by sayer 'he' which refers to Adnan and the verbiage 'go away with the target 'at her' refers the aggressive nature of the son like his father. The verbal process 'barked' indicates wild nature learnt by him under the impression of his father's rude behavior towards his mother. The same behavior is adopted by the son while treating his sister. In the example 44, the verbal process 'moaned' is used by the sayer 'he' which refers to Adnan to express the verbiage 'not like papa'. In this statement, same verbiage 'not like papa' is used twice for emphasis and also expresses the feeling of hatred towards his father.

**Example 45**

SS03/S-56	<i>'Save me from being Mama</i>	<i>he</i>	<i>said</i>
	<b>Verbiage</b>	<b>Sayer</b>	<b>Verbal process</b>

**Example 46**

SS03/S-57	<i>'I'm Papa'</i>	<i>He</i>	<i>told</i>	<i>himself</i>	<i>stoically</i>
	<b>Verbiage</b>	<b>Sayer</b>	<b>Verbal process</b>	<b>Target</b>	*

In these examples, verbiages 'save me from being mama' and 'I am papa' are contrastive in nature. Adnan uttered these statements in which he accepts the patriarchal identity of male irrespective of wild nature and rejects the passive and submissive identity of mama which provides the evidence that he has strong impressions of patriarchy on his mind. The adoption of father's identity by his son also indicates the shifting of approach of Adnan from neutral to patriarchal as well as sustainability of patriarchy is observed in the utterances of Adnan.

**4.1.3.6 Conclusion**

The linguistic analysis of this short story reveals different modes of private patriarchy which includes physical abuse, verbal abuse, sexual abuse, emotional abuse and psychological abuse. Gender discrimination is also observed in this story. The male and female linguistic choices made the male and female identity as active and passive. This identity leads to the ideological building of different genders by favoring one over the other. These ideologies also create the discrimination and give birth to the wrong practices of patriarchal approach. The social relations are maintained by exerting pressure and force on women and held them accountable in case of broken relationship. The relationships are expected to be maintained by female by observing silence led to the promotion of private patriarchy.

#### **4.1.4 *The Trail* by Tariq Rahman**

This short story is also written by Tariq Rahman. Like *Papa*, this short story is also selected from his third collection of short stories *The Third Leg*, published in 1999. This short story highlights the bitter realities of the society in connection to public and private patriarchy. The woman role in this short story caught the attention of the researcher. The story also talks about the beauty of some women in comparison to others who are ugly in their physical appearance which leave them in miserable circumstances. As a result, they take bold illegal steps to satisfy their ego and sexual desires. The notion of patriarchy is always presented as strict and ugly but in this short story; men are victim of women's bad actions. The thematic pattern of this short story revolves around the notions of sexual harassment, beauty of women, marriages, etc.

##### **4.1.4.1 Transitivity Processes and Participant Roles Realized in the Short Story '*The Trail*'**

Total 55 sentences are selected in the text of this short story for transitivity analysis. Following are the frequency of each process types that are realized while doing analysis.

Table 14: Occurrence of Each Process Type in '*The Trail*'

<b>S#</b>	<b>Process types</b>	<b>Frequency of processes</b>	<b>Percentages</b>
01	Material process	51	58.6%
02	Mental process	08	9.19%
03	Relational process	23	26.4%
04	Verbal process	05	5.74%
05	Behavioral process	0	0.00%
06	Existential process	0	0.00%
	<b>Total</b>	<b>87</b>	<b>99.93%</b>

Total 87 processes are realized in this short story. Material process appears with highest percentage 58.6% followed by relational process with 26.4%. After that, mental process occurs with 9.19% and verbal process with 5.74%. The behavioral and existential processes are not present in this short story.

Following are the details of participant roles of each process.

Table 15: Occurrence of Each Participant Role in *'The Trail'*

<b>S/#</b>	<b>Participants</b>	<b>Frequency of participants</b>	<b>Percentage</b>
01	Actor	43	25.9%
02	Goal	42	25.3%
03	Scope	03	1.80%
04	Recipient	0	0.00%
05	Client	0	0.00%
06	Senser	08	4.81%
07	Phenomenon	09	5.42%
08	Carrier	23	13.8%
09	Attribute	28	16.8%
10	Token	0	0.00%
11	Value	0	0.00%
12	Possessor	0	0.00%

13	Possessed	0	0.00%
14	Sayer	05	3.01%
15	Verbiage	04	2.40%
16	Target	01	0.60%
17	Receiver	0	0.00%
18	Behaver	0	0.00%
19	Behavior	0	0.00%
20	Existent	0	0.00%
Total		166	99.84%

Total 166 participants are realized in this short story as can be seen in table 15. The participants of material process occur with highest percentages (actor with 25.9% and goal with 25.3%) afterward the participants of relational process occur in second highest ratio as carrier with 13.8% and attribute with 16.8%. The participants of mental processes sener with 4.81% and phenomenon with 5.42% and the participants of verbal process sayer with 3.01% and verbiage 2.40% are present in this short story. There are slightly used of participants: scope takes 1.80% and target takes 0.60%. The participants such as recipient, client, token, value, possessor, possessed, receiver, behaver, behavior and existent are not found while doing analysis.

Following are the detailed description of all realized processes with their participants.

#### **4.1.4.1 Material Processes and its Participants Realized in ‘*The Trail*’**

The frequently used process in this short story to highlight the suffering of women is the material process with its participants of goal, actor and scope. This process occurs 51 times that highlights different types of women’s suffering in male dominant society and also projects the role of woman in exploiting the patriarchal norms by putting allegations on opposite gender. Generally, it is observed in the patriarchal society that male is exploiting female but in this story, the role is changed and man is exploited by the

woman that points out the bad practices of women to hide their real identity and play role of oppressor as witnessed in the following material processes:

### Example 1

SS04/S-03	<i>She</i>	<i>does not</i>	<i>exist</i>		<i>in her own right</i>
	<b>Actor</b>	*	<b>Material: process</b>		<b>Goal</b>

In the above example, the material process ‘exist’ is used by an actor ‘she’ that refers to the central character of the story, Ziano to achieve goal ‘her own right’. This clause refers to the existence of Ziano and rights of existence as woman. She is an ugly woman and always neglected by males because of her ugliness. This statement is uttered by the ‘Barrister’ when the question arises about her rape proof. She questions ironically that the woman is never given a respectable position in patriarchal world so she needs to get her recognition first as member of society. After securing her identity right, she can prove of her rape case. This statement uncovers the modes of patriarchy which are faced by women and responsible for women identity crises.

### Example 2

SS04/S-04	<i>The men</i>	<i>looked</i>	<i>her</i>	<i>and</i>	<i>averted</i>	<i>their eyes</i>
	<b>Actor</b>	<b>Material: process</b>	<b>Goal</b>	*	<b>Material: process</b>	<b>Goal</b>

In the example 2, two material processes ‘looked’ and ‘averted’ are used to achieve ‘her’ as a goal which refers to woman by an actor ‘men’. Here this clause refers to the scene when Ziano goes for hearing with covered face and when her face gets uncovered the men who were anxious to see her avert their faces because of her ugliness. This shows that the beauty is attracted by males and this ugly woman did not deserve a look or appreciation of men in patriarchal world. This also shows the dilemma of the society where ugly woman has no right to enjoy her life; no one is ready to marry her or consider her as a human. This also reveals the materialistic approach of the society where the first and foremost standard set by the males to consider female for their sexual desire is ‘beauty’.

### Example 3

SS04/S-11	<i>When men drink</i>	<i>what do they want? only a woman, ji</i>
*	<b>Actor</b>	<b>Material: process Goal</b>

**Example 4**

SS04/S-21	<i>Rapists just rape</i>	<i>women</i>
<b>Actor</b>	*	<b>Material: process Goal</b>

In the example 3, the material process ‘drink’ is used by an actor ‘men’ to achieve goal ‘what the men want is only woman’. Similarly, in the example 4, the actor ‘rapist’ followed by the material process ‘rape’ to achieve a goal ‘women’ shows the bad practices of males in patriarchal world. The rape and drinking are forbidden practices as well as one leads to another in case of drink which leads to forbidden sin that is rape. This indicates that males use females for their sexual desires by doing immoral act ‘rape’. But here in the above clauses, these statements are uttered by Ziano to hide her sin of murder. The story also highlights those males whether they are guilty of such acts or not they are also questioned such as in rape cases. Ziano wants to take revenge from Dilera of not giving her attention as rapist because of her ugliness. She puts blame and hides her identity and presents her as a victim but she is exploiter in reality. The linguistic choices of the writer throw the light on patriarchal world as well as the men marginalization.

**Example 5**

SS04/S-20	<i>Women are subjected</i>	<i>to worse things every day</i>
<b>Actor</b>	<b>Material: process</b>	<b>Goal</b>

In the clause SS04/S-20, the material process ‘subjected’ is used by an actor ‘women’ to achieve goal ‘worse things’. This refers to the suffering of women in patriarchal society. In this clause, the general perception about women is described that they are always victim in male dominant society. This statement is uttered by Barrister who is handling the rape case of Ziano. But the writer presents the women differently in this short story. Here the identity of woman is presented as dual where Ziano presents herself as oppressed but she kills the man out of revenge revealing her identity as oppressor.

**Example 6**

SS04/S-25	<i>A man who</i>	<i>has a rendezvous</i>	<i>with a beautiful women</i>
	<b>Actor</b>	<b>Material: process</b>	<b>Goal</b>
	<i>does not</i>	<i>go to rape</i>	<i>another one who is, well, not so</i>
	*	<b>Material: process</b>	<b>Goal</b>

In the example 6, the material processes ‘rendezvous’ and ‘to rape’ are used by an actor ‘man’ to achieve goals ‘beautiful women’ and ‘not so well’ refers to ugly woman. This statement shows the writing expression of writer who also made the linguistic choice in this short story which depicts the patriarchal theories. As in this example, the man who accompanies beautiful woman never expected to be in the company of ugly women, shows the wrong notions where the physical appearance of women benefits the beautiful women and marginalizes the ugly women. The beauty and ugly features of women are giving favors to one woman and disfavor to the other woman. But this same practice is not applied in male appearance case, if the male are handsome or ugly, they never faces marginalization like ugly woman. It shows the discrimination of genders and wrong practices. Here the rape of ugly woman is not expected because she is not even considered to be existed. At this level, the gender marginalization is taking the right of existence from ugly women which not only marginalization but also violation of human rights.

**Example 7**

SS04/S-27	<i>Her voice</i>	<i>Broke</i>	<i>and</i>	<i>tears</i>	<i>stood in eyes</i>
	<b>Actor</b>	<b>Material: process</b>	*	<b>Material: process</b>	<b>Goal</b>

**Example 8**

SS04/S-28	<i>Not once</i>	<i>did</i>	<i>they</i>	<i>notice</i>	<i>me</i>
	*	*	<b>Actor</b>	<b>Material: process</b>	<b>Goal</b>

**Example 9**

SS04/S-29	<i>Not one word</i>	<i>though</i>	<i>Dilera</i>	<i>teased</i>	<i>all the girls</i>
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<i>for me</i>
*                      * <b>Actor    Material: process    Goal</b>

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In the example 7, the material processes ‘broke’ and ‘tears’ are used by Ziano as an actor ‘her’ to achieve goal ‘stood in eyes’. In the example 8, the material process ‘notice’ is used by an actor ‘they’ which refers to the males to achieve goal ‘me’ that refers to Ziano. In the example 9, the material process ‘teased’ is used by an actor ‘Dilera’ to achieve goal ‘all the girls’. These examples refer to the situation in the story when Ziano narrates the rape scene to her Barrister. She confesses her murder of Dilera but the linguistic analysis reveals that the reason of murder was the wrong attitude of the males and the society towards ugly females. Ziano commits the sin because she faces discrimination and deprived of natural and sexual rights, made her to do so. It also shows that she faces humiliation and rejection by males when she compares the male attitude towards her with other girls. It also uncovers her psychological state which is developed as a result of discriminatory attitude of society.

#### Example 10

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SS04/S-34	<i>They    looked</i>	<i>at their dogs, at their falcons, at stones more than me</i>
<b>Actor    Material: process    Goal</b>		

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In the above example, the material process ‘looked’ is used by an actor ‘they’ that refers to the males to achieve goal ‘dogs, falcons and stones’. Here the ugly woman (Ziano) expresses her sufferings and compares her identity with animals and non entities which shows the patriarchal notions. The ugly woman is treated very badly that she is even not worthy to be given preference. The comparison of Ziano with animals also shows the non existence of ugly woman in society, refers to woman marginalization.

#### Example 11

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SS04/S-36	<i>But    I            found</i>	<i>them like eunuchs</i>
* <b>Actor    Material: process    Goal</b>		

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In the clause SS04/S-36, the material process ‘found’ is used by an actor ‘I’ to achieve a goal ‘eunuch’. Here this statement is uttered by Ziano because she is never

attended any look of males because of her ugliness and she expresses that males are like eunuch when they see her because they do not even consider her for sex. It also indicates the marginalization of ugly woman who cannot get marry because of her physical appearance which is not liked by males of dominant society.

### Example 12

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SS04/S-40 *And not a single proposal for marriage came till*

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\*                      **Actor**                      **Goal**                      **Material: process**

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In the above example, Ziano expresses that her ugliness is a hurdle in her way as she did not receive a single proposal. This also indicates that marriage is considered to be an important religious and social practice in our society but when it comes to ugly woman, the standard gets change. She has no right and faces humiliation and rejection which leads her to the psychological disorders. The material process ‘came’ is used by an actor ‘proposal’ to achieve goal ‘marriage’. In patriarchal society, the patterns are set by males and the ugly woman are not even counted or existed in sphere of their set norms.

