

**A COMPARATIVE ANALYSIS OF THE
PORTRAYAL OF PAKISTANI WOMEN
BY PAKISTANI-AMERICAN SHORT
FICTION WRITERS USING
TRANSITIVITY**

By

SHUMAILA ASHEE



NATIONAL UNIVERSITY OF MODERN LANGUAGES

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SHUMAILA ASHEE

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Submitted By: ShumailaAshee

Registration #: 1135--M.Phil/Eng-S16(Ling)

Master of Philosophy

Degree name in full

English Linguistics

Name of Discipline

Dr. Aneela Gill

Name of Research Supervisor

Signature of Research Supervisor

Prof. Dr. Muhammad Safeer Awan

Name of Dean (FoL)

Signature of Dean (FoL)

Brig. Muhammad Ibrahim

Name of DG

Signature of DG

Date

CANDIDATE DECLARATION FORM

I ShumailaAshee

Daughter of Zahid Hussain

Registration # 1135-M.Phil/Eng-S2016(Ling)

Discipline English Linguistics

Candidate of **Master of Philosophy** at the National University of Modern Languages do hereby declare that the thesis **A Comparative Analysis of the Portrayal of Pakistani Women by Pakistani-American Short Fiction Writers Using Transitivity** submitted by me in partial fulfillment of MPhil degree, is my original work, and has not been submitted or published earlier. I also solemnly declare that it shall not, in future, be submitted by me for obtaining any other degree from this or any other university or institution.

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ShumailaAshee

Name of Candidate

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ABSTRACT

Title: A Comparative Analysis of the Portrayal of Pakistani Women by Pakistani-American Short Fiction Writers Using Transitivity

The present study investigates the portrayal of Pakistani women as depicted in Pakistani-American short fiction. The data is gathered from two Pakistani- American short fiction writers, namely: DaniyalMueenuddin and Shaila Abdullah. For the analysis of the text, Transitivity is used as analytical framework. As transitivity has been used in many researches for the understanding of characters, to study society and social norms, and to excavate the ideological stance of the author, therefore, this research contributes to the framework of Transitivity. In this study, the emphasis is laid upon different transitivity patterns used by Abdullah and Mueenuddin to understand the relation between diversified transitivity patterns and the variations in meaning making. The study will utilize the guidelines provided by Burton (1982) for the application of Transitivity. For the interpretation of the selected texts, the study employs Mills' (2012) feminist transitivity analysis. Hence, in a series of step-wise analyses, enough objective data is obtained to reveal the fact that in Shaila Abdullah's short stories women characters are passive and victimized by the patriarchal society. The central characters remain passive and ineffectual in changing their circumstances despite the huge space devoted to them in the entire discourse. On the contrary, the women characters presented by DaniyalMueenuddin are active and more influential in controlling the male participants. This study answers the question of how meanings are constructed in the text through the use of language and how the authors' ideological stances are represented in the text through word choices.

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LIST OF ABBREVIATIONS

SFL Systemic Functional Linguistics

SFG Systemic Functional Grammar

Pr Process

Cir Circumstance

Ma Material Process

Be Behavioural Process

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DEDICATION

I dedicate this thesis to my supportive, inspirational and motivating Parents, Mr. and Mrs. Zahid Hussain. Next to my parents, this work is dedicated to my loving sons, Adan Ahmad and Ayan Ahmad and to Mr. Ishtiaq Ahmad, my compassionate husband, without whose support I would not have reached where I am standing today.

CHAPTER 1

INTRODUCTION

Since long, linguists have been interested in analyzing the language of literary texts. One such approach is Stylistics, which is not only limited to the study of literature, but can also be useful to analyze political speeches, advertisements, expository prose and so on (Barry, 2002). Stylistics considers style as the selection of linguistic choices made by an author in writing (Leech & Short, 1987). It can also be considered as the linguistic orientation of a literary text. However, in the recent past, a shift can be observed in the emphasis and focus due to critical intervention of a number of schools of thoughts. According to Fish (1981), stylistics is a response to the subjectivity and vagueness of literary studies. But he also mocks the study of literary texts from a purely structural perspective and advocates the importance of context. Wales (1997) and Matthews (2007) reject the formalist approach towards language study and elucidate the significance of functionalist approach towards the study of language.

The functionalist approach focuses on how things are done with the help of language, or in other words, functionalist approach is concerned with the ways in which the formal properties of language are used pragmatically. M.A.K. Halliday is considered among the pioneers of this school of thought. Halliday (1985) considers language as a tool for meaning making via structure and explains how context plays a significant role in the construction of certain meanings that are presented in the text.

Stylistics as well as Systemic Functional Linguistics (SFL), which is Halliday's approach to grammar, signifies the role of syntagmatic and paradigmatic choices used in the text. Stylistics explores the use of lexical and syntactic choices in the formation of a text. Similarly, Halliday (1985) considers language as the system of options available to the users of a language. Through these available options, different meanings are

constructed. Furthermore, he sheds light on three meta-functions of language, namely: ideational, interpersonal and textual; with the help of such functions, meanings are represented and encoded in the text. Ideational function represents the perceptions, cognitions and reactions of the speakers and the writers. Interpersonal function constructs social relations while textual function is related to the organization of coherence and cohesion in the text. With the help of the framework of transitivity, the representational function is explored.

Transitivity helps to analyze the experiential meaning in a clause. Halliday (1985) in his book, *An Introduction to Functional Grammar*, elucidates that the essential characteristic of language is to construct the image of reality and encode experiences in the clause. Human beings paint the picture of what is happening in their outer world or all the activities going on in their inside worlds. Their perception of reality is stored in the system of meaning and is represented through clause. These patterns of meaning could be explored level after level with the help of the system of transitivity.

Through a meticulous transitivity analysis, different meanings could be excavated from the text. One of such approaches combines the study of language with feminist perspective and is thus known as Feminist Stylistics. This approach is related to the works of Burton (1982) and Mills (2012) who claim that males are dominant in dealing with women both in society and in their portrayal in the works of literature. The main aim of such analysis in Stylistics is to reveal the means through which literary works present female characters. In this procedure, literary art is realized fundamentally as a source of foregrounding women experiences and the obliteration of male representation of women. Feminist stylisticians signify to write about women and to give them importance. Furthermore, according to Leech and Short (1981), such analysis seeks answer to how the text is organized in a particular manner to construct certain meanings and why certain choices have been made by the author.

Cameron (1992) defines language as “a medium of representation” (p. 6). Through language, human beings represent their identity and give identity to other groups in a society. As discussed by Fairclough (2003), discourse is a powerful tool in the construction

of world, surrounded by living beings, a medium that molds their perceptions via dominant ideologies, and formulates social reality. In this sense, language is strongly associated with the society and all the meanings laden in the language influence and in return get influenced by its surroundings. Fowler (1986) highlights the relationship of language and context by deliberating that language sets boundaries and establishes relations by naming different groups; such names are reinforced with the help of discourse and thus become a part of reality. The way people are described and reflected through language, with the passage of time, becomes their reality. That is the reason that researchers are interested in excavating the social practices and ideological systems of society by probing deep into the texts.

The present study investigates female representation in Pakistani-American short fiction. The aim is to explore how women are portrayed in Pakistani Diaspora literature. This study seeks light from systemic functional linguistics, particularly transitivity analysis, in exploring how certain word choices represent reality in the text and how meaning has been constructed at clause level. However, an exploration of the writers' ideologies and their viewpoint is also the core interest of the researcher. To unveil women representations in the text, the researcher will analyze the texts at clause level and employ transitivity system as a model.

1.1 Background of the study

It is through language that the outer and inner worlds of the human beings are constructed. The manifestation of reality is encoded through the use of language. The construction of meaning is dependent on the choices made by the language users. Halliday (2014) considers choices as the core in the meaning making process. The clauses are considered as the major unit of meaning making. With the help of language choices, characters are represented as well as misrepresented in a text.

Such linguistic choices are at work not only in the general use of language but also in the literary language. The feminists, such as: Cixous (1976) and Showalter (1977) hold that in literature women have been portrayed in a negative and stereotypical fashion. Such representations stirred a critical awareness among the feminist critics. They argued that the

males have hegemony in considering women in both literature and society. The male-written literature offers a misogynic portrayal of woman. Such observation is validated by Chitando (2011) who confirms that women characters have been portrayed as slack, treacherous and frail by male authors. Contrary to this, the Pakistani Literature written by female authors reflects gender biases and oppression of women characters inflicted by the society. The prevailing representation of women characters in Pakistani literature is a depiction of gender discrimination, sexual victimization, and suppression. Moreover, women characters are considered as sexually subjugated, in the form of early, forced and arranged marriages; their bodies and minds are controlled by the male dominant society. Such representation is encoded in the texts and represented with the help of linguistic choices made by these writers. To highlight such predisposed use of language, Mills (1995) defines stylistics as a form of politically motivated analysis of the language to bring awareness among the readers regarding the use of language, especially dealing with gender.

For Mills (1995), the analysis of a text could be carried out with the help of linguistic tools: one of such analysis tools is transitivity. Fowler (1991) considers transitivity as the foundation for representation: it is the system of analyzing clause encoding an event or situation as being of certain types. In fact, the system of transitivity defines an event from diverse perspectives and could, therefore, unveil different ideological standpoints.

Mills (2012) and Burton (1982) highlight the relevance of transitivity analysis in feminist text analysis. Burton (1982) analyzed the autobiographical novel of Sylvia Plath *The Bell Jar*. For the first time, power dynamics were explored and exposed by using transitivity. It was the first time that feminist perspective was taken into consideration using Systemic Functional Linguistics. The study analyzes the scene where the narrator is given electric shocks. Even the affective role of the electric current is explicated and also the ineffective role of the patient who could only perceive. However, Burton's analysis is confined to a few participants' roles and she could not relate it to the broader picture dealing with ideology. Mills (2012) contributes to transitivity by analyzing a pop song. She discusses the traditional perceptions of audience about females in any romantic love affair. She opines that women are always considered passive and inactive in any romantic affair.

Our society always portrays a female as the ultimate affected participant in any sexual affair, as weak and powerless.

Based on the above observation, the current research work is an attempt to analyze and compare the clause construction of two Pakistani-American short fiction writers. The analysis is not confined to character description but moves one step ahead to explore the ideological standing of both the selected writers. This study deliberates the perception of two different writers from the same geographical region of the same topic. The focus is on the differences/similarities in the word choices made by Abdullah (2005) and Mueenuddin (2009) in the construction of their female characters. Being physically distant from the region, Pakistan, how their viewpoints contradict or support each other is the main premise of this study. Additionally, for the interpretation of the selected texts, Mills' (2012) interpretation of transitivity from the perspective of feminist stylistic analysis will be employed.

1.2 Statement of the Problem

Word choices made by the language users are never random but hold specific semantic significance. With the selection of paradigmatic and syntagmatic choices, a whole different sketch of the same reality can be drawn. The present investigation is an attempt at understanding the importance of linguistic choices made by two award-winning Pakistani-American short fiction writers, Danial Mueenuddin and Shaila Abdullah, in their construction of Pakistani women. The present study intends to explore the linguistic constructions of their women characters through the lens of Systemic Functional Linguistics.

1.3 Objectives of the Study

This is an interdisciplinary research where a literary text is explored with the help of linguistic techniques. The core objectives of this study are:

- To identify the types of transitivity 'processes' used by Mueenuddin and Abdullah.
- To examine the role of female 'participants' given in the text.
- To analyze clause structure in relation to the meanings associated with the characterization of women in the selected texts by Abdullah and Mueenuddin.

- To explore the ideological stances of both the writers projected as through clause patterning in the selected texts.

1.4 Research Questions

This study is based on the following research questions:

1. What are the different types of transitivity processes ascribed to women characters in the selected texts?
2. To what extent are the different processes and participant roles ascribed to women characters by the selected authors different from or similar to each other?
3. How does the transitivity analysis of different processes in the selected texts help to uncover the ideologies of the selected authors about Pakistani women?

1.5 Significance of the study

The current research highlights the relationship between the linguistic choices and their overall impact on the process of meaning making. Such analysis is significant for the language students as it questions the neutrality of the text and therefore invites a critical insight into the matter of gender and language used in the construction of any text.

From social perspective, this research foregrounds the relevance of gender politics in dealing with the feministic subject. This study unfolds the authorial ideology by closely examining the transitivity patterning in the text and thus furnishes the reader to understand the hidden intentions in construction of the female characters.

This research is expected to hold value for the researchers from the area of SFL and hopes to help them by providing a guideline for future researches. Furthermore, this research is hoped to contribute to the understanding of character development and of carrying out an investigation through a rigorous analysis using transitivity.

1.6 Introduction to the Selected Writers

For this research work, two Pakistani-American short fiction writers have been selected, which are: Daniyal Mueenuddin and Sheila Abdullah.

The father of Mueenuddin, Ghulam Mueenuddin, was a member of the Indian Civil Service, and later was designated as the secretary of Establishment Department in Pakistan. He married Barbra, an American national, and then they moved to Pakistan in 1960, and started living in Rawalpindi first, and later moved to Lahore. Considering the unhygienic conditions in the hospitals of the country, Barbra went back to US and gave birth to Mueenuddin in Los Angeles. After two months, they returned to Rawalpindi. Several years later, they shifted to Lahore, and Mueenuddin started his educational journey in Lahore American School. For him, his childhood was a magical period of time. The family used to visit US in summers.

At the age of 13, Mueenuddin shifted to the US with his mother after the separation of his parents but returned to Pakistan in 1981 to help his father in managing his mango farms. On the request of his father, he stayed in Pakistan to save the family's prospect. This time was reminisced by Mueenuddin as a deserted and hard time, nonetheless much apt for creating a writer. He used to spend his mornings in composing his poetry, and spent his evenings in the library, reading through books.

On his literary journey, he achieved great success. His highly acclaimed collection of short stories *In Other Rooms, Other Wonders* won the Commonwealth Writers' Prize. It was also nominated for top ten books of the year in 2009 by *The Economist* and designated as the best book of the year by *The Guardians* and the list goes on. Some of the stories from this collection were separately nominated for literary awards.

The second selected writer for this research work is also a Pakistani-American fiction writer, Shaila Abdullah. She was born in 1971 in Karachi, Pakistan and later on, settled in Austin, Texas, USA. Abdullah has received Patras Bukhari and Golden Quill Awards in recognition of her literary eminence. She is not only an author but is a well-reputed designer as well, whose 2005 debut book, a collection of short stories, *Beyond the Cayenne Wall* deals with theme of struggle by Pakistani women in achieving their deserving, rightful place regardless of the barriers imposed on them by society. The most appreciated novel by Abdullah is *Saffron Dreams* that reconnoiters the disastrous event of 9/11 from the standpoint of a Muslim widow. She has also written three children's books.

For this research, the short stories written by Mueenuddin and Abdullah have been selected. Two short stories, “Provide, Provide” and “In other Rooms, Other Wonders” have been selected from Mueenuddin’s collection of short stories *In other Rooms, Other Wonders*, while for the sake of comparison two short stories, “An Amulet for Caged Bird” and “Ashes to Ashes, Dust To Dust” have been selected from *Beyond the Cayenne Wall* by Abdullah.

A text can be defined as the use of language, written or oral, which has some meaning and is understandable for a person who has certain knowledge of that language. According to Halliday & Matthiessen (2014), a text is an active use of language within a given context. These language usages lead towards different interpretations. As in the selected texts, both the writers, Mueenuddin and Abdullah, deal with the same theme, that is representation of Pakistani woman, but their approach to the same topic may not be the same. The choice of the same subject matter in the short stories was a major factor which contributed in the selection of these texts. Furthermore, the ideology projected with the help of linguistic choices is also of central interest to this study.

1.7 Delimitation of the Study

This research work analyzes two short stories from Mueenuddin’s collection *In Other Rooms, Other Wonders* and two stories from Abdullah’s collection *Beyond the Cayenne Wall* due to time and space constraints. For the analysis of the selected texts, only female protagonists are considered; only the clauses related to women characters and the conversations of these characters are analyzed. Minute details related to landscape or other issues not aligned with the research questions of the study are excluded from the analysis.

Systemic functional linguistics describes three metafunctions of language that is: ideational, interpersonal and textual analysis. As the study is interested in the meaning making process, therefore, transitivity model has been selected because it is considered as a system of representation and this research is interested in representation of women in the selected texts. Furthermore, transitivity analysis leads towards multiple meanings but present study particularly focuses only on the female characterization and the ideological stance given in the selected text regarding the representations of Pakistani women.

1.8 Organization of the Thesis

This research work is divided into five chapters. The first chapter provides the introduction of the overall thesis, the objectives and significance of the study.

The second chapter provides a review of relevant literature. This chapter defines the theory of SFL and elaborates the background of SFL. The development of feminist stylistics is also illustrated with special reference to feminism. A comprehensive but compacted review of those studies has been provided which have used transitivity as a framework. Furthermore, the salient features of the theoretical framework are also illustrated.

The third chapter presents the research methodology employed for this study. The three steps for the application of transitivity as prescribed by Burton (1982) have been elaborated. Additionally, the various steps of data analysis have also been discussed.

The fourth chapter provides data analysis. In this chapter, the clauses are distributed according to their transitivity patterning as given in Burton's model. The first step is to identify the type of processes and the next step is to identify the role of participants. The last step explains who has been affected by whom. A section of this chapter is dedicated to the interpretation of the data in the light of transitivity patterning. For interpretation of the selected texts, Mills' (2012) feminist transitivity analysis provides guidelines. Findings of the study have been provided in the last section of this chapter.

The last chapter concludes the study. This chapter, which provides an overall summary of this research, is written in a step-wise manner. The research objectives and research questions of the study are revisited in the light of the findings of the study. The chapter also provides suggestions for further studies.

CHAPTER 2

LITERATURE REVIEW

This chapter constructs the theoretical boundaries for the current study. The first section provides an insight into stylistics, feminism and feminist stylistics. The next section provides an in-depth discussion on the background of Systemic Functional Linguistics, the development of SFG, and the system of transitivity. A separate section has been dedicated to the review of those studies where transitivity has been employed as an analytical framework. Furthermore, a section on theoretical framework includes the theory of SFL and feminist stylistics which have been discussed in detail. At the end of the chapter, a review has been provided of the studies conducted on Mueenuddin's *In Other Rooms, Other Wonders* and Abdullah's *Beyond the Cayenne Wall*.

2.1 Stylistics

“Stylistics has been defined as a sub-discipline of linguistics that is concerned with the systematic analysis of style in language and this can vary according to such factors as, for example, genre, context, historical period and author” (Crystal & Davy, 1969, p. 9).

Stylistics is the study of style, according to many linguists. The birth of such discipline is a reaction to the impressionistic and more subjective study of literature. For more precise and empirical analysis of the text, stylistics adheres to rigorous and meticulous linguistic analysis. The relationship between literature and linguistics is explicated by Halliday (1970) as he opines that the literary analysis will never be confined only to linguistics and vice versa. He further explains that neither the literary analyst nor the linguist can determine the place of linguistics in literary studies. But if a text is to be described at all, then it should be described properly, by the theories and methods developed in linguistics, whose task is precisely to show how language works.

Wales (1997) and Matthews (2007) negate the impression of the study of stylistics only for its formal features but reinforce the significance of intuition in such analysis. Wales postulates that:

The goal of most stylistic studies is not simply to describe the formal features of texts for their own sake, but in order to show their functional significance for the interpretation of the text; or in order to relate literary effects to linguistic ‘causes’ where these are felt to be relevant. Intuitions and interpretative skills are just as important in stylistics and literary criticism; however, stylisticians want to avoid vague and impressionistic judgments about the way formal features are manipulated.... So, the 1970s saw a shift away from the text itself to the reader and his or her responses to the text (p.437-438).

On the basis of the underlying objectives and the focus of the study, stylistics can be divided into further types as for Mills (1995) stylistic analysis is relevant in two fields namely: linguistic stylistics and literary stylistics but she emphasizes that for such analysis the models like SFG by Halliday and speech-acts of Searle are provided by linguistics. There are further sub-branches of stylistics and feministic stylistics is one of them.

2.2 From Feminism to Feminist Stylistic Analysis

The term feminist stylistics has been coined by Mills (1995). This field of linguistics is inspired and originated from different strands of the feminism. Feminist stylistics links stylistics with the feminism. Mills (1995) defines the term of feminist stylistics as “an analysis which identifies itself as feminist and which uses linguistic or language analysis to examine texts” (p.1). Furthermore, this analysis concentrates on the construction of point of views, selection of metaphor and transitivity from the perspective of gender. Blaine (1990) maintains that Feminist stylistics is the strongest inheritor of critical stylistics with more precise concerns of unveiling patriarchal ideologies and denaturalizing patriarchal assumptions. For feminist stylisticians, the analysis for artistic purposes is not as significant as the choices made by an author in any selected text. Furthermore, the effect produced with the help of language is also a central point of

attention in such analysis. For Mills (1995), stylistics is the more objective form of analysis and therefore is an appropriate tool to expose the gender discrimination against the women.

Feminist stylistics emerges from the theories and practices of feminist criticism which was initiated in France and United States. Feminist critics are inspired from the feminist movement and hence, support the economic, social and political equality of women. Mills (1995) discusses the feminist perspectives in her book, *Feministic Stylistics*, that for feminists the social construction is biased about the female and therefore works for the benefit of male. The woman is oppressed in this prevailing patriarchal society. She further suggests that “there is a general difference in the way that men and women are treated in society as a whole” (p.2). Hence, for Mills (1995) feminism is a vow to challenge and change the societal structure to convert it into a less oppressive place for women.

The social oppression has many levels, many forms and many names. Centuries of suppression of women’s rights by men, and the reaction against this by women particularly in the early two decades of the twentieth century had given rise to feminist writing, that is, writing about women by women with an accredited task of exploring the minds of women and the problems faced by them in a traditionally maledominated society. In literature, female has been represented from the male lens and thus is painted in a way acceptable only for the patriarchal society. Hence, the first step towards women emancipation is that women should write for women, as Cixous (1976) writes in her feminist essay *Laugh of the Medusa*:

Woman must write herself, must write about women and bring women to writing, from which they have been driven away as violently as from their bodies – for the same reasons, by the same law, with the same fatal goal. Woman must put herself into the text – as into the world and into history by her own movement (p. 245).

Showalter (1977) divides the female literary development into three major phases: the first phase is labeled as “internalization and imitation”. In this stage a woman writer considered the male writing as standard and thus followed the norms of patriarchy. At this stage the woman perceived herself from the male lens and accepted the objectified and passive picture of the woman. The phase extended from 1840 till the death of George Eliot

in 1880. The next step is a deviation from the first step where the female writers protested against their marginalization in the literature and hence, advocated the autonomy of woman with equal rights with man. The last phase remains the self-identification and self-exploration of a woman. This quest of identity is incessant till the present day. Showalter labels these stages of development the “feminine”, the “feminist”, and the “female”.

Feminist critics objected the representation of women by male writers. The portrayal of woman characters has been limited to submissive wives, mothers, seductresses, ill-tempered dominant women or betrayers. Feminist critics observed that these were false images of women and that women’s writing would reflect women’s real worlds and their real experiences.

To understand the female representation in a literary text, feministic stylistics provides the tools for analysis. The purpose of such stylistics analysis is to explore the ways in which literature expresses, particularly, female perception. In the process, literary art is seen essentially as a medium for the foregrounding of female experiences and the obliteration of women stereotyping by male. Feminist stylisticians seek to write the woman into relevance. In addition to general stylistic questions of “why” and “how”; that is, why does the author here choose to express himself or herself in this particular way? ... how is such an aesthetic effect achieved through language. Feminist stylistics is the strongest successor of critical stylistics with more specific concerns of unmasking patriarchal ideologies and denaturalizing patriarchal assumptions. The goal, therefore, of this approach to stylistic study is the evolution of linguistic and social change. This is achieved through attempts at dismantling both the figurative and expressive possibilities of language which encourage the subordination, dehumanization and enslavement of women in society.

In short, the current study is an attempt at investigating the woman representation by a male writer and also by a woman writer to explore the relevance of authorial stance on the same subject of woman of the same region. Furthermore, this study enhances the relationship between the linguistic choices made by the writers and the way these choices construct an overall picture of the woman characters in the selected text. Mills(1995) suggests that for the analysis of a literary text from feminist perspective, the text could be probed into using linguistic frameworks like Halliday’s SFL and speech acts of Searle.

2.3 Background of Systemic Functional Grammar

This section of the thesis provides a detailed background of the functionalist approach towards the study of language. As the study of Systemic functional linguistics is deeply rooted in the work of J.R. Firth, therefore, his analysis of the text has been explicated. The deviation of SFG from traditional grammar has been discussed. Furthermore, the different developmental stages in the model of transitivity have been discussed in detail.

2.3.1 Firthian approach towards language

The origin of Systemic Functional Grammar is linked to the work of J.R. Firth who was Halliday's teacher and had a great influence on his work. Firth's contribution to linguistics is unique because he was the first linguist who introduced the importance of context in the process of meaning making. His theory of "context of situation" is considered to be a fundamental approach towards the study of language. He, in 1957, rejected the mentalist approach towards the study of language. Rather, he maintained that language signifies a set of events which speakers utter. He was of the view that language must be comprehended in the context of situation. Consequently, aspects like personal history and status of the speaker along with the social aspect of situation must also be considered, beside linguistic features. This emphasis on context by Firth was later on developed into Systemic Functional Linguistics (SFL) by Halliday.

Firth took the notions of *cultural and situational contexts* from anthropologist Malinowski and deliberated the connection between language and context. In transcribing the daily events and life of the people living in Trobriand islands, Malinowski (1923) explored that it was almost impossible to do literal translation into English from their language. From here, Malinowski concluded that for such a research it was needed to understand the cultural context in which the language was being used. Malinowski (as cited in Eggins, 1995, pg. 50) claimed that "language only becomes intelligible when it is placed within the context of situation." He argued that for understanding the meaning of an utterance or writing, it is important to know about the cultural context and the situation in which it is located. Martin (2001) asserts that without knowing the cultural background of

the people involved in the text, it is difficult to make sense of their text. Hence, for the first time, special attention is given to the study of language within a context.

Halliday (1971) broadened the argument by connecting the context of situation with actual text and context of culture with potential text. Actual text is the real use of language within a situation and potential text is the possible text which can be created by a user within that situation. With this, Halliday brought 'choice' in the center of the study of language. For a text creation, a person selects from a system of choices suitable for the context of culture and situation, and both the contexts affect the way the language is used. In SFL, language is viewed as a source of meaning making where 'choice' is at its core. Thus, what makes SFL different from other approaches of language is the study of language within a context along with possible options to pick from a given list.

2.3.2 Traditional Grammar and Systemic Functional Grammar: A Comparison

The history of grammar goes back to the middle ages when Latin was taught in schools. From the teaching of the grammar of Latin emerged the concept of traditional grammar and is still in vogue all across the world. Traditional Grammar is based on the classification of words according to their meaning, where words are defined semantically. The words are categorized into: nouns, verbs, adjectives, adverbs, and so on. Noun is defined as a naming word. Similarly, verb is defined as an action word. Moreover, clauses are divided into dependent and independent clauses. A sentence is divided into Subject and Predicate.

If Traditional Grammar is compared with Systemic Functional Grammar, many differences can be observed. A major difference is in labeling. The classification of Traditional Grammar is into Parts of speech, and different classes of words labeled as nouns, verbs, adjectives, adverbs and so on. On the contrary, Systemic Functional Grammar uses labels, such as: actor, goal, process, circumstance, theme, and rheme, so on. The purpose of functional labeling is to explain grammatical analysis, and also to show how the clauses, groups and phrases of a text map and represent the meaning. The division of traditional grammar is on the basis of meaning and definitions where words are divided

on the basis of their semantic features; however, in SFG the categorization is on the basis of the functions being performed by a word.

Another point of difference between Traditional Grammar and Systemic Functional Grammar is the approach of these grammars. Traditional grammar studies a word in isolation or as its role in the sentence and is also least concerned about the overall text. However, SFG deals with clause as it is considered as the unit of meaning, where text and context are equally important. According to Halliday (1994), the main purpose of SFG is to provide a general grammar for the purpose of text analysis and interpretation. Another difference is of the addition of 'choice'. SFG focuses on the notions of actual text and potential text where choices are at its core but Traditional Grammar focuses on correct and incorrect usages of words and not on the choices available for the speaker to select from. SFG deals with the meaning making process that how language acts and users make sense out of the use of language.

2.3.3 Development of Transitivity System

Matthiessen & Halliday (1997) consider SFL as an "applicable" theory of linguistics, which implies that it is employed to resolve the issues that are faced by the communities around the world. Halliday (2008, p.189) explains that the major aim of SFL is to create a comprehensive tradition of language which is 'applicable' for the benefit of large number of people who are somehow engaged with language in the course of their work. This system is usefully applicable in diversified fields such as translation, education, computational linguistics, multimodal studies, and yet many more to be discovered (Matthiessen, 2010). Furthermore, it is well-known particularly for the work on register, genre, cohesion, and discourse analysis, and has been employed by researchers working in the areas of social sciences and humanities.

Halliday (1961) recommended that for this grammatical theory the description should be divided into four categories of grammar which he named as unit, structure, class and system. Although, such classifications are "of the highest order of abstraction", but are defended on the ground to elucidate a comprehensive description of grammar and to determine its place in language. Additionally, he introduced 'scale' and 'rank' in the study

of unit. Scale is the study of language from larger to smallest component, from a sentence to morpheme. Halliday (1961) discusses it as a scheme of interrelated categories. At this point there is no such concept as lexicogrammar which is treated separately. Moreover, the term ‘transitivity’ is not yet introduced. However, ‘categories’ include some indicators for further developments within SFG.

The first prominent idea is of ‘system’, when taken in combination with the scale of ‘delicacy’, offers an important clue for the future course of theory. Furthermore, Halliday emphasizes on the concept of ‘system’ as choice when he elaborates “what remains to be accounted for is the occurrence of one rather than another form among a number of alike events ... (and) ... the category set up for this purpose is the “system”” (1961/76, pg. 67). Even though, it is not made fully explicit, it seems that what is implied here is that one option is chosen over another option in a system.