### Example 13

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SS04/S-42 *but the number of women he has spoiled*

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\*                      **Goal**                      **Actor**                      **Material: process**

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In the example 13, the material process ‘spoiled’ is used by an actor ‘he’ which refers to Diler to achieve goal ‘number of women’. This statement is produced by Ziano when she talks about Diler in her confession that he spoiled many women which means he raped many women. Here the beautiful women are referred not ugly women. This also highlights the males ‘bad practices’ who abuses women sexually to fulfill their sexual desires but the preference for sex is only beautiful woman not ugly, also stresses upon the different modes of patriarchy which includes sexual exploitation, gender discrimination and identity crises.

### Example 14

SS04/S-44	<i>But he had burnt</i>	<i>for her like a rutting bull</i>	<i>or a dog</i>
*	<b>Actor</b>	<b>Material: process</b>	<b>Goal</b> *
<i>and he</i>	<i>started</i>	<i>salivating</i>	
*	<b>Actor</b>	<b>Material: process</b>	<b>Goal</b>

In this example 14, the material processes ‘burnt’ and ‘started’ are used by an actor ‘he’ that refers to Diler to achieve the goal ‘her’ which refers to Ziano’s beautiful cousin. This statement refers to the scene when Diler comes to Ziano house in the search of her beautiful cousin. He was in dire urge of sex and completely drunk. The condition of Diler is compared with dog and bull which are animals and these traits are given to Diler shows that he wants his prey like dog and bull. Another condition of salivation refers to the dog when he sees food in front of him, he salivates and Diler was also salivating like dog and bull. The animal traits are given to Diler which also shows the wild nature of the rapist who becomes blind for sexual desires for immoral act but even then he doesn’t want to have sex relation with an ugly woman like Ziano. This shows that ugly women always face humiliation and men do not want to have legal or illegal relationship with ugly woman in male dominant society.

### Example 15

SS04/S-47	<i>A young man near</i>	<i>me for the first time in life</i>	<i>may</i>
	<b>Actor</b>	<b>Material: process</b>	<b>Goal</b> *
<i>I</i>	<i>burn</i>	<i>in hell if I lie Sahib</i>	
	<b>Actor</b>	<b>Material: process</b>	<b>Goal</b>

In the example 15, the material processes ‘near’ and ‘burn’ are used by two actors ‘young men’ that refers to Diler and ‘I’ that refers to Ziano to achieve the goals ‘for the first time in life’ and ‘in hell’. This statement shows the marginalization of ugly woman (Ziano) who is ignored by males and it is the first time she encounters with male in confusion of beautiful girl who was her cousin. Otherwise, she does not even first time get an encounter with male in her entire life.

### Example 16

SS04/S-50	<i>He</i>	<i>looked</i>	<i>at my face</i>	<i>and</i>	<i>Fell</i>	<i>back</i>
	<b>Actor</b>	<b>Material:</b> <b>process</b>	<b>Goal</b>	*	<b>Material:</b> <b>process</b>	<b>Goal</b>

**Example 17**

SS04/S-53	<i>Dilera</i>	<i>in the dark of the</i> <i>night with the</i> <i>moon shining</i>	<i>on me</i>	<i>would</i> <i>not</i>	<i>look</i>	<i>at</i> <i>me</i>
	<b>Actor</b>	<b>Scope</b>	<b>Goal</b>	*	<b>Material:</b> <b>process</b>	<b>Goal</b>

**Example 18**

SS04/S-52	<i>The rapist, the drunk</i> <i>rapist, the maniacal dog</i>	<i>on</i> <i>heat</i>	<i>would</i> <i>not</i>	<i>touch</i>	<i>me</i>
	<b>Actor</b>	<b>Scope</b>	*	<b>Material:</b> <b>process</b>	<b>Goal</b>

**Example 19**

SS04/S-54	<i>Not even</i>	<i>the rapist</i>	<i>no not even</i>	<i>the intoxicated bad character</i>
	*	<b>Actor</b>	*	<b>Actor</b>
	<i>Would</i>	<i>lay</i>	<i>a finger on me</i>	
	*	<b>Material: process</b>	<b>Goal</b>	

All the above examples point out the scene when Ziano encounters with drunken Dilera in confusion of her cousin. She narrates the incident which highlights the marginalization of an ugly woman. In the example 16, material processes ‘looked’ and ‘fell’ are used by an actor ‘he’ which refers to Dilera to achieve a goal ‘at my face’ and ‘back’. The ugly Ziano shares that the drunken Dilera when looks her ugly face, he goes back even when he was not fully in his conscious state. This shows that ugly woman is deprived of her biological needs in male dominant society.

In the example 17, the material process ‘looked’ is used by an actor ‘Dilera’ to achieve the goal ‘me’ which refers to Ziano followed by scope ‘dark of moon light’. This is also linked with the previous clause, when drunken Dilera sees her ugly face in moon



SS04/S-39	<i>but even</i>	<i>drunk males</i>	<i>Knew</i>	<i>I was coming</i>
*	<b>Senser</b>	<b>Mental: Cognitive process</b>	<b>Phenomenon</b>	
	<i>And for I</i>	<i>knew</i>	<i>they might be</i>	
	<i>all</i>		<i>like saints at</i>	
			<i>their prayers</i>	
*	<b>Senser</b>	<b>Mental: Cognitive process</b>	<b>Phenomenon</b>	

In the example 20, the cognitive process ‘knew’ is used by the senser ‘you’ which refers to Ziano followed by the phenomenon ‘her sandals cannot bear pain of her youth’. This statement reveals the psychological impact of Ziano’s statement who structured her initial statements by keeping the patriarchal language in her view to defend her. In reality, this statement is not uttered by Dilera but she fabricates this statement to get the sympathy and makes them believe her innocence and to be considered as victim. This linguistic mode of patriarchy is misused by the woman to save her from trial.

In the example 21, the cognitive process ‘knew’ is used by the senser ‘they’ refers to males followed by phenomenon ‘black face’ and ‘nose like pakora’. Here Ziano describes her physical features and notes the reaction of males towards her ugliness which is highly discriminatory. The word ‘knew’ reflects the cognition process of males who discriminate those women who are ugly and not meeting the standard of beauty as set by the patriarchal society.

In the clause SS04/S-37, the cognitive process ‘knew’ is followed by the phenomenon ‘existed’ by the carrier ‘they’ that refers to males. This statement underlines the bitter truth regarding woman marginalization.

In the example 23, the cognitive process ‘knew’ is used twice by the carrier ‘drunk males’ and ‘I’ that refers to Ziano followed by ‘I was coming’ and ‘saint like their prayers’ as phenomenon. The above statement reflects the patriarchal wrong practices and discriminatory attitude towards ugly women but it also reveals the women as oppressor and oppressed in case of Ziano.

#### **Example 24**

SS04/S-13	<i>I</i>	<i>did not like</i>	<i>shameless behavior</i>
	<b>Senser</b>	<b>*</b>	<b>Mental: Emotive process Phenomenon</b>

**Example 25**

SS04/S-51	<i>I</i>	<i>felt</i>	<i>the blood rush and stop and then go mad</i>
	<b>Senser</b>	<b>*</b>	<b>Mental: Emotive process Phenomenon</b>

In the example 24 and 25, the emotive processes ‘like’ and ‘felt’ are used by the carrier in both statements as ‘I’ that refers to Ziano followed by phenomenon ‘shameless behavior’ and ‘blood rush and go mad’. These statements are uttered by Ziano in response of her first statement at the start of story when she was harassed by the males. This statement is uttered for her defense in front of Barrister. The emotions are expressed by her that harassment is shameless behavior and statement 25 is uttered when she confessed her encounter with Dileria who rejected her and in reaction she shares her feeling that the rejection has made her upset and she was gone mad in reaction. These two statements are the expression of Ziano at two different situations but it is observed that she has suppressed her feelings for so long and the confession has provided her way to speak out what she felt in two different situations.

**Example 26**

SS04/S-38	<i>One</i>	<i>does not want</i>	<i>to see at all</i>
	<b>Senser</b>	<b>*</b>	<b>Mental: Desiderative process Phenomenon</b>

In the above example, the desiderative process ‘want’ is used by Senser ‘one’ followed by phenomenon ‘to see at all’. In this example, the statement is uttered by Ziano who expresses that males do not want to look at her because of her ugly physical appearance. It shows that beauty is the only parameter to be considered in male dominant society.

**4.1.4.4 Relational Processes and its Participants Realized in ‘The Trail’**

This process takes second highest ratio of occurrence in this short story with the participants of carrier and attribute. The other two types of relational process: identifying

relational process and possessed relational process are not found. So this process also identified different ways of women's suffering in male dominant society as described in the following examples:

### Example 27

SS04/S-02	<i>Women like my client</i>	<i>Are</i>	<i>nonentities</i>
	<b>Carrier</b>	<b>Relational: Attributive process</b>	<b>Attribute</b>

In the clause SS04/S-02, the carrier 'women like my client' followed by the attributive process 'are' to achieve an attribute 'non-entities'. This statement is uttered by the barrister of Ziano which shows that women are considered as non-living things or even worse than non-entities which shows woman marginalization. If women are follow those parameters that are set by the males in patriarchal society then they are taken as entity otherwise women have no existence.

### Example 28

SS04/S-05	<i>She</i>	<i>was</i>	<i>extremely ugly</i>
	<b>Carrier</b>	<b>Relational: Attributive process *</b>	<b>Attribute</b>

In the above example, the carrier 'she' refers to Ziano followed by the attributive relational process 'was' to achieve attribute 'ugly'. This statement reveals about the physical appearance of Ziano. It represents the thinking pattern of males who implement their discriminatory patterns in the society to marginalize ugly woman and abuses beautiful woman.

### Example 29

SS04/S-06	<i>It</i>	<i>was</i>	<i>not that</i>
	<b>Carrier</b>	<b>Relational: Attributive process</b>	<b>Attribute</b>
	<i>her face</i>	<i>was</i>	<i>stamped with the hardened look of evil</i>
	<b>Carrier</b>	<b>Relational: Attributive process</b>	<b>Attribute</b>

In the example 29, the attributive process ‘was’ is used twice in above clause followed by attribute ‘stamped with hardened look of evil’ by the carriers ‘it’ and ‘her face’. This refers to Ziano who is not beautiful and no one wants to look at her. Generally, the woman does not want to face evil looks of male but here the ugly woman is excluded in a society and face rejection from opposite gender. To satisfy her natural instinct and with the desire of inclusion, she wants even to be stamped with evil look on her face.

### Example 30

SS04/S-09	<i>The teeth</i>	<i>were</i>	<i>protruding</i>	<i>and</i>	<i>irregular</i>
	<b>Carrier</b>	<b>Relational: Attributive process</b>	<b>Attribute</b>	*	<b>Attribute</b>
	<i>the nose</i>	<i>as</i>	<i>too large</i>	<i>and</i>	<i>the skin</i>
	<b>Carrier</b>	<b>Relational: Attributive process</b>	<b>Attribute</b>	*	<b>Carrier</b>
	<i>was</i>		<i>very dark</i>	<i>and</i>	<i>unhealthy</i>
	<b>Relational: Attributive process</b>		<b>Attribute</b>	*	<b>Attribute</b>

In the example 30, the carriers ‘the teeth’, ‘the nose’ and ‘the skin’ followed by the relational attributive processes such as ‘were’ ‘as’ and ‘was’ to achieve different attributes ‘protruding’, ‘irregular’, ‘too large’, ‘very dark’ and ‘unhealthy’. These attributes are used to describe the physical appearance of Ziano which is disliked by males. It is also discriminatory practice because it is also taking right from ugly woman of her existence and survival.

### Example 31

SS04/S-23	<i>It</i>	<i>is</i>	<i>an act of aggression in a male dominated world</i>
	<b>Carrier</b>	<b>Relational: Attributive process</b>	<b>Attribute</b>

In the example 31, the carrier ‘it’ is followed by attributive process ‘is’ to achieve an attribute ‘act of aggression in male dominant society’. This sentence is uttered by Ziano against Dileria who sexually abuses other women.

**Example 32**

SS04/S-24	<i>That Dilera</i>	<i>was</i>	<i>a notorious rapist</i>
	<b>Carrier</b>	<b>Relational: Attributive process</b>	<b>Attribute</b>

In the example 32, the carrier ‘Dilera’ followed by relational attributive process ‘was’ to achieve an attribute ‘notorious rapist’. This was uttered by Ziano while defending her rape case. She accused Dilera on raping beautiful girl and showing her also victim of him but in reality, she was not raped because of ugliness and it was her rebellious act and aggressive reaction against the discrimination and humiliation she faced from the opposite gender.

**Example 33**

SS04/S-26	<i>But I</i>	<i>am</i>	<i>a woman too</i>
	*	<b>Carrier</b>	<b>Relational: Attributive process</b>
			<b>Attribute</b>

**Example 34**

SS04/S-31	<i>Reshman</i>	<i>was</i>	<i>beautiful</i>
	<b>Carrier</b>	<b>Relational: Attributive process</b>	<b>Attribute</b>

In clause SS04/S-26, the attributive process ‘am’ is used to achieve an attribute ‘a woman too’ by a carrier ‘I’ which refers to Ziano. This statement is said as an expression of her inner feelings against the discriminatory attitude of males towards her ugliness. In the example 34, Carrier ‘Reshman’ is followed by attributive carrier ‘was’ to achieve an attribute ‘beautiful’. These two statements are uttered by Ziano. She compares herself with Reshman, another woman who is praised by males because of her beauty and she is humiliated because of her ugliness. The sexual exploitation is not targeted by females while making comparison here the sexual need is discussed as natural need of hers which is not fulfilled due to her ugly appearance.

**Example 35**

SS04/S-38	<i>I</i>	<i>was</i>	<i>like the black witch</i>
	<b>Carrier</b>	<b>Relational: Attributive process</b>	<b>Attribute</b>

**Example 36**

SS04/S-35	<i>And this Bala was</i>	<i>a rapist too: a maniac for women</i>
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\* **Carrier**    **Relational: Attributive process**    **Attribute**

In the example 35, the carrier ‘I’ is followed by relational process ‘was’ to achieve attribute ‘a black witch’. Similarly, in the example 36, carrier ‘Bala’ followed by attributive process ‘was’ to achieve attribute ‘rapist and maniac for women’. Ziano is upset by her ugliness and also criticizes the male character Bala, whom she accused of Diler’s murder. These statements reveal the underlined reality of suffering of ugly woman and as well as highlights the discrimination of woman.

### Example 37

SS04/S-41	<i>This Reshman is</i>	<i>only and seventeen</i>
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**Carrier**                      **Relational: Attributive process**    **Attribute**    \*

*her elder sister*    *was*                                      *younger and  
than me*

**Carrier**                      **Relational: Attributive process**    **Attribute**    \*

*she*                      *was*                                      *married six years ago*

**Carrier**                      **Relational: Attributive process**    **Attribute**

In this example, the carrier ‘Reshman’ ‘her elder sister’, ‘she’ refers to ‘Reshman sister’ followed by attributive process ‘is’ used as once and ‘was’ as twice to achieve different attributes ‘seventeen’, ‘younger than me’ and ‘married six years ago’ respectively. This statement reveals the thinking patterns of woman about marriage. The women who are beautiful are easily married and those who are ugly face rejected and humiliated in patriarchal society.

#### 4.4.2.4 Verbal Processes and its Participants Realized in ‘The Trail’

The clause of saying is termed as verbal clause. The realization of this process has minimum ratio with the participants of sayer, verbiage and target in exploring the theme

of patriarchy. The identification of this process could be detected by observing the ideas being voiced to share the expression and ideas.

### Example 38

SS04/S-01	<i>In the offensive world of men</i>	<i>she</i>	<i>cried</i>
	<b>Verbiage</b>	<b>Sayer</b>	<b>Verbal: process</b>

In the example 38, the sayer 'she' refers to Ziano which is followed by verbal process 'cried'. The verbiage in this clause is 'offensive world of men'. The process 'cried' signifies the suppression of woman in male dominant society. It also reflects that women are facing marginalization due to patriarchy.

### Example 39

SS04/S-14	<i>I</i>	<i>told</i>	<i>them</i>	<i>to go and sing for their sisters and mothers</i>
	<b>Sayer</b>	<b>Verbal: process</b>	<b>Target</b>	<b>Verbiage</b>

In the example 39, the sayer 'I' refers to Ziano followed by the verbal process 'told' along with target 'them' refers to males. The verbiage in this process is 'sing for their mother and sister'. It shows the woman marginalization and dual standard of males who humiliates other woman and gives respect to their mother and sister. On the other hand, it also uncovers the attitude of woman who sometimes defends herself by humiliating other woman. The woman disrespect herself to dishonor other women who are connection with males whether blood relations or association.

### Example 40

SS04/S-19	<i>She</i>	<i>claimed</i>	<i>women were raped in the country</i>
	<b>Sayer</b>	<b>Verbal: process</b>	<b>Verbiage</b>

In the example 40, the sayer 'she' which refers to Ziano followed by the verbal process 'claimed'. The verbiage in this statement is 'women were raped in the country'. This statement is uttered by Ziano when she was putting allegation on Bala to defend herself. This statement is contradictory to Ziano because she is the real murderer and not a victim in this story. Although, this general statement is true in patriarchal society but

Ziano manipulates the statement to save her from punishment. This shows that female suffers in male dominant society but when they get chance they become oppressor like males.

#### **4.1.4.5 Conclusion**

This linguistic analysis of this short story emerges several themes which include the gender discrimination, wrong practices, woman marginalization, issues of marriage, violation of human rights, identity crisis and sexual exploitation. The language choice used by the writer throws the light on different aspects of the society where the two genders are treated differently. The interesting point which makes this short story different from the other stories is the role of woman as oppressor. The parameters of male dominant society favor only beautiful females for their own benefit i.e. sexual desire and humiliate and deprived of the ugly women from their basic human rights. It also uncovers the issues of marriage faced by ugly woman and non-fulfillment of sexual desires. Identity crisis of women make them rebel to the set norms of patriarchy and their actions become rebellious which lead to commit immoral and illegal acts as discussed in the story. The language used by the protagonist of the story who is Ziano, also plays a vital role in understanding the psychological state of this character who has been facing the rejection and humiliation in her life from the opposite gender. The language used by both genders also underlines the discrimination of female and oppression of males.

#### **4.2 Comparative Transitivity Analysis of the works of selected writers**

The comparative analyses of the selected short stories focus on the linguistic patterns of the writers who present patriarchal structures in Pakistani society. The style of the both writers i.e. Shah and Rahman has used the language by assigning the semantic roles of their choices in order to present the characters of males and females in the selected text. In this section, the similarities and the difference in the selected short stories by the male and female writers are highlighted through the different transitivity processes and participants roles.

The following table presents the occurrences of all the processes in four selected short stories by Shah and Rahman:

Table 16: All processes in Four selected Short Stories

NO.	Process types	The Wedding	The Good	Papa	The Trail
		of Sundri	Wife		
		Frequency	Frequency	Frequency	Frequency
1	Material	103	43	68	51
2	Mental	18	11	14	08
3	Relational	53	12	12	23
4	Verbal	23	03	08	05
5	Behavioral	05	02	0	0
6	Existential	0	0	0	0

In the table 16, different types of processes are used in the selected short stories. The occurrence of the material processes are recorded higher in all the selected short stories as compared to the other processes. The recorded frequency of this process is: 103 in *'The wedding of Sundri'*, 43 in *'The Good wife'*, 68 in *'Papa'* and 51 in *'The Trial'*. The frequency of the relational processes is recorded as second highest process to highlight the different forms of public and private patriarchy. The relational processes occur 53 times in *'The wedding of Sundri'*, 12 in *'The Good wife'*, 12 in *'Papa'* and 23 in *'The Trial'*. The mental processes occur 18 times in *'The wedding of Sundri'*, 11 times in *'The Good wife'*, 14 times in *'Papa'* and 8 times in *'The Trial'*. The frequency of the verbal processes is recorded as 23 times in *'The wedding of Sundri'*, 3 times in *'The Good wife'*, 8 times in *'Papa'* and 5 times in *'The Trial'*. As far as behavioral processes are concerned, Shah has used 5 times in *'The wedding of Sundri'*, and 2 times in *'The Good wife'*. On the other hand, behavioral processes are not found in the selected short story of Rahman. Comparatively, both writers have not used existential process in their selected short stories at all.

The comparative transitivity analysis shows linguistic patterns of both the writers in the four selected short stories in order to explain the differences in character presentation of male and female genders as oppressed and oppressor.

In the selected short stories of Shah and Rahman, It is observed that both the writers used different material processes for both genders i.e. males and females. On one hand, Shah used the material processes such as ‘prepared’ ‘up’ ‘help’ ‘bear’ ‘not having gone’ ‘not in training’ ‘started’ ‘obey’ ‘laugh’ ‘walk’ ‘make’ ‘stored up’ ‘drowning’ ‘looked after’ ‘washing’ ‘cleaning’ ‘cooking’ ‘hard life’ ‘difficulties’ ‘raising’ ‘keeping quite’ ‘never raise’ to express the status of Pakistani women in patriarchal society. On the other hand, Rahman used material processes such as ‘lost’ ‘cry’ ‘shout’ ‘throw’ ‘coaxed’ ‘helpless’ ‘cajoled’ ‘hurt’ ‘made’ ‘cry out’ ‘merely endure’ ‘moaning’ ‘pleaded’ ‘exist’ ‘subjected’ ‘broke’ ‘tears’ ‘found’ ‘came’ ‘burn’ ‘would not touch’ etc to explain the sufferings of women in the patriarchal society. This points out that both writers are similar in their approach in representation of Pakistani women.

This analysis shows that concrete and abstract material processes are used by both writers. But the frequencies of concrete material processes used by Shah are higher than Rahman. Furthermore, Rahman used abstract material processes more than Shah. It also highlights the style of both writers where one writer focuses on the actions and other writer focuses on the emotions of females. For instance, Shah used material processes for actions such as ‘prepared’ ‘up’ ‘help’ ‘not having gone’ ‘not in training’ ‘started’ ‘walk’ ‘make’ ‘stored up’ ‘drowning’ ‘looked after’ ‘washing’ ‘cleaning’ ‘cooking’ etc. whereas Rahman used abstract material noun for the emotion of females such as ‘lost’ ‘helpless’ ‘hurt’ ‘merely endure’ ‘moaning’ etc.

Another striking image observed in the style of both the writers is the active and passive material processes in order to emphasize on the differences in representation of the male and female characters in the patriarchal society. In addition, Shah used different material processes to show the domination of the male figure of the society which includes ‘meeting’ ‘to decide’ ‘hanging’ ‘escaped’ ‘spat’ ‘turned’ ‘walked’ whereas Rahman used the material processes for males like ‘treat’ ‘used bad words’ ‘didn’t notice’ ‘treated’ ‘not resent’ ‘did not touch’ ‘froze’ ‘lifted’ ‘made naked’ ‘keep hurting’

'looked' 'averted' 'rendezvous' 'teased all girls' etc. The linguistic choices used by both writers, Shah and Rahman in material processes uncover the authoritative nature of males. This also shows the one of the modes of public and private patriarchy in which males are exercising the power on the females. The mentioned material processes also show the women as oppressor and oppressed in all the selected short stories. But the frequency of the women oppression is more than the women as oppressor.

The material processes used by Shah i.e. beat in the story '*The wedding of Sundri*' and material processes used by Rahman such as 'fighting' 'towering' 'held' in his short stories shows the domestic violence in male dominant society. Another mode of public patriarchy in the selected short stories is honor killing which is also highlighted through material processes such as 'killed' 'called' 'buried' 'rape' etc. These material processes are highlighting the miserable condition and marginalization of women in private sphere as well as public sphere of life.

In the mental process, different processes are used for males and females by both the writers. It is noted that the mental processes used for the females by Shah and Rahman, includes *hope, knew, like, felt, wants* which show the submissive nature and passive psychological state of women. The mental processes show that women have no power to fulfill their hopes and desires through their actions. On the contrary, the mental processes used for males by both the writers are active in their approach such as 'glowered' 'thought' 'worried having daughters', 'hate' etc. This shows that males have the power to do whatever they want to do but woman is controlled and not allowed to express what she wants. The mental process 'worried having daughters' shows the intolerance of patriarchal society towards opposite genders, it shows the gender discrimination at public and private level.

The relational processes used in the selected short stories are presented by using past tense and passive sentence structures. In the relational processes, Shah gave the attribute to the women such as *killed, declared as Kari, left to lie in the streets for hours, never buried in consecrated ground, better for a girl to have her fate decided early, to get married, never done anything to cause him shame* which show the miserable condition of women in male dominant society where they are treated inhumanely. Women are

considered as carrier of the family honor and their slight mistaken acts bring disgrace to the entire family. In order to restore the honor of the family, the wrong social practices like Kari are implemented by violating the legal laws and human rights.

On the other hand, the men are never held accountable for their wrong actions. Similarly, in the relational processes, Rahman also used the past form of verb frequently but the assigned attribute to females which includes *nonentities, ugly, protruding, irregular, too large, very dark, unhealthy, like the black witch* etc. which shows psychological state of men who disrespect and humiliate women on the basis of their physical appearances. Beauty is considered as the domain of women. A woman, who is not beautiful, is not admired in patriarchal society. Women are at a cultural disadvantage if they do not follow a certain set pattern to be considered as beautiful. Moreover, Rahman also assigned the attribute to the male psychological states which are *abominable, the dirty words, humiliation, no right to exist* etc. These attributes present the picture of the male who enjoy the power in a wrong way and control the women in order to save their position.

In comparative transitivity analysis, the differences are found in the verbal processes assigned to males and females genders by both writers. Shah and Rehman pointed out the verbal processes for males such as *said, objected, told, moaned, barked*, etc. which shows the authoritative nature of males whereas both writers used the processes for females such as *asked, hush, screeched, said, never asked, never abuse, not complain, cried, claimed*, etc. which shows the passive nature of females and these words express prohibition. The prohibition is not confined to physical activities but also observed in their feelings and emotions.

According to Halliday (2014), behavioral processes are considered as minor processes. It is observed that Shah has used this process only seven times in the selected text of two short stories. On the other hand, this process is not found in Rahman's short stories. Similarly, the existential processes are not realized in the selected text of both the writers.

### 4.3 Summary of the Findings

The transitivity analysis reveals the public and private modes of the patriarchal society where one gender is oppressed and other is oppressor. This led to a number of modes which include gender discrimination, honor killing, women marginalization, violation of women rights, domestic labour and violence, lack of education, lack of freedom of speech, restrictions on women related to skill and training, cultural disparity, physical and psychological abuse, child marriage, identity crises, etc.