In 1967, Halliday introduces the concept of process types but that is limited to transitive and intransitive verbs. This is the beginning which in future leads to the concept of process types. Additionally, at this stage, the participants are confined only to Actor and Goal. The broader division of class at this juncture is extensive and intensive. According to Halliday (1967), the term ‘process-oriented’ demonstrates that the process is ‘active’ but ‘agent-oriented’ suggests that the process is receptive or ‘passive’. In this new addition of SFG, he introduces ‘circumstance’ as well. The term ‘beneficiary’ is also used and is specified in terms of participant in the verbs, such as: give, sell, buy, offer, etc. At this stage, two more circumstantial elements are introduced: ‘conditional’ and ‘attributive’, which he defines as the properties, given in the clause, for its participants.

In 1968, Halliday revised his version of transitivity by adding the notion of ‘causation’. The idea of ‘affected’ was taken from Fillmore (1968, p. 4-5). Another significant kind of clause type labeled as ‘mental’ is introduced where the clause describes mental process as exhibiting consciousness in four subtypes: ‘cognition’ is demonstrated with the verbs like: believe and persuade; ‘perception’ is suggested with the verbs such as: look and observe; ‘verbalization’ is represented with verbs like: speak and say; ‘reaction’ is stated with the help of verbs like: want and like; Moreover, at this point, Halliday described that mental processes and verbal processes are related to the same realm.

In later years, some further changes were recommended for mental clauses by Halliday, as he noticed that the participant role of ‘actor’ and goal’ is inappropriate for these clauses and furthermore, that the group of verbs representing mental processes cannot correspond to a process happening in the material world. From here a new participant, ‘phenomenon’, was added into the system of transitivity. The next development in the theory of transitivity took place in 1970 where Halliday declared that language must be considered in terms of its use. The idea of potential meaning, which is denoted by the possible choices available in the system, is introduced. Moreover, system is presented in more elaborated form as compared to the previous works.

Halliday emphasizes the significance of metafunctions as are embedded in the clause, and the role of participants and process types in this system of representation. He highlights that the most significant components of ideational function of language are participants and the process types, from which the language user is able to construe the process of going-on. Halliday also discusses the functions of three significant participants: beneficiary, actor and goal. At this point, there are three main process types namely, ‘mental’, ‘action’, and ‘relational’ with their given participants. In the light of their semantic roles, all the classifications of these processes and participants are done.

A new milestone was achieved in 1977 when Halliday introduced two more process types in this system named as ‘verbal’ and ‘relational’ processes. Previously, verbal process was considered to be a subclass of mental process. Now, the system of transitivity consisted of four chief process types namely: relational, material, verbal and mental. At this stage, in addition to these processes, a subclass was introduced for the relational process which was named as ‘existential’. Moreover, this subclass assumes the status of a new process type in future papers and provides another participant, known as ‘existent’. Till this time, Halliday had not introduced the nine major circumstances to the system of circumstance.

Halliday published his ground-breaking theory in 1985 with his *Introduction to Functional Grammar*, which was revised in 1994. Many works are inspired from this revolutionary and ground-breaking research including many languages across the world. Since then, it is used as an effective tool to provide assistance for the analysis of the text

and for understanding the system of meaning and the system of representation within a text. These two versions of the theory (1985, 1994) introduced four major process types and, later on, two more processes types were added namely: ‘behavioural’ and the ‘existential’, but the concept of system, most commonly known as potential meaning, was not yet included. This is partly discussed in the third edition in 2004, when Matthiessen in collaboration with Halliday presents a more illustrated and detailed edition of SFG, where the system of Transitivity is discussed in detail with more levels of this system.

The Introduction to Systemic Functional Linguistics (1985) introduced a new label ‘material’ process to replace the earlier ‘action’ process. Instead of ‘processor’, the new label for the agent of mental process was ‘senser’ and is discussed in detail with other processes. The mental process was limited to three processes namely: cognitive, perceptive and affective. Furthermore, ‘verbalization’ was added to a new class of processes known as verbal process. Thus, the system of transitivity got its six processes at that point of time. Further minor changes were introduced in the years to come but the process types remained the same.

2.4 Conceptual Framework

The present study is interested in the questions related to word choices in a text to represent the women characters. For the analysis of such texts, Halliday’s SFL and Mills’ (1995) Feministic Stylistics provide the theoretical underpinnings. For Mills(1995), text construction is biased from the perspective of female representation, and for understanding the text it is important to neutralize it from the patriarchal influences. According to her, the neutral analysis of a text can be conducted with such linguistic tools, such as: transitivity, which is one of the analytical frameworks offered by Systemic Functional Linguistics.

2.4.1 Systemic Functional Linguistics (SFL)

Eggs (1994) suggests that SFL provides a very useful theoretical and analytical framework for exploring and explaining how texts provide meaning. For this study, Halliday’s Systemic Functional Linguistics is used as theoretical framework. According to Halliday(1975,2014), language is a social semiotic system and the function of language is meaning making. The cultural meanings are communicated through various modes of

symbols, and semantics is one of such modes. These meanings are constructed with the help of language.

According to Halliday (1978,2004), language simultaneously plays three metafunctions, namely: ideational, interpersonal and textual functions. Caple (2013) states that the metafunction approach is useful in the analysis of all instances of communication. He further suggests that the first metafunction of language is to represent experience in the clauses of a language; the second function is the enactment of social relations and thus labels it as interpersonal. The final metafunction of language is the construction of text and is therefore labeled as textual function.

Eggs (1994) explains SFL under four theoretical claims as discussed by Halliday (2014) that language is considered as semantic, functional, semiotic and contextual. Language is functional because people interact with each other and negotiate meaning. Furthermore, language is a semiotic system because different meanings are generated with the use of language. All these meanings are dependent on the choices made by the writer or speaker. These linguistic choices are picked from a system of potential choices, each with a difference in meaning, and thus lead to multiple potential meanings available for the user. Consequently, language is contextual because the meaning making process is highly affected by the social and cultural context of its use. SFL is the powerhouse of meaning making but that meaning is dependent on the system of choices. Experiences and events are encoded in the language by the choices made by the user and, therefore, an event can be constructed in different ways by the selection of different choices.

Systemic Functional Linguistics explains language in terms of its function, internal organization, semantics, and context. Thus, Fowler (1988) declares SFL as the most comprehensive theory of language. The orientation of this theory is towards meaning making which makes it very unique. Furthermore, in the stratification of language in SFL, the core is lexicogrammar which connects grammar with text in creating meaning. Martin (2016) asserts that the unique feature of SFL is the appreciation of grammar as a source of meaning making and this characteristic distinguishes SFL from other theories of language. And, transitivity system is developed as a major source of meaning creation in SFL.

2.4.2 Systemic Functional Linguistics as a System of Choices

SFL is the powerhouse of meaning making but that meaning is dependent on the system of choices. Experiences and events are encoded in language by the choices made by the user and, therefore, an event can be constructed in different ways by the selection of different choices. Schleppegrell (2012; as cited in Gee, 2013) describes SFL in the following words:

SFL describes linguistic systems and the functions they enable, revealing the ways social actors construe their experience and enact relationships. From the systemic perspective, language is seen as a network of dynamic open systems from which speaker and writer are constantly selecting as they use language, thereby maintaining or changing the system overtime through their choices. (p.22)

In the study of Systemic Functional Linguistics, choices are at its core. The meaning making process is dependent on the way how choices are made within a given paradigm. Eggins (1994) defines paradigm as “a set of opposites, or choices, in a particular context” (p. 203). The system in functional terms must consist of more than two options. The following figure from Eggins’ *An Introduction to Systemic Functional Linguistics* elaborates the concept of paradigmatic choices in a system with traffic lights.

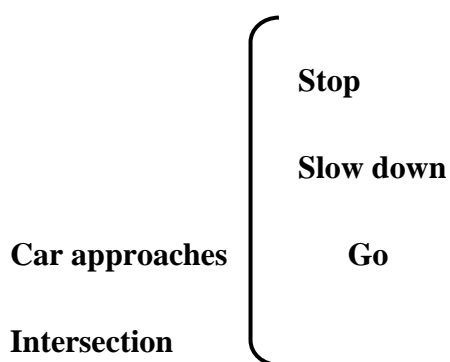


Figure 1. Traffic lights as a system

In SFL, priority is given to both paradigmatic and syntagmatic relations and it considers the concept of choices as a foundation for the better understand of meaning as is expressed by use of language. According to Eggins (1994), the highest level of analysis of

any text is ideology. Choices of words are strongly influenced by the ideological positioning of the user. The choices of words would always reflect the user's priorities, biases and perspectives. As Burton (1982) opines that there is no such concept of apolitical or objective use of language; the use of language reflects the ideological stance of the speaker or writer. Furthermore, Burton (1982) maintains that considering one's language as politically neutral is merely a naive support of the political bias of status quo.

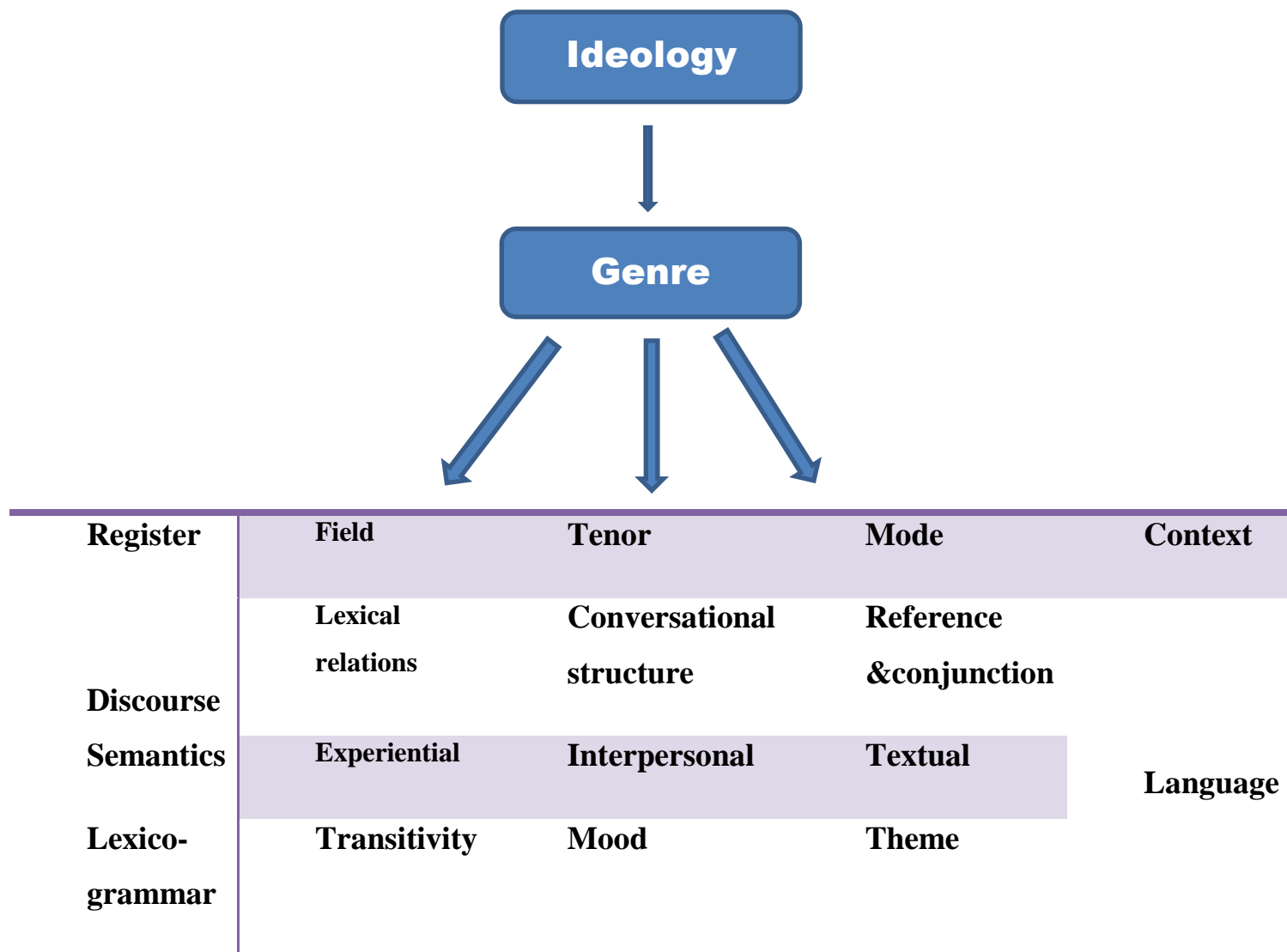


Figure 2. Lexico-grammar, discourse-semantics and context Source: Egging (1994)

According to Mills (2012), the study of SFL or transitivity is not limited to the counting of the number of clauses but is a study for the exploration of systematic lexical choices which project a certain ideology in the text. In general, the reader is not well aware

of these systematic choices, but there are hints of some ideological framework which affect the reader's thinking. She further maintains that exploration of such lexical choices unveils the ideological positioning.

According to Mills (2012), the common perspective about female characters is of being passive and acted upon. Female characters think more than they act and instead of acting upon others, they are more influenced by the actions of others. In comparison to male characters, female characters are constructed differently. In romance and love, males are the active participants while females are the ultimate recipients of those actions. Furthermore, female characters do not show control over themselves and over their surroundings. Males have the power to influence female participants but in response female characters are powerless. For the present study, the findings of Mills (2012) are considered as guidelines. In the selected texts, female representation is considered to be the centre; hence, for the interpretation of the transitivity patterning in the selected texts, Mills' study will provide direction. However, what makes the present study different from Mills' (1995/2012) studies is the comparison of women portrayal but from the perspective of both male and female writers.

The principle aim of this research is to unveil the meaning constructed in the text and the choices of clause types and lexemes that are made for the projection of such meanings. Furthermore, ideology as presented in the text is the focus of this analysis. For this study, the transitivity model is used for the analysis of the text which is discussed in full length in the next chapter. The data is organized according to Burton's (1982) three steps and for the interpretation of the selected texts, Mills' (2012) work on transitivity provides guidelines.

2.5 Review of Previous Studies on Transitivity

This section is divided into two parts where the first part presents early ground breaking researches conducted in this field while the second section discusses more recent researches, the ones conducted after 2010. As Halliday is the pioneer of SFL, so in the first section his work is discussed along with Burton and Mills because these three are the first to use transitivity as a model for their analyses. The next section is related to those studies

which have been conducted during the last thirteen years. These researches not only provide a strong theoretical ground for the present study but also enhance its significance.

2.5.1 Review of Early Ground Breaking Researches on Transitivity

One of the most influential example of text analysis through transitivity is the research on William Goldings' *The Inheritors* by Halliday who is among the pioneers of SFL. Carter and Stockwell (1971, as cited in Nguyen, 2012) declared it as a revolutionary and innovative study in stylistics. In this study, Halliday (1971) maintains that an understanding of grammar, and especially of transitivity, can lead towards a better interpretation of a literary text. He further suggests that transitivity presents the ideational function of language that represents experience and also the abstract structure of reality through which a text is interpreted. He considers the selection of syntagmatic and paradigmatic choices as the core for the interpretation of any text and declares syntax as a part of meaning.

The story of *The Inheritors* revolves around a Neanderthal man, Lok, who is the main character of the story. For the sake of analysis, Halliday (1971) divides the text into three parts, namely: A, B and C, where the first part of the text demonstrates a limited worldview of the people as their actions are confined to themselves. The clauses are dominantly intransitive and the inanimate objects or the body parts are the actors instead of the human participants. The text describes the ineffective role of the people in controlling their environment. The syntactic structure provides hints to the limited worldview of the people, their confinement to certain actions and obviously the power of others. The next section B is a transition where although the transitive verbs are only few and Lok is the agent in only one transitive clause where his own body is the affected entity but still the subject has changed. The man has transformed to bipedal and stands straight, looking towards sky. The text represents the powerless and deserted state of Lok who will soon be perished. The third part is the total transformation as 48 out of 67 transitive clauses have been used for the human participants. The perception of the people regarding their environment has changed and they are more empowered to influence their environment. Although this research provides the whole process of constructing inner and outer realities but no attention has been paid to the specific ideological positioning of the writer.

Burton (1982) analyzed the autobiographical novel of Sylvia Plath “The Bell Jar” by employing transitivity system as framework. This study is significant as the power relation was investigated by any researcher for the first time. This research is innovative in the sense that the neutrality of a text was questioned and also provides an insight into feminist analysis of the text using transitivity. She postulates the question of neutrality of the text and concludes that the selection of language is always motivated by certain biases and ideologies. This study provides an insight into the role of actor and the control over the environment. In this research, the female patient is the receiver of all actions without any role as actor. All the other participants including the electric shocks affect the patient but in response, she can only feel and perceive. The study is significant because for the first-time female perception is given importance but remains limited to a few participant roles. Burton (1982) contributes to transitivity analysis by providing three steps, viz. the role of participant, type of process and who has been affected by whom. The same steps have been followed by the researcher in the present study to analyze women characters in Pakistani-American short fiction. However, Burton’s analysis is limited in the sense that it does not present a complete picture of the female character. Furthermore, the feminist ideology is not discussed in detail.

Mills (1995/2012) contributed to the studies on transitivity by analyzing a pop song. She discussed the traditional perceptions of readers or audience about females in any romantic love affair. She opines that women are always considered passive and inactive in any romantic affair. The society always portrays female as the ultimately affected participant in any sexual affair considering that she is weak and powerless.

2.5.2 Review of Recent Researches (2006 onwards)

Many researchers have used transitivity framework to analyze the relationship between language and gender. For example, Gallardo (2006) examines the relationship between language and gender. The principle objective of this research work is to examine the use of language by the major female and male characters in ‘Pygmalion’ by using the model of lexicogrammar in transitivity. The analysis is based on the notion recommended by Cameron (1995) about the relationships in the play, which suggests that representation of social class in the play may also be considered about gender. The findings show that the

male characters as rational and sensible, while the females are portrayed as emotional and powerless in their relationships.

In this study, the analysis of processes reveals male characters as more dominant in the use of material processes than female characters. The material processes indicate that the male character performs actions to attest his ability to the world and to himself, while the female character is involved in the material processes only to be acknowledged by the male character. The mental processes suggest that the women characters in the play are driven by their sentiments while the male characters do not exhibit their emotions. The survey of the mental and material processes indicates that the males perform more actions in practical terms while the female perceives more. In the point of view of male characters, the female is more social and, therefore, seems not to be that powerful, but this quality is a hindrance in her way of success. This study also unfolds the power dynamics as invested in the text and reveals the influence of language in the construction of social realities. The issues of gender politics are also thoroughly discussed to establish the relationship between language and gender. This research, however, is confined only to female representation and the ideological debate is not deliberated. Furthermore, the analysis is conducted on a play written by a male writer and his point of view is examined but the present study provides a comparison and contrast of Abdullah and Mueenuddin, a male and a female writer, dealing with female characters.

Cunanan (2011) investigates the utility of transitivity analysis in the teaching of English as second language. Here, the researcher uses transitivity analysis to study Old Mrs. Grey and opines that employing transitivity framework is helpful in investigating the mind of the persona. This paper demonstrates that transitivity processes provide the reader an access to the world of the character or the author's point of view in any piece of literature. This framework is further useful for literature teachers to study the stream of consciousness technique. This study is significant because it bridges literature with linguistics and gives access to linguistic models to be utilized in English literary classrooms.

Nguyen (2012) discovered and explicated the representation of the central character as portrayed and projected via the selection of certain linguistic choices in "Heroic Mother" by Hoe Pham. The results indicated that such selection of linguistic patterns played a

pivotal role in the construction of the central character of the narrative. The argument establishes that the meticulous linguistic analysis along with intuition and a general view of the text leads towards comprehensive knowledge about the central character of the story known as “Heroic Mother”. According to Nguyen (2012), transitivity analysis provides a more meticulous and vivid picture to the reader about “Heroic Mother”. He further elaborates that transitivity analysis supplies linguistic proofs to strengthen the understanding of the story and the readers comprehend who does what to whom in the world of narration.

Salsabil (2014) uses transitivity analysis for the evaluation of the text book of English titled as *Bahasa Inggris When English Rings the Bell*. This research attempts to describe process types, participant roles and the elements of circumstance used in the clauses of the given text book. The aim of this research is to explicate and expound the linguistic competence given in the book. The qualitative and descriptive research design is employed for the analysis of clause structure presented in the text. The first step of analysis is to parse the data into clauses; data sheets are used as an instrument for data analysis. The findings of the study demonstrate 41.22% of relational processes used in the text with its participants 42.5%. The place circumstance is used 55.51%. Furthermore, the text analysis maintains that the text book has properly maintained competencies in the recent curriculum. With the help of this study, a new dimension of transitivity analysis is explored where transitivity model provides a tool for textbook analysis and also for pedagogical implementations.

Miranti (2014) utilized transitivity analysis in the area of CDA. She opines that transitivity analysis can reveal hidden ideologies in the text. This study is conducted on two prominent newspapers, which are: New York Times and Washington Times. This research intends to investigate the types of processes and participants derived from the transitivity analysis of the text. The second aim of this study is to unveil the ideologies embedded in the text of both these newspapers. Qualitative analysis technique is used by the researcher. Comparison is made on the basis of transitivity patterning. Through processes, participants and circumstances, the researcher has unveiled the ideology and power dimensions in the text. The results indicate that material processes are more

dominant in both the texts. However, the participants are different in the two texts. In New York Times, the undocumented immigrants are represented as victims and are attributed positively. On the contrary, undocumented immigrants are considered to be trouble makers and are projected negatively. This indicates the ideologically that The New York Times is pro-immigrant and wants their readers to support the enactment of immigration reforms. On the contrary, the Washington Times is conservative and anti-immigrant. The study suggests that for the investigation of the hidden ideologies and to uncover intentions of the writers, transitivity analysis can be used.

Kazim (2014) uses transitivity analysis for the study of Pakistani women characters in the Urdu novel *Mano Salwaby* Umera Ahmad. This quantitative analysis is an effort to study the novel from the feminist stylistic viewpoint and to examine women portrayal by a Pakistani female writer. The aim of this research is to discover whether authors of the same gender have achieved some success in eliminating indifferent, undesirable and passive picture of Pakistani female characters or their writings are also affected by the prevalent societal norms. As it is supposed that a male author always projects an undesirable image of a woman, this paper is an effort to investigate whether the author of the same gender portrays a dynamic and progressive image of Pakistani women or fails to achieve that end. The transitivity analysis of material and mental processes of female characters is instrumental in exposing a disapproved and dependent picture of women. The findings unfold that the female writers are also affected by the society and therefore, conform to the prevailing picture of women. They are presented as passive and reliant on others. Their actions are reactionary and are doubly suppressed by the male and female characters in the novel. They are subjugated but also subjugators. x

Ezzina (2015) uses Systemic Functional Grammar as a model for the analysis of *The Crying of Lot 49* written by Thomas Pynchon. Ezzina states that the system of transitivity is a tool of SFG and can extensively be used in Discourse Analysis. This paper examines the connection between meaning and the linguistic structures in a literary text. By employing transitivity model, this study tries to unfold linguistic clues presented by the author. This paper specifically pays attention to the study of process types as presented in the experiential metafunction of language which are named as material, mental, relational,

verbal, behavioral and existential processes. Furthermore, this paper tries to find out power relations by the analysis of participant roles involved in each process.

Zahoor and Janjua (2016) used transitivity pattern for the analysis of the popular song “I am Malala”. According to the researchers this song is an effort to pay tribute to Malala Yousafzai by the Western media. The purpose of the paper is to examine the portrayal of Malala as depicted through the voice of a girl in the song. The findings of the study explain the role of transitivity analysis in constructing a better understanding of the character represented in a song of tribute for eminent public figures. They concluded as:

Transitivity analysis is the most widely used framework under Halliday’s SFL. It has proved to have a diverse scope in text and discourse analysis. Transitivity analysis can provide a comprehensive linguistic evidence for the readers regarding “who/what does what to whom/what?” thus, to arrive at a better understanding of the characters in a literary text (p.207).

The studies mentioned above deliberated on different aspects of SFL, for example: Cunanan (2011) explored the significance of transitivity in ELT while Salsabil(2014) considered the SFL as an effective tool in text book evaluation. Miranti (2014) links transitivity with ideological stance taken by the editors of New York Times and The Washington Times on the issue of immigrants. For Nguyen (2012), the character exposition with the help of transitivity is the centre of importance. But in all these above-mentioned studies, none has been conducted on Pakistani woman from the perspective of two writers from different genders. The main focus of this study is to explore the female characters presented in Pakistani-American short fiction. Therefore, from the perspective of transitivity analysis, this research is expected to be the first one to keep in consideration the contrast or similarity in the depiction of Pakistani women by Abdullah (2005) and Mueenuddin (2009). Furthermore, the ideological positioning presented in the text is also the major concern of this research.

2.5.3 Works Already Done on the Selected Texts

The prominent Pakistani writers in English who have talked about Pakistani women are: Mohsin Hamid, Kamila Shamsie, Sara Sulehri, Bapsi Sidwa, Talat Abbasi, and Tehmina Durrani. Among these writers one noticeable name is of Shaila Abdullah. In her novels and short stories, she has given voice to the sufferings of Pakistani women but has also projected the strengths of these victims of patriarchal society. On her novel, *Saffron Dreams*, many researches have been conducted from literary perspective. In one such study, Ashraf (2015) highlights the optimistic evolution of the existence of women. In the realm of linguistics, no research has been carried out on any of her literary works as per the researcher's knowledge. Therefore, this research is expected to be the first one which will study Abdullah's award-winning collection of short stories named *Beyond the Cayenne Wall*. Before this research, no one has taken this text for research particularly analyzing from the lens of transitivity model. Hence, this research is the first attempt to explore *Beyond the Cayenne Wall* by Abdullah from functionalist perspective.

Another writer who has portrayed Pakistani women in his short stories is Daniyal Mueenuddin. Like Abdullah, he is also a Pakistani-American. His collection of short-stories, *In Other Rooms, Other Wonders*, won The Story Prize and has been rendered in many languages across the globe. Many researches have been conducted on the works of Mueenuddin from literary perspective. Khan (2013) in his dissertation titled "Narrating Pakistan's Trans nationality: Identity, Politics and Terrorism in Anglophone Pakistani Literature after 9/11" compared Mueenuddin with Mohsin Hamid towards their depiction of Pakistani society in their works. However, no research has been conducted to study the character depiction in his *In Other Rooms Other Wonders*. Additionally, no research has been carried out to compare his women characters with someone else's. The present study is, therefore, a fresh attempt at exploring the award-winning short story collections of the two Pakistani-American writers for their linguistic portrayals of the women characters by employing SFL and feminist stylistics as the theoretical framework.

2.6 Summary of the Chapter

This chapter provides a detailed overview of the literature related to SFL. Furthermore, the chapter provides the development of SFL and the theory of transitivity. A detailed discussion is provided on various steps in the evolution of transitivity model from its initial to the present condition. Next section discusses the theoretical framework of this research. In this section, the SFL and the relevant aspects for this study are discussed. That section is divided into three sub-headings where the system of choices and the ideological significance is also deliberated. The interpretation of transitivity by Sara Mills has also been discussed.

The review of relevant literature section is divided into three subheadings where the first section provides an insight into the pioneer and ground-breaking researches conducted by Halliday, Burton and Mills in the field of SFL using transitivity as a model. The next section is related to the studies conducted during the recent years on transitivity where diversified fields and interests are explored in academic and research avenues. The last section provides an insight into the studies conducted on Abdullah and Mueenuddin. The authors and their studies conducted on their works are discussed and the discussion is narrowed down to the selected short stories *In Other Rooms*, *Other Wonders*, and *Beyond the Cayenne Wall*.

CHAPTER 3

RESEARCH METHODOLOGY

As methodology is considered to be the backbone of any research therefore special attention is required in formulation of research design. This chapter states all about the strategies, techniques and method used by the researcher in conducting this study. Hence, this chapter will discuss in detail all the steps which are taken for data collection and later on for analysis. In this chapter, data collection procedure, sampling, units of data analysis and research design are discussed thoroughly.

3.1 Research Design

As the data for the analysis is taken from literary texts and is further divided into its clause types, therefore, mix method research is employed. Creswell (2014) defines mixed method as an approach to research to investigate both qualitative and quantitative data, incorporating both forms of data, and employing a discrete design that may encompass theoretical frameworks and philosophical assumptions. The essential postulation of this form of analysis is that a mixture of qualitative and quantitative approaches offers a more comprehensive knowledge than of any one approach alone. Since a major concern of the study is to explore the types of processes and participant roles ascribed to women characters and further to investigate the meaning making process and the ideological representation by the use of language, therefore, mix method design was deemed suitable for this research.

As the researcher has employed explanatory mix method approach, the data is quantified by providing frequencies of the occurrence of particular transitivity processes and further by types of participants which are involved in the given data. All the clauses related to female protagonists are divided and distributed according to transitivity pattern. Additionally, separate tables are used to present the number of occurrences of given processes.

The aim of this research is to understand and uncover the ideologies presented in the texts through the depiction of Pakistani women in the collections of short stories by Abdullah and Mueenuddin. The data is brought under the spectrum of transitivity system by parsing the clauses into its processes, participants and circumstances. The qualitative part involves the interpretation of the clauses in the light of Mills (2012) feminist stylistic analysis.

3.2 Rationale for the Selection of Texts

The texts have been selected from the collection of short stories, *Beyond the Cayenne Wall* and *In Other Rooms Other Wonders*. The rationale behind this selection is the representation of Pakistani women. Both of these writers have represented the women of this region, each from a different perspective. There seems to be a sharp contrast between the paradigmatic and syntagmatic choices made by these writers. To unfold the relationship between these choices and their effect on the overall construction of meaning, the researcher made this selection.

3.3 Transitivity System as the Analytical Tool

The system of transitivity is used as a model in the analysis of many fields of studies and from various dimensions. The essential direction of SFL is the exploration of meaning making processes, and that is what makes it distinct from other analyses as it is instrumental in digging out meanings. This system has taken the notion of transitive and intransitive verbs and has further expanded to the study of clauses not just verbs. Instead of words, clause is taken as the basic unit of meaning. The subject role is also revolutionized and is categorized according to the type of verb known as process type while the subject is labeled as participant. More precisely, the traditional grammatical concept is expanded and is transferred into a more comprehensive system of transitivity. In SFL, subject, verb, object and adjuncts are studied functionally through transitivity analysis. The functional viewpoint marks all these elements keeping in view the meanings which are expressed in the clause.