The transitivity analysis and side by side interpretation of the selected texts led to the following findings:

1. Transitivity analysis of the four selected short stories by two Pakistani writers revealed different modes of private and public forms of patriarchy prevalent in Pakistani society. It was also observed that both the writers have used the four processes of transitivity which included: material, mental, relational and verbal which played a vital role in the exploration of the different modes of patriarchy in both private and public spheres of life.
2. The linguistic patterns of both the writers showed similarity in terms of the representation of male and female characters. The language used by both the writers for male and female characters was similar as active processes had been assigned to the male characters and passive processes to the female characters. Examples of active processes are: order, beat, shout, kill, etc. Passive processes included: obey, cry, weep, feel, etc. By doing so, both the writers had given power to one gender i.e. male and taken power from the other gender i.e. female. This power imbalance was reflected in the use of certain words which are responsible for creating certain identities and ideologies.
3. The frequent use of concrete and abstract material processes also represented the physical and psychological state of characters. The data interpretation showed that material processes were used by both the selected writers and considered as prominent processes of the analysis. In comparison, mental, relational and verbal also contributed to uncovering the position and status of women in male dominant society. The behavioral process was only used by the female writer whereas existential process was not used by any of the two writers.

4. The striking similarity found in the analysis of the short stories is the writing approach of both the writers who have presented women as the oppressed as well as the oppressor. For instance, the female character of Shah's short stories, Sundri, Sabhegi and wife of Sharif-ud-din faced oppression. On the other hand, women also become oppressor in the case of the village women who accused Sundri as a shameless girl. Whereas, the male writer presented the female character of mother and sister of 'Adnan' as oppressed and Ziano, a female character as oppressor as well as oppressed. The transitivity analyses of the selected short stories showed that women were oppressed in male dominant society. The women oppression as depicted in the selected texts reflected the social practices towards female. While, in the case of Ziano, she faced oppression like other characters but she became oppressor in order to satisfy her sexual natural instinct. She murdered a known rapist 'Dilera' as a reaction of the humiliation which she faced all her life from the opposite gender who cruelly humiliated her and considered her inferior because of her ugliness.

5. The transitivity analysis also showed gender discrimination as public as well as private mode of patriarchy in Pakistani society. The males are given preference over females. In the short story, '*The Good Wife*' by Shah, the wife of Sharif-ud-din had four sons and Sharif-ud-din considered himself blessed for not having a daughter. He also expressed that the marriage of a troublesome daughter is a worry. These instances show that the daughters are considered as burden in Pakistani society and always face gender discrimination. In '*The Trial*', a short story by male writer Rahman, the female character, Ziano, who is ugly faces discrimination but the ugly male characters do not face discrimination on the set standards of beauty. This also shows the materialist approach of male dominant society.

6. The transitivity analysis of the selected short stories further revealed killing as a prominent mode of public and private patriarchy. Cultural constraints are also observed in all the selected short stories, where unsympathetic and illogical cultural norms are depicted in Pakistani society which are followed blindly, such as: karo kari (honor killing). These social and cultural practices are not confined to few areas, which show the weak judiciary system as one of the forms of public patriarchy as Walby (1990) stated

that patriarchy was also supported by state's activities. The males intentionally implement and set rules which oppress females and give more power to males to operationalize wrong practices and maintain their dominant and powerful status. In *'The Wedding of Sundri'*, Sundri was declared as kari on playing with boys at the age of seven. In *'The Good Wife'*, the wife of Iman-ud-din was buried in an unmarked grave in order to restore honor. In the story, *Papa*, by the male writer, the kitten is killed out of the frustration by the Adnan because of the brutality of his father towards his mother. Another killing is also reported in the murder of Ditera by a female character Ziano which is also similar to the killing of kitten by Adnan, because she does the same out of frustration. Both of the writers have mentioned killings but the difference lies in the writing of male and female writer's perspective. The female writer highlights the issue honour killing due to cultural constraints. But, the male writer has pointed out psychological reasons behind the killings in his short stories.

7. Another highlighted mode of private patriarchy in the selected short stories is domestic labour and violence, which also represents male dominance and the exercise of power on females. For instance, Sabhegi and Sundri had to wake up early in the morning, they worked from dawn to dusk to serve the males. In the story *'The Good wife'*, Sharif-ud-din's wife took good care of her husband and four sons, she also worked in the fields to help her husband. While talking about her husband, the wife claimed that "*he had treated her well, in spite of occasional beating*" (p.117). As Walby (1990) pointed out that the primary responsibilities of women are to take care of kids and fulfill the house chores regardless of whether they are having full time employment or not. In the short stories by Rahman, the sexual, physical, verbal and psychological abuse is faced by the female characters, for instance, mother of Adnan in *'Papa'* and Ziano in *'The Trail'*. The silencing women are also found responsible for the promotion of domestic violence.

8. The transitivity analysis also threw light on the wrong social practices which led to the discrimination of one gender over the other. For instance, the females were deprived of education. They were never given an opportunity to develop and groom themselves. They had no freedom of speech, for instance, the mother of Sundri wanted to participate in the discussion of her daughter's marriage but her husband did not allow her. In the story by

the male writer Rahman, *'The Trial'*, Ziano faced humiliation and rejection all her life due to her ugliness from the society; she was not allowed to express herself. Rehman has used abstract processes in order to express the feelings and emotions of Ziano. As far as the freedom of speech is concerned, the women were not allowed to take any decision of their life. In the case of Sundri, she was not given the right to express her consent on her marriage decision, even when Sundri and Iman-ud-din's wife were declared as kari, their statements were not considered by the elders of the village before declaration of the decision, which is another facet of public patriarchy, as Walby (1990) declared that patriarchy is also maintained through the actions of state.

9. Child marriage is one of modes of public and private patriarchy which is highlighted in *'The Wedding of Sundri'*. In the story, Sebhagi and Sundri both were the victims of child marriage. This also shows the weak judiciary system and wrong social practices.

10. The data also revealed that women defended themselves by humiliating other woman. The women have major role in marginalization of other women. For instance, when Ziano was teased by males, she asked those males to use the same bad words for their mothers and sisters. In *'The Wedding of Sundri'* by Shah, the village women blamed Sundri that she was a shameless girl; she was declared as kari on accusation of a woman and after Sundri was murdered, the same woman offered her daughter to the husband of Sundri which further strengthened the idea of women oppression by women.

11. Analysis of the selected short stories further revealed another mode of private and public patriarchy that feminine beauty is a threat to females but at the same time a demand of patriarchal society. For instance, the wife of Aman Din was killed and declared as kari because she was beautiful and she attended the unwelcome attention of other males of the village. On the other hand, Ziano's ugliness was never appreciated by males. It highlighted the dual standards of males who wanted beautiful women as their wives but they also gave attention to other women who were beautiful because of their sexual desires but if their beautiful wives received the attention of other males they were declared as kari. However, the males were free from such punishment. Walby (1990) discussed this mode in one of her patriarchal structures, viz. culture. According to her,

culture stresses the importance of the attractiveness of women that sometime threatens and debases females.

12. The silence of women is responsible for the promotion of patriarchy. In case of Sebhagi, she was a victim of child marriage and she remained silent when her daughter Sundri's marriage was decided in her childhood by her father and also remained silent when Sundri was killed having declared as kari. Another example which showed that women silence promoted patriarchy is Sharif ud din's saying that his wife never uttered a single word in front of him. His wife also thought that her husband was good as compared to others because he only beat occasionally otherwise he did not beat or treat her like other men in the village. This showed that women accepted occasional beating and remained silent. The selected male writer also highlighted this factor, in the short story *Papa*, Adnan urged his mother to respond in front of papa when he abused her but she remained silent which promoted physical and sexual abuse. Walby (1990) asserted that patriarchy is frequently maintained by the violence of males against females.

13. The shifting of power from one generation to another is also observed in the selected short stories by both the writers. It is also observed that patriarchy has set such a power structure that it only shifts the power to the male gender of the next generation and there is no shifting of power observed from male to female gender in the selected short stories. This uncovers the embedded power structure of patriarchy where males do not want to lose their power. For instance, the sons of Sebhagi do not like the little freedom of their mother and always complain to their father on giving freedom to their mother; the freedom discussed in the story was that she was allowed to talk to the other women of the village of the house and watch television. In Rahman's short story, *Papa*, the power relations are discussed where 'the boy' always complained about his father's treatment towards his mother but at the end, he likes to be like his papa to enjoy power over his sister.

#### **4.4 Summary of the Chapter**

This chapter presents data analysis and the findings of the study. First, the analysis of the selected short stories by Shah and Rahman has been presented which

highlighted the themes of public and private modes of patriarchy in the context of Pakistani society. The transitivity analysis provided the minute details about the use of transitivity processes and participant roles as employed by the two writers and the meanings generated by them. Then, a comparative analysis has been presented to identify the similarities and the differences in the language choices made by the male and female writers particularly in the use of transitivity processes and participant roles. At the end of the chapter, findings of the study have been provided.

## CHAPTER 5

### CONCLUSION AND RECOMMENDATIONS

This study set out to explore the modes of private and public patriarchy in the four selected short stories written by two Pakistani writers using the system of transitivity. The two selected Pakistani writers were: Bina Shah and Tariq Rahman. Content analysis was used as the research method for this exploration. The analysis involved different types of transitivity processes and participant roles, which helped to identify the various public and private modes of patriarchy in Pakistani society as depicted in the selected texts.

The study was designed to provide answers to the following research questions:

1. What kinds of transitivity processes are involved in the depiction of the different modes of patriarchy in the selected short stories by the Pakistani writers in English?
2. What are the similarities or differences in the representation of patriarchal norms in Pakistani society in the selected texts?
3. How are the different modes of private and public patriarchy prevalent in Pakistani society depicted through the construction of clauses in the selected texts?

The study satisfactorily answered to the above mentioned research questions. The first research question focused on the transitivity processes which were involved in the depiction of different modes of patriarchy in the selected texts. The four different transitivity processes were realized in the selected texts which played a significant role in depicting the different modes of patriarchy. The transitivity analysis showed the realization of material process, mental process, relational process and verbal process whereas realization of behavioral process was recorded as the least among others. No

instance of existential process was identified in the analysis of the selected short stories. The material processes were dominant in the short stories of Shah and Rahman. The prominence of material processes in the short stories also referred to the perspectives of both the writers who focused on the actions of characters. It also indicated that the prime focus of both the writers was on the implicit practices related to public and private patriarchy. The main concern of the writers revolved around women marginalization, identity crises, callous social practices, power imbalance and cultural constraints. In the selected short stories, the writers used powerful verbs which showed the prevalent concepts related to patriarchy. The linguistic choices and syntactic patterns were representative of the powerful patriarchal norms set and sustained in the society.

The focus of the second research question was on the similarities or differences in the representation of patriarchal norms in Pakistani society on the basis of transitivity processes in the selected short stories by the selected Pakistani male and female writers. The comparative transitivity analysis showed linguistic patterns of both the writers in the four selected short stories which explained the similarities in the characterization of male and female gender as oppressor and oppressed respectively.

In the selected short stories, it was observed that both the writers used different material processes for both genders i.e. males and females. On one hand, Shah used the material processes, such as: 'prepared' 'up' 'help' 'bear' 'not having gone' to express the status of Pakistani women in patriarchal society. On the other hand, Rahman used material processes, such as: 'lost' 'cry' 'shout' 'throw' 'coaxed' 'helpless' 'found' 'came' 'burn' 'would not touch' etc to explain the sufferings of women in the patriarchal society. The identified patriarchal mode in the use of material processes was women oppression and marginalization in almost all spheres of life.

This analysis showed that concrete and abstract material processes were used by both the writers. But, the frequencies of concrete material processes used by Shah were higher than Rahman. Furthermore, Rahman used abstract material processes more than Shah. It also highlighted the difference in style of both the writers where the female writer highlighted different modes of patriarchy through actions of male characters,

whereas the male writer focused more on the emotions of females while highlighting their subjugation by male members of the society.

Another striking image observed in the style of both the writers was the use of active and passive material processes in order to emphasize on the differences in representation of male and female characters in the patriarchal society which highlighted the patriarchal mode of gender discrimination. The linguistic choices used by both the writers, Shah and Rahman, in material processes uncovered the authoritative nature of males. This also showed that power imbalance was one of the modes of public as well as private patriarchy where males exercised power over females.

The material processes used by Shah i.e. *beat* in the short story, *The wedding of Sundri* and material processes used by Rahman such as ‘fighting’ ‘towering’ ‘held’ in his short stories showed the infliction domestic violence on women in male dominant society. Another mode of public patriarchy highlighted in the selected short stories is honour killing which is also highlighted through material processes such as ‘killed’ ‘called’ ‘buried’ ‘rape’ etc. These material processes highlighted the miserable condition and marginalization of women in private as well as public spheres of life.

In the mental processes, the different processes were used for males and females by both the writers. It is noted that the mental processes used for the females by Shah and Rahman, included: *hope, knew, like, felt, wants* which showed the submissive nature of women and their passive psychological state. The mental processes showed that women had no power to fulfill their hopes and desires through their actions. On the contrary, the mental processes used for males by both the writers were active in their approach such as ‘glowered’ ‘thought’ ‘worried having daughters’, ‘hate’ etc. This showed that in patriarchal society males had the power to do whatever they wanted to do but woman were controlled and not allowed to express what they wanted. The mental process ‘worried having daughters’ showed the intolerance of patriarchal society towards females as it showed gender discrimination at private level.