Due to its characteristic of labeling and its functional perspective, this system is considered to be a very powerful tool for the analysis of any text. The names of the terms

are different as compared to traditional grammar. Irrespective of the verb type, the subject remains same in the traditional grammar. However, SFG enlists a number of new labels for subject, according to the verb types. Furthermore, the verb class is divided into six sub-classes known as processes and the participants (subject/object) change according to the type of process that makes twenty-six different types of labels. In a nutshell, the subject and object are labeled as 'participants', the grammatical class verb is termed as 'process' and adjuncts are known as 'circumstances' in this new functionalist system. Thus, it is more comprehensive and wide-ranging model especially with the reference to the analysis of clauses in a text.

Representation of the world and encoding of experiences in the text is the distinction of transitivity system. Our world of doing and happening, and the world of perception and thinking are projected in the language with the help of this system. The relations and attributes, the concepts and feelings, the existence and behaving, all are encapsulated in language and are explored and investigated with the help of transitivity system. Thus, the range and the profundity of this system are much larger because of the diversified systems of representations.

The verb is at the centre of this system and is named as process. The transitivity model has six types of processes which determine the labeling of other parts of a clause. SFL is semantic and all this division of process types is functional. The idea of being functional corresponds to the use of language in analysis and description of message; SFL is functional as it defines the use of language and the methods of expressing meaning in an extensive variability according to different contexts. The form is the realization of meaning and is highly affected by the purpose and context of the language. The relationship between form and meaning is quite complicated.

Halliday (1976) describes language as semantic, functional, semiotic and contextual. The language is considered functional because people interact with each other and negotiate meaning. Furthermore, language is a semiotic system because different meanings are generated with the use of language. All these meanings are dependent on the choices made by the writer or speaker. These linguistic choices are made from a set of potential

choices, each with a difference in meaning and thus lead to multiple potential meanings available for the user. Consequently, language is contextual because the meaning making process is highly affected by the social and cultural context of its use. SFL is the powerhouse of meaning making but that meaning is dependent on the system of choices. Experiences and events are encoded in the language by the choices made by the user and therefore, an event can be constructed in different ways by the selection of different choices.

Halliday (1976) ascribes three metafunctions to language. Both structures and functions are connected through various systems in SFL. Among these systems one is the system of ideation which is realized with the help of Transitivity and relates experiential meaning to the use of language. Transitivity system has been explicated in Figure 2 which provides a sketch of this system, and elaborates the terms: process types, participants and circumstances. As verb is at the core of this system, therefore, this system is also known as process-type system. Halliday and Matthiessen (2014, p. 220) describe the transitivity system with three main constituents:

- Process is represented by a verbal group
- Participants are represented by noun phrases
- Circumstances are represented by adjuncts

The processes are distinctively classified as: ‘material’, ‘mental’, ‘relational’, ‘behavioral’, ‘verbal’ and ‘existential’. The major group consists of relational, mental, and material while the subsidiary members of this class are verbal, behavioral, and existential. The basic unit of analysis and interpretation is clause. The elements of Circumstance are the same irrespective of the process type. The following figure represents the transitivity system, its participants, processes and elements of circumstance that are included in a clause.

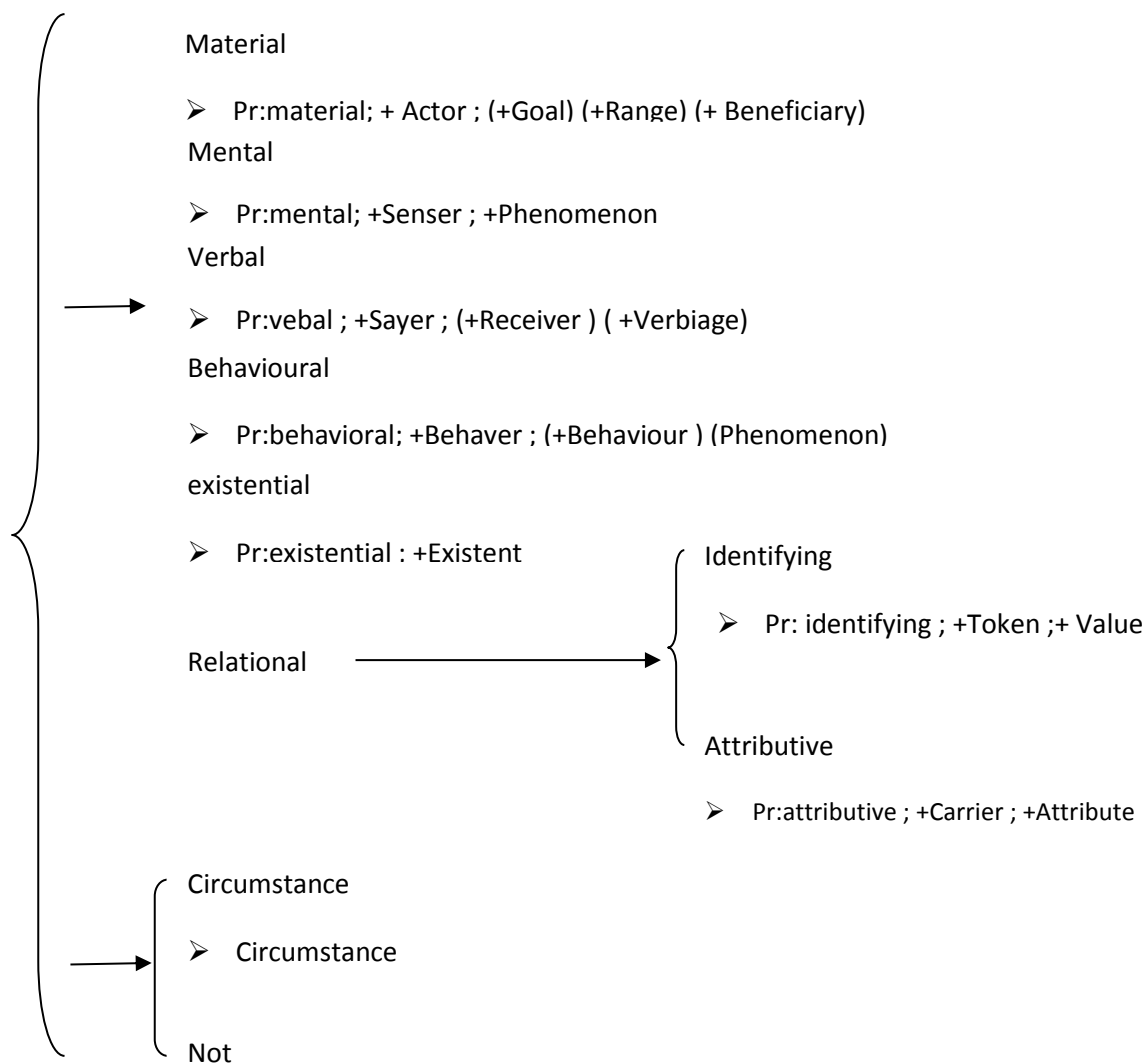


Figure 3. Outline of the System of Transitivity

3.3.1Material

Transitivity system revolves around three elements in which process types and participant roles are compulsory while circumstance is optional. Material processes construe the meanings of happenings and doings that is the codification of our physical world. These process types represent those actions which are concrete in nature and are accomplished by an agent. In the action clause, the verb is transitive; it has an object which is affected by the action demonstrated by the process. The intransitive verb is used in a clause representing a happening and constructs an event. The doer of the deed is labeled as 'Actor'. Eggins (1994) explains material process that in this process some entity initiates or

performs an action which may or may not be received by another entity labeled as ‘Actor and Goal’. According to the number of participants, we have following types of clauses:

- Intransitive or middle process: in this process only one participant is involved and mostly is an example of intransitive verb
- Effective or intransitive: in this process one participant gets affected by the action performed by the other participants. Verb used in this process is mostly transitive and can be probed by the question “what did a do to b?” in active sentences, while in passive sentences: “What happened to b? Or by whom?”

As the doer of an action is known as Actor in material process similarly the participant to whom that action is directed is known as Goal. Halliday (1985) introduced another concept similar to Goal as Range. He differentiated Range from Goal by providing two characteristics of Goal given below:

- Range could be the extension of the process.
- The continuation of the process

The next type of material process’ participant is known as Beneficiary. That is a participant who benefits from the process. Beneficiary is further divided into two where one is called Recipient and the other is called Client. Recipient gets something, while for Client something is done.

Along with participants involved in the material process, circumstance is also very important. Circumstance is realized by a prepositional phrase or through adjectives. System of circumstance has been shown in figure 3.

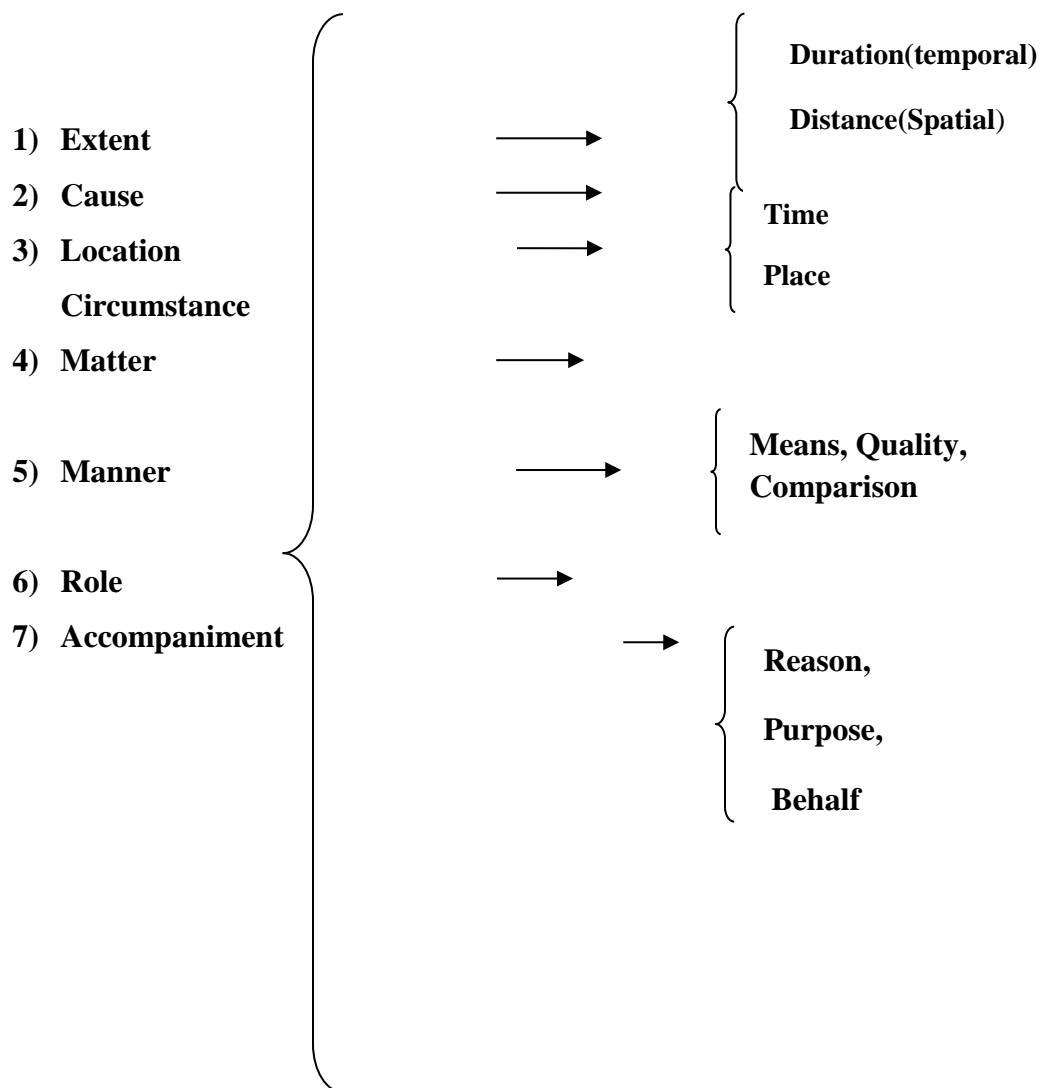


Figure 3. System of Circumstance

3.3.2 Mental Process

Use of language is not confined to concrete actions and phenomena but even we can express our thinking, ideas and feelings through the use of language. Halliday (1885) names this process as mental process where the individual is involved in thinking or feeling something. This process is different from material process because in material process

some activity takes place in real, physical world while on the contrary in mental process the thinking or feeling process is confined to the person who senses it. Clause like this probes the question “what does x think/ know/feel?”

Mental process is divided further into three classes:

- **Affection** includes the verbs related to feelings and desires.
- **Cognition** is related to thinking, understanding and knowing
- **Perception** is related to those verbs which make our perception, such as: hearing, seeing, looking, etc.

As contrary to material process, mental process has only one participant who is labeled as **Senser** and what he thinks about is called **Phenomenon**.

I	Saw	a shadow.
Senser	Process: Mental/Perception	Phenomenon

Phenomenon as an act:

She	could not understand	that it was her mistake
Senser	Process: Mental/ Cognitive	Phenomenon

3.3.3 Behavioral Process

This process is in the midway between mental and material processes and consists of both conscious processes as ‘*They were laughing*’ and physiological states as ‘*The baby slept*’. Halliday and Mathiessen (2014) explain this process as “on the boundary line between mental and material process is the behavioural process: those that represent the outer manifestations of inner workings, the act out of process of conscious and physiological state” (p. 215).

In short, these are the actions which must be experienced by the participant alone and are a combination of both physiological and psychological behaviour. Mostly, there is only one participant involved in behavioural process and is labeled as Behaver.

The child	laughed	loudly.
Behaver	Process: Behavioural	Circumstance: manner

Instead of circumstance, Behaviour will be used if there is another participant who relates the process as in the given sentence:

The child	smiled	a broad smile.
Behaver	Process: Behavioural	Circumstance: manner

Another participant involved in this process is known as Phenomenon.

The girl	smelled	the rose.
Behaver	Process: Behavioural	Phenomenon

3.3.4 Verbal process

The act of saying is called verbal process. In this process the participant is called Sayer who is saying something or is an addresser but it is not necessary that the Sayer must be human. The participant who is addressed is called the receiver. What is said is labeled as verbiage. The Verbiage can be a statement, answer, story, question or retort.

She	replied	his question
Sayer	Process: Verbal	Circumstance: manner

When a message is set with a prepositional phrase, the verbiage is converted to material.

She	says,	“God is One”.
Sayer	Process: Verbal	Verbiage

She says	to him	-----
	Receiver	

3.3.5 Relational Process

This process is concerned with the construction of relationships. This process explains the relationship that exists between two participants. Eggins(1994) states that the relational process represents all the different ways to express ‘being’. Relational clause is divided into further types: attributive and identifying.

In attributive process, relationship is demonstrated by the ‘be’ form of verb. This relation can be explained as “a is b” or “a is at b” or “a has b”. This process also indicates the relationship, a quality or attribute given to a participant known as carrier. The realization of carrier is always done through a noun phrase.

You	are	an honest man.
Carrier	Process: relational	Attributive.

The identifying process is different from the attributive process both from meaning and grammar point of view. Semantically, identifying process defines not to ascribe. The meaning can be explained as:

“adescribes the identity of b”.

I	Am	a doctor
Token	Process: relational	Value

In the above example I is a Token which stands for what is being defined. A doctor is a Value which defines the token. The order of Identifying processes can be reversed and can be used as passive as well. However, the reversibility of Identifying processes raises the question to determine which side of the clause is the Token, and which the Value. Halliday (1985) explains that the Token will be name, occupant or form of Value, which gives the “meaning, referent, function, status or role” of Token.

3.3.6 Existential Process

In this process, the existence of an entity is expressed. These types of clauses take one participant which is labeled as Existent. That is the entity that exists. ‘There’ appears in the clause as subject to demonstrate existence.

There is a storm outside.

There is	a storm	outside.
Process: Existential	Existent	Circumstance

The above described process types and their participants are the major elements in the system of transitivity. Through the process types different participants are assigned their roles. Next section describes the steps taken for data collection.

3.4 Sampling

As the first step of any research is the inclusion and exclusion of data, hence, to get appropriate data for this study purposive sampling technique is used. Two stories are selected from the collection of short stories *Beyond the Cayenne Wall* by Abdullah and two are selected from the collection of short stories *In Other Rooms, Other Wonders* by Mueenuddin. This selection is made because of the similarity in the topic which is Pakistani woman. As Mueenuddin has talked about different aspects of Pakistani society, therefore, this research is delimited to those short stories where female characters are presented in detail. As the aim of this study is to excavate the portrayal of women characters in these short stories therefore only those clauses are selected for analysis which is related to the female protagonists of the stories.

3.5 Unit of Analysis

As Halliday (2014) declares clause as the unit of meaning making, therefore, in this study, clauses are given central position. Each clause consists of participant(s), circumstance, and process. Process is all the action words that indicate what is going on or what is happening in the text. Participants are the doers and receivers of an action or who are affected or who is affecting whom. These are normally nominative groups. The next is circumstance which represents where something happened and, therefore, includes prepositional or adverbial phrases. As transitivity model is used for data analysis, therefore such parsing is helpful in interpretation of the collected data.

3.6 Data Collection

For this study, data is collected from two collections of short stories. One is Abdullah's collection of short stories named *Beyond the Cayenne Wall*. The short stories selected from this collection are:

1. Amulet for the Caged Dove
2. Ashes to Ashes, Dust to Dust

From the above short stories, only those clauses that are related to female characters are selected for analysis. The protagonists of these two short stories are: Tannu and Dhool, who are taken for analysis.

The other collection of short stories is written by Mueenuddin titled *In Other Rooms, Other Wonders*. The short stories selected for this study are as under:

1. In Other Rooms, Other Wonders
2. Provide, Provide

The major female character in “In Other Rooms, Other Wonders” is Husna. All the clauses related to Husna are selected for the analysis of her character portrayal. The protagonist of “Provide, Provide” is Zainab and therefore is the centre of interest so all the clauses which are related to her are taken for analysis.

3.7 Processes of Data Analysis

For the analysis of data, Burton’s (1982) feminist transitivity model is employed. In this model, three steps are very significant. The first step is to isolate the clauses and identify which participant is involved in doing what process. The second step is related to sorting out the participant involved in performing any process. The last process is the most significant one as it determines who or what is affected by the use of all these processes.

3.8 Interpretation of Data

For interpretation of the data, Mills’ (2012) feminist stylistic analysis will provide the guidelines. The interpretation will be drawn in the light of the findings of Mills’ research on transitivity that how the female characters have been portrayed. Exploration of the female’s perspective, her representation and depiction are at the core of this research.

3.9 Summary of the Chapter

This chapter provides a detailed description of all the strategies, techniques and methodologies used by a researcher. Hence, this chapter discusses in detail all the steps

which are taken for data collection and later on for analysis. In this chapter, data collection process, sampling, unit of data analysis and research design is discussed thoroughly. Furthermore, a separate section is provided for the description of transitivity model and its major process types and participants. Burton's (1982) steps for the application of transitivity analysis are also discussed.

CHAPTER 4

4.0 DATA ANALYSIS

The chapter is divided into four sections on the basis of four short stories, two by Abdullah and two by Mueenuddin, each of which is analyzed separately. The first part of every section comprises of the summary of the short story to which it is dedicated. After that, the text of the story is analyzed under the headings of material processes, mental processes, relational processes, behavioral processes, verbal processes and existential processes. As described by Burton (1982), for the understanding of one's viewpoint, three steps must be followed. The first step is to determine who is doing what or which participant is involved in performing an action. The second step is to identify which types of processes have been used and which type of participant is involved in doing that action. The last step is who is affected by each of these processes. After applying these three steps to each short story separately, the main characters of Abdullah and Mueenuddin are compared with each other on the basis of the transitivity patterning used for them. The transitivity patterning of Abdullah's Tannu is compared with those of Husna and Zainab created by Mueenuddin. Likewise, the next section compares Abdullah's Dhool with Husna and Zainab on the basis of transitivity patterning used in the text. A separate section is dedicated to discussing the ideologies invested in the selected texts. The number of clauses and the distribution of their components in each extract are analyzed and their roles and functions are discussed in detail. At the end of this chapter, the findings from all the four short stories are presented for further interpretation and discussion.

4.1 Analysis of *Amulet for the Caged Dove* by Shaila Abdullah

Abdullah's "An Amulet for the Caged Dove" is the revelation of a Pakistani woman who chooses to go out from the conventional four walls of the society and takes solace in the outer world to protect her upcoming generation. The story is about Tannu who is unable to produce a child even after many years of her marriage. The mother-in-law tries all her totems but fails to change the destiny of her son. Tannu feels suffocated in the home where

every act of her is accountable to explanation. Her mother-in-law decides to take her to Shah Dhula's shrine where the custom is to offer the first born as a sacrifice. At this juncture, Tannu reaches her final resolution. She gets involved with a milkman and one night in her night walk, unconscious of her surroundings, commits a sin. When few more day's pass, a new life blooms inside her. The mother-in-law unaware of the reality declares that the firstborn would be given to Shah Dhullah's Shrine. Tannu decides to take an extreme step to protect her offspring and, therefore, leaves her home for good in the darkness of a night.

4.1.1 Analysis of Processes

Using Burton's three-step procedure, the text which is divided into clauses and is given in the Appendices A1, A2, A3, A4, A5 and A6, the short story "An Amulet for the Caged Bird" is separated into its processes, participants and circumstances. As per first step of the procedure, the different types of processes are identified. The second step is to identify the roles of participants. The final step states who has been affected by whom/what.

There are total 289 clauses used for Tannu in this story, out of which 132 clauses make the choice of material processes, 84 exhibit the use of mental processes, 32 clauses are related to verbal processes and only 11 clauses have made the selection of existential processes. Furthermore, out of the total clauses, only 12 clauses use relational processes while 18 processes demonstrate behavioral processes. The following table provides the percentages of the given data:

Table 1

Types of Processes Used for 'Tannu' in Percentages

Type of Process	Frequency	Percentage
Material Processes	132	46.4%
Mental Processes	84	28.4%

Verbal Processes	32	11.1%
Relational Processes	12	4.2%
Behavioral Processes	18	6.2%
Existential Processes	11	3.8%

i. Material Processes used for Tannu

In this short story a total of 134 material processes have been used for the protagonist Tannu. The list of these clauses is given in appendix A1. In 74 clauses, Tannu is the performer of any action. She is the doer of that action. In all those clauses the goal is her body parts, her own self or the objects related to household chore. In 14 clauses, Tannu is indulged in the performance of her household chores. The clauses demonstrating the culinary processes are 6, 28, 29, 27, 30, 36, 38, 39, 40, 41, 42, 49, 50, and 83 in Appendix A1. For instance:

- 37. *Tannu donned her headgear to support the round clay matka on her head.*
- 29. *She grounded the spices by rolling them between a round stone and a stone board.*
- 32. *And looked over the lentil curry in the rotund pot blackened with soot.*
- 33. *And with her free hand turned the swollen chapatti over deftly on the convex pan.*

Furthermore, from the material processes given in the story, 28 clauses demonstrate inanimate objects as actors. This could be observed from the clauses given in the Appendix A1 clause 5, 10, 11b, 14, 20, 21, 21b, 29, 30, 32, 33, 51, 63, 64, 80, 92, 100, 113, 117, 118, 119, 120, 121, 124, 125, 126, 131, 132. Some examples from the text are:

- 131. *Tannu's garment fluttered treacherously in the dark:*
- 118. *The rest of the night gave her not a wink of peace.*
- 120. *Fever raged inside her.*
- 113. *Her unconscious desires had led her to the ultimate sin.*

Only one process is related to intimacy where Tannu s' hand is the Goal and even in this process Tannu does not initiate any such action. The example from the text is given as following:

76. *His finger (actor) grazed (Pr: Ma-Intentional) her hand (Goal).*

Seven clauses from the given text are related to processes where Tannu is involved in serving other participants. The clauses that demonstrate Tannu as nursing other participants are 89, 90, 90b,90c 123.

90.and made her (Beneficiary) lie down (Pr: Ma) on the charpoy,

90c. wiping (Pr: Ma) the tears (Goal) from her eyes.

The processes assigned to Tannu include 34 intransitive verbs where Tannu is the Actor but no one is the receiver of that action. Clauses that demonstrate the intransitive verbs from the text are 1, 9, 15, 15b, 17, 20, 21, 24, 26, 36, 38, 39, 50, 54, 63, 64, 65, 68, 69, 82, 84a, 87b, 93, 95, 99, 105, 111a, 111, 111b, 114, 120, 129, and 130. Examples from the text are given below:

1. *Her feet (Actor) twitched (Pr: Ma)*

15. *Tannu(Actor) turned (Process: material) around (Circumstance: Place)*

15b. *and went (Process: material) right back (circumstance: Place) to sleep (cir: cause).*

24. *she (Actor) ran (Pr: Ma) in other direction, (Cir: place) screaming and wailing. (cir: manner)*

Burton has divided the material processes in three different sub-classes labeled as material-event process, material-intentional process and material-supervention processes. In this short story, 75 material-event processes have been used while 72 processes demonstrate material-intentional processes while 36 processes are material-supervention processes. The material-intentional-processes used for Tannu are 31 in number while 36 processes are material-supervention processes. The rest of the processes demonstrate material-event-processes.

ii. Mental Processes used by Tannu

The clause where some inner feelings, desires, or thinking process is described is known as mental process. In this short story total 82 mental processes have been used. As mental processes are further categorized as Affection, Cognition, and Perception therefore, the same clauses are further distributed into these subclasses. In this short story total 28 cognitive processes have been used by the main character Tannu. Her thought patterns are projected in the following processes in the story:

26. *How had she (Senser) not known (Pr: cognition) such beauty before this day? (Phenomenon).*

29. *And Tannu felt (Pr: cognition) herself slipping as hot tears pricked her eyes. (Phenomenon).*

The clauses that indicate cognitive processes are 7, 13, 14, 15, 20, 24, 26, 28, 29, 30, 33, 34, 37, 41, 42, 43, 45, 48, 52, 43, 55, 56, 61, 62, 66, 67, 81, 82 of appendix A2. The most frequently repeated cognitive process which has been used in the text is *knew* which has been used 11 times in the story. Selection of this process indicates that Tannu is well aware of her surroundings and is also sensitive about the activities going on. Therefore, being sensitive and thoughtful, she is trying to comprehend her problems and to find their reasonable solution as well.

The next subcategory of mental process is perception. These processes are related to five senses that how an individual senses or feels the world through sight, smell, hearing, taste and so on. A total of 37 processes demonstrate mental perceptual processes. This high occurrence of perception processes indicates the sensitive nature of Tannu. She feels all the sensations through her senses and is not blind about her grotesque and bleak situation. The processes related to the sense of sight are more frequently used in the form of *looked, seemed, saw, seeing, felt, looked, looked, felt, felt, saw, felt, looked up, could hear, didn't look, glanced* etc. The text uses these perceptive processes related to the sense of sight 24 times which makes more than half of the total processes. The frequent use of processes related to sight suggests that she perceives the outer world and is unable to

change it or to challenge it. She is a conscious being who is totally aware from her position in society.

The third type of process related to mental process is affective process. This process is projected in the text with the help of verbs like want, love, hate, liking and so on. 18 clauses used mental processes, e.g., 2, 3, 5, 9, 27, 27a, 38, 39, 40, 44, 50, 54, 68, 69, 70, 71, 72, and 75 of appendix A2 suggest the use of affective processes. Examples from the text are given below:

20. *a racing heart (Senser) that wanted (Pr: Affection) just one thing—to drape her arms around this stranger (Phenomenon).*

27a. *but that was an arena (Phenomenon) she did not want (Pr: Affection) to venture (Pr: Ma) into;*

38. *she (Senser) wanted (Pr: Affection) to allow him to free her cruel existence, (Phenomenon).*

40. *She (Senser) was amazed (Pr: Affection) how people could tell time just by looking at them. (Phenomenon).*

54. *she (Senser) did not want (Pr: Affection) a child if a chuwa was her fate. (Phenomenon)*

69. *She (Senser) wanted to (Pr: Affection) shake Amma until her teeth rattled (Phenomenon)*

The dominant process in this short story is the verb *want* which indicates different desires of Tannu. She is longing for company, for love and affection but is also fully aware of her prevailing situation and, therefore, desires to change her situation. Affection processes indicates that Tannu like other human beings dreams and wishes to have better life but is suppressed by other participants.

iii. Verbal Processes Used by Tannu

In this short story, total 21 verbal processes have been used where Tannu is a participant. In total 15 clauses other characters are Sayers. The verbal processes which are directed towards Tannu are declarative and imperative where Tannu is directed to perform some action. The examples from the text are given below:

4. *Amma (Sayer) was shaking her. Tannu, bahu. Wake up!* (Verbiage)

8. *“Don’t you talk to me like that, you insolent, unproductive woman! (Verbiage) (Amma)(Sayer) said (Pr: Ve) to Tannu) (Receiver)*

3. *“I would die if a thing like that happened to Raja s’ son” (Verbiage) Amma (Sayer) said (Pr: Ve) (to Tannu) (Receiver)*

10. *“your inner most desires will come true,” (Verbiage) her mother (Sayer) would say (Pr: Ve).*

14. *“it’s full moon, Tannu. What news do you have for us?” (Verbiage) (Amma (Sayer) asked (Pr: Ve) Tannu.*

12. *“What took you so long? The dal isn’t even cooked properly. What did you do all day” (Verbiage) (Amma (Sayer) asked (Pr: Ve) from Tannu)?*

In response to such inquisition, the processes related to Tannu are more defending or explanatory. Tannu least communicates with people surrounding by her. Instead of extrovert communication, she herself is the Sayer and the receiver of many of the verbal processes. People surrounding by her are least interested to know about her wishes or opinion, therefore, Tannu’s world is restricted to her own self. Few instances of Tannu’s verbal processes are given below:

19. *Did Amma notice her coming back? (verbiage) Tannue (Sayer) Said (Pr: Ve)*

19b. *Did anyone hear her? Did Amma notice her coming back? (verbiage) Tannue (Sayer) Said (Pr: Ve)*

29. *How did she get here? (Verbiage) Tannu s’ mind (Sayer) screamed,*

28. *All of Tannu s’ instincts (Sayer) directed (Pr: Ve) her to flee, (Verbiage)*

iv. Behavioral Processes used by Tannu

In the short story “Amulet for a Caged Bird” total 21 behavioral processes have been used by the protagonist Tannu. The verbs that demonstrate the behavior of Tannu are *Kneeled, closed, breathed, watered, racing, opened, slept, screamed, ignored, fluttered, hugged, kissed, bent, racing, turned away, screamed, screamed, racing, woke up,*

From the given list three processes demonstrate a behavior of affection and love that is *Kneeled, Kissed, hugged.* Furthermore, *Screamed and racing* have been used thrice which indicate that Tannu is irritated and is afraid from her developing situation.

v. Existential Processes used in “An Amulet for a Caged Bird”

In this short story total 10 existential processes have been used. All these processes project the inner and outer world of Tannu. The examples from the text are as follows:

3. *There were (Pr: Existential) women like her, (Existent)*

6. *It was (Pr: Existential) the beginning of an apocalypse. (Existent)*

8. *There were (Pr: Existential) no preparations for the child. (Existent)*

11. *There was (Pr: Existential) a new song to her lips, a new strength in her demeanor, (Existent)*

4. *There was (Pr: Existential) a strange calm inside her. , (Existent)*

The existent reflects that something disastrous is waiting for her in her surrounding but her inside is calm because she has decided to face the calamity.

vi. Relational Processes used in “An Amulet for a Caged Bird”

Total 12 relational processes have been used in this text which are related to Tannu. These processes are further divided into three subcategories labeled as intensive, circumstantial, and possessive. In this story only one process is relational possessive (3) while one process

is identified as relational circumstantial process. The rest of the clauses are intensive attributive clauses which are discussed in the next section.

4.1.2 Role of Participants

According to Burton (1992) the second step in transitivity analysis is to analyze the role of participants given in the clause. Therefore, this section deals with the role of participants in the given clauses and is analyzed accordingly. The major participant of this analysis is Tannu but other participants who are involved in any process are Raju, Amma, Radha, Tannu's mother and many inanimate objects from her surroundings.

i. Tannu as an Actor

In this short story, a total of 130 material processes have been used. Tannu is the performer of any action in 77 clauses. In 27 clauses, she is the receiver of any action. The dominant clause type where Tannu is an actor is related to domestic chore. She is involved in performing her culinary duties in 14 processes. For instance:

49. *Tannu (Actor) sat (Pr: Ma) the matka (Goal) down in the corner (Cir: Place) as Amma eyed her suspiciously. (Cir: Time)*

50a. *and (Tannu) (Actor) removed (Pr: Ma) her headgear.*

40. *and quickly (Cir: Manner) filled (Pr: Ma) the matka (Goal)*

32. *and she (Actor) blew (Pr: Ma) on the hot liquid to bring it down.*

The clauses related to culinary and domestic activities describe Tannu as a conventional housewife from whom everyone expects to serve the house and its dweller. Furthermore, there are certain activities where her body parts are the performer of any action. For instance:

2. *Yet Tannu's body (Actor) failed (Pr: Ma) month after month (Cir: Time) to fill (Pr: Ma) her inside (Goal) with the cherished fruit (Circumstance).*

3. *Unlike her friends (Cir: manner) in the neighborhood, her stomach (Actor) didn't swell (Pr: Ma) with the promised hope of a new life (Goal).*

7a. and her lungs (Actor) were just about ready (Pr: Ma) to collapse (Range) from the inhaled carbon (Goal).

33. her free hand (Actor) turned (Pr: Ma) the swollen chapatti over deftly on the convex pan.

In 27 of processes, Tannu is not the performer of an action but an ultimate receiver of that action. In these clauses, animate or inanimate objects are the actors. For instance:

7. that (Rope: Actor) was forcing (Pr: Ma) her (Goal) back down (Cir: Location) in a speeding frenzy. (Cir: Manner)

19. Amma (Actor) slapped (Pr: Ma-Intentional) her (Goal) across her face. (Cir: Place)

25. Her mother (Actor) always brought (Pr: Ma-Intentional) her (Goal) back,

56. labor pains (Actor) racking (Pr: Ma-Event) her body (Goal).

76. His finger (actor) grazed (Pr: Ma-Intentional) her hand (Goal)

85. One of them (Actor) caught (Pr: Ma-Intentional) her arm (Goal) and tugged (Pr: Ma) at her sleeves (Goal).

92. The fresh baby(Actor) scent filled (Pr: Ma-Event) her senses(Goal).

The above examples demonstrate the weak position of Tannu that how she gets influenced by her surroundings. The inanimate objects are acting upon her body and she is ineffective participant to change her surroundings. In this context, two participants are very much significant one is Amma and the other is her own mother.

ii. Tannu as Goal

Goal is the participant involved in a process but is at the receiving end. Goal is the affected participant presented in the clause. From the analysis of the clause structure, this could be demonstrated that Tannu is the receiver of an action 27 times. These clauses are given in the Appendix A1. The clauses demonstrate such participants' roles are: 10, 12,15, 17, 19, 22, 25, 28, 47, 51, 55a, 55b, 56, 57, 60, 67, 80, 93, 96, 98, 100, 104a, 104b, 104, 113. All these processes suggest that Tannu is acted upon by other participants. She is the Goal in clauses related to violence as could be observed:

13. *Amma (Actor) was shaking (process: material-Intentional) her (Goal).*
19. *Amma (Actor) slapped (Pr: Ma-Intentional) her (Goal) across her face. (Cir: Place)*
56. *labor pains (Actor) racking (Pr: Ma-Event) her body (Goal).*
60. *almost tearing (Pr: Ma-Event) her (Goal) in half.*

From this detailed list of material processes only one clause demonstrates the intimate relationship of Tannu with the milkman man e.g. clause 76 of appendix A1. But even in that clause Tannu's body part is at the receiving end. Her body part is acted upon by male participant.

76. *His finger (actor) grazed (Pr: Ma-Intentional) her hand (Goal)*

Her body parts are also the Goal of 16 other clauses where the Actors act upon her body parts and hence Tannu is affected by her environment. These participants are humans but some are inanimate objects as well. This description demonstrates a weak participant role that is affected by others but is not that powerful to extend her actions to them. The clauses which demonstrate such portrayal of Tannu are: 1b, 8, 76, 85, 86, 89, 96, 96a, 97a, 98, 101, 102, 106, 107.

4.1.3 Who affects whom or what?

In this short story, Tannu is the ultimate affected participant of what has been said or done to her. Tannu has been influenced by the strong words of Amma where every time her harsh words disturb her and again and again remind her that she is an unproductive and

barren woman and the far most duty of a woman is to produce children. In her childhood she was greatly influenced by her mother. Tannu has been verbally abused but also physically punished as well. In reaction to all these humiliation Tannu is powerless, as the processes used by her suggest that her world is confine to her own self. The ultimate affectees of Tannu's actions are either her body parts or the articles of her daily chore. The intransitive clauses selected for Tannu also support this idea that Tannu has no control over her surroundings.

The only person influenced by Tannu is the group of transgenders who are considered to be weak and are not considered equal to either men or women. The instance from the text is as following:

87a. and wrenched (Pr: Ma) her hand (Goal) free,

87b. she (Actor) caused (Pr: Ma) a stir. (Range)

87. Furious, Tannu (Actor) took off (Pr: Ma) her wedding bangles (Goal)

88a. and threw (Pr: Ma) them (Goal) across at the group before disappearing inside.

Tannu cannot affect any one from her surroundings because she is powerless and is a passive participant in any conversation where people do not listen to her or to pay any attention to her words. This situation makes her lonely and depressed as is given in the behavioral processes where the words like *scream, cry and racing heart* demonstrates her inner turmoil and anxiety. Furthermore, Tannu is a sensitive being who feels and perceives her surrounding keenly. She is a conscious being and therefore while exploited could not compromise with her situation and seeks solace in leaving her home. Tannu who was weak and vulnerable in the beginning at the end compels to take refuge in escape.

4.1.4Feminist Stylistic Analysis

According to Halliday (1985), language is a meaning making resource through which different realities are constructed. One such representation is through transitivity analysis. Mills(2012) opines that the interpretation of transitivity demonstrates female characters as passive and inactive. In the short story “An Amulet for Caged Bird” although Tannu is an

actor in 77 material processes but all these processes are related to household chores, or about her body parts. Additionally, Tannu is involved in intransitive processes 34 times. Such high occurrence of intransitive processes suggests that Tannu is less active in influencing the people surrounded by her. On contrary Tannu is the receiver of any material action is 25 clauses. The sharp contrast between the kind of material processes used for Tannu demonstrate that she is weak and powerless as is slapped and humiliated by other participants.

For Mills(2012), female characters exercise less self-control and also do not possess control over her surroundings. In this short story, total 77 material processes have been used for Tannu where the ultimate goal is either house hold chore or her body parts. This transitivity patterning suggests a complete control of Tannu over herself but being weak cannot extend her power over other participants. Furthermore, 27 times inanimate objects are the Actors and Tannu is Goal. Such selection of clauses also supports the idea given by Mills.

Mills (2012) suggests that female participants are more thinking than performing any action. Total 77 material processes have been initiated by Tannu including 34 intransitive verbs where no object is the receiver of that action and the processes is confined to herself but on contrary, she instigates 82 mental processes where her desires, feelings and worries are represented. Again, such difference between mental and material processes suggests the powerless position of Tannu in the selected text.

Mills (2012) suggests that in romantic scenes or any sexual advancement female body is acted upon. The same could be confirmed with the transitivity selection as only one clause reflects the intimacy between the milkman and Tannu but even in that clause Tannu's body part is the receiver instead of actor of that process.

4.2 *Ashes to Ashes, Dust to Dust* by Abdullah

The short story “Ashes to Ashes, Dust to Dust” by Abdullah is about Dhool who gets married in her young age and experiences the calamities of marital life. The marriage turns to be a nightmare for her. The name of her husband is Dilawar who is a jobless and irresponsible person and later on turns out to be a callous father. The whole day, he spends

gambling while at night comes home to quench his lust. Dhool like a father takes the responsibility of providing bread and meat for her family. She ventures outside to collect papers from different places. In her daily endeavors of earning money, she faces a lot of difficulties and encounters wolves in the disguise of men, one among them is Billa. He like a predator follows Dhool and causes trouble in her struggle of earning livelihood. Dhool faces peril outside where men like Billa have sharpened their teeth to tarnish her sanctity and at home her own guard is ready to loot the innocence of her home. Dilawar insists upon selling her child Tara who is only eleven years old but Dhool strongly protests and in a furious rush takes her husband out of her house. Now the challenge is immense for Dhool. She has to go out for providing food for her child and she has to protect herself and her child from the evils which are lustfully waiting outside for them to swallow them. One unfortunate day, Dhool is collecting papers from the side area of the paper factory and becomes a victim of Billa's revenge and on the same day her daughter is taken away by her father to get her married to an old man for the sake of money. Dhool returns home in a dilapidated condition and finds a deserted home.

4.2.1 Analysis of Processes

The complete text of "Ashes to Ashes, Dust to Dust," is divided into its basic clauses and is identified as material, mental, behavioral, relational, existential and verbal as is given in the Appendix B1, B2, B3, B4, B5 and B6. For analysis of the short story, three steps of Burton (1982) have been used. Firstly, all the clauses are separated according to their processes types. At the second step, all the participants are discussed and identified. The last step discusses who or what is affected by each processes. At the end of each analysis the ideology presented in the text is discussed.

There are a total of 212 clauses, out of which 90 are material processes, 29 clauses demonstrate the use of relational processes, and 36 clauses have used mental processes. 10 clauses are related to existential processes, 26 employed verbal processes and while 26 clauses made the selection of behavioral process.

Table 2***Types of Processes Used for 'Dhool' in Percentages***

Type of Process	Frequency	Percentage
Material Process	90	42.4%
Mental Processes	36	17%
Verbal Processes	26	12.3%
Relational Processes	29	14%
Behavioral Processes	21	10%
Existential Processes	10	4.7%

i. Material Processes used in “Ashes to Ashes, Dust to Dust”

In this short story, a total of 90 material processes have been used by the main character, Dhool. The list of these clauses is given in appendix B1. Among 90 clauses, Dhool performs the role of an Actor in 43 clauses. These clauses are as follows:

1,2,5,6,8,10,15,16,18,19,20,27,29,30,51,53,56,58,60,61,62,63,64,65,66,67,68,69,70,72,74,75,76,78,79,80,81,83,84,85,86,87,88 where Dhool is involved in performing any action.

The processes in which Dhool is involved as an Actor are given below:

Wrapped, crouched, crouched, had left, stood up, ran, heading, scooping, turned, managed to collect, goaded, huddled, scavenge, took, helping, washing, writhe, sang, was putting, lit, started raining, threw, kicking, closed, took, swoop, started venturing, hid, scavenged, came, was hiding, could speed out, complete, was crouching, dashed out, grabbed, rushed, didn't venture, did go, stuck, could never do, left, never took, mustered up, came, got up, had been lying, lost, torn, went, started running, washed.

In 41 of these processes physical exertion and struggle is demonstrated. The processes which indicate the movement and efforts to get something are *crouched, stood up, ran, heading, scooping, managed to collect, goaded, huddled, scavenge, took, helping, threw, swoop, started venturing, crushing, went, was crouching, got up* etc. Furthermore, total 9 clauses 38, 39, 40, 41, 42, 44, 45, 49, 50 are related to portrayal of intimate relation. In all these processes the obvious element is violence.

The processes that demonstrate sexual relation between Dhool and her husband is represented by the processes like *would forever silence, laid, never been treated gently, threw, wandered, reached, crushed, slept, peeled*. The given processes demonstrate violence and ruthlessness from the part of Dilawar without any sense of love and affection. All these processes are initiated by Dilawar and Dhool and her body parts are the Goal of these processes.

From the given long list only one process is related to happiness and joy and that is the use of verb *sang*. The rest of the processes demonstrate hard work and struggle for existence. These choices of processes are very significant and will be thoroughly discussed in section related to ideology. Furthermore, in this short story only 29 material- Intentional- processes have been used for Dhool where she demonstrates her willingness to perform an action. The rest of the processes are material-event-processes.

From the given long list, Dhool is involved in material processes without any Goal 32 times. As is given in the appendix B1 clauses 2,3,7,8,23,43, 46, 61, 62, 64, 65, 66, 67, 68, 71, 72, 74, 75, 76, 78, 79, 80, 81, 85, 86, 87, 88, 89, and 90. The instances from the text are as following:

67. She (Actor) was crouching (Pr: Ma) near the entrance, (Cir: Place)

86. Dhool (Actor) started running (Pr: Ma-Intentional) towards her home (Cir: Place) breathlessly. (Cir: Manner)

72.and(Dhool) rushed (Pr: Ma-Intentional) outside (Cir)

ii. Mental Processes used in “Ashes to Ashes, Dust to Dust”

These clauses are mainly related to mental processes. Out of 36 clauses of mental processes, 28 clauses (1, 4, 6, 7, 8,9, 10, 11, 12, 13, 14, 15, 16, 17, 19, 20, 21, 23, 24, 25, 28, 29, 31, 32, and 35,36, 38, 40) use cognitive processes, 7 clauses (2, 3, 16, 18, 27,30,37, 41) are processes of perception and the remaining six clauses (2, 3, 16, 18, 27,30) chooses the process of affection. For instance, clauses of cognition, perception and affection are as following:

4. *Absently (Circumstance: Manner) she (Senser) thought (Pr: Cognition) of the pot (Phenomenon)*

6a. *who (Dhool: Senser) loved (Pr: Affection) singing (Phenomenon)?*

25. *she (Senser) thought (Pr: Cognition) as long as her little spindly legged savior was by her side; no harm could come to her. (Phenomenon)*

22. *Dhool (Senser) looked down (Pr: Perception) at her child (Phenomenon)*

The cognitive processes used in the story related to Dhool are *as alert, thought, remembered, started to observe, felt, knew, think, unaware, know, thought, knew, imagine, thought, devised, surprised, marveled, did not know, expected, thought, surprised, thought, no intention, feeling, imagined.*

The most frequently used cognition processes are *thought* and *knew* both indicate the conscious process of understanding and comprehending the outer world and in return getting the knowledge related to this world. The cognitive process *thought* is a powerful mental process and stands higher in the hierarchy of mental process. The affective processes demonstrated in the story are *aggravated, needed, amazed, enjoy, scared, longed, Loved.* Furthermore, the perception mental processes used in the story are only four and are demonstrated as *watched, looked down, saw, heard, looked.* Both the perception and affection processes are viewed lower in hierarchy of mental process because they do not involve the refine thinking practice instead, they are either sensing or feelings about the world. Contrary to the character of Dhool only 3 mental processes have been employed by

Dilawar. Such a great difference between the mental processes of Dhool and Dilawar suggest the difference in their world perception and world view. By employing more mental processes and then particularly cognitive processes, the author has demonstrated depth in the character of Dhool.

iii. Verbal Processes used in “Ashes to Ashes, Dust to Dust”

There are twenty-six clauses of verbal processes used in the given text. In ten of the clauses, Dhool is a *Sayer* while in the remaining sixteen clauses she is the receiver of verbal processes. The verbal processes which are directed to Dhool as receiver are: 1,2,3,8,10,12,13,15,17,18,20,22, 23,24,25, 26 of appendix B4. The examples from the text are given below:

1. *She (Receiver) hadn't been told (Pr: Verbal).*

2. *when she (Mother: Sayer) bid (Pr: Verbal) her (Receiver) farewell (Verbiage),*

8. *“I have made a decision for Tara” (verbiage)., he (Sayer) declared (verbiage).*

12. *“She's grown up enough. You don't turn away a good proposal!” (verbiage) Dilawar (Sayer) cut her off (Pr: Verbal) impatiently, (Cir: Manner)*

Only eleven verbal processes attributed to Dhool. These clauses are 4, 5, 6, 9, 11, 14, 16, 19, 21, 27, and 28 of appendix B4. Examples from the text are:

4. *she (sayer) stubbornly (Cir: Manner) refused (Pr: verbal) to pay her way through Billa's area. (Verbiage)*

6. *Dhool (Sayer) prayed (Pr: verbal) that it remains that way until she found enough paper to take the reprocessing factory. (Verbiage)*

19. *“Money” (verbiage). Dhool (Sayer) spat (Pr: Verbal). “so that is what it is all about.....” (Verbiage)*

iv. Relational Process “Ashes to Ashes, Dust to Dust”

Among 15 clauses of relational processes, only one process is relational possession processes as is given in clause 9 appendix B3. This clause suggests a *pakha* house being possessed by Dhool in her childhood. Only one process 4 of appendix B3 is identifying circumstantial process while the remaining 13 are attributive processes. For instance, the attributes given to Dhool are as *Raven, queen, paper collector, means of satisfying his gambling addiction and lust, wasn't always an unhappy woman, simple, not naïve, a strange paradox offear, wild as those of a tigress, not that lucky, gentle*. Additionally, the two attributive processes indicate the circumstance is as given:

12. *She (Carrier) would be (Pr: Re) inside a river (Attributive: Circumstance)*

13. *she (Carrier) was (Pr: Re) in the distance (Attributive: Circumstance)*

Both of the above clauses suggest the physically intimate but mentally a distant relationship between Dhool and Dilawar. These processes illustrate her escape when Dilawar is intimately involved in satisfying his lustful desires.

v. Behavioral Processes used in “Ashes to Ashes, Dust to Dust”

From the total number of clauses, twenty-one clauses demonstrate behavioral processes. The list is given in the appendix B5 where thirteen processes are related to dejection, resistance and despair from the prevailing situation. All these processes indicate the depressed and suppressed condition of Dhool where her temperament has also transformed to be depressed and gloomy. The clauses indicating such behavior are clause no. 1, 2, 3,5, 8, 11,13, 14, 15, 16, 17,18 of appendix B4. All these processes are reactionary. The processes used in these clauses are *as resisted, lamented, screamed, flinched, breathed in, resist, snapped, inched, slumping, kill, pressed, grazed*.

Among this long list of processes, only clause no. 4 gives some glimpses of happiness and that is indicated with the help of process “would smile”. Furthermore, clause 7, 19, and 20 uses the processes *hugged, gathered, and matched* which demonstrate affinity with others.

The only clause which show her empowered is clause 6 where processes *decided* is used but the rest of the processes portray her miserable condition.

vi. Existential Processes used in “Ashes to Ashes, Dust to Dust”

There are ten existential processes used in the text as is given in appendix B5. The existents of seven processes are related to pain, violence and suffering (1, 2, 3, 4, 7,9,10). The examples from the text are as:

1. ----- and in Dhool’s case (Circumstance) there were (Pr: Existential) five (Mistakes) of them. (Existent)
2. it was (Pr: Existential) the one she feared, (Existent)
3. and there was (Pr: Existential) no mercy (Existent) in his face ----(Cir: Place)

4.2.2 Roles of Participants

The role of participants in the given clauses is also analyzed as given by Burton (1982) three steps analysis. Although we have five characters in the story “Ashes to Ashes, Dust to Dust” but for the participant analysis only the character of Dhool is considered.

i. Dhool as Actor

In the given list of material processes 38 processes indicate the physical exertion and Dhool’s struggle to earn livelihood for her children. The processes indicating Dhool’s outdoor venture and her struggles in the following lines:

5. She (Actor) crouched (Material) the trash bag (Goal)
7. She (Actor) stood up (Pr: Ma)
10. (Dhool)(Actor) scooping (Pro: Ma) the magazine page(Goal) up on her way (Cir: Place)

8. *and ran (Pr: Ma) across the street, (Cir: Location)*

16. *On good days (Cir: Time) she (Actor) even goaded (pr:Ma) him (Goal) to pay fifty (Goal)*

Another important aspect of Dhool's character is her involvement at two posts. If on one hand she is involved in earning livelihood for her family, on the other she is involved in serving her family as well. She has to perform two roles at a time- being a father in earning outside and facing hardships and difficulties and inside as a housewife to take care of her household affairs. From the given list of processes, five processes demonstrate household chores, for example:

6-----*she (Actor) had left (material) on the stove (circumstance) last night (Circumstance) to comfort her four famished children. (circumstance)*

46. *washing (Pro: Ma) away the drudgery (Range) of her frugal existence.*

51. *Dhool (Actor) was putting (Pro: Ma) the little baby (Goal) to sleep (Cir)*

52. *and had just lit (Pro: Ma) the kerosene lamp (Goal).*

The only process which is related to happiness and joy is *singing*. This selection of processes reflects a very grim and dark picture of the life of Dhool. The text will be further analyzed in upcoming sections.

ii. Dhool as Senser

The participant, Dhool, remains a senser thirty-six times in clauses but from the very beginning of the story she has been considered as a person fully conscious about her surrounding as the first clause indicates:

1.---*her senses (Senser) extremely (circumstance: Manner) alert (Pr:Me, cognition) to danger. (Phenomenon)*

This clause indicates the existing peril to Dhool from her surroundings and her concern about it. Dhool is not unmindful from the situation which has been developed around her, this aspect is demonstrated with the help of processes like, *thought, knew, and understand*. These are very refined processes related to mental processes and designate the deliberation of the senser. The mental processes ascribed to Dhool are the following:

29. Although on some nights she (Senser) thought (Pr: Cognition) she saw his silhouetted frame against the coconut tree in the distance. (Phenomenon)

10. She (senser) also knew (Cognition) that a grain of dust could never reach the sky. (Phenomenon)

About marriage her knowledge was limited and that is the reason she could not accept what was expected from her by her husband. In the given clauses, there is a shift in the role of senser. In clause 12 and 15, the senser, Dhool is unable to comprehend precisely the phenomenon of marriage but once gets the bitter experience, learns how to cope up with these worst situations. The processes which suggest such lack of knowledge are given as:

12. what a marriage constituted of (Phenomenon), Dhool (senser) was unaware (Pr: Cognition).

15. she(senser) didn't imagine (Pr: Cognition) that that union would forever silence the little singing mayna inside her heart (Phenomenon).

From the given thirty-six processes only six processes are related to affection through which the author has reflected the desires and longing of Dhool. Such limited use of affection processes suggest that Dhool is a practical minded person and is surrounded by many complicated problems that is the reason that she is least concerned about her feelings and emotions as is demonstrated below:

6a. who (Dhool: Senser) loved (Pr: Affection) singing (Phenomenon)

8. Dhool (Senser) felt (Pr: Cognition) her heart slowly turn to stone. (Phenomenon)

iii. Dhool as Goal

From the given text, 11 clauses demonstrate Dhool or her body parts as Goal where she or her body part is affected by any process. Clause 11, 12, 13, 14, 17, 21, 31, 40, 41, 45 and 69 of Appendix B indicate it. The examples from the text are given below:

11. Before she was even halfway across (Cir: Time), a strong hand (Actor) gripped (Pro: Ma) her wrist (Goal) from behind (Cir)

14. (Hand as Actor) covering (Pro: Ma) her mouth (Goal)

21. when labor pain (Actor) racked (Pr: Ma) Dhool's body (Goal),

41. one their wedding day (Circumstance), he (actor) threw (Pr: Material) her (Goal) off the bed in disgust, (Circumstance)

A total of 9 processes demonstrate the processes related to sex. In all these clauses, Dilawar is the initiator and Actor. In all these processes, Dhool is the passive Goal who is acted upon but is powerless to show her dejection or involvement.

iv. Dhool as Beneficiary

Majority of the clauses propose Dhool as Actor who is involved in the processes related to physical exertion and hard work. From the given list only four clauses demonstrate Dhool as beneficiary. These are clauses 22, 34, 35 and 37. The instances from the text are the following:

22. The little girl (Recipient) in long jet-black pigtails (Cir) was gifted (Pro: Ma) with an exceptional voice (Goal)

34. The dress (Goal) had been sent (Pr: Ma) to Dhool (Beneficiary)

35. (choker) (Goal) that her mother (Actor) made (Pro: Ma) for her (Beneficiary).

v. Dhool as Carrier

Dhool has been given the role of Carrier 13 times in overall 23 relational clauses which are 1,2,3,5,6,7,8,10,11,19,20,23 and 29. The attributes which are assigned to Dhool are as following:

Raven, queen, paper collector, means, not naïve, not an unhappy woman, determined, not that lucky, and particle of dust

All these clauses demonstrate the attitude of Dhool that although she is not lucky but she is strong enough to face the hardships of life. Being a paper collector, she earns livelihood for her family.

vi. Dhool as Behaver

A total of twenty behavioral processes have been used in the story related to Dhool. In all these processes, Dhool is responding consciously to her surroundings. She is waxed and dejected by her surroundings which could be indicated by the selection of behavioral processes. The behavior which indicates her gloomy and agonizing existence are as given as *Resisted, lamented, screamed, flinched, breathed in, inched, slumping, pressed herself, grazed.*

Only once in the whole play she has been shown in pleasant mood that is indicated with the help of the processes, *sang.*

vii. Dhool as Sayer

Total 26 verbal processes have been used in the story but Dhool is sayer in only eleven clauses. The clauses where Dhool is a Sayer are 4, 5, 6, 9, 11, 14, 16, and 19,21,27,28. In these given clauses Dhool is inquiring in four clauses which are 9, 13, 14, and 16. The examples from the text are given below:

9. *“What kind of decision?” (Verbiage) Dhool (Sayer) asked (Pr: Verbal).*

13. *“There’s a proposal?” (Verbiage) (Sayer: Dhool)*

14. Dhool responded in shock. "What proposal?" (Verbiage)

In the given clauses, Dhool is inquiring about the important decision of her daughter's marriage. These clauses demonstrate the weak position of Dhool who is kept unaware from the most important decision of her daughter's life.

4.2.3 Who affects whom or what?

The third step of Burton's analysis gives further understanding of the participants and processes. It provides a firm hold on Dhool's perception of the world. The analysis shows that Dhool is quite aware of her surrounding and tries to find her way from the stressed situation as is given in the list of material processes. She is earning livelihood for her family and is combating on various fronts. She has to face the world outside her home and has to fight with them as is given in clauses 7, 8, 11, 12, 13, 14, meanwhile inside home her own marital life is at stake.

The entire disturbing situation has deeply affected Dhool and her attitude turns to be bitter. As is given in the clauses. 2, 3, 5, 11, 14, 15, 16, 21. She is attempting to control her environment and the people around her but they are far more powerful than her capacity and therefore fall a victim to their lust and cruelty. As a matter of fact, she is psychologically affected by her surroundings. She is a victim of the society. The transitivity analysis shows Dhool as sufferer and victim of society who is struggling hard to change her present.

To interpret further, the analysis above gives the reader a clear view of who is doing what, when, how and who is affecting what and whom in the description of Dhool's character and the processes related to her. The excessive use of material and cognitive processes by Dhool reveals that she is not only a conscious being who is capable of thinking but is striking hard to bring positive change in her agonizing present as is given in clause 7, 8, 10, 16, 19, 42, 60, 62. On the other hand, the less use of verbal processes for Dhool suggests that she is not that powerful to influence anyone. Total 17 processes are directed towards Dhool as receiver where, her mother, Dilawar and Billa are the Sayer. Out of seventeen twelve verbal processes demonstrate command, threat, or warning for Dhool

which suggest that Dhool is at the disposal of the society and no one considers her an equal creature. As all these verbal processes are from male counterpart, hence, the patriarchal society is also projected where males are dominant.

4.2.4 Feminist Stylistic Analysis

In the short story “Ashes to Ashes, Dust to Dust” 90 material processes have been used for Dhool. From the given list, 38 processes demonstrate the physical exertion of Dhool. All these processes demonstrate Dhool’s struggle for her survival. As is suggested by Mills(2012), more material processes are used for male participants but here on the contrary more material processes are initiated by Dhool but the difference is in the kind of processes. All these processes demonstrate an oppressed picture of Dhool who has to face the tyranny of her husband and the lustful characters in the world outside her home.

Total 36 times Dhool is involved in mental processes where she is more concerned about her family and for fulfillment of their needs but on contrary Dilawar is involved in mental processes only three times. Such a great difference between the mental processes again demonstrates Dhool as a suppressed creature who suffers in this society of insensitive beings.

The next claim made by Mills(2012) is the presentation of female character in any romantic or sexual scene. She infers that female body is acted upon in the scenes related to sexual advancement by male participants. In the story, total 11 clauses demonstrate Dhool’s body as Goal where other participants are the actors. The two male participants are the actors upon Dhool body as could be suggested in clause 11, 12, 24, 21, 49, 45, 50, 69 and 82. In the sexual advancement, Dhool is a passive recipient while Dilawar is the actor, similarly, Billa is the actor and Dhool is the ultimate Goal of that action. In this connection, female participants are portrayed as weak that they cannot resist the processes being inflicted upon them by other participants.