In relational processes, Shah attributed such processes to women as *killed, declared as Kari, left to lie in the streets for hours, never buried in consecrated ground,*

*better for a girl to have her fate decided early, to get married, never done anything to cause him shame* which showed the miserable condition of women in a male dominant society where women were treated inhumanely. Women were considered as carriers of the family honor whose slight mistaken acts brought disgrace to the entire family. In order to restore the honor of the family, the wrong social practices like Kari were implemented by violating the legal laws and human rights.

On the other hand, the men were never held accountable for their wrong actions. Similarly, in the relational processes, Rahman also used the past form of verb frequently but assigned such attributes to females which included: *nonentities, ugly, protruding, irregular, too large, very dark, unhealthy, like the black witch*, etc. which showed the psychological state of men who disrespected and humiliate women on the basis of their physical appearances. Beauty is considered as the domain of women. A woman who is not beautiful is not admired in a patriarchal society. Women are at a cultural disadvantage if they do not follow a certain set pattern to be considered as beautiful. Moreover, Rahman also assigned such attributes to the male psychological states which included: *abominable, the dirty words, humiliation, no right to exist* etc. These attributes presented the picture of males who enjoyed power in a wrong way and controlled women in order to save their dominant position.

In comparative transitivity analysis, the differences were also found in the verbal processes assigned to males and females by both the writers. Shah and Rahman pointed out the verbal processes for males such as *said, objected, told, moaned, barked*, etc. which shows the authoritative nature of males whereas both the writers used the processes for females such as *asked, hush, screeched, said, never asked, never abuse\d, not complain, cried, claimed*, etc. which showed the passive nature of females and expressed prohibition. The prohibition was not confined to physical activities but also observed in their feelings and emotions.

According to Halliday, behavioral processes are considered as minor processes. It was also observed that Shah used this process only seven times in the selected short stories. On the other hand, this process was not found in Rahman's short stories. Similarly, the existential processes were not realized in any of the selected texts.

The third research question focused on the different modes of private and public patriarchy in Pakistani society depicted through transitivity processes in the selected short stories. The language is considered as a tool to communicate thoughts, ideas and feelings. Similarly, the writers have written the short stories using particular linguistic choices which could reflect the real picture of the treatment of women in Pakistani society. Language, society and ideology have close relationship which help the readers to understand the social practices and ideological notions by deeply understanding the language. To understand the language used by the selected writers, the transitivity model facilitated the researcher to focus on the different processes and participant roles used in the selected texts.

The major modes of public and private patriarchy were observed in the use of material processes in the selected short stories. The transitivity analysis highlighted the different modes of public and private patriarchy through the construction of different processes. The public modes of patriarchy identified in the analysis were: women marginalization, honour killing, child marriage, cultural constraints, lack of freedom of speech, violation of human rights. On the other hand, the private modes of patriarchy as identified from the analyzed data are: domestic labour, domestic violence, sexual abuse, verbal abuse, psychological abuse, gender discrimination, not providing the right to education, etc.

The material processes in transitivity analysis focused on the actions of the characters to define the modes of public and private patriarchy. The actors in the material processes were strong represented by males to maintain strong positions in the society.

Through the relational processes, the writers were more concerned with the attributes assigned to both genders. The active attributes were given to male characters which reflected the strong patriarchal roots in the society, and passive and negative attributes were given to the females which also described the wrong actions of the females towards other females.

Through the use of mental processes, the writers presented the psychological states of male and female characters. The analysis showed that women were facing

psychological abuse, suppression of feelings and emotions that highlighted women marginalization in Pakistani society. The cognitive, perceptive and emotive processes were mostly realized in the mental processes of the selected short stories with an intention to address the issues of patriarchy in both public and private spheres of life. The verbal processes were used to present the attitude and behavior of males towards females. This process highlighted different modes of private patriarchy that were: verbal abuse, emotional abuse, psychological abuse, lack of freedom of speech, intolerant behavior of males towards females. etc. The implications of behavioral processes are very limited. They were only used by the female writer in order to depict the helplessness of female characters. The existential process was not found in the selected short stories at all.

In short, this study is an endeavor to demonstrate the interpretation of literary language by applying SFG based framework which is very useful in understanding language and literature alike. The context of this study is quite different from the already existing studies as this study highlights the different modes of private and public patriarchy depicted in the selected short stories by two Pakistani writers in English. Through a transitivity analysis of Pakistani short fiction in English, the researcher tried to shed off the set mentality about patriarchal society, i.e. Pakistan where women are always considered a suppressed entity and men as oppressors. The transitivity analysis of the selected short stories revealed that both the genders i.e. women and men are oppressed as well as the oppressors in given circumstances. The already existing studies did not spotlight the responsible factors behind male domination. As far as this study is concerned, it provides evidence that the acceptance of the brutal behavior of men and the silence of women in front of brutality, cruelty and rough treatment of men are the responsible factors for the promotion of patriarchy. This study also brings to light another facet of the marginalization of women that women are not only marginalized by men but also by women as they defend themselves by humiliating other women.

In the light of the findings of the study, the researcher suggests the following areas for further research:

1. This research was confined to one Pakistani male writer and one female writer. It is recommended to the future researchers to make a comparison of Pakistani writers with

foreign writers in order to understand the different modes of patriarchy in a broader context.

2. This research focused on one of the aspects of Systemic Functional Linguistics, i.e., transitivity to explore the experiential meanings. Future researches can explore the other metafunctions of language, such as: interpersonal and textual.

3. The sample of this study comprised of two short stories from each of the selected writers. The other short stories by the same writers or by other writers can also be taken as sample for future researches.

4. The data analysis of this study was based on Halliday's framework of transitivity; other linguistic models can also be applied to analyze the linguistic patterns in literary texts.

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## APPENDIX A

### Synopses of the Short Stories

#### (SS 01) *The Wedding of Sundri* by Shah

This story is about an innocent girl, Sundri, who is married at the age of 12 years to his uncle's son 'Ghulam Farid', 23 years old. This story presents the picture of patriarchy where a small girl is betrothed when she was only seven. Furthermore, writer shows the Saraiki culture, where girls are married at early age against their will which is strict violation of child marriage laws. On the other hand, Sebhagi is another female character of the story. She is presented as passive character because she has no control over her life. She lives her life under her husband's command. Sebhagi (mother of Sundri) was also victim of child marriage.

In this story, Sundri is the central character. She is married to her cousin, Ghulam Farid who lives in nearby village. She was declared as Kari on the day of her marriage. Kari is concept in Saraki culture where girls are killed in the name of family honor irrespective of whether they are actually guilty or not. The same happened with Sundri who was killed as kari on her marriage day by her in-laws. She was blamed of playing with boys at age of 12 years. A woman from village put this allegation on her because she was not happy with the marriage of Sundri at such an early age when her own five daughters are unmarried. After the murder of Sundri, the woman offers one of her daughters to Sundri's husband as compensation in order to protect the entire village from the consequence of this incident.

The suppression of women is also observed in the character of Sundri's mother that presents the suffering of women in a society. Sebhagi's characters throws the light on the dilemma of society where woman is not allowed to be a part of any decision whether it is related to her life or her children's life. When her daughter, Sundri's marriage was set,

her husband imposed his decision on her. Abdul Karim, brother of Sundri, is also following his father's footprints and considers women as slaves.

### **(SS 02) *The Good Wife* by Shah**

'*The Good wife*' is the story of old couple. The story revolves around the family of Sharif Din. They live in the country side. Sharif Din is an old man who is 60 years old. He has four sons and one daughter. His one daughter was killed when she was very small only eight years old. His wife did not express her sorrow on the death of her eight years daughter. His wife is very obedient and always behaves like the puppet in his hand. He has dominant personality and he controls his wife. He feels proud to have four sons as he believes that daughters always brings shame and it is good that he doesn't have daughter. His wife is always acting upon his orders. She never utters a single word in her whole life. His wife cooks delicious food and the secret behind the taste was rose water and turks cap or bofane which she adds in her food while cooking. She thinks that delicious food is a key to the secret of having harmony in her life. She was only allowed to listen radio. She was not allowed to go outside without accompanying a male. She does domestic work as well as in fields when married to him.

Sharif Din always thinks negative about girls. He thinks that he is lucky that his daughter has been died. He finds that daughters are troublesome. He believes that girl's marriage is also a burden and difficult task. He respects his wife who has given birth to four sons. He also believes that his family is different from other families, living in the village because other males do not have obedient wives, their wives do not cook delicious food like his wife. He feels proud on offering food to them. He treats his wife nicely and never beats her like other males in the village. He knows that his wife never give him chance to beat her, she lives her life according to his desire. She never raises her voice in front of him.

In this story, another family is also discussed which has connection with Sharif Din. The cousin of Sharif Din named Aman Din is also one of the characters in the story. Sharif Din thinks that Aman din is very unfortunate man as because of disloyalty of his wife, Khadija. She is not good wife as she has brought a shame for Aman din by talking

to a gangster, Allah Baksh. Allah Baksh was gangster in village and he was inspired of Khadija's beauty. He always comes to Aman Din house in his absence. He mostly hangs on the wall of Aman din's house because of Khadija beauty. One day both, Khadija and Aman Din were caught together. That was last day of Khadija because next day she was killed and buried in unmarked grave. On the other hand, Allah Baksh has jumped into the river and swim away. The story ends with the bitter truth of revealing the death of Sharif Din's daughter who was killed also.

### **(SS 03) *Papa* by Rahman**

The story is about the boy 'Adnan' who had been seen fighting of parents from his childhood which has left bad impression on his personality. Adnan was a boy who is always afraid of his father because his father beat his mother every day on small things. He wanted his mother to react back and stand against ill-treatment of his father. His father humiliated his mother and gave her pain. But in response, she always took care of his father's food, medicine and comfort. It made Adnan angry as he demanded her mother to run away from home. He also prayed from God to crush his father in earthquake when his father beat his mom of no reason. One day, His father was beating his mom. Adnan pushed his father with his small body which was shaken badly when his father pushed him back. He felt helpless and wants God to give him strength so that he can safe his mother from his brutal father. He hated his father. He asked his mother many times to leave father and ran away but she always said to him, he was your papa. After humiliation and pain, she behaved normal and served his father. Adnan had seen his father bad behavior towards his mother and he wanted to take revenge from his father on his bad behavior. He wanted to kill him.

One day, he was at dining table and he wanted to fight with his father. He spilled the tea on his father black trouser intentionally. In response, his father reacted and he took a knife in his hand and challenges his father if you will beat my mother again I will kill you. His father got angry and pushed him so hard that he felt pain on his head. This made Adnan rude and also spoiled his personality.

He started doing the same to his sister, Mona. One day, Mona was playing with kitten. He teased her and taken kitten from her. Mona started pleading him the same way, his mom pleaded to his father. The kitten had bitten him and ran away towards the tree. Kitten climbed the tree to save himself. But Adnan became revengeful and climbed the tree to catch kitten. He caught the kitten and put it in front of his father favorite, Alsatian dog. The dog put the neck of kitten in his teeth and killed him. Mona was crying and suddenly, his father opened the door and saw the dead cat in front of dog. He touched the kitten with feet and said it is dead. He asked Mona to get you another one and threatened Adnan for his act. After this act, Adnan looked at window he saw his mom and he felt ashamed. He starts praying I don't want to be like papa, I am not papa. He hits his head against tree and pray from God to save him. He doesn't want to be like papa. And suddenly anger comes back, he starts praying I don't want to be like mama. He goes towards the dark house. At the end, he says to himself, I am like papa and stopped his tears from bursting out.

#### **(SS 04)*The Trail* by Rahman**

The story revolves around a character of female Ziano who is not beautiful but has a strong wish to be loved by a man. In order to fulfill her sexual desires, she never misses the opportunity to get close to man. She doesn't care of whether the man is good or bad, beautiful or ugly. Her priority was the satisfaction of the natural instinct i.e. sex. One day her beautiful cousin comes to meet her. Her cousin's beauty was noticed by a known rapist 'Dilera' of her mohalla who puts bad sight upon her. The beautiful girl soon be aware of his bad intentions and went away from her cousin's house at the same night.

The rapist, who was planning to harass the beautiful lady, mistakenly comes in the arms of ugly woman. But when the moonlight reveals upon him that he is in the wrong hands, at once he decides to leave the place as he was in search of beauty and sex at the same time. On the other side, the ugly woman was in the natural and realistic desire of love and sex, when she comes to know that even the rapist is not ready to satisfy her, she kills him. She did murder but was not ready to accept only because of the fear that societal norms will not forgive her.

After the murder, she puts blame of murder on another known rapist of mohalla. The case is sent to the court. The investigation has revealed the truth that the murderer is not the one who is accused of it. At the end of the story, she confesses that she has murdered the person because he was not giving her attention and not fulfilling her sexual desires because of her ugliness and that has provoked her to do so.