4.3 Analysis of *in other Rooms, Other Wonders* by Daniyal Mueenuddin

This story is about a girl Husna who lives in Old City of Lahore and serves Begum Harouni. She seeks a job in K.K. Harouni's office with the recommendation of Begum Harouni and gradually comes near K.K. Harouni. She frequently visits his office for typing classes but takes more interest in spending time with K.K. who also encourages her for that. She starts going for a walk with him and making tea for him. When Begum goes for Hajj, without any delay she shifts to his house. In the beginning, she lives in annex but later on shifts to the room adjacent to master's room. When no one is around, K.K. Harouni invites Husna to be his companion on the dinner table. Sexual activities become their routine. K.K.'s daughter comes to know about their relation and one day comes in a furious mood and shows her disapproval. She also gives a gesture of condemnation to Husna which annoys her. Later on, she protests in a shrill voice but K.K. calms her by reminding her that he is a heart patient and has already suffered one heart attack. Then, Husna complains about the ill treatment of the servants and in this regard, K.K. enquires the cook, Hassan.

Gradually, Husna starts interfering in household affairs and gains a powerful position. She also starts demanding money from K.K. for buying different things. With manipulation in the grocery and other household bills, she starts collecting money and other things in a few iron trunks. K.K. takes refuge from his old age and loneliness in her youth and foul sense of humor. One night he falls seriously ill and ultimately dies of heart attack. His family on the third day of his death asks Husna to leave the house with nothing except those trunks. Husna being humiliated first decides to tell them "she came with nothing and will leave with nothing" but the next morning loads all her trunks on a horse cart and leaves the house quietly.

4.3.1 Analysis of Processes

Using Burton's three-step procedure, the text which is divided into clauses and is given in the Appendix C1, C2, C3, C4, C5 and C6 of "In Other Rooms, Other Wonders" are separated into its processes, participants and circumstances. As per the second step of the procedure, the different types of processes used and their participants are identified. The third step identifies who have been affected by whom/what.

There is a total of 408 clauses used for Husna in this story, out of which 193 clauses use material processes, 61 exhibit the use of mental processes, and 90 clauses are related to verbal processes. Furthermore, out of the total clauses, 19 use relational processes while 45 of them demonstrate behavioral processes. In this story, no significant existential process has been used. Statistic representation of the data can be given as follows:

Table 3

Types of Processes Used for 'Husna' in Percentages

Process Type	Frequency	Percentage
Material Process	193	47.3%
Mental Process	61	15%
Verbal Process	90	22%
Behavioral Process	45	11%
Relational Process	19	4.7%

i. Material Processes used by Husna

The total material processes which have been used by Husna as a participant are 193. Among this long list of material processes, 53 processes are without any object and in all these processes action is performed by Husna herself but no one from her surrounding is affected by these processes. The processes which demonstrate Husna as the sole Actor without any Goal are given below:

Stole, gazed, stood up, sit, stopped and turned, taking, clicking, to hurry, reached, jumped, sat down, walking up, went, crept, going, would sit, didn't read, sat, resting, didn't even plan, slipped, nested, disappeared, moved, slept, remained, walked, slipped away, sat, entered, waiting, sitting, did not sleep, withdrew, would wake, came, stayed, fell asleep,

sitting, turned, lay down, emerged, entered, went, stayed, taking, had not been invited, looked down, stood, reached, reaching, could not afford.

From the given list, 48 intransitive verbs indicate the positioning and movement of Husna. Such high proportion of processes related to movement signifies that the writer is interested in depicting Husna's movement in her society and to highlight her standing in the society where she is not considered as equal. From the given list, 15 times the processes indicate a lethargic and easygoing lifestyle of Husna as 9 processes state: *sit, stopped and turned, sat, resting, sat, slept, sat, sitting, came, stayed, fell asleep, lay down, emerged* refer to physical inactivity and love for comfort.

Even the 7 processes (*Stole, Crept, slipped, disappeared, moved, slipped away, turned, went*) related to movement indicate changing and inconsistent attitude of Husna as her moves indicate that she is not confident and struggles in her free movement. Furthermore, frequent use of *sit, sleep and stay* demonstrate a comfortable lifestyle with least physical exertion. The clauses are given in Appendix C1. Some of the examples are given below:

166. *she (Actor) lay down (Pr: Ma) on the bed, (Cir: Place)*

167. *when Husna (Actor) emerged (Pr: Ma) from her bedroom (Cir: Place)*

142. *Gradually (Cir: Manner), Husna (Actor) would wake (Pr: Ma), late in the morning, (Cir: Time)*

143. *Lying down on the bed (Cir: Manner), she (Actor) wouldn't get (Pr: Ma) under the covers, (Cir: Place)*

The intransitive processes suggest the conscious efforts of Husna to show her presence in her environment. As different movements of Husna demonstrate her active participation in making her presence more visible and obvious but all these endeavors make her to appear more awkward and blemished. Her different moves project her as clumsy and stropy in manners as can be seen in the following examples:

24. *Husna (Actor) taking (Pr: Ma) twostrides (Range) to every one of his, (Cir: comparison)*

25. *Clicking (Pr: Ma) along (Cir: accompaniment) in her heels (Cir: means)*

30. *So that she (Actor) had to hurry(Pr: Ma) awkwardly (Cir: Manner) in front of him (Cir: Location)*

38. *She(Actor) jumped (Pr: Ma) the next puddle, (Cir: Range)*

48. *She(Actor) went (Pr: Ma) to the back (Cir: Place)*

49. *She (Actor) crept in, (Pr: Ma)*

9. *Abruptly (Cir: Manner) she (Actor) stood up, (Pr: Ma)*

In all the material processes, either Husna or K.K. Harouni together are actors, except 8 clauses(24, 31, 42, 55, 98, 128, 164, 181) where Husna s' body parts or some inanimate objects are the actors. Such instances from the text demonstrate Husna's limited power which later on the story extends to other participants as well. The examples where her body parts or inanimate objects are the actors are as follows:

180. *Tears (Range) welled up (Pr: Ma) in her eyes. (Cir: Place)*

111. *Her head (Actor) had sunk (Pr: Ma) into her shoulders.*

73. *Head (Range) cast down (Pr: Ma).*

44. *Husna's complex thoughts (Actor) ran (Pr: Ma) along several lines. (Cir: accompaniment)*

In 6 processes Husna and K.K. Harouni are equally the Actors. These processes are shared by both the participants and are equally involved. But interestingly all these processes are intransitive or middle processes which have no influence on their surroundings. The instances from the text are as given below:

23. *They (Actor) began (Pr: Ma) walk, (Range)*

27. *And whenever they (Actor) came (Pr: Ma) to a puddle (Cir: place)*

52. *And thrice in the first week (Cir: Time) walked (Pr: Ma) with K.K., (Cir: Accompaniment)*

70. *Their (Actor) eyesmet (Pr: Ma)*

149. For a moment Husna and K.K. (Actor) looked (Pr: Ma) at each other, (Goal)

Another division of material process is material-intention-process and material-supervention-process as is given in Burton's (1982) analysis of *The Bell Jar*. 99 times Husna performs a material-intentional- process that makes almost 52 percent of the total material processes. Such high frequency of intentional processes suggests the control of Husna over her environment and other participants. She performs almost all the material processes on her sweet will. Furthermore, she is not forced to perform any material process. Few instances from the text are as given below:

33. (Husna) putting (Pr: Ma, Intention) her hand (Goal) on his arm. (Cir: Place)

72. She (Actor) wiped (Pr: Ma, Intention) her eyes (Goal) with dupatta, (Cir: Means)

74. She (Actor) stepped out (Pr: Ma, Intention) around the tea table, (Cir: Location)

75. Wiping (Pr: Ma, Intention) a tear (Goal) with one arm, (Cir: Means)

82. Husna (Actor) simply disappeared (Pr: Ma, Intention) from the house of Gulberg.

From the given long list of material processes only 25 processes are material-supervention-processes, where Husna has no control. This makes only 12.5% of the total material processes used by Husna. In all these processes something compels Husna to perform that action without her willingness. Throughout the story either it is Husna herself who is performing these processes without her willingness or there are people from upper class or the people who are associated to upper class who work to limit and control the actions of Husna. The instances from the text are given below:

9. Abruptly she (Actor, Supervention) stood up, (Pr: Ma)

10a. catching (Pr: Ma, supervention) a foot (Goal) on the tea trolley (Cir: Location), rattling the cups and saucers. (Cir: Cause)

29. And (He: Actor) allow (Pr: Ma, intention) her (Goal) to go (Pr: Ma, Supervention) first, (Cir: quality)

45. *She (Actor) had spoiled (Pr: Ma, supervision) herself (Goal) with daydreams (Cir: Cause),*

Through material processes the writer has projected the intellectual level and the interests of Husna. She is not a very well read or scholarly person and is least interested in reading serious books. She prefers reading fashion magazines and other such type of content than reading something informative or serious as is given in these clauses:

89. *She (Actor) found (Pr: Ma) a few of her things (Goal), a pile of Indian movies.....*

93. *Reading (Pr: Ma) serious books, (Goal)*

94. *She (Actor) never finished (Pr: Ma) what she began (Goal)*

96. *Or (Actor) reading (Pr: Ma) secondhand fashion magazines (Goal)*

ii. Mental Processes Used by Husna

There is a total of 61 mental processes which have been used by Husna. As mental processes are further sub-divided into cognitive, affective and perception processes, therefore, these processes are further divided into these sub divisions. Total cognitive processes used by Husna in the short story “The other Rooms, Other Wonders” are 61. The number of cognitive processes which have been used in this short story are 28 (2,3, 4, 6,7,8,10, 12, 13, 19, 20, 21, 22, 28, 31, 33, 34, 36, 38, 40, 44, 46, 47, 49, 50, 53, 55, 60). The list is given in Appendix C2. The cognitive processes used in the story are as given below:

drawn, forgot, meant, believed, believed, aware, knew, imagined, sought, tried, sensed, decided, understanding, come, meant, learned, knew, knowing, knew, had found, thought, knew, knew, concentrated, found, thought, hoped.

As *thought, aware, knowing* all these are refined cognitive processes therefore the author has given special attention to these mental processes and used them more frequently in the text.

The next mental process is affective process which has been used 22 times. The affective processes selected for Husna are *needed, despised, feel, to feel, felt, felt, wanted, felt, wanted, hurt, despised, felt, wanted, felt, enjoyed, wanting, desiring, felt, felt, felt, wanted, felt,*

Different forms of verb FEEL are used 11 times. It is significant to notice that such high frequency of this word depicts the psyche of the character. Husna's internal feelings are strongly depicted with the selection of such processes. The second most frequently used Process is wanted or desire which has been used 6 times. These affective processes signify the longing of Husna for an improvement in her present status and her craving for luxury and money. The affective process *despised* has been used twice by the author. These processes suggest Husna's discontentment with her poor status.

The next mental processes are related to perception. Significantly, the author has used all perception mental processes related to sense of sight like the process *saw* has been used 6 times in the story; clauses are given in Appendix C2. The remaining four perception processes are *glanced, seeing, watched* which all are related to sense of sight. The only one perception process which is different is related to auditory sense and is represented by the verb *heard*.

iii. Verbal Processes used by Husna

In this short story Mueenuddin has used total 90 verbal processes where Husna is the sayer or receiver of any verbal process. The list of all these verbal processes has been given in Appendix C4. 48 verbal processes are used by Husna while K.K. is the Sayer in 30 processes. Other minor participants are driver, doctor, Rafik, Hassan, Rehana who have used verbal processes only once in the short story. Sarwat and Kamla have used verbal processes 4 and 2 times respectively.

iv. Behavioural Processes used by Husna

In the short story “In Other Rooms, Other Wonders” total 45 behavioural processes have been selected for Husna. All these processes project the overall behavior of Husna as a conscious being. Her reactions to different circumstances and phenomena fully reveal the inner and outer self of Husna. In this short story, different shades of Husna’s attitude have been described. At times, Husna is a confused and awkward being who is naïve to the cultured society and its norms. Her language and behavior both expose her poor background. Examples are given below:

1. *(Husna: Behaver) falling into (Pr: Be) the common, rich Punjabi of the inner city. (Behaviour)*
2. *Husna (Behaver) was silent (Pr: Be) for a moment, (Cir: Time)*
3. *She (Behaver) hadn’t been prepared (Pr: Be) for this, (Phenomenon)*
4. *Husna (Behaver) exposed (Pr: Be) her poor accent. (Behaviour)*

Although she has poor language skills still, she is sharp enough to pray by her flirtatious manner as she does with K.K. Harouni and his friends. She wins the attention of K.K. by her flirtatious and coquettish way of speaking and with her sensual manners. Examples are given below:

9. *Quickening, she (Behaver) glanced (Pr: Be) at him (Phenomenon, sideways (Manner)*

14. *Husna (Behaver) looked out (Pr: Be) from under her eyelashes (Cir: Manner)*

23. *She wheedled,*

24. *Petted him,*

25. *She flattered them,*

In all these behavioural processes the dominant thing is her hidden intention. Her flirtation and sweet nature are all pretension with some hidden interest. The above examples demonstrate her playful manner but through these tactics she wants to gain power and financial benefits. By pretending to be nice and sweet, time to time she exposes her

real nature as well. Whenever the people who surround her hurt her, she exhibits a foul nature through her behavior. Examples are given in the following behavioural processes:

31. *She (Behaver) insisted (Pr: Be) that K.K. speak to Hassan in front of her, (Phenomenon)*

32. *Husna (Behaver) had been waiting (Pr: Be) for some concrete provocation, (Cir: Cause)*

33. *Husna (Behaver) gloated (Pr: Be) fromsidelines. (Cir: Manner)*

Husna is psychologically depressed by her unattractive appearance and her low social status. All these issues cause bitterness in her manner. She projects her frustration through following behavioral processes:

13. *The irregularity of her features, her straight, dry hair, her small mouth (Cir: Phenomenon), all caused her (Behaver) to cringe (Pr: Be) inwardly, (Cir: Manner)*

15. *She (Behaver) refused (Pr: Be) to accept her present status. (Cir: Phenomenon)*

18. *She (Behaver) began to cry (Pr: Be) hysterically, (Cir: Manner)*

19. *she (Behaver) shrieked and stepped back. (Pr: Behaver)*

v. Relational Processes used for Husna

In this short story, a total of 19 relational clauses have been used. If we compare this number of clauses with the rest of the clauses, it becomes clear that the author is more interested in depicting her actions or psyche and her interaction with others than her description through attributes and values. As Relational processes are further divided into three sub classes namely intensive, circumstantial and possessive therefore the clauses are divided accordingly.

The intensive verbal processes have been used 15 times. These processes are given in Appendix C5 which includes clauses 1,2, 3,4, 5, 6, 8, 9, 10, 12, 14, 15, 17, 18, 19. All these processes describe her different qualities, her background, and appearance. Three processes

are related to relational possessive processes where the possessions of Husna are demonstrated. Only one relational process is circumstantial relational process.

4.3.2 Role of Participants

According to Burton's (1982) second step, the roles of participants in the given clauses are also analyzed. The main focus of this analysis is to study the different participant roles assigned to Husna by Mueenuddin in his short story.

i. Husna as Actor

Mueenuddin has described Husna quite frequently as Actor in his short story "In Other Rooms, Other Wonders". She is actively involved in performing different activities which influence her own self and other participants as well. The transitive or effective material processes used by Husna are 23 as given in Appendix C1 and are 1b, 10a, 29, 31, 34, 55, 60, 67, 70, 78, 84, 88, 89, 91, 102, 108, 120, 121, 131, 161, 162, 163, 176, 180, 182, 185. Examples from the text are given below:

10a. catching (Pr: Ma) a foot (Goal) on the tea trolley (Cir: Location), rattling the cups and saucers (Cir: Cause)

29. And undid (Pr: Ma) the straps (Goal),

60. And (Actor) made (Pr: Ma) K.K. s' tea (Goal) exactly as he liked it. (Cir: Manner)

There are 23 processes where Husna is acting upon different objects, like her luggage, a letter, tea, secondhand fashion magazines, the trunk, the door and so on. All are inanimate objects with least impact on their presence. Husna is an active participant in sex related processes as contrary to Mills' (1995/2012) assertion about female participation in sex related activities. According to Mills, in sexual contexts, "women are often portrayed as passive and acted upon by the male agent" (1995: 201). But, in this story, Husna presents herself for such provocation and motivates K.K. Harouni to accept her as his mistress. Total 30 times Husna takes initiative to motivate K.K Harouni towards herself. The clauses where Husna is Actor are given below:

52. *And thrice in the first week (Cir: Time) (Husna: Actor) walked (Pr: Ma, intention) with K.K, (Cir: Accompaniment)*

67. *She(Actor) heldout (Pr: Ma, Intention) her hands (Goal) and spread (Pr: Ma) the fingers (Goal) in front of him. (Cir: Place)*

68. *She (Actor) wore (Pr: Ma, Intention) a fitted Kurta (Range)*

69. *Showing(Pr: Ma, Intention) the clefts of her breasts, (Goa)*

76. *And then (Actor) slipped (Pr: Ma, Intention) into the place next to him (Cir: Location)*

77. *And (Actor) nested (Pr: Ma, Intention) under his arm (Cir: Location)*

78. *But now (Actor) muffling(Pr: Ma, Intention) her face (Goal) in his sweater. (Cir: Location)*

90. *A week after she (Actor) moved (Pr: Ma, Intention) into annex, (Cir: Place)* 91. *Husna (Actor) slept(Pr: Ma, Intention) with K.K. Harouni. (Cir: accompaniment)*

Seven times Husna is involved in the process where bed is the ultimate circumstance. The excessive use of reference to bed demonstrates Husna's interest and involvement in luxuries of life. These processes suggest the lethargic nature of Husna who wants to attain all the luxuries of life without any efforts. The examples from the text are as follows:

96. *She (Actor) followed (Pr: Ma) him (Goal) into his bedroom. (Cir: Place)*

113. *Still (Actor) standing (Pr: Ma) on the bed,*

159. *she (Actor) lay down (Pr: Ma) on the bed, (Cir: Place)*

160. *when Husna (Actor) emerged (Pr: Ma) from her bedroom (Cir: Place)*

177. *Reaching the annex (Cir: Time), staggered Husna (Actor) sat (Pr: Ma) at the side of the bed (Cir: Manner)*

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ii. Husna as Goal

In only 10 clauses (3, 4, 10, 84, 110, 111, 149, 171, 179, 184) given in Appendix CA Husna serves as Goal where she has been acted upon. Thrice in these clauses, the Butler is Actor and Husna is the Goal, similarly Sarwat is Actor thrice, while Harouni, general and indefinite pronoun *They* are actors only once. One process is without actor. On the contrary, in 9 clauses (44, 99, 101, 126, 128, 145, 146, 147, 150) Husna is acting upon the given participants where significantly K.K. Harouni is the Goal five times, while twice he shares these processes with Husna and his friends. In clause 44, Husna's parents are the Goal, while in clause 147 and 150 Husna and K.K together and his friends are the Goals. The instances from the text are given below:

148. Where she (Actor) could engage (Pr: Ma, Intention) and control (Pr: Ma, Intention) him (Goal) so much more effectively. (Cir: Manner)

152. Husna (Actor) received (Pr: Ma) them (Goal, sitting in the living room. (Cir: Manner)

103. Letting (Pr: Ma, Intention) him (Goal) do (Pr: Ma) exactly as he wanted, (cir; Manner)

iii. Husna as Beneficiary

In the text, 15 times Husna is the Beneficiary of any material process. The clauses that demonstrate Husna as Beneficiary are (5, 8, 11, 12, 13, 16, 41, 42, 52, 80, 96, 122, 123, 124, 158). The Actor in the given clauses who has served Husna is K.K. Harouni who has been an Actor 5 times to serve Husna, the rest are the Servant boy, the cook, Rifat Begum, the Secretary, and Shah Sahib. Significantly, all these Actors are subordinates of K.K. Harouni and, therefore, all the benefits which have been enjoyed by Husna are directly or indirectly related to K.K. Harouni. Husna has served K.K. Harouni only twice in the whole text while only once she served Begum Harouni. Therefore, it can be inferred that Husna is the ultimate beneficiary of this whole relation. The instances from the text are given below:

8. (Rifat Begum) offering (Pr: Ma) a cup (Goal) to Husna (Beneficiary).

17. He (Actor) tried to show (Pr: Ma) her (Beneficiary) the correct techniques (Range),

42. He (Actor) invited (Pr: Ma, intention) her (Beneficiary) to dinner (Range)

iv. Husna as Senser

In this short story, the protagonist, Husna is involved in 60 mental processes. She is a sort of person who is not happy with her present financial status and is profoundly fascinated by the lifestyle of the upper class. She hates her lower social status and wants a higher position in society and for achievement of such end she is ready to sacrifice her virginity. Her craving for wealth can be observed from the material-affected processes where *wanted* has been used five times along with *feel, felt* and *to feel* more than ten times. All these numbers demonstrate Husna's sensitivity about her social positioning and her ambition to improve her situation. The lust for luxury can be seen in the following examples from the text:

6. She (Senser) had always believed (Pr: Cognition) she would escape the gloominess of her parents' house in an unfashionable part of the city (Phenomenon).

10. Husna (Senser) knew (Pr: Cognition) that she could never hope to marry or attract a young man from one of the rich established families (Phenomenon)

13. She (Senser) would even have sought (Pr: Cognition) a place in the demimonde of singers and film actors, bright and dangerous creatures from poor backgrounds (Phenomenon)

18. (Senser) Seeing (Pr: Perception) a girl her age stepping from a large new car in liberty market, among the expensive shops or glittering in a pair of diamond drops at a wedding (Phenomenon), Husna's mind would hang on these symbols of wealth, not letting go for hours.

20. She (Senser) sensed (Pr: Cognition) that all this might come to her through Harouni if she became his mistress. (Phenomenon)

For the achievement of her materialistic objectives, she uses her sex as a weapon. She utilizes herself for attaining a luxurious and comfortable life for herself. For Husna, virginity and respect are least valuable than money and riches and that is the reason that

she has a least sense of remorse after compromising on her self-respect and piousness. For Husna, living with K.K. is a great honor although this relation is never respected in the society. Husna considers it as revenge upon the high class which has never accepted her and only dismayed and abashed her. The instances from the text are given as follows:

24.To Husna (Senser) it felt (Pr: Affection) like a validation, almost like revenge and yet with the bitterness of triumph after humiliation. (Phenomenon)

29.She (Senser) wanted (Pr: Affection) to keep her part of the bargain and had had only herself to give. (Phenomenon)

30.It hurt (Pr: Affection) her (Senser) that it (giving Herse) was so little. (Phenomenon)

31.She (Senser) imagined (Pr: Cognition) that her body, her virtue, meant almost nothing to her. (Phenomenon)

32.a life she despised (Pr: Affection), (Senser) economies that she would never make as she cooked and kept house for a clerking husband in the Old City, -- (Phenomenon)

33.The moment with K.K (Phenomenon) meant (Pr: Cognition) a great deed to her (Senser) but not in the way (Phenomenon) that he (senser) understood (Pr: Cognition) it.

34.She (Senser) knew (Pr: Cognition) that she wouldn't have another man, (Phenomenon)

35.Husna (Senser) felt (Pr: Affection) most intimidated,

Even after the death of K.K., she was least concerned about K.K. than her comfortable and luxurious life. The mental processes which reveal Husna's lamentation on K.K.'s death can be observed in the given clauses:

55. Of course you don't care (Phenomenon), thought (Pr: cognition) Husna(Senser), who would cry in front of them (Phenomenon)

56.She(Senser) felt (Pr: Affection) that only she truly cared, (Phenomenon)

57.she (Senser) felt (Pr: Affection) that she had lost more than all the others (Phenomenon)

58. *And yet she (Senser) wanted (Pr: Affection) to be like them, (Phenomenon)*

The above clauses indicate the real concerns of Husna. The Phenomenon, *who would cry in front of them* demonstrates her pretentious feelings for K.K. Her mourning is fake and selfish because even after giving herself she could not get a permanent powerful position in the society which is the sole center of her life. Her hatred for her real social standing can be perceived through the following mental processes:

6. *She (Senser) had always believed (Pr: Cognition) she would escape the gloominess of her parents' house in an unfashionable part of the city (Phenomenon).*

7. *She (Believed: Cognition) (Senser) would escape the bare concrete steps----- (Phenomenon).*

9. *She (Senser) despised (Pr: Affection) them for living so much in the past (Phenomenon), retelling the stories of their grandparent's land and money (Phenomenon) and yet at the same time she (Senser) felt (Pr: affection) entitled to rejoin that world (Phenomenon) and felt (Pr: Affection) aggrieved for being excluded from it. (Phenomenon).*

The cognitive processes demonstrate that Husna understands the psyche of other participants and the art to manipulate the context in favor of her. Examples from the text are given below:

8. *And yet (Senser) now aware (Pr: Cognition) of men's eyes flickering over her as she walked the lanes of the old city (Phenomenon).*

21. *Husna (Senser) decided (Pr: Cognition) that evening to bring the begum's impending departure into the conversation, (Phenomenon)*

22. *She (Senser) had begun to understand (Pr: Cognition) the management of the old man, how to introduce subjects. (Phenomenon)*

25. *Though she (Senser) wanted (Pr: Affection) to make herself interesting to the old man, (Phenomenon)*

33. *The moment with K.K (Phenomenon) meant (Pr: Cognition) a great deed to her (Senser) but not in the way (Phenomenon) that he (senser) understood (Pr: Cognition) it.*

v. Husna as behavior

Husna is performing the role of behavior in 45 processes. Being behavior, the author unfolds different shades of Husna's behaviour and her attitude towards other participants. Husna's behavior varies from person to person as she is playful, joyous and flirtatious with K.K. Harouni and his friends but at the same time she is harsh and abusive to the male servants of K.K. Harouni. As given in Appendix C3, clauses 10,11, 12, 14,22,23,24,25,26,33 project Husna as a playful and joyous person but at the same time with the change of participants, she exposes her egotistic and rude behavior as could be seen in clauses 17, 18, 19, 21, 30, 31, 32.

There is a conflict inside her between her present state and her wish to become. This tussle develops detest and hatred for her present life and her ambitious nature forces her to resist. Her disturbed and confused state of mind can be seen in clauses 2, 3, 4, 6, 13, 15, 29, 35, 39, and 44.

vi. Husna as Sayer

As discussed earlier in this short story, total 90 verbal processes have been used. The most frequent sayer role has been assigned to Husna who uses verbal processes 48 times. In Husna's conversation with K.K. Harouni, Husna is the Sayer 30 times as could be seen from the Appendix C4 clauses (2,3,4,5,6, 11, 14, 15, 18, 20, 25, 30, 31, 32, 33, 34, 36, 38, 31, 48, 54, 55, 57, 58, 60, 61, 64, 65, 69, 72). Some instances from the text are given below:

2. *She (Sayer) told (Pr. Verbal) him (Receiver) with great emphasis a story about her mother (Verbiage)*
3. *"In this world some families rise and fall," (Verbiage) she (sayer) said (Pr: Verbal),*

4. *“and now I have come to you for help, I’m poor and need a job, even Begum Harouni agrees that I should have a profession, my father can give me nothing----- (Verbiage)*
5. *Husna (Sayer) exposed her poor ascent (Manner), saying (Pr: Verbal) “it’s very good to meet you.” (Verbiage)*
6. *“Thank you, uncle, for your help and kind advice” (Verbiage) she (Sayer) said (Pr: Verbal) although K.K had given her no advice whatsoever.*

Among verbal processes, K.K. is the sayer in 30 verbal processes where Husna is the receiver which is equal to Husna as Sayer. This figure indicates the equality of both the participants. No one is usurping the other’s right of speech. Additionally, in their first meeting, K.K. Harouni uses verbal processes 14 times while Husna uses them 11 times. Therefore, it is inferred that Husna is ambitious from the very beginning to create some impact on K.K. Harouni. The more K.K. Harouni encourages her, the more enthusiastically she approaches him. As the following verbal processes demonstrate:

9. *Hello, Husna,” he said, her face involuntarily stretching into a broad smile,*
10. *“you’re very cheerful. And how are your lessons?”*
11. *“Thank you, Uncle”, she said.*
12. *“Why don’t you walk with me”?*
13. *“Tell him to go, and later the driver can take you.”*
15. *“my ride is waiting”, she spoke timidly, for she felt ashamed to be seen taking a rickshaw, which only poor people used,*
16. *“Those shoes aren’t good for walking,” He said, looking at her from behind.....*
17. *“your feet are hurting, aren’t they?”*
18. *“No it’s fine, really it is.” She didn’t want to lose his chance of his company,*
19. *“Why don’t you take them off. Don’t be shy, there’s no one here.”*

20. *"You're joking with me, uncle."*

21. *"That now as you're barefoot, let's see you jump over the puddle"*

22. *"One, two, three, over you go"!*

23 *"Try again, the second one"!* He urged.

24. *Well done! I've ponies that couldn't do as well.*

25 *"Now you are joking with me."*

After the first conversation, Husna starts controlling K.K. as the very first complaint which she makes is related to the wife of K.K.Harouni. As could be observed from the verbal processes given below:

34. *She lowered her eye and said in a meek voice, "But soon I won't be able to come here, the begum is going on Hajj, so I 'll have to be in charge of her house."*

35. *No hajj again! Said K.K. It's becoming a vice with her. But darling, don't be ridiculous. If she's away, you can come even more regularly.*

36. *"When begum is gone, they don't cook any food at all, just the servants' food. I go sometimes into the bazaar to eat, and begum sahib doesn't like me using electricity".*

37. *"You poor thing", said K.K. "And you ask so little."*

38 *"Yesterday when begum Sahiba had gone out when I got back into the house, and she had locked all the doors -----when Begum Sahiba is harsh, what can I do"?*

The next verbal processes demonstrate Husna's complaints about K.K.'s daughter Sarwat, who altogether ignored her when they met for the first time in K.K. Harouni's home. The verbal processes used by Husna are given below:

54. *Snarling, her face controlled, she exploded. "She's means and rude. She treated me like dirt."*

55. *Husna's seething voice broke, out of control, pouring from her. "Why don't you get her to come live in the annex and to play cards with you and make your tea?"*

56. *"I can't have you speak like this", said K.K., removing the mask, face drawn and imposing. "you're upsetting me." He spoke in a measured voice. You have upset me."*

57. *I'm leaving this house, she said, standing up on the bed, looking down to him, I gave you everything I had, but you give me nothing in return. I have feelings too, I'm human. She made me feel like dirt, and you didn't say anything to stop her."*

The next target of Husna are the servants of K.K. Harouni's House. Husna complains about the rude behavior of the cook Hassan who according to Husna swore at her. The verbal processes used by Husna regarding Hassan are the following:

58. *"Even the servants here treat me as if I'm nothing. When I ask for things, they tell me that they don't have time. I have to crawl even in front of them. Yesterday Hassan swore at me."*

60. *When K.K. woke, Husna said, "Talk to Hassan now. I won't stand the servants' treatment of me anymore."*

61. *Husna became shrill, "I asked him not to put chilies in the omelet, and he swore at me. Ask the sweepers, she heard"*.

From a total of 30 verbal processes, 9 are the verbal processes suggesting complaints against the closest relatives of K.K. Harouni but on the contrary she is more polite and flirtatious with K.K. and his friends.

64. *She said to him, "speaking plainly, scratch a man and find a boy."*

65. *She flattered them, asked about their harmless projects—*

32. *"That's what I've been telling you about," purred Husna, putting her hand on his arm, "your crocodile smile, the one I like"*

Even when K.K. was encouraging Husna, she showed her willingness for any of his demands without showing any resistance or astonishment. Some examples from the text are given below:

21. *“That now as you’re barefoot, let’s see you jump over the puddle”*

22. *“One, two, three, over you go”!*

23. *“Try again, the second one”! He urged*

24. *Well done! I’ve ponies that couldn’t do as well.*

25. *“Now you are joking with me*

The verbal processes used by Husna also demonstrate her encouragement and sexually motivating K.K. Harouni to accept her as his mistress. Some examples from the text as given in Appendix C4 are given below:

29. *“Come in my dear”.*

30. *“When I ‘m here”, said Husna “everything is so nice and pleasant”*

31. *She laid out her hands and spread her figures in front of him, like a cat stretching, “My hands are so tiny, I cannot reach the keys, but then all of me is small.”*

32. *That’s what I’ve been telling you about,” purred Husna, putting her hand on his arm, “your crocodile smile, the one I like”*

34. *She lowered her eye and said in a meek voice, “But soon I won’t be able to come here, the begum is going on Hajj, so I’ll have to be in charge of her house.”*

40. *“Now stop”, he said. “Why don’t you come and stay here while the Begum is on hajj. I’ll have them fix up the rooms in the annex.”*

41. *“Oh, I would like that too much. Then I can keep you company when you’re alone and make your tea for you. And I would practice typing every day for a long time. And I’ll study for the M.A. exams.”*

47. *Draining the tea, he said, "Well, my dear, it's time for my rest".*

48 *"Let me massage you, Uncle," she suggested, blushing.*

All these verbal processes demonstrate Husna as socially active and enthusiastic speaker. She is very well aware of the art of influencing others, conspiring against others and to pursue her own interests. She uses her meek, flirtatious and playful words to control K.K. and to empower herself in this game of power and social status. Furthermore, with the use of her language, she motivates K.K. for a sexual relation. She influences him with her sexual vitality as well.

vii. Husna as Carrier

In this short story, Husna is the Carrier in 15 processes. These attributes portray a negative image of Husna. The very beginning of the story depicts the social status of Husna which has no importance in high society. Daniyal Mueenuddin selects the relational processes which suggest Husna as unattractive and ill-mannered person. The only quality which is ascribed to Husna is of being cunning and tactful. All the attributes give a negative projection of Husna. The attributes related to Husna are as follows:

a guest, not even really a presence, a source for the old lady, to fetch and carry, stubbornness, an ambiguous position, greatest concession, determination to rise, neither talent nor beauty, determination and cunning, critical, quick-witted, sensual and slightly crude, space neither rich nor poor, neither servant nor begum, abusive, virgin, frosty, nice, prettiest than ever

All her politeness and softness are an enactment. Husna is a pretentious person who is never sincerely involved in her relation with K.K. Harouni. She has been portrayed as selfish and self-centered who pretends to be nice to achieve her interests as can be seen in the examples:

16. *she (Possessor) had (Pr: Re) the use of car, (Possessed)*

17. she (Carrier) became (Pr: Re) frosty (Attribute),

18. (she) became (Pr: Relational) nice (Attribute)

Three relational processes are used to show Husna as Possessor. The clause 7 demonstrates Husna's lack of intellectual capacity as this clause demonstrates negation of Husna's thinking abilities.

7. Although she (Possessor) had (Pr: Re) no idea (Possessed) what to do about it, (Cir: Manner)

The next two relational processes where Husna is possessor are clauses 13 and 16 as is given in Appendix C5. Both of these clauses demonstrate Husna's earlier position when she had only clothes and shoes and after her relation with K.K. when she possessed a car for use as well. Both these clauses demonstrate the visible differences in Husna's lifestyle after developing her relation with K.K. Harouni.

28. She (Possessor) had (Pr: Re) clothes and shoes, not much else, (Possessed)

16. she (Possessor) had (Pr: Re) the use of car, (Possessed)

4.3.3. Who has been affected by whom?

Throughout the story Husna and K.K. Harouni affected each other through the use of different processes. In material processes, Husna is the actor of intransitive verbs 53 times where she is an actor of any activity without any goal while 25 material processes are transitive material processes where someone or something is influenced by his actions. Husna is the Goal in only 10 processes which demonstrate Husna to be least effected by her surroundings. Husna has self-control as has been demonstrated that through the use of intransitive verbs and through her self-control she affects people like K.K. Harouni, driver, cook and K.K. Harouni's friends. The influence of Husna on other participants can be observed in the following examples:

1. She (Actor) steadily (Cir: Manner) drew (Pr: Ma, Intention) him (Goal) onto her own ground, (Cir: manner)

2. *Where she (Actor) could engage (Pr: Ma, Intention) and control (Pr: Ma, Intention) him (Goal) so much more effectively (Cir: Manner)*

She tries to exercise her power to control K.K. Harouni by sexually involving him in herself. She motivates him and encourages him to accept her as his mistress and he does the same as she wants. The clauses which demonstrate Husnasexually motivating K.K. Harouni could be observed in the following clauses:

1. *Her hand (Actor) tentatively (Cir: Manner) on his shoulder. (Cir: Location)*
2. *She (Actor) held out(Pr: Ma, Intention) her hands (Goal) and spread (Pr: Ma) the fingers (Goal) in front of him. (Cir: Place) Like a cat stretching her paw (Cir: Role)*
3. *She (Actor) wore (Pr: Ma, Intention) a fitted Kurta (Range)*
4. *(Husna) putting (pr: Ma, Intention) her hand (Goal) on his arm (Cir: Place)*

4.3.4. Feminist Stylistic Analysis

Contrary to feminist transitivity analysis presented by Mills (2012), throughout the story Husna has been portrayed as initiator in sex-related activities. Not a single instance is given where K.K. is acting upon Husna but that is Husna who initiates and controls K.K. Harouni by her sensuality. The examples from the text are given below:

91. *Husna (Actor) slept (Pr: Ma, Intention) with K.K. Harouni. (Cir: accompaniment)*

92. *Husna (Actor) remained (Pr: Ma, Intention) in the annex, (Cir: Place)*

101. *She (Actor) followed (Pr: Ma, Intention) him (Goal) into his bedroom. (Cir: Place)*

102. *She (Actor) had given (Pr: Ma, Intention) herself (Goal) completely.*

103. *Letting (Pr: Ma, Intention) him (Goal) do (Pr: Ma) exactly as he wanted, (cir; Manner)*

120. *(Actor) Lying (Pr: Ma, Intention) down on the bed, she (Actor) wouldn't get (Pr: Ma) under the covers, (Goal)*

121. *But (Actor) held (Pr: Ma, Intention) herself (Goal) rigidly (Cir: Manner) beside him. (Cir: Place)*

About mental processes, it is a common observation that female thinks more while man acts more. The same observation is made by Mills (2012) where her findings confirm that females are more frequently involved in mental processes than their male counterparts. In the context of this story, Husna is more actively involved in performing any action than to think about some worries or problems. The total material processes where Husna is involved are 291 while on the contrary only 60 mental processes are related to Husna where she desires for a luxurious life. This obvious difference between material and mental processes portrays Husna different from already existing feminist perspective.

Mills (2012) also emphasizes that a majority of the mental processes used by female characters are principally related to their worries and feelings. In the story, Husna has been assigned 22 affective processes which are related to her feelings and desires. Such occurrence of mental processes suggests the influence of her thought patterning on her overall behavior. This can be inferred that instead of being affected by some other participants, Husna is deeply affected by her own self. The instances from the text are given below:

45. She (Actor) had spoiled (Pr: Ma, supervision) herself (Goal) with daydreams (Cir: Cause),

94. She (Actor) never finished (Pr: Ma) what she began (Goal)

95. Instead (Actor) lapsing (Pr: Ma) into daydreams,

Through verbal processes, Husna exercises her power over K.K. Harouni as in out of a total 90 verbal processes, Husna is the sayer in 44 processes. Her frequent use of verbal processes presents her as empowered and encouraged. Mills (2012) suggests that the close textual analysis of transitivity patterning exposes that woman is powerless and dependent on man while man is more powerful. Contrary to these findings, through the use of language Husna exhibits her control over K.K. Harouni. Therefore, she compels him to ask an explanation from Hassan as could be observed from the following examples from the text:

58. *“Even the servants here treat me as if I’m nothing..... Yesterday Hassan swore at me.”*

60. *When K.K. woke Husna said, “Talk to Hassan now. I won’t stand the servants’ treatment of me anymore.”*

According to Mills(2012), female characters exercise less control over themselves and the people around them but Husna deviates from the accepted feminist norms and through her apparent sweetness gets what she wants from K.K. Harouni. Even the friends of K.K. Harouni are affected by the sweet and playful talks of Husna. On the contrary, Husna is only influenced by her deep ambition to rise from her present status. She is affected by the charm of the upper class and their indifferent attitude towards Husna which planted in her a seed of revenge against that class. The phenomena used for mental processes are: *Husna s’ mind would hang on these symbols of wealth, not letting go for hours, among the expensive shops, glittering in a pair of diamond drops at a wedding.* The given phenomena reflect the ambitions of Husna who thinks only about getting rich and is inspired by the lavish lifestyle of the upper class as could be seen in the following examples from the text:

1. *To Husna(Senser) it felt (Pr: Affection) like a validation, almost like revenge and yet with the bitterness of triumph after humiliation (Phenomenon)*

She exercises control over her surroundings and herself. Furthermore, she is actively involved in socialization with the friends of K.K. In her sexual relations, she is the actor and not a passive participant whose body is acted upon.

4.4 Summary of Provide, Provide by DaniyalMueenuddin

A series of bad investments thrust K.K. Harouni into a huge debt, which causes him to sell out his land in Dunyapur cheaply to any person who can pay. ChaudhreyJaglan is the land manager of K.K. Harouni and supervises all such matters. By manipulating the bills and the income from the crop, Jaglani has expanded his wealth and bought for himself an immense land without bringing into notice of Harouni; he has become an important landowner in Dunyapur.

Mustafa, the driver of Jaglani, once requests him to give some work to Zainab, his sister, who lives in Mustafa's house after separation from her husband. Jaglani agrees and keeps Zainab for work because she cooks well. Over time, he finds himself attracted towards Zainab, who serves him and entertains all his needs. He insists that Zainab should marry him and to divorce her husband. At first, Zainab shows some hesitation but now Jaglani is deeply involved in her and being obsessed with her, without further delay makes the arrangements for her divorce. Jaglani marries her but he finds coldness in her attitude towards him. He discerns that her feeling for him is lacking that intensity and warmth as he feels for her. After one year of their marriage, Zainab discovers that she is unable to conceive. She implores to be given the newborn daughter of Shabir, Jaglani's son, which Jaglani agrees to.

Finally, Jaglani is diagnosed with bone cancer, and has only six months to live. This horrible news reaches Zainab through Mustafa, and she thinks of her days of affluence which have been counted. She is well aware of this fact that after the death of Jaglani she will not be considered as a part of the family and therefore, will be deprived of her share in his wealth. On the other side, the major focus of Jaglani is to transfer his political power to his son, and actively involves in winning the confidence of different politicians for his son, after his death. Jaglani dies, accusing Zainab of infidelity. Shabir is excited to achieve the influential position of his father but soon is overthrown by the politicians in power.

4.4.1 Analysis of Processes

The same procedure is adopted for this story as for the previous three. Using Burton's three-step procedure, the text which is divided into clauses, which are given in the Appendices D1, D2, D3, D4, D5 and D6 of the short story "*Provide, Provide*" are separated into its processes, participants and circumstances. As per second step of the procedure, the different types of participants are identified. The third step states who has been affected by whom/what.

There are total 251 clauses used for Zainab in this story, out of which 124 clauses make the choice of material processes, 11 clauses suggest the use of mental processes while 83 clauses demonstrate Zainab as the Sayer or a receiver of any verbal processes.

Additionally, out of the total clauses, 13 are identified as relational processes and 20 processes demonstrate behavioral processes. In this story, no such significant existential process has been used. The following table represents the percentages of the total processes used for Zainab in the story, “Provide, Provide”:

Table 4

Type of Processes Used for ‘Zainab’ in Percentages

Type of Process	Frequency	Percentage
Material Process	124	49.4%
Mental Process	11	4.4%
Verbal Process	83	33%
Behavioral Process	20	8%
Relational Process	13	5.2%
Total	251	100%

i. Material Processes used for Zainab

In the short story, “Provide, Provide” total 124 material processes have been used. In all these processes, Zainab is either an actor or a goal. All these processes are further divided into material-intentional, material-supervention and material-event processes. Total 82 processes demonstrate material-intentional processes where the action is instigated by the participant Zainab consciously and willingly. Those clauses that select material-intentional processes are: 3, 4, 6, 7, 8, 9, 10, 13, 14, 15, 17, 18, 21, 22, 23, 27, 28, 29, 30, 32, 35, 36, 37, 38, 39, 40, 41, 42, 44, 46, 48, 49, 51, 52, 54, 55, 56, 58, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 79, 80, 81, 83, 84, 88, 89, 90, 92, 93, 94, 95, 98,

105, 106, 108, 109, 110, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123. Some examples from the text are given below:

62. and Zainab (Actor) affixed (Pr: Ma, Intentional) her thumbprint (Goal),

68. She (Actor) made (Pr: Ma, Intentional) ghee and butter (Goal),

72. Even then she (Actor) would hold (Pr: Ma, Intentional) his hand (Goal)

73. and (Actor) led (Pr: Ma, Intentional) him (Goal) outside, (Cir: Place)

In the short story “Provide, Provide” a total of 35 clauses are related to intimacy between Jaglani and Zainab. In 11 of the processes, Jaglani is the Actor of Material-Intentional Processes. These clauses demonstrate Jaglani as willing to develop a sexual relationship. Those clauses which suggest Jaglani’s involvement in material-intentional processes are the clauses: 12, 26, 31, 33, 34, 37, 38, 47, 50, 53 and 80. Some instances from the text are given below:

12. Inevitably (Cir: Manner), one evening (Cir: Time) he (actor) reached (Pr: Ma, Intentional) for her (Goal) and took (Pr: Ma, Intentional) her (Goal) inside (Cir: Place)

26. Jaglani (Actor) reached around (Pr; Ma, Intentional) her waist (Goal) and pull (Pr: Ma) her (Goal) down beside him (Cir: Place).

33. He (Actor) would stroke (Pr: Ma, Intentional) her (Goal),

On the contrary, clauses projecting intimate relationship between Zainab and Jaglani, where Zainab is the Actor and the clauses are material-intentional, are almost double of the total clauses used by Jaglani. In such clauses, Zainab is the actor in 19 clauses as are given in the Appendix D1 and are numbered as 14, 15, 23, 24, 35, 39, 48, 49, 51, 52, 54, 55, 56, 65, 70, 80, 81, 83, 84. Some instances from the text are given below:

48. But instead, (Actor) with a single motion (Cir: Manner) removed (Pr: Ma, Intentional) her kurta, (Goal)

50. As she (Actor) came (Pr; Ma) onto the bed (Cir: place)

ii. Mental Processes used in by Zainab

Total 11 mental processes have been used by Zainab in the short story “Provide, Provide”. This number is significantly low as compared to the material processes used by Zainab and suggest her active participation in doing than thinking. Appendix D2 shows that total four cognitive processes have been instigated by Zainab. The processes used to demonstrate her cognition and thoughts are: *knew, understand, sensed and knew*. All these processes suggest Zainab as a conscious being who is well aware of her surroundings.

Total three mental-affective processes have been used by Zainab that demonstrate her likings, wishes and worries. Clause 3 of appendix D2 suggests Zainab’s disliking for being touched by Jaglani but still throughout the story she welcomingly invites him, motivates him and lets him enjoy her company. The next affective mental process in used in clause 7 that exhibits Zainab’s concern about Saba, the daughter of Shabir, who has been taken away by Jaglani and is given to Zainab on her request. This clause demonstrates her motherly feeling which is an integral part of any woman. The third affective process has been used in clause 8 of Appendix D2. The process *would want* is also significant because this process suggests Zainab’s wish to be seen by Jaglani in her room playing with Saba. This process also exhibits the dominant motherly feelings of Zainab. Furthermore, no perception-mental processes have been used.

iii. Verbal Processes Used by Zainab

Appendix D3 enlists 83 verbal processes which have been used by Zainab as sayer or receiver. Total 49 verbal processes have been instigated by Zainab while 27 have been used by Jaglani. In five processes Mustafa, Zainab’s brother, is the sayer. Seven clauses 4, 6, 8, 11, 22, 25, 50 are the ones where Zainab answers the questions and in eight clauses 9, 27, 33, 39, 59, 61, 69, and 76 Zainab asks questions. The equal proportion of these clauses demonstrates Zainab’s balanced position that if she is being asked so she can also ask questions. Three clauses 1, 19 and 70 are related to her greeting. By her greetings and polite manner, Jaglani is greatly moved.

As imperative clauses are the sign of power so here Zainab instigates four clauses which are related to command. These clauses are 52, 53, 54, and 80 but the receivers are different. In the first three clauses, the receiver is Saba, the adopted child of Zainab, while in the last one the receiver is Shabir. One clause is related to blaming that is clause 31 of Appendix D3 where Zainab blames her husband of infertility. Furthermore, Zainab is strong enough to accept the marriage proposal of Jaglani but on her own conditions, as is given in clause 37:

37. When he (Sayer) had insisted (Pr: Ve) upon keeping the marriage secret (Verbiage) she (Sayer) made only one stipulation (Pr: Ve)—that they no longer would use birth control (Verbiage)

The above clause demonstrates Zainab's strong influence on Jaglani, who himself is a very powerful and influential political figure in his area. Zainab controls Jaglani with her strong assertions as well. She manipulates the situation according to her interests but still tries to keep herself at the safer side by pretending to be virtuous and pious as clauses 11, 16 and 18 of Appendix D3 suggest.

Only in two clauses, 45 and 46, Zainab makes request. This request is for the sake of fulfillment of her motherly desires. Being failed to conceive, she implores Jaglani to give her the daughter of his son, Shabir. These clauses are given below:

45. "I never begged, but nowgive her to me. I beg you, and I'll never ask for anything again." (Verbiage)

46. She (Sayer) began to cry (Pr: Ve), through her teeth (Cir: Manner). "I beg you; I beg you; I beg you. I 've served you....." (Verbiage)

The last verbal process used by Zainab is a complaint about Jaglani's family. Although Jaglani is on death-bed but she instead of showing her concern about his life and health, complains about their inhospitality. The following clause projects Zainab as self-centered and heartless person who is more sensitive and concerned about her respect and honor than the life and death of the person who gave her his name despite of the fact that there was a visible difference in their status, and who gave his granddaughter without even taking

permission from the family, to Zainab when she entreats and begs for a child. Clause 83 is given below:

83. *Zainab (Sayer) wept (Pr: Behavioral) quietly (Cir: Manner) and kept saying (Pr: Ve) to herself, (Receiver) "And they didn't even offer me a cup of tea." (Verbiage)*

iv. Behavioral Processes used for Zainab

In the short story "Provide, Provide", total 20 behavioral processes have been used for Zainab. Clause 1, 2, and 8 given in Appendix D4 use the same process *looked*, that suggests Zainab to be mentally present to perceive her surroundings. Clause 3 uses the process *avoid* where the phenomenon is Jaglani's eyes. Selection of such process demonstrates Zainab as mindful of Jaglani's intentions but still turns a blind eye to the situation and soon agrees to develop a sexual relation with Jaglani. Clause 6 demonstrates Zainab's willingness for such relation as the process *didn't resist* suggests. Clause 4, 12, 17, and 18, use the process *laughed, smiling, smile, to play* for Zainab while 14, 16, and 20 use the processes *cry, began to cry and wept*, all these processes lead towards Jaglani to influence him, the later ones are used to attract him while the former are used to wage his mercy to give Zainab his granddaughter.

Clause 9 of Appendix D4 demonstrates Zainab's opening herself to Jaglani while clauses 10, 13 and 19 use the processes *withdrew and disengaged*, and *didn't show any surprise*. All these processes suggest Zainab as insincere and pretentious who pretends to be involved in Jaglani but in reality, is never deeply touched by his love. The behavioural processes represent her as emotionally cold person.

v. Relational Processes used for Zainab

Appendix D5 suggests that a total of 13 relational processes have been used for Zainab. Clause 1, 2, and 3 describe the apparent beauty of Zainab. The attributes assigned to Zainab are *a hard-pale face, angular, with high cheekbones, almost beautiful, too forceful*. The significant thing in the given description is the harsh features of Zainab as the *hard-pale face and forceful* suggest. Similarly, clause 7 describes the strong hand of Zainab which ascribes her masculine description.

Clauses 8, 10, 12 and 13 attribute Zainab as *never be hungry, still, harder and emotionally inflexible, almost vicious, pliable*. All these attributes project Zainab as emotionally cold and hard-hearted person. Additionally, clauses 4, 5 and 6 demonstrate her body features and her manner which attracted Jaglani. The instances from the text are given below:

4. *She (Possessor) had (Pr: Re) a way of falling on the bed, (Possessed)*
5. *Her hands (Carrier) red with henna (Attribute)*
6. *He admired her thick black hair, (Carrier) braided and oiled (Attribute)*

4.4.2 Role of Participants

The main focus of this section is to study the different participant roles assigned to Zainab by Mueenuddin in his short story “Provide, Provide”.

i.Zainab as Actor

As discussed earlier, total 122 processes demonstrate material processes where 25 clauses suggest Zainab as an Actor of household chores. Zainab is involved in performing the duties related to household in 18 clauses (1,2,3,4,7, 8, 9, 20, 25, 39, 40, 58, 59, 67, 68, 75, 110, 112) while 7 clauses (89, 90, 91, 92,93,94, 105) demonstrate her being Actor in nursing her adopted child. Instances from the text are given below:

2. *(Zainab: actor) cooking (Pr; Ma) parathas (Goal) in clarified butter (Cir: Manner).*
3. *She (actor) had already (Cir: Manner) lit (Pr: Ma) his hooka (Goal ,*
4. *When she (Actor) brought (Pr: Ma) the food, covered with a napkin, (Cir: accompaniment)*
89. *And (Actor) dipping (Pr; Ma) a cloth (Goal) into a bowl of warm water, (Cir: Place)*
90. *Gently washed (Pr; Ma) the baby. (Goal)*
91. *She (Actor) tickled (Pr; Ma) the baby, (Goal)*

The next type of process where Zainab performs the role of an Actor are the clauses related to intimacy and sex. In such type of clauses, Zainab is an Actor in 22 clauses (14,

15, 23, 24, 35, 39, 31, 47, 48, 49, 50, 51, 52, 54, 55, 56, 65, 70, 80, 81, 83, 84 of appendix D1); all these clauses suggest the willingness of Zainab in developing a sexual relationship with Jaglani and is equally initiating such activities. This same can also be suggested from the use of pronoun “*They*”. For love making, this pronoun has been used five times (Clause 13, 22, 32, 44, 79). The use of *they* suggests that Zainab and Jaglani both are Actors. The instances from the text are:

13. Now often (Cir: Time) they (Actor) would make (Pr: Ma) love (Range) before she went home, (Cir: Time)

22. And then they (Actor) would make (Pr: Ma) love (Range).

ii. Zainab as Goal

In the short story “Provide, Provide”, Zainab is participating as Goal in total 14 clauses (5, 12, 13, 33, 39, 47, 50, 53, 59, 60, 82, 94, 123, 124). The majority of clauses that suggest Zainab as Goal are related to intimacy. As from the given list, 9 times Zainab is the Goal on whom any process related to intimacy has been performed. The clauses that demonstrate Zainab as the Goal in any such activity are clauses 5, 12, 31, 33, 39, 47, 50, 53a, and 82. The instances from the text are given below:

33. He (Actor) would stroke (Pr: Ma, Intentional) her (Goal),

50. And (Actor) pulled (Pr: Ma) her (Goal) down (Cir: Manner) onto the bed. (Cir: Place)

82. Before the marriage, he (Actor) always had been the one to caress (Pr; Ma, Intentional) her (Goal),

Similarly, the clauses where Zainab’s body parts are the goal of any intimate actions are 7 in number and are given in Appendix D1, and the clauses are: 26, 34, 37, 38, 45, 53b, 80. Few examples are given below:

26. Jaglani (Actor) reached around (Pr; Ma, Intentional) her waist (Goal)

37. While he (Actor) nuzzled (Pr; Ma, Intentional) her neck (Goal)

If these processes are compared with the processes selected for Jaglani by Mueenuddin so the results are quite similar, as Jaglani is a Goal in the same number of processes as those for Zainab. Jaglani is the Goal of such actions in 14 clauses as given in Appendix D1, 21, 23, 24, 30, 35, 39, 55, 56, 43, 63, 73, 81 and 114. The dominant process where Jaglani is the Goal is the same process related to intimacy where Zainab is the Actor. Some instances from the text are given below:

21. She (Actor) would massage (Pr: Ma-intentional) him (Goal)

23. In the bedroom (Cir: Place), with the lights off (Cir: Manner), she (Actor) kissed (Pr: Ma, Intentional) him (Goal) hard and soft (Cir: Manner),

In contrast to the number given above, Zainab's body parts are acted upon twice the number of Jaglani. Those clauses that demonstrate Jaglani's body parts as Goal are 3 in number and are given in Appendix D1, clauses 10, 56 and 72.

10. while she (Actor) massaged (Pr: Ma, Intentional) his legs and feet (Goal), patiently (Cir: Manner)

56. Looking down (Pr: Ma, Intentional) on his face (Goal).

72. Even then she (Actor) would hold (Pr: Ma, Intentional) his hand (Goal)

iii. Zainab as Beneficiary

As we discussed earlier, beneficiary is that participant who gets some benefit from a given material process. In this short story "Provide, Provide", Zainab is the beneficiary in only three processes. The clauses that demonstrate Zainab as Beneficiary are given in Appendix D1 clauses 77, 86, and 111. In clause 77, Zainab has been provided services by taking her to the town for her treatment of infection. Clause 86 provides Zainab a great benefit by Jaglani who on insistence of Zainab gives his granddaughter to her. The last process where Zainab is the Beneficiary is clause 111 of Appendix D1. This clause shows Jaglani offering presents to Zainab which is an expression of his love. The clauses are given below:

77. *And he took (Pr; Ma, Intentional) her (Beneficiary) into town (Cir: Place)*

86. *And gave (Pr: Ma, Intentional) her (Child of Shabir) (Goal) to Zainab (Beneficiary)*

111. *From the smugglers' market in Rawalpindi (Cir: place) he (Actor) had bought (Pr; Ma, Intentional) her (Beneficiary) this flowery tea set, (Goal)*

The number of processes that suggest Jaglani as beneficiary is 7. The clauses that demonstrate Jaglani as Beneficiary are 7, 8, 15, 19, 40, 116 and 118. Although the number of processes that suggest Jaglani as Beneficiary is more than Zainab's but still Zainab is greater beneficiary than Jaglani. All those processes are related to domestic services which have been provided by Zainab or are related to sexual fulfillment. In both these types of clauses, Zainab is the Actor who provides him services. Few examples from the text are given below:

15. *Giving (Pr: Ma, Intentional) him (Beneficiary) whatever he wanted (Goal).*

116. *and pour (Pr: Ma, Intentional) him (Beneficiary) tea, (Goal)*

117. *And handed (Pr; Ma, intentional) him (Beneficiary) the cup (Goal)*

iv. Zainab as Senser

In the short story "Provide, Provide", total 10 mental processes are related to Zainab. Appendix D2 provides the list of all those clauses where mental processes have been used. As mental Processes have been divided into three further categories, for Zainab no perceptive processes have been used. The cognitive processes which have been used for Zainab 4 are in clauses 1, 2, 9, 10. By contrast, three clauses 3, 7, 8 are affective processes. Examples of affective processes are as follows:

3. *Although she (Senser) did not like (Pr: affective) being touched (Phenomenon),*

7. *Zainab (Senser) had been worrying (Pro: Affective) because the baby, nearly two years old, had not yet begun to speak (Phenomenon)*

8. *She (Senser) would want (Pr: Affective) him to find her there (Phenomenon)*

The given processes demonstrate a contrast between Jaglani's expectations about Zainab and the priorities of Zainab. In the given list, the affective processes which have been selected for Zainab suggest her as least interested in sex but has more motherly feelings and is concerned about the child, but on the contrary the affective processes used for Jaglani demonstrate him as sexually attracted towards Zainab and is least concerned about anything than to get a pleasure from her as clauses 5 and 6 demonstrate:

6. He (Senser) wanted (Pro: Affective) more from her, (Phenomenon),

7. He (Senser) wanted (Pro: Affective)) her spending the entire night with him. (Phenomenon)

The cognitive processes selected for Zainab are four as given in Appendix D2 1,2, 9 and 10. Clause 1 demonstrates Zainab's skillfulness in pleasing Jaglani; therefore, Zainab uses her sexual attraction to impress and please Jaglani. clause 9 demonstrates that Zainab is not unmindful that Jaglani is interested in her and therefore through her various services controls Jaglani and later on persuades him to do what she wants. Clauses 2 and 10 are shared by Mustafa and Jaglani with Zainab respectively. The second clause suggests Zainab as quite well aware of her world and the loss she will face after the death of Jaglani. The 10th clause of Appendix D2 again uses the process *knew* which is a very refined cognitive process and suggests Zainab as quite well aware of the consequences after the death of Jaglani. The clauses that demonstrate Zainab's cognitive processes are given below:

- 1. Zainab (Senser) by contrast knew (Pr: cognitive) how to please him (Phenomenon).*
- 2. Brother and sister (Senser) understood (Pr: Cognitive) the enormity of her loss, the failure of her preparations against abandonment (Phenomenon)*
- 9. And she (Senser) sensed (Pr: Cognitive) that he loved her (Phenomenon),*
- 10. Both of them (Senser) knew (Pr: Cognitive) that this meant nothing (Phenomenon)*

v. Zainab as Sayer

In this short story, total 83 verbal processes have been used for Zainab. In all these processes Zainab is either a Sayer or the receiver of those verbal processes. In 49 processes,

Zainab is the Sayer and either Jaglani or her brother Mustafa are the Receiver. Furthermore, in conversation with Zainab, Jaglani is the Sayer 27 times while Mustafa is the Sayer five times. Two verbal processes are shared by Zainab and Jaglani.