## APPENDIX B

### TRANSITIVITY ANALYSIS

#### (SS 01) Transitivity Analysis of *'The Wedding of Sundri'*

SS01/S-01	Her mother, Sebhagi (carrier), was (relational attributive: process) the first one awake as always (*), rustling (attribute) around the home (*) as she (actor) prepared (material: process) the morning's first meal – sweet flat bread and tea (goal) – for the menfolk of the house (*).
SS01/S-02	Usually (*) Sundri (actor) was up (material: process) with her mother (goal) at dawn (*) to help (material: process) serve breakfast (goal) or do (material: process) any of a hundred chores that awaited her (goal), but today (*) Sebhagi (actor) let (material: process) her (recipient) sleep (goal) for an extra half hour (*).
SS01/S-03	It (carrier) was (relational attributive: process) her wedding gift to her only daughter (attribute), who (actor) would today (*) leave (material: process) their house (goal) to be married to Ghulam Farid (*).
SS01/S-04	Sundri (Carrier) had been (relational: Attributive process) betrothed to him (Attribute) when she was seven years old (*), the fathers (actor) meeting (Material: process) over tea and cake (Goal) to decide (material: process) their children's fate (goal).
SS01/S-05	It (carrier) had been (relational attributive: process) decided (attribute) that she (carrier) would (relational: attributive process) marry Ghulam Farid (attribute) when she had come of age (*), and that had happened (material: process) a month ago (goal).
SS01/S-06	She (carrier) was (relational attributive: process) all of twelve years old

	(attribute); Ghulam Farid (carrier) was (relation attributive: process) twenty-three (attribute).
SS01/S-07	“It’s a good match,” (verbiage) said (verbal: process) Mohammed Karim (sayer) to his wife (target), when he (actor) had come (material: process) home (goal) after arranging the marriage (scope).
SS01/S-08	He (actor) was sitting (material: process) on the charpai (goal) outside the house (*).
SS01/S-09	Sebhagi (actor) had just given (material; process) him a cup of tea, (goal) and he (actor) poured (material: process) it (goal) into the saucer (scope) and blew (material: process) on it (goal) to cool (material: process) it (goal) down before tasting it (scope).
SS01/S-10	She (actor) settled down (material: process) beside him (goal), something which not every wife (sensor) felt (mental emotive: process) free enough to do in the presence of her husband (phenomenon), but Mohammed Karim (carrier) had been (relational attributive: process) more liberal than most men (attribute).
SS01/S-11	He (actor) allowed (material: process) her freedoms (goal) that (carrier) had been (relational: attributive process) unheard of in the village (attribute).
SS01/S-12	She (actor) could eat (material: process) at the same time as her husband and sons (Goal).
SS01/S-13	She (actor) could walk (material: process) to the nearby houses (*) and spend (material: process) mornings (goal) with the women there (scope), gossiping (verbal: process) and chatting (verbal: process) with them (target) as they (actor) cooked or cleaned (material: process).

SS01/S-14	She (behavior) could watch (behavioral: process) anything she (sensor) wanted (mental: desiderative process) to on the old television set (phenomenon) that Mohammed Karim (carrier) had (relational: attributive process) mysteriously acquired (attribute) from somewhere (*) and placed (material: process) on the table (goal).
SS01/S-15	His son (sayer) objected (verbal: process) many times (*) to these freedoms (*). “Baba (target), this isn’t proper. It’s not the way for women to behave. You must tell her. It’s a matter of family honor” (verbiage).
SS01/S-16	“Son (target), your mother (carrier) is (relational: attributive process) an honorable woman (attribute). Spending time with other women is no threat to me” (verbiage)
SS01/S-17	Mohammed Karim (actor) would pull (material: process) contentedly (*) on his biri (goal), confident (mental: cognitive process) that the matter was settled (phenomenon).
SS01/S-18	But Abdul Karim (sensor) glowered (mental emotive: process) whenever (*) he (sensor) thought (mental: cognitive process) his mother (target) was taking liberties that were not the privilege of any woman alive on this earth (phenomenon).
SS01/S-19	“Are you sure? Do you know much about the family?”(verbiage) Sebhagi (sayer) asked (verbal: process).
SS01/S-20	Mohammed Karim (sayer) snorted (verbal: process). “They’re family. What more do we need to know? (verbiage) Haji Ghulam (carrier) is (relational attributive: process) a good man (attribute). Ghulam Farid (actor) has studied (material: process), up to eighth class (goal).
SS01/S-21	Your daughter (token) will be (relational identifying: process) happy with him (value). And as long as (*) she (actor) bears (material: process) him sons (goal), he (token) will be (relational identifying: process) happy with

	her (value).”
SS01/S-22	The fact of Sundri’s engagement (carrier) was (relational: attributive process) accepted by all: even lauded (attribute). That she (token) was (relational identifying: process) so young made no difference to anyone (value).
SS01/S-23	It (carrier) was (relational attributive: process) better for a girl to have her fate decided early (attribute), because then everyone knew what the outcome of events was going to be. (*)
SS01/S-24	It (carrier) was (relational attributive: process) nothing unusual in their village for girls to get married (attribute) as soon as (*) they (actor) reached (material: process) adolescence (goal).
SS01/S-25	Not having gone (material: process) to school (goal), not in training (material: process) for any job (goal), there (carrier) was (relational: attributive process) no point in delaying the inevitable (attribute).
SS01/S-26	Sebhagi herself (carrier) had been (relational attributive: process) married (attribute) when (*) she (Carrier) was (Relational: attributive process) fourteen (Attribute), and had given (material: process) birth to Sundri (goal) soon after (*).
SS01/S-27	The pattern (actor) would repeat (material: process) itself for her daughter (goal), and they (actor) all derived (material: process) some sort of comfort from that fact (goal).
SS01/S-28	Sundri (actor) behaved (material: process) the same way delete ‘as’ she always had when told of her engagement (goal): she (actor) sucked (material: process) a strand of her hair in her mouth (goal), nodded (material: process) dumbly (*) at her father (goal) telling (verbal: process) her (target) she had been engaged to be married that day (verbiage), and then ran off (material: process) to play with the other children (goal) who were

	romping by the canal (scope).
SS01/S-29	She (carrier) was (relational: attributive process) still young enough to play with both girls and boys (attribute), though in a few years' time (*) she (actor) would start having to cover (material: process) her head with a scarf (goal) and stay (material: process) indoors helping her mother with the chores (goal).
SS01/S-30	But for now (*), she (token) was (relational identifying: process) still free (value). It (carrier) was (relational attributive: process) a freedom that was only temporary (attribute), and she (token) was (relational identifying: process) just too young (value) to know (mental: cognitive process) how precious and fleeting it was (phenomenon).
SS01/S-31	“It’s a fine man she’s getting, (verbiage)” said (verbal: process) Naseema (sayer). This (token) was (relational: identifying process) Sebhagi’s sister (value), whose husband (actor) beat (material: process) her (goal) regularly (*), but who (Carrier) had (Relational: attributive process) still not lost any of her enthusiasm for the institution of marriage (Attribute).
SS01/S-32	“Ow, Ama, (verbiage)” cried (verbal: process) Sundri (sayer) as Sebhagi (actor) jabbed (material: process) one of the pins into her head (goal). “Hush (verbal: process), girl (target). Stop shouting (verbiage).”“That’s not the only thing that’s going to hurt tonight, (verbiage)” screeched (verbal: process) Naseema (sayer),
SS01/S-33	In a daze Sundri (behave) watched (behavioral: process) as her uncle (actor) entered (material: process) the room (goal) where she was sitting with the other women (*). They (sayer) asked (verbal: process) her (target) three times whether she agreed to the marriage (verbiage), but of course (*) she (Carrier) was (Relational: attributive process) not expected to reply (Attribute). It (carrier) was (relational attributive: process) all over in seconds (attribute).

SS01/S-34	“Shush, child, (verbiage)” said (verbal: process) Banoo Mai (sayer) soothingly (*). “You are going to have to bear your pain bravely from now on (verbiage). This (carrier) is (relational attributive: process) nothing compared to what having a child will feel like (attribute).”
SS01/S-35	“Be good, (verbiage)” said (verbal: process) Sebhagi (sayer) to her daughter (target), who (actor) had already started (material: process) to cry (goal). “I (actor) will (material: process), Ama (target).” “Obey (material: process) your husband (goal). Obey (material: process) your mother-in-law (goal). Obey (material: process) your husband’s family (goal).
SS01/S-36	Do not bring (material: process) shame upon our heads (goal). Work hard and have sons.”(verbiage) “Yes (verbiage), Ama.” (target)
SS01/S-37	“He (carrier) is (relational: attributive process) a good husband (attribute). He (actor) will look after (material: process) you (goal).”
SS01/S-38	At this, Sundri (actor) burst (material: process) into loud sobs (Goal). “I don’t want to go (verbiage), Ama (target), I don’t want to go!” (verbiage)
SS01/S-39	“Silly child! Enough of that (verbiage).
SS01/S-40	You (carrier)’re (relational: attributive process) a grown woman now (attribute).
SS01/S-41	You (actor) have to go (material: process) to your husband’s family (goal).
SS01/S-42	I (sensor) don’t want (mental: desiderative process) to hear any more (phenomenon).
SS01/S-43	Do I (actor) have to beat (material: process) you (goal) even on your wedding day?” (*) Sebhagi (carrier) was (relation: attributive process) mortified (attribute).
SS01/S-44	The procession (actor) made (material: process) its way (goal) to the waiting bus (scope), which had been contracted especially to bring the guests to the

	wedding (*).
SS01/S-45	Mohammed Karim (behave) watched (behavioral: process) as his daughter climbed into the bus, helped by Ghulam Farid (*). Sebhagi (actor) had broken (material: process) away from the wedding guests (goal) and stood (material: process) at his side (Goal)
SS01/S-46	He (carrier) was (relational: attributive process) filled with sorrow (attribute), and it (sensor) obliterated (mental: cognitive process) normal thought from his head (phenomenon).
SS01/S-47	As he (behave) watched (behavioral: process) the bus climb on the artery (behavior) and make (material: process) its way to the one-lane highway (goal), he (sensor) could feel (mental: emotive process) Sebhagi's shoulders shaking next to him (phenomenon).
SS01/S-48	He (actor) turned (material: process) to her (target) and gave her a kind look (goal). "She (carrier) will be (relational: attributive process) all right. Don't worry (attribute).
SS01/S-49	Sebhagi (actor) nodded (material: process) in silent acceptance of her husband's dictates (goal).
SS01/S-50	In her heart (*) she (sensor) felt (mental: emotive process) –that her husband didn't know any better than her whether or not things would be all right for their daughter (phenomenon).
SS01/S-51	But they (sensor) had to pretend (mental: cognitive process) to have blind faith in God (phenomenon), show (material: process) that their confidence was unshakeable (goal) in order to feel (mental: emotive process) that they had a hand in matters that were truly beyond their control (phenomenon).
SS01/S-52	This (carrier) was (relational: attributive process) the difference between men and women (attributes).

SS01/S-53	Women (sensor) knew (mental: cognitive process) from the day they were born how little control they had over anything that went on around them (phenomenon).
SS01/S-54	The next time another celebration would take place would be (*) when Sundri had given birth to a son (*), and that (carrier) was (relational: attributive process) at least nine months away (attribute).
SS01/S-55	Sebhagi (actor) accepted (material: process) the work the celebrations entailed for her with silent stoicism (goal) and looked forward (Material: process) to the many months of freedom that would follow afterward (Goal).
SS01/S-56	She (sensor) was greeted by the sight (mental: perceptive process) of her husband, Mohammed Karim, and her son, Abdul (phenomenon), shouting (material: process) and beating (material: process) themselves with their own hands (goal).
SS01/S-57	A few men (actor) stood (material: process) curiously (*) around them (goal), watching (behavioral: process), while Mohammed Karim's brothers, Sundri's uncles (actor), moaned (material: process) in unison with them (goal).
SS01/S-58	Five strangers (actor) were standing (material: process) in front of the men of her family (goal) , and Sebhagi (sensor) recognized (mental: cognitive process) them (phenomenon). At the sight of them, fear (actor) pierced (material: process) her very entrails (goal) and cut (material: process) through her heart (goal).
SS01/S-59	“What is it? What's happened?” (Verbiage) said (verbal: process) Sebhagi (sayer), her eyes wild (*), seeking (mental: cognitive process) answers from her husband (phenomenon). But he (actor) was unable (material: process) to speak (goal).
SS01/S-60	Abdul (actor) stopped (material: process) his self-flagellation (goal) and stared (material: process) at her (target), his mouth (actor) working

	(material: process), but the words (Actor) unable (Material: process) to emerge (Goal).
SS01/S-61	Finally Abdul (actor) was able (material: process) to speak (goal). “It’s Sundri... Sundri...(verbiage)” “What’s happened to Sundri?”(verbiage) “She (carrier) is (relational: attributive process) dead (attribute)...”
SS01/S-62	The words (actor) tore (material: process) through Sebhagi’s skull (goal) and a low moan (actor) escaped (material: process) her lips (goal).
SS01/S-63	“How, how did she die? Was it an accident? (Verbiage)” Sebhagi (sayer) forced herself (target) to ask (verbal: process).
SS01/S-64	“No, (verbiage)” said (verbal: process) one of the men from Ghulam Farid’s village (sayer). He (carrier) was (relational: attributive process) a young man around the same age as the groom (attribute), and the family resemblance (actor) indicated (material: process) that he (carrier) was (relational: attributive process) a close cousin (attribute).
SS01/S-65	“Then what was it? What happened (verbiage)?” Sebhagi (actor) took hold (material: process) of her husband’s arm (scope) and shook (material: process) it (goal) desperately (*). This (actor) seemed to bring (material: process) him out of his trance (goal) and he (actor) looked (material: process) at her (target) with pure agony written in every line of his face (goal).
SS01/S-66	“My daughter... she...” began (material: process) Mohammed Karim (actor). He (actor) sank (material: process) to his knees (goal) and held (material: process) his head in his hands (goal).
SS01/S-67	“Tell me (verbiage)!” Sebhagi (sayer) shrieked (verbal: process).
SS01/S-68	“She... she (carrier) was (relational: attributive process) killed (attribute). She (carrier) was (relational: attributive process) declared a kari (attribute). They (actor) killed (material: process) her (goal)!”