In conversation with Jaglani, Zainab always shows a reserved nature and is more to the point. She uses brief verbiage while addressing Jaglani and uses a polite language. The instances from the text are given below:

7. *“Salam, Chaudhrey Sahib” (Verbiage), she (Sayer) said (Pr: Ve)*
8. *“Salam, Bibi” (Verbiage)*
9. *“How long have you been back in Duniapur” (Verbiage) he (Sayer) asked (Pr: Ve).*
10. *“Two months” (Verbiage)*
11. *“Are you staying with Mustafa” (Verbiage)*
12. *“Yes, he took me in” (Verbiage)*
13. *“What’s your name?” (Verbiage)*
14. *“Zainab” (Verbiage)*

She presents herself in most pleasing and attractive way to Jaglani. The verbal processes used for Zainab validate that she is very humble and courteous. These verbal processes exhibit the willingness of Zainab to construct some intimate relationship with Jaglani and through her services starts her physical contact with him. Some instances from the text are given below:

15. *“Would you like me to press your feet” (Verbiage), she (Sayer) asked (Pr: Verbal)*
14. *She (Sayer) spoke (Pr: Verbal) to him (Receiver) formally (Cir: Manner), called (Pr: Verbal) him (Receiver) “Chaudhrey Sahib” (Verbiage).*
19. *Zainab (Sayer) came into the room, ----- “I’m sorry you’re not well.” (Verbiage)*

In response to such gestures and verbal clues Jaglani gets motivated and later on seriously falls in love with her. The verbal processes used by Jaglani exhibit his obsession with Zainab and his fondness of her. He openly expresses his feelings for her. As is given in the following clauses:

21. *“I need you to be here in the house whenever I’m here.” (Verbiage) He (Sayer) looked directly into her eyes. (Cir: Manner)*

29. *He: (Sayer) told (Pr: Ve) her (Receiver) how much she meant to him. (Verbiage)*

51. *Speaking (Sayer) in her gentle voice (Cir: Manner), which (Phenomenon) he (senser) liked (Pr: Affective) so much (Cir: Extent). “Come in, come see.” (Verbiage)*

Although she motivates Jaglani for such intimate relation but simultaneously pretends to be noble and pious. The verbal processes exhibit such double-standards. Furthermore, while closely involved with Jaglani, she claims her virginity. Some examples from the text are as given:

11. *“You buy me things..... I was never for sale,” (Verbiage) she (Sayer) replied (Pr: Ve), standing up.*

17. *“Then why not spend the night” (Jaglani: Sayer)*

18. *“Then I would be your whore. At least now we still pretend. Leave it alone, I’ve already said more than I wanted. Please.” (Verbiage)*

The verbal processes suggest Jaglani to be deeply affected by Zainab. Therefore, openly admits his love for her. The following clauses reflect the verbal processes where Jaglani confesses his love and determines to marry her after her divorce. In all these instances, Zainab never communicate such feelings verbally but is a silent spectator and a hidden beneficiary as could be observed from the following examples:

20. *“Come here” (Verbiage), said Jaglani (Sayer)*

21. *“I need you.....” (Verbiage). He (Sayer) looked directly into her eyes. (Cir: Manner)*

22. *“I (Zainab) told you, I won’t. I’ll go away” (Verbiage)*

23. *“Where can you go”? (Verbiage) (Sayer: Jaglani)*

24. *He (Sayer) never before had said (Pr: Ve) these (Verbiage) things to any woman (Receiver)*

25. *“My husband has written three times”. “He says he’ll take me back. I’ll go there.” (Verbiage)*

26. *“I’ll marry you” (Verbiage). He (Sayer) said. (Pr: Ve)*

27. *“What about my husband”? (Verbiage)*

28. *“I’ll arrange it”. (Verbiage)*

Although apparently this marriage seems to be based on pure love but later on Zainab reveals her true intention. Zainab herself wanted to get rid of her husband but she used Jaglani for this purpose. She wants to have children but due to failure assumes her husband to be barren and gets rid of him and marries Jaglani. She even compels Jaglani to take his son’s daughter and give her. Being strongly influenced by Zainab, he takes his son’s daughter and gives to Zainab. The verbal processes used by Zainab to reveal her intentions and her longing for a child can be observed in the following verbal processes:

31. *Zainab (Sayer) had blamed (Pr: Ve) her husband (Target) for her failure to conceive. (Verbiage)*

42. *“You know, I thought I didn’t have children with Aslam because he couldn’t. But it’s me.” (Verbiage)*

43. *Her face became hard, “I only married you because of that.” (Verbiage)*

44. *Cut badly, he (Sayer) said (Pr: Ve). “You had no choice. How long would your sister-in-law have treated you well? You came like a beggar.” (Verbiage)*

45. *“I never begged, butI’ll never ask for anything again.” (Verbiage)*

46. *She (Sayer) began to cry (Pr: Ve), through her teeth (Cir: Manner). “I beg you; I beg you; I beg you. I’ve served you.....”. (Verbiage)*

Three verbal processes negate the earlier polite and humble portrayal of Zainab. Her image which has been projected earlier is shattered in the following verbal processes. Her insincere and fake love gets exposed with her last utterance where she is least concerned about the death of Jaglani but more about a cup of tea. The verbal processes that project a very negative picture of Zainab are as follows:

80. *The sick man (Senser) heard (Pr: Affection) her (Sayer) in the anteroom say (Pr: Verbal) to Shabir,(Receiver)” Get your hands off me, you little piece of shit. I’m his wife. Don’t touch me”. (Verbiage)*

82. *She (Sayer) had spoken (Pr: Ve) in the most vulgar Punjabi (Cir: Manner), like women screaming over the common wall of their village huts (Cir: Role)*

83. *Zainab (Sayer) wept (Pr: Behavioral) quietly (Cir: Manner) and kept saying(Pr: Verbiage) to herself, (Receiver) “And they didn’t even offer me a cup of tea.” (Verbiage)*

vi. **Zainab as Carrier**

Out of total thirteen relational processes, only five processes are related to her physical beauty. The author has described her appearance and body features in clauses 1, 2, 3, 5 and 6 of Appendix D5. No clause represents her inner beauty or her intellectual qualities. The clauses representing Zainab’s attributes are given below:

17. *Almost beautiful (Attribute)*

18. *But too forceful (Attribute)*

5. *Her hands (Carrier) red with henna (Attribute)*

6. *He admired her thick black hair(Carrier), braided and oiled (Attribute)*

Three relational processes describe her attitude and behavior. Here, Zainab is attributed with the qualities, viz. *vicious, pliable, harder and emotionally inflexible, still*. All these qualities project a negative picture of Zainab and suggest her as emotionally cold and stone-hearted person.

vii. **Zainab as Behaver**

Zainab performs the role of behavior twenty times in the short story “Provide, Provide”. Zainab has been projected as strong as clause 7 selects the process *quarreled*. Although Jaglani is a strong and influential person of the village still Zainab is bold enough to quarrel with him on bed. Through her supple actions and unconditional services, Zainab attracts

Jaglani and sexually motivates him but never gets deeply involved in any such relation as can be inferred from the following clauses:

10. *But after they finished (Cir: Time), she (Behaver) withdrew (Pr: Be) into herself (Phenomenon).*
13. *And only after a moment (Cir: time) would she (Behaver) disengage (Pr: Be) from him (Cir: Place)*

The rest of the processes have already been discussed in Behavioral Processes.

4.4.3 Who has been affected by whom

In the short story “Provide, provide” both Jaglani and Zainab have affected each other. Total 57 processes demonstrate Zainab as an actor in transitive processes. Zainab influences her surrounding very actively. The nature of Zainab’s influence can be observed throughout the story. As transitive verbs need an object, a total of 36 times the Goal is related to household chores or domestic issues. Those domestic Goals which have been used for Zainab are *tea, breakfast, paratha, butter, tray of food, tea, the cup, the tea things, the milk in the pitcher steaming, the sugar bowl, sherbet, hookah, food, etc.*

All the above processes demonstrate Zainab’s powerful hold over her domestic sphere. Her expertise in her culinary art impresses Jaglani. This can imply that through her cooking and presentation skills, Zainab affects Jaglani because the ultimate recipient of all these activities is Jaglani. Zainab serves him and takes care of his household chores and through these skills takes hold of Jaglani. Some instances of clauses that demonstrate Zainab as actively involved in house hold chores are as follows:

3. *She (Actor) had already (Cir: Manner) lit (Pr: Ma- intentional) his hooka (Goal,*
19. *At noon each day (Cir: time), Zainab (Actor) sent out (Pr: Ma, Intentional) tray of food (Goal) to him (Beneficiary), covered (Pr: Ma-event) with a white cloth, (Cir: Manner)*
20. *She (Actor) brought (Pr: Ma, Intentional) him (Beneficiary) a glass of sherbet (Goal),*

Zainab initiates many domestic activities but side by side Jaglani is affected by her sensual attraction. In their intimacy, Zainab is the actor 21 times and in all these processes Jaglani or his any body part is the Goal. In contrast to Zainab, Jaglani is actor in any process related to intimacy only 14 times where Zainab is the ultimate Goal. According to Mills (2012), the central idea of any analysis of a feminist text is that the women are often represented as inactive and are acted upon by the male agents. But, in this text, the female participant is more actively involved in acting upon the male participant or any of his body parts.

In short, it is observed that Zainab is the most dominant affecting Actor of material-action-intention processes in ‘Provide, provide’ who, through Mueenuddin’s lexicographically choices, is characterized by considerable intensity of control.

4.4.4 Feminist Stylistic Analysis

As Mills(2012) suggests that female characters are passive in any intimate relations but the overall analysis of the material processes in ‘Provide, provide’ has shown that in sexual advancement Zainab’s body parts are Goals 7 times while Jaglani’s body parts are acted upon four times. But, on the whole, Jaglani is a Goal 14 times while Zainab is a Goal 7 times which is the double of the given figures. This finding deviates from Mills’ (2012) feminist transitivity interpretation. Zainab shows control over her body and further extends her actions to control Jaglani. This goes against previous feminist transitivity studies. Mills (2012) found that when a male participant is involved in a sexual advancement, out of six processes four are performed by a male participant while a female participant performs one out of five material processes towards the male body. Ultimately, she shows that the female participant is a victim of the male control. Clearly, Mueenuddin has contradicted Mills’ findings in this short story.

In verbal processes Zainab is the sayer 47 times while Jaglani is the sayer 27 times. These verbal processes demonstrate that Zainab is not a passive listener but an active speaker who manipulates and controls Jaglani through her verbal processes. Jaglani is the receiver of verbal processes instigated by Zainab 39 times while Mustafa is the receiver of

verbal processes five times. Furthermore, Zainab addresses Shabir once, while she herself is the receiver only once. From the given list, it can be inferred that Jaglani is the most affected participant by the verbiage of Zainab. Additionally, Jaglani addresses Zainab only 26 times which is almost the half of Zainab's verbal processes.

Furthermore, the verbiage used by Zainab is also very much significant. Zainab divorces her husband through her relation with Jaglani; she marries Jaglani on her own terms and conditions and additionally asks Jaglani to give her his granddaughter. In all these verbal processes, Jaglani is the ultimate affected and, therefore, fulfills all the demands made by Zainab. From these verbal processes, we can conclude that although Jaglani is a powerful man but Zainab controls him completely and gets all her demands fulfilled. It can be concluded that as opposed to Abdullah, female characters portrayed by Mueenuddin do not conform to the generally accepted feminist norms.

4.5 Findings and Interpretation

This section combines the transitivity patterning of all four short stories for the sake of comparison and contrast and also presents the findings of the study regarding the ideological positioning of Abdullah and Mueenuddin, the two selected authors. This section analyzes the portrayal of Pakistani women constructed with the help of lexical choices made by both the authors. The analysis of transitivity processes used by the authors helped to determine if the protagonists were empowered and had control over themselves and their surroundings. Furthermore, their interaction with the male characters was also excavated with reference to Mills' (2012) feminist transitivity analysis. Below, through a comparison/contrast, each character is further highlighted and the different dimensions are further explored.

As the previous section of the study has already demonstrated, a total of 541 material processes have been used by the protagonists of these selected short stories. Husna uses 193 material processes, while Zainab uses 124 material processes. Furthermore, Dhool has participated in material processes 90 times while Tannu has been ascribed 134 material processes. From the analysis given in previous section, it could be established that Husna is more frequently involved in material processes as she makes 36% of overall processes;

the next is Tannu whose material processes make 25%. Zainab makes 23% of the total material processes while Dhool makes only 16.6%.

In the feminist text analysis of an extract from *The Bell Jar* by Sylvia Plath, Burton (1982) employs a systemicfunctional model of language in order to survey transitivity. She infers that through Plath's use of 'disenabling syntactic structures', she portrays herself as victim. Such inferences which portray a woman as oppressed and victimized are frequently occurring in the studies of transitivity. The dominant idea in Mills' (2012) work on feminist text analysis is that "women are often portrayed as passive and acted upon by the male agent" (1995: 201). In the light of these conclusions, this can be established that Abdullah's transitivity choices conform to such findings. In clauses related to sex and intimacy, the female protagonists are the ultimate Goal of those processes as in "An Amulet for Caged Bird", only one clause describes the physical contact between Tannu and the milkman but even in this one clause, the male participant is the Actor while Tannu's body part is the receiver of that action.

Same is the case with the second protagonist of Abdullah's short story "Ashes to Ashes, Dust to Dust". In this short story, total nine clauses portray the physical relation between Dilawar and Dhool but in all these clauses the male participant is the Actor and agent while Dhool and her body parts are the receiver or Goal in all these processes. Such transitivity patterns portray the victimization of female characters by the male participants who are using them without their willingness. Such findings are aligned with Mills' (2012) as she says "when the male does a [material-intention] process, he does four out of six to a part of the female's body [...] and one to her as a whole. Yet only one out of five processes done by the female is done to the male" (1995: 147).

Contrary to Mills' findings, Mueenuddin projects an altogether opposite picture. In the clauses related to sexual advancement, Husna is the Actor 30 times. She performs the role of an Actor and also exhibits her powerful hold upon K.K. Harouni. In all these processes, K.K. is either the Goal or the ultimate affected participant. Similar is the case with the next short story by Mueenuddin, "Provide, Provide". In this story, Jaglani is the Actor in sex related clauses 11 times while Zainab is the Actor in 19 clauses. The difference

between the number of these clauses is significant and projects a sensual and unconventional picture of Pakistani women. The transitivity choices of Mueenuddin are deviant from that of the established feminist perspective and, therefore, represent a woman who is poles apart from the conventional woman as presented in feminist texts.

One common feature of any feminist text is the female victimization by the patriarchal society which has been confirmed by the previous discussion as well. Another transitivity patterning that confirms the female victimization is the role of Beneficiary. The more the clauses assign beneficiary role to female, the less she is suppressed or marginalized. The transitivity patterns chosen by Abdullah confirm the female victimization as in both the selected short stories, not a single clause represents the male as Actor providing any benefit to the female characters.

In Mueenuddin's transitivity patterning, Husna is Beneficiary 15 times where the Actor is Harouni or the servants of Harouni. Same is the case with Zainab where she is Beneficiary three times but in all these clauses Jaglani is the Actor. Such findings again negate the feminist perception about female victimization by the patriarchal society. Mueenuddin's female characters are the beneficiary due to their sexual appeal and the male participants after getting involved in sexual relations provide them material benefits and comfort.

The female victimization can also be projected by the use of intransitive verbs. Considering Burton's (1982) study, it has been observed that the actions of Plath are limited to herself and are not extended to other participants involved in the text; hence these processes are dominantly mental processes where she could only think and perceive. Furthermore, all the material processes are intransitive where she is acting upon her own body. From the analysis of the text, it is suggested that 34 times, Tannu is involved in processes where no Goal is given. Such high number of intransitive verbs exhibits Tannu's lack of control over her environment and the people surrounding her. That is the reason that at the end of the story she escapes from her surroundings instead of changing and influencing anyone. Once again, such transitivity patterning confirms Mills' Transitivity interpretation which demonstrates female as weak and frail to control her surroundings.

The transitivity patterning of Dhool also confirms the findings of Burton (1982) and Mills (1995/2012) as she uses a total of 31 intransitive processes.

Contrary to Abdullah, Mueenuddin's female characters are more influential and actively involved in taking control of the male characters around them. The results clearly show that in both the short stories by Mueenuddin, females are dominant Actors in sex related processes and the males are acted upon. Their active participation in such processes is a result of their prevailing will to control the male participants. As far as the number of transitivity processes is concerned, only 17 intransitive verbs have been used by Zainab which are significantly less than the intransitive processes used by the female characters in Abdullah's short stories. 48 intransitive processes have been used by Husna which are only a 24% of the total material processes used by her. Such transitivity patterning is again deviant from the feministic perspective as is projected by Burton and Mills in their researches.

According to Mills (1995/2012), the dominant participants are ascribed more material-action-processes than mental processes. In the light of the given statement, this can be inferred that Zainab and Husna have more control over their environment than Tannu and Dhool. Daniyal Mueenuddin has used 82 material-intentional-processes for Zainab which make 66% of the overall material processes while in comparison 99 material-intentional processes have been used for Husna that make 51 % of the overall selection. Contrary to Mueenuddin, Abdullah assigns 31 material-intentional-processes to Tannu which make 23% of the overall material processes. Similarly, 29 material-intentional-processes have been used for Dhool which make 32% of the overall material processes. From the given data, it can be inferred that Mueenuddin counters the claims of feminist text analyses as he assigns a more dominant role to the female characters who have an influence over the males in the respective short stories and exercise their control over the people around them. In contrast, Abdullah again portrays a marginalized and victimized picture of female characters by assigning them less material-intentional-processes. Through her selection of transitivity patterning, she confirms the findings of Mills (1995/2012).

Taking in consideration the mental processes used in the text, Mills(2012) opines that the material processes are more instigated by male participants, while in comparison the mental processes are frequently ascribed to females. She further explains that the mental processes used by the females are chiefly concerned with ‘worries and feelings. Contrary to the stated findings, in the short story “Provide, Provide”, Zainab is involved in material processes more frequently than the mental processes. Zainab is the actor in 82 material processes but Jaglani is the Actor only 11 times. Similarly, Zainab is involved in less than 10 mental processes but Jaglani is the ‘Senser’ more than 50 times although Jaglani’s mental processes are not given in the Appendix due to the delimitation of the study. This visible difference in mental and material processes deviates from the established findings of feminist analyses of the texts.

In contrast, Abdullah chooses 82 mental processes for Tannu. From the given list, 14 clauses demonstrate her worries while 18 clauses suggest her feelings and desires. The significant mental process related to cognition processes is *knew* which has been used. Although the given figures negate the feministic interpretation of the text as more material processes have been used by Tannu than mental processes but if compared with Raju, Tannu’s husband, she has been assigned more mental processes. Not a single mental process demonstrates Raju as Senser. This finding confirms that mental processes are more often ascribed to female participants. As female characters are powerless, therefore, they think and feel more than practically executing their desires or wishes.

The mental processes assigned to Dhool also confirm the findings by Mills (2012). Total 36 mental processes have been assigned to Dhool which project her feelings, worries and desires but, on the contrary, only three mental processes have been assigned to Dilawar. These few mental processes project a negative and condemnable picture of the male participants who are insensitive and cruel. Through mental processes, Abdullah projects a miserable and deplorable condition of female characters in her short stories while on the other hand Mueenuddin propagates an opposite picture as in the short story “*In Other Rooms, Other Wonders*” Husna has been assigned 60 mental processes which are all related to her desires and determination to get a higher status in the society. Consequently, contrary to feminist perspective, Husna has been projected as more concerned about the

fulfillment of her desires than to be worried about the injustice or oppression by the male participants.

Mills(2012) opines that female characters have been portrayed as powerless and dependent on males while males are powerful and independent. One of the hunches towards power dynamics is the verbal process. The greater the use of verbal processes, the more power is exercised. In these selected short stories, the female protagonist can be considered as empowered or powerless by the study of their verbal processes. The dominant group participates more frequently and confidently in the conversation than the marginalized group. In Abdullah's short stories, female characters are less vocal than DaniyalMueenuddin's female characters. Through the selection of her verbal processes,Abdullah has projected a victimized and isolated picture of Pakistani women. Total 32 verbal processes have been used in "*An Amulet for a Caged Bird*" but in all these verbal processes, Tannu addresses other participants only 4 times while she talks to herself 9 times. In the rest of the verbal processes, she is the Receiver of those verbal processes. All these verbal processes reflect the weak and isolated picture of Pakistani woman who is deprived of her basic rights to express and share her sorrows and miseries to other participants. The same is the case withDhool; Abdullah selected only 11 verbal processes for her among 26 verbal processes. In this short story, again the female character is unable to communicate her feelings and emotions to the male characters in the story.

However, Mueenuddin differs from Abdullah in his selection of verbal processes. In the short story "*In Other Rooms, Other Wonders*" total 90 verbal processes have been used where Husna is the Sayer in 48 processes while the rest of the participants are given less than half of the rest of the processes. Similarly, Zainab is assigned 49 verbal processes while Jaglani shares 27 verbal processes. Such selection of verbal processes again deviates from the established feminist perspective which portrays females as passive and silent in the patriarchal society. Mueenuddin contradicts this perception and portrays women as the ones who can not only interact and communicate with the people around them but can also influence them to achieve what they want. Mueenuddin projects a socialized but blemished picture of Pakistani woman which is altogether opposite to the picture portrayed by Abdullah.

Moreover, the use of relational processes can determine the mindset of the writer. The lexical choices made by the writer determine the ideological stance of the author. In the short stories written by Abdullah, Pakistani woman has been presented as possessor of some good qualities but suppressed by her situation. The relational processes used for Dhool are: *raven, queen, paper collector, means, not naïve, not an unhappy woman, determined, not that lucky, and particle of dust.*

All these attributes define the character and situation of Dhool from the perspective of a female writer. The attributes like queen, raven, not naïve and not an unhappy woman all project the qualities of Dhool as an individual. She has been praised as being a queen, very pleasant and full of wisdom. Her situation is being described as miserable but her determination is her strength which is a source of her survival. The last adjectival phrase describes the reality that although she is brave, determined and a pleasant woman but still she is as worthless as a particle of dust because of the patriarchal society. Males are dominant and do not let her get the best reward for her character and traits. Contrary to the female character, the male character Dilawar has been projected negatively as the adjectives used for Dilawar are: *useless and nervous, indifferent, increasingly callous, parasite, pitiful spectacle and a victim of circumstances of his own choice.* All these adjectives describe Dilawar as a useless and morally corrupted person. Thus, Abdullah projects a positive picture of female characters; comparatively the male characters are portrayed as blemished and negative.

Furthermore, in the short story, “An Amulet for Caged Bird”, Tannu has been assigned the nominal and adjectival phrases as *priced cow, incubator, sleepwalker and caged animal.* All these attributes describe the miseries of a Pakistani woman. She is expected to be responsible for providing the offsprings. Her value is conditioned with her performance as a cow for its owner. The comparison of a woman with the *cow* and *incubator* projects the tormenting reality of the society where woman is considered to provide the offspring and to serve the family silently, like a domestic animal. The phrase *caged bird* again projects a woman’s sufferings and implies the suffocation which has been experienced by a woman due to the patriarchal society. Furthermore, the use of the attribute *sleepwalker* exhibits the depressed and stressed state of mind of a woman due to social

pressures and traditional chains. In short, with the help of such selection of relational processes, Abdullah highlights the female's sufferings and propagates the established feminist ideology.

As discussed in earlier processes, there is a visible difference in transitivity patterns chosen by both the writers. The relational processes used by Mueenuddin portray a different picture of Pakistani woman in his short story "In Other rooms, Other Wonders". The attributes assigned to Husna are as follows:

a guest, not even really a presence, a source for the old lady, to fetch and carry, stubbornness, an ambiguous position, greatest concession, determination to rise, neither talent nor beauty, determination and cunning, critical, quick-witted, sensual and slightly crude, space neither rich nor poor, neither servant nor begum, abusive, virgin, frosty, nice, prettiest than ever

All the attributes given above describe the different aspects of Husna's character. She has been referred to as low in social status with no importance but just a source of fetch and carry. She has been mocked as being unfit for both upper class and lower class. She has been called *crude, abusive, sensual and cunning*. All the given adjectives portray Husna as negative and morally corrupt. She is determined but also stubborn to such an extent that is ready to sacrifice her virginity to get a better position in the society. Being over-ambitious and morally shallow, Husna negates the common prevailing notions related to feminism. The relational processes used for Husna are deviant from the popular ideas related to female suffering and female marginalization.

For Zainab, Daniyal Mueenuddin selects such attributes which are rarely assigned to female characters. A woman is always portrayed as weak and fragile with soft hands and delicate features but Zainab has been portrayed differently. The relational processes related to Zainab are: *hard pale face, forceful, almost beautiful, strong hands*. The given attributes deviate from the common prevailing idea of femininity. Furthermore, Zainab has been assigned the relational processes of being *vicious, harder, emotionally inflexible and still*. All these attributes describe Zainab as more muscular than is expected of a female.

4.6 Ideology Projected through the Texts

Burton (1982) opines that it is naïve to think of any text as neutral since the selection of words is always politically motivated. In a text, Halliday (1985) considers linguistic choices as the means of representing ideology, which has the highest position in the analysis of any text. In the same manner, ideology has been given substantial consideration in the analysis of the selected texts in the present study. This section unfolds the last level of meaning that is the authorial ideology as invested in the selected texts.

4.6.1 Ideology projected in the short story “Beyond the Cayenne wall”

From the transitivity analysis of Abdullah’s “Beyond the Cayenne wall”, this can be inferred that Pakistani woman is marginalized and exploited. She is lonely and secluded and therefore tries to take solace in self-indulged talks. The society is least concerned with her feelings and emotions but is more interested in cursing and humiliating her. For them, the duty of every woman after marriage is to produce children and if this may not happen, the woman is solely responsible for it. The transitivity analysis of this story establishes that a woman can be barren or unproductive but such a thing is never considered for man. Not a single relational process demonstrates that man could be equally responsible for failing to produce children. From the transitivity analysis of this short story, it can be concluded that Abdullah has projected feministic ideology in her text where she has talked about female suffering, her exploitation and hardships which she faces in her domestic sphere.

4.6.2 Ideology projected in “In other Rooms Other Wonders”

Mueenuddin holds a deviant ideology from feminist ideology as projected by Abdullah. Through the character of Husna, Mueenuddin has portrayed a blemished and disfigured picture of Pakistani woman. He portrays Husna as a selfish, wolfish and cunning person. Husna is projected as a woman who craves for wealth and power and is ready to go to any extent to achieve her goals. In this short story, if K.K. Harouni is patronizing Husna for

any elicited relationship, Husna is also more than willing to be a part of this bargain. She uses her sex as a weapon to prey upon the male folk. Mueenuddin has projected a woman who is least concerned about her virginity but very much concerned about her social status. According to the transitivity choices made in the text, a woman is not the victim but a pretender of her false and self-imposed marginalization. As could be established by the study of the material and verbal processes of the text, a woman is depicted as powerful enough to even control many men by her flirtatious speech and sensual manner. Furthermore, contrary to feminist ideology, in the text male participants are the victims of female control.

4.6.3 Ideology projected in “Ashes to Ashes, Dust to Dust”

According to Halliday (2014), the choices made by the user of a language are ideologically motivated. Behind every selection of linguistic patterning, there is an ideology. In this short story, Abdullah has depicted a Pakistani woman who is suffering due to male dominant society. She works day and night inside and outside home to fulfill her daily needs as could be observed by the material processes used in the text. All the material processes suggest the struggle and suffering of a woman outside the four walls of her house. The verbal processes indicate her weak position as all the male participants intimidate her and requests are more assertive. The behavioral processes used in the story reflect frustration and gloom in the attitude of Dhool as only one single behavioral process indicates happiness. Same is the case with material processes where only one process ‘*singing*’ provides a ray of lightening. The analysis uncovers the patriarchal society of Pakistan where a woman like Dhool has no room to enjoy and live happily.

The mental processes suggest that the women of Pakistan are fully aware of the exploitations and ill-treatment directed towards them as in the short story Dhool, very frequently, indulges in mental processes where she is trying to sort out her problems. This story also suggests that a woman has to suffer due to the male dominance. The text presents the feminist ideology where a woman suffers because of the inequality and injustice which is prevalent in society.

4.6.4 Ideology projected in “Provide, Provide”

The transitivity choices made in the text present a female character that is more dominant and attracts the male participant with her physical charm. She has been assigned the role of Actor especially, in sexual advancement twice more than the male participant as is given in the analysis section. She is involved more frequently in material processes than in mental processes. She has control over her surrounding and also over her body as could be observed from the choices made by the writer.

Her voice is also obvious in the story where she communicates comfortably with the male participants as Jaglani, Mustafa and Shabir. All these selections lead towards an ideology that is different from feminist ideology. The ideology presented in the text deviates from the prevailing feministic notion where female is always considered to be powerless and passive. The female characters are portrayed as selfish and self-centered who control the male participants. Opposite to the feminist ideology, in the text male participants are the victims of female control.