SS01/S-69	The young man (actor) from the next village stepped (material: process) forward (goal). The look on his face (carrier) was (relational: attributive process) one of genuine sadness (attribute), but his voice (carrier) was (relational: attributive process) like steel (attribute) as he (sayer) spoke (verbal: process). “We were told, as we left here (*), that the girl (actor) used to play (material: process) with the boys (goal) in the village before she was married (*).”
SS01/S-70	“Who has told you this? They are lying! (Verbiage)” said (verbal: process) Sebhagi (sayer), the tears (Actor) now running (Material: process) down her face unchecked (Goal).
SS01/S-71	She (sensor) couldn’t believe (mental: cognitive process) that Sundri, the sullen little girl with the apple-dark cheeks and laughter like the rush of water in a mountain stream (Carrier), had (Relational: attributive process) besmirched anyone’s honor (Attribute), much less that (*) the girl (carrier) was (relational: attributive process) now dead (attribute).
SS01/S-72	To betray honor (carrier), after all, was (relational: attributive process) a sin of the worst kind (attribute) in the place where they lived (*), a sin (actor) that merited (material: process) death and only death (goal).
SS01/S-73	“It (carrier) was (relational: attributive process) one of the women in your village (attribute). She (actor) was here (material: process) for the wedding (goal). She (sayer) spoke (verbal: process) to my uncle (target).
SS01/S-74	She (sayer) said (verbal: process) that the girl used to play with the boys in the village (verbiage).
SS01/S-75	The girl was shameless (verbiage), the woman (sayer) said (verbal: process).
SS01/S-76	She (actor) would laugh (material: process) in front of them (goal) and walk (material: process) in front of them (goal) and make (material: process) them (target) mad with lust for her (goal).

SS01/S-77	This (carrier) was (relational: attributive process) too great an insult for my uncle's family to bear (attribute).
SS01/S-78	They (actor) called (material: process) a meeting of the elders (goal) and decided (material: process) that she had to be killed as kari (goal).
SS01/S-79	It (actor) was done (material: process) before the asr prayers (goal).”
SS01/S-80	“I (sensor) believe (mental: cognitive process) the woman who accused your daughter has five daughters of her own (phenomenon).
SS01/S-81	Her husband (actor) offered (material: process) one of her daughters (goal) to Haji Farid (target) as compensation for this crime (goal), in order that (*) the entire village (Actor) does not suffer (Material: process) the consequences (Goal).
SS01/S-82	My uncle (actor) agreed (material: process) and the marriage (carrier) is (relational: attributive process) to be contracted (attribute) in two weeks' time (*).”
SS01/S-83	The man (actor) from the neighboring village (*) drew (material: process) his companions close to him (goal) and they (actor) began to walk (material: process) away, towards the bus (goal) which only hours before had brought them all to the village for the wedding (*) and was now taking (material: process) them (target) away (goal). But not to a funeral (*).
SS01/S-84	There (carrier) would (relational: attributive process) be no funeral for Sundri (attribute).
SS01/S-85	Dishonored women (carrier) like her (*) were (relational: attributive process) left to lie in the streets for hours (attribute), and (*) were (relational: attributive process) never buried in consecrated ground (Attribute), but in fields (Goal) far away (material: process) from any graveyard (goal), with no tombstone (Actor) to mark (Material: process) the fact that anyone had been laid to rest there (Goal).

SS01/S-86	Not even the bones of the dishonored (carrier) were (relational: attributive process) worthy of remembrance in that land (attribute).
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**(SS02) Transitivity Analysis of ‘The Good Wife’**

SS02/S-01	When Sharif Din (Senser) felt (Mental process: perceptive) a strange ache in his knees (Phenomenon), he (Carrier) attributed (Relational: attributive process) it to the old age (Attribute).
SS02/S-02	“I’m not as young as I used to be, (Verbiage)” he (Sayer) said (Verbal: process) to his wife (Target).
SS02/S-03	She (Actor) squatted (Material: process) silently over the choolah (Goal) and stirred (Material: process) the pot of simmering salan with an old, charred spoon (Goal).
SS02/S-04	He (Senser) thought (Mental cognitive: process) to himself (Target) that he had never heard his wife utter a complete sentence in all the forty years they had been married (Phenomenon).
SS02/S-05	One day all the words (*) she (Actor) had stored up (Material: process) over the years might burst out like a broken dam and spill all over him (Goal), drowning (Material: process) him in a flood of unexpressed emotion and veiled thoughts (Goal).
SS02/S-06	Sharif Din (Actor) had labored (Material: process) in the fields all his life (Goal)
SS02/S-07	Now, at sixty, he (Token) had (Relational identifying: process) four strong sons who could take over his duties (Value).
SS02/S-08	It (Carrier) was (Relational: attributive process) time for him to sit back and relax (Attribute).
SS02/S-09	He (Token) was (Relation identifying: process) particularly blessed (Value); unlike other men, who (Sensor) had to worry (Mental: Emotive process) about marrying off troublesome daughters (Phenomenon)
SS02/S-10	He (Senser) thought (Mental: cognitive process) to himself, one of her strong points (Phenomenon).

SS02/S-11	He (Actor) chewed (Material: process) contentedly on the end of a betel leaf (Goal), watching (Behavioral: process) her as she cooked (Behaver).
SS02/S-12	She (Actor) had a certain touch (Material: process) with food (Goal), preparing (Material: process) the most interesting dishes out of the most rudimentary of ingredients (Goal).
SS02/S-13	While other men lived on plain flour chapattis and cooked lentils (*), she (Actor) managed (Material: process) to procure meat and vegetables for two solid meals a day, and mangoes and a little buttermilk in the summer (Goal).
SS02/S-14	He (Sensor) was the envy (mental: emotive process) of all his friends (Phenomenon); they (Actor) clamored for invitations (Material: process) to share a meal (Goal), which he (Actor) granted (Material: process) with the generosity of a Mughal king inviting his courtiers to sup at the royal dastarkhwan (Goal).
SS02/S-15	She (Token) was (Relational identification: process) not the most beautiful of women (Value), but he (Sensor) didn't feel (Mental: process) guilty admitting it (Phenomenon).
SS02/S-16	Beauty only caused trouble in these parts (Phenomenon)- as had happened (Material: process) in the case of his unfortunate cousin Aman Din (Goal), whose wife, Khadija (Carrier), had been (Relational attributive: process) so beautiful that she had attracted all sort of unwelcome attention (Attributive).
SS02/S-17	One neighbor (Actor), a particular badmash fellow by the name Of Allah Bux, insisted on hanging (Material: process) around the house (Goal) when Aman Din was away in the fields (Scope).
SS02/S-18	He (Actor) had come (Material: process) home one day to find them both talking (Goal) while she was washing the clothes in the nearby river that bordered their house (Scope).
SS02/S-19	She (Behaver) was laughing (Behavioral: process) with Allah Bux (Behavior), her white teeth flashing between her crimson-red lips (*).
SS02/S-20	Aman Din (Actor) had had no choice (Material: process) but to avenge his honor (Goal).
SS02/S-21	Allah Bux (Actor) had escaped (Material: process) only by diving into the

	river (Goal) and scrambling (Material: process) to safety on the other side (Goal); Aman Din (Actor), unable (Material: process) to swim, could not chase him (goal).
SS02/S-22	They (Actor) buried (Material: process) khadija in an unmarked grave (goal), and Aman Din (Actor) spat (Material: process) on the freshly upturned earth (goal), then turned (Material: process) his back (Goal) and walked (Material: process) away, like a man should (goal).
SS02/S-23	No, Sharif Din's wife (Carrier) had (Relational attributive: process) never done anything to cause him shame (Attribute).
SS02/S-24	She (actor) had looked after (Material: process) him and their four sons (Goal), washing (Material: process), cleaning (Material: process) and cooking (Material: process) without complaint (goal).
SS02/S-25	She (Sayer) had never even asked (Verbal: process) for as much as a radio to listen to (verbiage).
SS02/S-26	Why, the thought (Carrier) was (Realtional: attributive process) ridiculous (Attribute)! Girls (Actor) going out (Material: process) in front of strange men (Goal), where (*) anything (Actor) could happen (Material: process) to them (Goal) while (*) they (Carrier) were (Relational: attributive process) out of the range of their menfolk's protection (Attribute).
SS02/S-27	He (Actor) shook (Material: process) his head in wander (Goal).
SS02/S-28	You (Senser) had to know (Mental: process) how to keep your woman under control (Phenomenon): that (Token) was (Relational indentifying: process) the key to life here (Value).
SS02/S-29	Sharif Din's wife (Actor), squatting (Material: process) over the coolah (Goal), glanced (Material: process) at her husband (Goal), who lay on his back on the charpai, gazing up at the blue sky (Scope).
SS02/S-30	He (Carrier) was (Relational attributive: process) a good man, Sharif Din (Attribute).
SS02/S-31	He (Actor) had treated (Material: process) her well, in spite of the occasion beating (Goal), her (Actor) hard life (Material: process) in the fields (Goal), the difficulties (Material: process) of childbirth (Goal) and the raising

	(Material: process) of four mischievous sons (Goal).
SS02/S-32	She (Sensor), too, knew (Mental cognitive: process) the secret to their harmonious life (Phenomenon): keeping quiet (Material: process); never raising (Material: process) your eyes (Goal)- let (Material: process) alone your voice (Goal)- in front (Material: process) of another man (Goal); and never (Material: process) saying no, no matter what your husband asked of you (Goal).
SS02/S-33	Another secret which she (Sensor) would never (*) have revealed (Mental cognitive: process) to anyone was the attar, a rose oil (phenomenon), that she (Actor) prepared (Material: process) and dropped (Material: process) into the cooking pot every day, without fail (Goal).
SS02/S-34	It (Carrier) was (Relation: attributive process) a recipe to induce love between a husband and wife – or if not love, at least a strong affection that did not depend upon youth or beauty (Attribute).
SS02/S-35	But on the day that Sharif Din (Sensor) every displeased (Mental emotive: process) her (phenomenon), she (Sensor) knew (Mental cognitive: process) exactly what she would do (Phenomenon).
SS02/S-36	“she wasn’t as young as he used to be (verbiage),” she (sayer) would say (verbal: process).
SS02/S-37	And they (actor) would all nod (material: process) in agreement over the cruelty of life (goal).

### (SS03) Transitivity Analysis of ‘Papa’

SS03/S-01	They (Actor) were fighting (Material: process).
SS03/S-02	But (*) this (Carrier) was (Relational: Attributive process) not so bad (Attribute) although (*) Papa (Actor) used (Material: process) bad words (Goal).
SS03/S-03	He (Actor) found (Material: process) Papa (Goal) towering (Material: process) over the bed like a hulking bear (Goal)
SS03/S-04	She (Actor) always lost (Material: process)!
SS03/S-05	He (Sensor) knew (Mental: Cognitive process) she would never tell anyone how he had wrestled with her - the bully (Phenomenon)
SS03/S-06	‘Mama why don’t we run away?’ (Verbiage) he (Sayer) often (*) suggested (Verbal: process).
SS03/S-07	‘No (Verbiage)! And (*) leave (Material; process) Papa alone (Goal)! What an awful thing to say child (Verbiage). This (Carrier) is (Relational: Attributive process) your home (Attribute). This (Carrier) is (Relational: Attributive process) my home (Attribute).’
SS03/S-08	‘Mama (Target), but (*) I (Sensor) hate (Mental: Emotive process) Papa (Phenomenon),’ he (Actor) would cry (Material: process) willfully (*).
SS03/S-09	‘Never say that (verbiage). Naughty, naughty thing <b>to</b> say (verbiage) Adnan (Target). He (Carrier) is (Relational: Attributive process) your Papa (Attribute).’
SS03/S-10	She (Actor) would go (Material: process) red and serious (Goal).
SS03/S-11	And (*) he (Actor) glowered (Material: process) at her (Goal) in mounting resentment (Scope).
SS03/S-12	Why did (*) mother (Sayer) never abuse (Verbal: process) him (Target).
SS03/S-13	Why did (*) she (Sayer) - not even behind his back (*) – complain (Verbal: process)?

SS03/S-14	He (Senser) knew (Mental: Cognitive process) that the scar below her neck was the mark of Papa's teeth (Phenomenon).
SS03/S-15	He (Senser) knows (Mental: Cognitive process) she would be hurt and lonely (Phenomenon).
SS03/S-16	But (*) just when (*) he (Senser) was feeling (Mental: Emotive process) most tender for her (Phenomenon) he (Senser) also (*) started feeling (Mental: Emotive process) resentful (Phenomenon).
SS03/S-17	Why (*) could not (*) Mama (Actor) cry (Material: process), shout (Material: process), throw (Material: process) something at him (Goal)?
SS03S-18	Why (*) did (*) she (Actor) merely (*) endure (Material: process) all the pain and humiliation (Goal).
SS03/S-19	He (Senser) knew (Mental: Cognitive process) there was pain (Phenomenon) for he (Actor) heard (Material: process) her moan (Goal) and (*) cry (Material: process) and (*) call (Material: process) upon God (Goal).
SS03/S-20	But neither (*) God nor man (Actor) helped (Material: process) her (Goal) when that (*) bear-like creature (Actor) held (Material: process) her down like a little doll (Goal)
SS03/S-21	She (Actor) so helpless (Material: process)
SS03/S-22	The hypocrite (Actor) did not touch (Material: process) her in the day (Goal) and (*) Adnan (Senser) hated (Mental: Emotive process) him even more for this (Phenomenon).
SS03/S-23	But (*) Mama (Actor) merely (*) coaxed (Material: process) and (*) cajoled (Material: process) him (Goal) while (*) Papa (Actor) did not (*) even (*) notice (Material: process).
SS03/S-24	The absurdity of this (Actor) incensed (Material: process) him (Goal) beyond measure (Material: process); to be treated (Material: process) like the big brute (Goal) who (Actor) hurt (Material: process) her (Goal) and (*) made (Material: process) her (Goal) cry out (Material: process) - how could (*) he (Actor) not resent (Material: process) Mama (Goal)?

SS03/S-25	The ape like creature (Actor) seemed (Material: process) so unsure, uncouth, clumsy and helpless (Goal).
SS03/S-26	For on such nights (*) the ape (Actor) was not even (*) quiet (Material: process).
SS03/S-27	With shameful resentment and bitter quietness (Scope) Adnan (Actor) strained (Material: process) his ears for sounds (Goal).
SS03/S-28	And (*) that night (Carrier) was (Relational: Attributive process) one of the worst (Attribute) he (Carrier) had (Relational: Attributive process) ever experienced (Attribute).
SS03/S-29	The brute (Actor) was not restrained (Material: process) inspite of the fact (*) that (*) he (Actor) stumbled (Material: process) and (*) waddled (Material: process) on his unsteady feet (Goal).
SS03/S-30	And then (*) he (Actor) cursed (Material: process) his way back (Goal) and (*) went (Material: process) to Mama's bed (Goal).
SS03/S-31	Adnan (Actor) held (Material: process) his pillow (Goal) and (*) prayed (Material: process).
SS03/S-32	He (Actor) had forgotten (Material: process) his Arabic (Goal). He (Actor) continued (Material: process) in Urdu (Goal), 'Let (*) there (Actor) be (Material: process) an earthquake (Goal) and (*) only Papa, only Papa God (Actor), be swallowed (Material: process).
SS03/S-33	Save my Mama please God (Verbiage).'
SS03/S-34	For the menace in the man's humming and the arrogant way (Scope) he (Actor) towered (Material: process) in absolute strength (Scope) over her (Goal) made (Material: process) his heart sink (Goal).
SS03/S-35	The words (Carrier) were (Relational: Attributive process) abominable (Attribute).
SS03/S-36	They (Carrier) were (Relational: Attributive process) the dirty words (Attribute) the hypocrite (Sayer) told (Verbal: process) him (Target) not to (*) learn (Material: process) from the street boys (Goal).
SS03/S-37	He (Senser) did not (*) know (Mental: Cognitive process) what he was

	doing (Phenomenon) but (*) she (Actor) was moaning (Material: process) in pain (Goal).
SS03/S-38	The brute (Actor) lifted (Material: process) her up (Goal) and (*) he (Actor) froze (Material: process) with horror (Goal).
SS03/S-39	He (Actor) had made (Material: process) her naked (Goal).
SS03/S-40	This (Carrier) was (Relational: Attributive process) the ultimate humiliation (Attribute).
SS03/S-41	'Do not (*), do not hurt (Material: process) her (Goal) you dog! You animal (Target).
SS03/S-42	'Don't cry (Material: process). It (Carrier) is (Relational: Attributive process) all right (Attribute). Papa was not doing anything (Verbiage),' said (Verbal: process) his Mama (Sayer).
SS03/S-43	Adnan (Actor) cried (Material: process) bitterly (Attribute) trying not to accuse her (Goal) but (*) feeling (Mental: Emotive process) bitter at her denial (Phenomenon).
SS03/S-44	He (Sensor) could have (*) almost (*) hated (Mental: Emotive process) her if only she did not look so radiant (Phenomenon).
SS03/S-45	I (Actor) will kill (Material: process) you (Goal) if (*) you (Actor) touch (Material: process) my Mama (Goal) again (*). You brute (Target) . . .
SS03/S-46	Such creatures (Carrier) had (Relational: Attributive process) no right to exist (Attribute).
SS03/S-47	'Go away (Verbiage),' he (Sayer) barked (Verbal: process) at her (Target).
SS03/S-48	He (Actor) was maddened (Material: process) with the pain and the humiliation (Goal).
SS03/S-49	Papa (Actor) would really (*) hurt (Material: process) her (Goal) and (*) hurt (Material: process) her (Goal) and (*) keep hurting (Material: process) her for almost an hour before he let her go (Goal).
SS03/S-50	He (Sensor) felt (Mental: Emotive process) too lost (Phenomenon) and (*) desperate (*) to feel (Mental: Emotive process) good (Phenomenon) yet (*) she (Actor) only (*) pleaded (Material: process) with him (Goal) and (*)

	then (*), maddened (Material: process) by something (Goal) and with (*) his heart (Actor) gone (Material: process) wild (Goal), he (Actor) threw (Material: process) the kitten at the huge alsatian (Goal).
SS03/S-51	'Not like papa (Verbiage). No, not like Papa, (Verbiage)' he (Sayer) moaned (Verbal: process) in agony (*) again and again (*).
SS03/S-52	'I (Carrier) am (Relational: Attributive process) not like Papa (Attribute).
SS03/S-53	He (Actor) hit (Material: process) his forehead against the tree (Goal).
SS03/S-54	'Please (*) God (Actor) save (Material: process) me from being Papa (Goal).
SS03/S-55	But soon (*) the anger (Actor) came (Material: process) back (Goal).
SS03/S-56	'Save me from being Mama God (Verbiage),' he (Sayer) said (Verbal: process).
SS03/S-57	'I'm Papa (Verbiage),' he (Sayer) told (Verbal: process) himself (Target) stoically (*) and (*) hoped (Mental: Desiderative process) he would not burst out crying (Phenomenon).

**(SS04) Transitivity Analysis of ‘The Trail’**

SS04/S-01	`In the offensive world of men (Verbiage) ‘, she (Sayer) cried (Verbal: process).
SS04/S-02	Women like my client (Carrier) are (Relational: Attributive process) nonentities (Attribute).
SS04/S-03	She (Actor) does not (*) exist (Material: process) in her own right (Goal).
SS04/S-04	The men (Actor) looked (Material: process) her (Goal) and (*) averted (Material: process) their eyes (Goal).
SS04/S-05	She (Carrier) was (relational: Attributive process) extremely (*) ugly (Attribute).
SS04/S-06	It (Carrier) was (Relational: Attributive process) not that (Attribute) her face (Carrier) was (Relational: Attributive process) stamped with the hardened look of evil (Attribute).
SS04/S-07	In fact (*), it (Carrier) was (Relational: Attributive process) a simple face (Attribute); _____ an innocent one (Attribute).
SS04/S-08	It (Carrier) had (Relational: Attributive process) marks of humility (Attribute); even (*) servility, on it (Attribute).
SS04/S-09	But (*) the teeth (Carrier) were (Relational: Attributive process) protruding (Attribute) and (*) irregular (Attribute), the nose (Carrier) as (Relational: Attributive process) too large (Attribute) and (*) the skin (Carrier) was (Relational: Attributive process) very dark (Attribute) and (*) unhealthy (Attribute).
SS04/S-10	Her body (Actor) seemed to be (Material: process) young and healthy (Goal) but (*) the face (Carrier) was (Relational: Attributive process) none of these (Attribute).
SS04/S-11	When (*) men (Actor) drink (Material: process) what do they want? only a woman, <i>ji (Goal)</i> ’

SS04/S-12	“her sandal cannot bear the weight of her youth (Phenomenon)”, you (Senser) know (Mental: Cognitive process)?.
SS04/S-13	I (Senser) did not (*) like (Mental: Emotive process) shameless behavior (Phenomenon).
SS04/S-14	I (Sayer) told (Verbal: process) them (Target) to go and sing for their sisters and mothers (Verbiage).
SS04/S-15	‘He (Actor) blackened (Material: process) his face with me (Goal).
SS04/S-16	I (Carrier) was (Relational: Attributive process) his prisoner (Attribute) and (*) he (Actor) put (Material: process) cloth my mouth (Goal).
SS04/S-17	I (Actor) could not (*) cry out (Material: process) nor (*) kill (Material: process) myself (Goal).
SS04/S-18	He (Actor) blackened (Material: process) his face with me many times Begum Sahiba (Goal)....’
SS04/S-19	That was how (*), she (Sayer) claimed (Verbal: process), women were raped in the country (Verbiage).
SS04/S-20	Women (Actor) are subjected (Material: process) to worse things every day (Goal).
SS04/S-21	Rapists (Actor) just (*) rape (Material: process) women (Goal).
SS04/S-22	They (Actor) dominate (Material: process) them (Goal).
SS04/S-23	It (Carrier) is (Relational: Attributive process) an act of aggression in a male dominated world (Attribute)?.
SS04/S-24	‘That Diler (Carrier) was (Relational: Attributive process) a notorious rapist (Attribute)?.
SS04/S-25	A man who (Actor) has a rendezvous (Material: process) with a beautiful women (Goal) does not (*) go to rape (Material: process) another one who is, well, not so (Goal).
SS04/S-26	But (*) I (Carrier) am (Relational: Attributive process) a woman too (Attribute)?.
SS04/S-27	Her voice (Actor) broke (Material: process) and (*) tears (Material: process) stood in eyes (Goal).

SS04/S-28	‘Not once (*) did (*) they (Actor) notice (Material: process) me (Goal). Not once (*).
SS04/S-29	Not one word for me (Goal) though (*) Dileria (Actor) teased (Material: process) all the girls (Goal).
SS04/S-30	He (Actor) teased (Material: process) Reshman (Goal) there (*).
SS04/S-31	Yes, and why not for (*) Reshman (Carrier) was (Relational: Attributive process) beautiful (Attribute).
SS04/S-32	But (*) I (Actor) was not (*) noticed (material: process).
SS04/S-33	They (Senser) knew (Mental: Cognitive process) about my black face (Phenomenon), my swollen nose like a pakora (Phenomenon).
SS04/S-34	They (Actor) looked (Material: process) at their dogs, at their falcons, at stones more than me (Goal).
SS04/S-35	And (*) this Bala (Carrier) was (Relational: Attributive process) a rapist too: a maniac for women (Attribute).
SS04/S-36	But (*) I (Actor) found (Material: process) them like eunuchs (Goal).
SS04/S-37	They (Senser) did not (*) even (*) know (Mental: Cognitive process) I existed (Phenomenon).
SS04/S-38	I (Carrier) was (Relational: Attributive process) like the black witch (Attribute) one (Senser) does not (*) want (Mental: Desiderative process) to see at all (phenomenon).
SS04/S-39	I (Actor) sent (Material: process) the goats away (Goal) where (*) they (Actor) drank (Material: process) but even (*) drunk males (Senser) knew (Mental: Cognitive process) I was coming (Phenomenon) and (*) for all (*) I (Senser) knew (Mental: Cognitive process) they might be like saints at their prayers (Phenomenon)’.
SS04/S-40	‘And not (*) a single proposal (Actor) for marriage (Goal) came (Material: process) till (*) I (Carrier) was (Relational: Attributive process) in my twenties (Attribute).
SS04/S-41	This Reshman (Carrier) is (Relational: Attributive process) only seventeen (Attribute) and (*) her elder sister (Carrier) was (Relational: Attributive

	process) younger than me (Attribute) and (*) she (Carrier) was (Relational: Attributive process) married six years ago (Attribute).
SS04/S-42	This Dilera (Carrier) was (Relational: Attributive process) my age (Attribute) but (*) the number of women (Goal) he (Actor) has spoiled (Material: process)
SS04/S-43	She (Actor) came (Material: process) and (*) dilera (Actor) saw (Material: process) her enter our house (Goal).
SS04/S-44	But (*) he (Actor) had burnt (Material: process) for her (Goal) like a rutting bull or a dog (Scope) and (*) he (Actor) started (Material: process) salivating (Goal).
SS04/S-45	The night (Actor) came (Material: process) and (*) she (Actor) slipped (Material: process) out to another house, our eldest uncles' house (Goal).
SS04/S-46	And (*) sure enough (*) Dilera (Actor) came (Material: process) and (*) what (*) wildness (Actor) was there (Material: process) in my heart (Goal).
SS04/S-47	A young man (Actor) near (Material: process) me for the first time in life (Goal). May (*) I (Actor) burn (Material: process) in hell if I Lie Sahib (Goal) but (*) I (Sayer) do not (*) lie (Verbal: process).
SS04/S-48	I (Actor) was waiting (Material: process) and (*) my heart (Actor) was mad (Material: process) with its thumping (Goal).
SS04/S-49	He (Actor) came (Material: process) and (*) lifted (Material: process) the sheets (Goal) and (*) the moon (Actor) shone (Material: process) on my eyes (Goal) ....' She (Actor) swallowed (Material: process) and (*) stood (Material: process) with her mouth pursed (Goal).
SS04/S-50	'He (Actor) looked (Material: process) at my face (Goal) and (*) fell (Material: process) back (Goal).
SS04/S-51	He (Sayer) said (Verbal: process) he thought I was someone else (Verbiage) .... I (Sensor) felt (Mental: Emotive process) the blood rush and stop and then go mad (Phenomenon).
SS04/S-52	The rapist, the drunk rapist, the maniacal dog (Actor) on heat (Scope)

	would not (*) touch (Material: process) me (Goal).
SS04/S-53	Dilera (Actor) in the dark of the night with the moon shining (Scope) on me (Target) would not (*) look (Material: process) at me (Goal).
SS04/S-54	Not even (*) the rapist (Actor), no not even (*) the intoxicated bad character (Actor), would (*) lay (Material: process) a finger on me (Goal).
SS04/S-55	That (Carrier) is (Relational: Attributive process) all Sahib (Attribute) _____ nobody (Actor) fought (Material: process) for me (Goal).