4.7 Discussion

Halliday (2014) considers clause as the central unit of meaning making process. The choices made by the language user have an influence on the construction of meaning. In this study, the researcher probed into the linguistic choices made by both the writers with in a clause. The difference in meaning leads towards the contrastive portrayal of Pakistani women. Abdullah highlights the sufferings of the women of this region by the selection of process types and participant roles. On the other hand, Mueenuddin portrays the picture of a woman, who controls male participants and exercises her power over her surroundings.

In the field of SFL and particularly on the use of transitivity, a ground-breaking research was conducted by Halliday in 1971. He analyzed the character of Lok, a Neanderthal man, from the three different situations selected from the text. For analysis of the text, Halliday (1971) divided the text into three parts namely text A, B and C where the first part of the text demonstrated the limited worldview of the people where their actions were confined to themselves. The clauses were dominantly intransitive and the inanimate objects or the body parts were the actors instead of human participants. The text described the ineffective role of the people in controlling their environment. The syntactic structure

provided a hint of the limited worldview of the people and their confinement to certain actions. The text B was a transition where the transitive verbs were only few and Lok was the agent in only one transitive clause where his own body was the affected entity and the subject had changed gradually. The man had transformed to bipedal and was able to stand straight and look up towards the sky. The text represented the powerless and deserted state of Lok who would soon be perished. The third part was the total transformation as 48 out of 67 transitive clauses had been used for the human participants. The perception of the people regarding their environment had changed and they were more empowered to influence their environment.

Halliday's findings have been confirmed by the interpretation of the transitivity patterning used by Abdullah. Her female characters were depicted as powerless as they could not exert their influence on the other participants of the text. They were passive and, therefore, were ascribed more mental processes. Although the text A of Halliday was not explored for any specific ideology but powerlessness was the dominant theme which was also present in the text of Abdullah where female participants were powerless under the influence of patriarchal society.

Contrary to Halliday's (1971) text analysis, Mueenuddin used transitivity patterning to create the female participants who were more active and demonstrated a control over their environment. These findings were somehow similar to the findings of text C of Halliday (1971) where people had more activity and could influence their surroundings. Although Halliday's (1971) study postulated the question of power and dominance and provided the whole process of constructing inner and outer realities but in his study no attention was paid to the specific ideological positioning of the writer.

The transitivity patterning of Abdullah highlights women's suffering and her struggle in a male dominated society. The feminist ideology is propagated with the help of word choices and clause construction. The text is considered as a feminist text because Abdullah demonstrates a female perspective in a patriarchal society. The same concept is reinforced by Cixous (1976) as she talks about the necessity of a woman to talk about a woman and to bring woman in the center of any text. Contrary to Cixous's postulation,

Muenuddin has created a text where the focus is on male experiences and male perspectives. The women which have been created by Muenuddin are more sexually portrayed than Abdullah's to understand their efforts and suffering in a patriarchal society.

Burton (1982) conducted a similar research but from feminist perspective. She postulated the question of neutrality of the text and concluded that the selection of language was always motivated by certain biases and ideologies. Her research provided an insight into the role of actor and its ability to exert a control over the environment. In this research, the female character was the receiver of all the actions without any role as an actor. All the other participants including the electric shocks affect her but in response, she could only feel and perceive. The study was significant because for the first-time female perspective was given importance although it was limited to a few participant roles. Abdullah has depicted the same ineffective role of female characters but in more intimate relations. Pakistani-women are depicted as powerless and acted upon by male participants. Furthermore, the ineffective role of women characters can be observed by the mental and verbal processes ascribed to female characters. The actions of Tannu were limited to herself or to the household chores. Furthermore, she had a very limited role of sayer where the receiver was present and therefore her verbal processes were confined to herself. If compared to Abdullah's women characters, Mueenuddin's women were more active and social. They used more material processes than mental processes. In sexual advancements, the female character was ascribed the role of actor twice more than the male participants and therefore deviated from the research findings of Burton.

A similar study as the present research was conducted in 2006 by Gallardo. She analyzed *Pygmalion* by Bernard Shaw (1913) to explore gender relationships. The main objective of that research was to investigate the language used by the major female and male characters in *Pygmalion* by using transitivity as analytical tool. The analysis was based on the idea put forward by Cameron (1995) that a play that deals with social class can also be considered relevant for studying gender relationships. The findings demonstrated that the male characters were more rational and sensible, while the female characters were emotional and powerless in their relationships. The transitivity patterning of Abdullah also confirmed Gallardo's findings and represented women characters as

powerless in the prevailing patriarchal society. Interestingly, Gallardo represented the woman characters as more social and interested in constructing relationships but the characters of Abdullah were isolated and struggling to get their rightful place in the society. On the other hand, Mueenuddin represented Pakistani women more social and eager to develop sexual relationships but for their own good. They are depicted as selfish and ambitious to fulfill their desires.

As the present study investigated the ideology presented in the selected texts from feminist perspective, a similar research was conducted by Miranti (2014) who employed transitivity model to explore the representation of immigrants by two prominent newspapers of America: New York Times and Washington Times. She opined that transitivity analysis could reveal hidden ideologies in the text. The study aimed at investigating the type of processes and participants through transitivity analysis of the selected texts. The second aim of the study was to unveil the ideologies embedded in the texts of both the newspapers. Qualitative analysis technique was used by the researcher. Comparison was made on the basis of transitivity patterning. Through a thorough analysis of processes, participants and circumstances, the researcher able to unearth the ideology embedded in the selected texts. The results suggested that material processes were more dominant in both the texts. However, the participants were different in the two texts. In New York Times, the undocumented immigrants were represented as victims and were depicted positively. On the contrary, undocumented immigrants were considered to be trouble makers and were projected negatively. This indicated that, ideologically, The New York Times was pro-immigrants and wanted their readers to support the enactment of immigration reforms. On the other hand, the Washington Times was conservative and anti-immigrants. The conclusion of the study provided for the investigation of hidden ideologies in the texts and for exposing the covert intentions of the writers with the help of transitivity analysis.

In comparison to Miranti's (2014) study, the present study aimed at investigating the types of processes and participants used in the text. The analysis showed that the character depiction of Abdullah and Mueenuddin was in sharp contrast to each other and therefore both the authors can be said to have an ideological position not compatible with each other. Abdullah attributed Pakistani women in a positive way and described their

sufferings and struggles. Whereas, Mueenubbin attributed Pakistani women with more sensual and negative qualities. Moreover, Abdullah's characterization of Pakistani women is in line with the established feminist perspective, Mueenuddin's portrayal of them does not support the feminist ideology.

Kazim (2014) used transitivity analysis for the analysis of Pakistani women characters in the Urdu novel *Mano Salwaby* Umera Ahmad. This qualitative analysis was an effort to study the novel from the feminist stylistics viewpoint and to examine women portrayal by a Pakistani female writer. This study claimed that the established representation of Pakistani women in the society and also in literature is negative, inert, disfigured and suppressed. The aim of this research was to discover whether an author of the same gender has achieved some success in eliminating indifferent, undesirable and passive picture of Pakistani female characters or her writing is also affected by the already established picture of Pakistani women. As it was supposed that a male author always projected an undesirable image of a woman, this paper was an effort at investigating whether the author of the same gender portrayed a dynamic and progressive image of Pakistani women or failed to achieve that end. However, the transitivity analysis of material and mental processes of female characters corresponded to the disapproved and dependent picture of Pakistani women. The findings unfolded that the female writer also conformed to the already established view and therefore confirmed the prevailing picture of Pakistani women. They were presented as passive and reliant on others. Their actions were reactionary and were doubly suppressed by the male as well as the female characters in the novel. They were subjugated but also subjugators. This study was somehow similar to the present study but what made this study different from the former was the comparison of two writers, each from a different gender. The interest of the researcher was to explore the ideological standing of both the male and the female writers about Pakistani women. Furthermore, the analysis of the portrayal of Pakistani women with the help of transitivity choices made by these writers was the central interest of the researcher. The findings of the present study differ from those of Kazim (2014) as they bring to light a stark difference in the characterization of the male and the female writer. The male writer presents a negative, sexual and disfigured picture of Pakistani women whereas the female author has depicted a positive picture of Pakistani women by ascribing them positive attributes.

Instead of presenting them as oppressors, she has presented them as oppressed in the patriarchal society. Moreover, there is a difference in the characterization of Pakistani women by Abdullah and Umera Ahmad as the two writers belong to different societies where societal composition is largely different. Umera Ahmad belongs to Pakistan where patriarchy is the accepted way of life; on the contrary, Abdullah is settled in America where the social structure is comparatively liberal. Their social and cultural situation probably has an influence on their worldview which is reflected in their texts. However, Abdullah and Mueenuddin are both based in the USA yet their characterization of Pakistani women is poles apart from each other.

As Showalter (1977) describes feminism is a narrative against female objectification and of breaking the stereotypes created by man. If analyzed from the perspective of Showalter, Abdullah has highlighted the female ache by giving voice to their miseries and suffering with the help of the clause structuring and word choices. Hence, Abdullah has brought the female experiences from the lens of women who perceives her as the victim of patriarchy but on contrary text by Mueenuddin represent a woman of this region who uses her sex as a weapon to control the male participant and takes benefit from her sexual manner.

4.8 Summary of the Chapter

After analyzing each of the four short stories separately, a comparison of the transitivity patterning of Tannu's character (created by Abdullah) is drawn with those of Husna's and Zainab's created by Danial Mueenudin. Furthermore, Abdullah's character, Dhool, is compared with Husna and Zainab on the basis of transitivity patterning used in the text. The number of clauses and the distribution of their components in each extract are analyzed and their roles and functions are discussed in detail. Towards the end of the chapter, the findings from all the four short stories are combined for the exploration of ideologies as invested in the texts. The last section of this chapter is 'discussion' where the findings of the present study are compared/contrasted with the previous researches in the field.

CHAPTER 5

CONCLUSION

The present study investigated female representation in the selected short stories by Mueenuddin and Abdullah with the help of transitivity. The first objective of the study was to identify the types of ‘processes’ used by Mueenuddin and Abdullah. For the identification of the processes, transitivity analysis was employed which is further divided into six processes types. The whole text of each short story was segmented at the clause level as presented in Appendices A, B, C and D. For the analysis of the data, Burton’s (1982) three-step procedure for the application of transitivity was followed.

The next objective was to examine the role of female ‘participants’ as given in the selected texts. To cater this objective, a separate section was provided in the analysis of each story that analyzed the role of participants and further examined them under the heading of Actor, Goal, Senser, Sayer, Receiver, Behaver, Beneficiary, and Existent. The female characters of Mueenuddin were more often presented as Sayer and Actor while in comparison the characters of Abdullah were depicted as Receiver or Goal.

The interpretation section presented a detailed discussion on the transitivity patterning and the representation of female characters. The study of process types and participant roles in Abdullah’s short stories described a suppressed and marginalized picture of Pakistani women who were acted upon by the male participants. These characters were isolated and experiencing agony and helplessness as could be interpreted from the transitivity patterning of the text. Contrary to Abdullah’s transitivity patterning, Mueenuddin represented women who acted upon male participants and controlled them with their sensual manners.

The last objective of the study was to explore the ideologies invested in the selected texts. The transitivity patterning of Abdullah represented the feminist ideology as she portrayed Pakistani women as oppressed by the male participants. They were represented as powerless, especially, in their sexual relations with the male participants. As voice is

one of the important aspects in feminism, the female characters of Abdullah were voiceless and even if they interacted with other participants, in return, received humiliation and torture from her surroundings. On the contrary, Mueenuddin represented a picture which was very harsh and sensual. He attributed negative qualities to women and projected them as powerful enough even to control and affect the male participants surrounding them. Therefore, he had deviated from the established feminist ideology and represented a picture which was two poles apart from the prevailing feminist conventions.

This study sought answers to the following research questions:

1. What are the different types of transitivity processes ascribed to women characters in the selected texts?
2. To what extent are the different processes and participants roles ascribed to women characters by the selected authors different from or similar to each other?
3. How does the analysis of different processes in the selected texts help to uncover the different ideologies of the selected authors about Pakistani women?

The first step of this study was the collection of data. As the data was quite extensive, it was delimited only to those clauses which were related to female protagonists. The data was collected from two short stories by Abdullah namely “An Amulet for a Caged Bird” and “Ashes to Ashes, Dust to Dust”. The next source of the data was two short stories by Mueenuddin namely “In Other Rooms, Other Wonders” and “Provide, Provide”.

The next step was the distribution of data according to the three steps provided by Burton (1982). According to her, the first step is the division of the text and identification of the types of processes. Following this process, the answer to the first research question of the study, which concerned the identification of the types of processes used by female characters, was obtained. Following transitivity model, all the processes used by the leading female characters in the selected short stories were divided into six categories, namely: material, mental, verbal, relational, behavioural, and existential. The material processes were further divided into material-intentional, interventional and material-event processes as suggested by Burton (1982).

On the second step, all the participants in the selected texts were assigned their roles. The participants were identified as Actor, Goal, Carrier, Sayer, Behaver, Beneficiary, Token, Senser, and so on. Such distribution clarified the role of each participant in each selected clause. Such identification was helpful in determining the central process types and leading participant roles ascribed to women characters. Next, the third step concerned who had been affected by whom or what. The power dynamics were also analyzed through this step.

The interpretation of the data was supported by transitivity model. For interpretation, Mills (2012) feminist text analysis provided grounds as the selected texts were related to women representation. The data was interpreted in the light of feminist transitivity analysis. The answer to the second research question was provided by the interpretation section where the similarities/differences in the use of transitivity patterning by the two selected authors had been discussed.

The findings suggested that Abdullah, the female writer, projected feminist ideology in her text where female characters were represented as victims of the patriarchal society. The findings of Abdullah were aligned with the findings of Mills (2012) about female representation. The female characters were helpless and ineffective in changing her surroundings as their material processes were limited to themselves. They were voiceless and silenced by the male dominant society. In sexual advancement, the male participants were given the agency. The woman characters were ascribed more mental processes as they were more concerned about their survival. Thus, all the dimensions represented by clause patterning of Abdullah represent the feminist ideology where the female experiences were brought into the center.

Contrary to Abdullah, Mueenuddin propagated an ideology which deviated from the prevailing feministic ideology. He projected a Pakistani woman who was sexually motivated, morally corrupt and highly ambitious. For Mueenuddin, woman was not a victim but the ultimate beneficiary due to her gender. His women characters were not victims of patriarchy but they were affecting agents where male participants were greatly influenced by female characters. The findings of the analysis from Mueenuddin's short stories were contrary to feminist text analyses in general and demonstrated a deviation in his dealing

with female subjects. Whereas Abdullah represented feminist ideology, Mueenuddin deviated from feminist norms. The last section of the analysis answered the third and the last research question where the ideologies projected by the selected texts have been discussed.

Viewing Pakistani society in the light of the selected texts, it can be observed that Pakistani society is basically a male dominant society where the male members of the family and of the society determine the destiny of women, who seem to be in chains and shackles in the name of tradition, culture, religion, and honor. Moreover, women are not expected to raise their voice against such persecution and discrimination prevalent in the society. The same reality is mirrored in the clause patterning of the texts by Shaila Abdullah where she portrays woman as the ultimate sufferer at the hands of patriarchy. Contrary to Abdullah, the texts penned by Mueenuddin painted the picture of a Pakistani woman who is sensual and morally corrupt and for whom her virginity and piety have little importance but the material gains and the luxuries of life are far more important. In short, the two selected writers present two extremes in terms of their representation of Pakistani women. Shaila Abdullah represents the women of Pakistani society as miserably suppressed; on the other hand, Mueenuddin portrays women present in Pakistani society as dominant beings who exploit their femininity for gaining control over men and achieving material gains.

Suggestions for Further Research

This research work examined two short stories from Mueenuddin's collection of short stories "In Other Rooms, Other Wonders" and two stories from Abdullah's collection "Beyond the Cayenne Walls" due to time and space constraints. For the analysis of the selected texts, only women protagonists were considered and simply the clauses related to women characters and the conversation of these major characters were investigated. Further researches can be conducted on the remaining short stories of both the writers to extend the findings of the present study. As this research explores female representation in the selected texts, further studies can also be conducted on the male representation in the same texts.

This study linked the issue of gender and authorial ideology with the system of transitivity, further studies can be conducted regarding dominance, power and patriarchy. Furthermore, different modes of patriarchy can also be explored through the system of transitivity.

Through such studies, different issues related to identity and ideology can be addressed more rigorously and comprehensively. Additionally, further studies can also be conducted on the writers of same gender but belonging to different societies to explore the relationship between text construction and social and cultural situation.

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APPENDIX A

A1

Material Processes Related to Tannu in “Amulet fir the Caged Dove”

By Shaila Abdullah

1. Her feet (Actor) twitched (Pr: Material-Event)
 - 1a. and kicked (Pr: Material-Event) petulantly at the sheet,
 - 1b. pushing (Pr: Ma) her toe (Goal) into that sweet space between the thin sheet and the string of the charpoy where it was a little bit cooler. (Circumstance: Place)
2. Yet Tannu s’ body (Actor) failed (Pr: Ma-Event) month after month (Cir: Time) to fill (Pr: Ma) her inside (Goal) with the cherished fruit. (Circumstance:
 3. Unlike her friends (Cir: manner) in the neighborhood, her stomach (Actor) didn’t swell (Pr: Ma-Event) with the promised hope of a new life. (Goal)
- 4a. Amma (actor) tried (process: material-Intentional) all the totems and tricks (Goal)
 - 4b known (Process: mental-Event) to her and her generation (senser)—
 - 4c. expensive and rare honey to sip before bed, burfi of almond and golden brown gur, the date palm sugar, the amulet(Goal) around Tannu s’ neck (circumstance: Place).
 - 4d. that Wali Baba (Actor) down the street (circumstance: Place) had prepared (Process: Material-Event) for her (Beneficiary) by fasting (circumstance: Manner) for seven days. (Circumstance: time)
5. Thoughts (Actor) like a pool of sharp thread (Cir: Role) wound around (Pr: Ma-Event) her heart.(Cir: Place)
6. ... that Tannu (Actor) had to light (Pr: Ma-Supervention) by puffing (Cir: means) on the wood (Goal) until it is red and angry (Cir: Time)

7a. and her lungs (Actor) were just about ready (Pr: Ma-Event) to collapse (Range) from the inhaled carbon.(causative)

8. Tannu (Actor) slide (process: material-Intention) her hand (Goal) underneath her head (circumstance: place)

9. She (Actor) had never ventured (process: material-Event) out at night (circumstance: place).

10. Dewy soft sleep(Actor) cascaded (process: Material) over her(Goal) She (Actor) thankfully (circumstance: Manner) gave (process: material-Intentional) in to the sensation.(Recipient)

11. She (actor) found (material-Event process) to her astonishment (range) a rope (goal)

11b. (rope as an Actor) tied (material-event process) around her ankle (circumstance of location)

11c . that (rope: Actor) was forcing (Process: material-Intentional) her (Goal) back, down (circumstance: Place) in a speedy frenzy. (Circumstance: Manner).

12. she (Goal) could be crushed beneath its frenzied ferocity

13. Amma (Actor) was shaking (process: material-Intentional) her (Goal).

14. Hot anger (Actor) washed (process: Material-Event) over her (circumstance).

15. Tannu (Actor) turned (Process: material) around (Circumstance: Place) 15b. And went (Process: material-event) right back (circumstance: Place) to sleep (Cir: cause).

16. Rice, fluffy white grain (Goal) that she (actor) had not tasted (Pr: Ma-Event) in ages. (Cir: Time)

17. Tannu (Goal) was not permitted (Ma: Pr-Intentional) to ventured outdoor in pursuit of work------(Cir: Place)

18. But (Tannu) (Actor) faced (Pr: Ma-Intentional) her (Goal) with a straight face (cir: Manner) as Amma concluded, (Cir: Time)
19. Amma (Actor) slapped (Pr: Ma-Intentional) her (Goal) across her face. (Cir: Place)
20. Tannu(Actor) doubled over (Pr: Ma-Event) in pain (Range)
- 20a. where Amma s' ring (Actor) had grazed (Pr: Ma-event) her cheek. (Goal)
21. The thought (Actor) sent (Pr: Ma-Event) chills down the Tannu s' spine.
22. They (Actor) scared(Pr: Ma-Event) Tannu(Goal) when she was little (Cir: Time) with their shochinly small heads, squashed, compressed features, giant ears bizarrely out of proportion of their heads,----- (Cir: Means)
23. Whenever she (Actor) came across (Pr: Ma-Event) one,(Goal)
24. she (Actor) ran (Pr: Ma-Event) in other direction, (Cir: place) screaming and wailing.(Cir: manner)
25. Her mother (Actor) always brought (Pr: Ma-Intentional) her (Goal) back,
26. The afternoon sun (Actor) blazed (Pr: Ma-Event) down the Tannu s' dark head (Cir: Place)
27. as she(Actor) hastily (Cir: Manner) kneaded (Pr: Ma-Intentional) the wheat dough for *chapatis*.
28. She (Amma) (Actor) scared (Pr: Ma-Event) Tannu (Goal) lately. (Cr: Time)
29. She(Actor) grounded (Pr: Ma-Event) the spices (Goal) by rolling them between a round stone and a stone board (Cir: Means)
30. and looked over (Pr: Ma-Event) at the lentil curry (Goal) in the rotund pot blackened with soot. (Cir: Place0)
31. It (lentil) curry (Actor) had started (Pr: Ma-Event) to froth at the mouth,

32. and she (Actor) blew (Pr: Ma-Intentional) on the hot liquid to bring it down. (Cir: Manner)

33. and with her free hand (Actor) turned (Pr: Ma-Intentional) the swollen chapatti over deftly on the convex pan.

34 Tannu (Actor) ran (Pr: Ma-Event) a sweaty hand (Goal) over her brow (Cir: Place)

35. and looked (Pr: Ma-Intentional) straight (Cir: Manner) at him (Goal) brashly. (Cir: Manner)

36. and (Scarcity of water) (Agent) this made (Pr: causative) Tannu (Actor) walk (Pr: Ma-Supervention) longer (Cir: Place) for the collection of wood. (Cir: Purpose)

37. Tannu (Actor) donned (Pr: Ma-Event) her headgear (Goal) to support the round clay matka on her head (Circumstance: Purpose)

38. and set out (Pr: Ma-Event) toward the village well. (Cir: Location)

39. She (Actor) hurried (Pr: Ma-Intentional) her pace (range) to reach the well (Cir: Reason).

40. and quickly (Cir: Manner) filled (Pr: Ma-Intentional) the *matka*, (Goal)

41. spilling (Pr: Ma-Event) mostly of it (Goal) on the ground (Cir: Place) in her hurry. (Cir: Reason)

42. She (Actor) turned (Pr: Ma-Intentional) back (Circumstance: Place)

46. and for an instant (Cir: Time) the scene (Actor) that awaited (Pr: Ma-Event) her (Goal)

47. took (Pr: Ma) her (Goal) by surprise (Circumstance: Means).

48. Did the emotion of longing and fear (Actor) give (Pr: Ma-Event) new perspective (Goal) to her (Beneficiary) in her displaced state (Cir: Manner)?

49. Tannu (Actor) sat (Pr: Ma-Intentional) the matka (Goal) down in the corner (Cir: Place) as Amma eyed her suspiciously. (Cir: Time)

50a. and (Tannu) (Actor) removed (Pr: Ma-Intentional) her headgear. (Goal)

50. Silently (Cir: Manner) she (Actor) sat down (Pr: Ma-Intentional) beside Raja (Cir: Location)

51. Silence (Carrier) was (Pr: Re) a cloak (Attribute) that (Silence: Actor) had gathered (Pr: Ma-Event) around her (Goal) in increasing speed, accusingly. (Cir: Manner)

52. Raja (Actor) laid (Pr: Ma-Intentional) a hand (Range) on her arm. (Cir: Location)

53. Tannu (Actor) continued attacking (Pr: Ma-Intentional) the curry (Goal).

54. Her thoughts (Actor) trailed off, (Pr: Ma-Event)

55a. and Amma s' voice (Actor) brought (Pr: Ma-Event) her (Goal) to the present. (Cir: Time)

55 b. Amma s' words (Actor) cut through (Pr: Ma-Event) her (Goal) inside (Cir: Place) like shards of glass, (Cir: Role)

56. labor pains (Actor) racking (Pr: Ma-Event) her body (Goal).

57. A doula (Actor) assisted (Pr: Ma-Intentional) her (Goal) with the childbirth. (Cir: Purpose)

58. (Daula : Actor) wiping (Pr: Ma-Intentional) the sweat (Goal) from Tannu s' brow,(Cir: Place) helping (Pr: Ma) her (Beneficiary) along in a final agonizing moment,(Cir: Time)

59. something (Actor) slopped (Pr: Ma-Event) out of Tannu s' body (Cir: Location),

60. almost tearing (Pr: Ma-Event) her (Goal) in half.

61. She (Actor) had delivered (Pr: Ma-Event) a child (Goal).

62. The doula (Actor) placed (Pr: Ma-Intentional) the infant (Goal) into Tannu s' eager arms (Cir: Place)

63. Tannu s' scream (Actor) got lost (Pr: Ma-Event) somewhere in her throat (Cir; Location)
64. and never found (Pr: Ma-Event) its way (Goal) to her lips (Cir: Place)
65. She (Actor) was sitting (Pr: Ma-Event) against a *neem* tree, (Cir: Place)
66. Her mother (Actor) got (Pr: Ma-Intentional) an amulet (Goal) for her (Beneficiary) from a wise man, (Cir: Means)
67. and it (Amulet :Actor) seemed to cure (Pr: Ma-Event) her (Goal) of that unusual habit for the time being.(Cir: Cause)
68. Tannu (Actor) made (Pr: Ma-Intentional) her way (Goal) back to the hut (Cir: Location)
69. and slipped (Pr: Ma-Intentional) onto the charpoy (Cir: Place) beside her quiescent husband (Cir: Location) with thudding heart. (Cir: Manner)
70. She (Actor) untied (Pr: Ma-Intentional) Wali Baba s' talisman (Goal) from around her neck (Cir: Place)
71. and slipped (Pr: Ma-Intentional) the thread (Goal) out (Pr: Ma) of it (Goal).
72. With extreme fierceness (Cir: Manner), she (Actor) tied (Pr: Ma-Intentional) her left foot (Goal) firmly (Cir: Manner) to the charpoy (Cir: Place) with it (Cir: Mean).
73. It (the sensation to meet this milkman) (Actor) enveloped (Pr: Ma) her senses (Goal),
74. Its haziness (Actor) clouding (Pr: Ma-Event) her sensibility (Goal)
- 75 and ability to judge (Goal).
77. His finger (actor) grazed (Pr: Ma-Intentional) her hand (Goal)
78. and stayed (Pr: Ma-Intentional) on her forearm. (Cir: Place)

79. They (Actor) stood (Pr: Ma-Intentional) like that (Cir; Role) for what seemed like forever (Cir: Duration)
80. until the call of the knife sharpener (actor) brought (Pr: Ma-Event) her (Goal) back to reality. (Cir: Location)
81. He (Actor) dropped (Pr: Ma-Event) his hand (Goal) from her arm, (Cir: Location)
82. and she (Actor) disappeared (Pr: Ma-Intentional) inside the hut (Cir: Place) with the bowl, (Cir: accompanied)
83. splashing (Pr: Ma-Event) its content (Goal) in her haste (Manner).
84. -----and she (Actor) shoved (Pr: Ma-Intentional) past them(transvestites) (Goal)
- 84a. and ran (Pr: Ma) indoors. (Cir: Location)
85. One of them (Actor) caught (Pr: Ma-Intentional) her arm (Goal) and tugged (Pr: Ma) at her sleeves, (Goal)
- 86a. hand (Goal) held out (Pr: Ma) for bakhsheesh.(Cir: Cause)
86. When Tannu(Actor) shook (Pr: Ma-Intentional) her head (Goal)
- 87a. and wrenched (Pr: Ma-Event) her hand (Goal) free,
- 87b. she (Actor) caused (Pr: Ma-Intentional) a stir. (range)
87. Furious, Tannu(Actor) took off (Pr: Ma-Intentional) her wedding bangles (Goal)
- 88a. and threw (Pr: Ma-Intentional) them (Goal) across at the group before disappearing inside.
88. A weeping Radha (Actor) fell (Pr: Ma-Event) into her arms, (Cir; place)
89. Tannu (Actor) shook (Pr: Ma-Event) her head (Goal)
- 90a. and made her lie down (Pr: Ma-Intentional) on the charpoy,
- 90b. stroking (Pr: Ma-Intentional) her forehead, (Goal)

90c. wiping (Pr: Ma-Intentional) the tears (Goal) from her eyes.

91. Smiling through her tears, Radha (Actor) offered (Pr: Ma-Intentional) him (baby) (Goal) to her.
92. The fresh baby(Actor) scent filled (Pr: Ma-Event) her senses(Goal)
93. Amma (Actor) looked (Pr: Ma-Intentional) at her (Goal) in dismay. (Cir: Manner)
94. Something icy (Actor) clutched (Pr: Ma-Event) at her heart. (Goal)
95. Tannu (Actor) looked (Pr: Ma-Intentional) the other way (Cir: Location)
96. Amma s' hand forcefully pushed (Pr: Ma-Intentional) her (Goal) a little closer to the chuwa.
- 96a. but the strong hold of Amma (Actor) on the small of her back (Goal) kept (Pr: Ma-Intentional) her (Goal) from escaping.
97. The chuwa (Actor) pawed (Pr: Ma-Intentional) at her (Goal) clumsily. (Cir: Manner)
98. Amma s' firm hand (Actor) on Tannu s' back (Cir: Place) pushed (Pr: Ma-Intentional) her (Goal) inside the shrine. (Cir: Place)
99. They(Actor) took (Pr: Ma-Intentional) their shoes off (Goal) at the doorstep
- 99a. and headed (Pr: Ma-Intentional) in through the archway. (Cir: Place)
100. the episode at Radha s' home (Actor) had presented (Pr: Ma-Event) her(Goal) with an inner dexterity.(Cir; cause)
101. She (Actor) opened (Pr: Ma-Intentional) her eyes (Goal) to glance at Amma.(Cir; Purpose)
102. -----, but her eyes (Actor) were darting (Pr: Ma-Intentional) all around her.(Goal)

103. Tannu(Actor) started counting (Pr: Ma-Intentional) the ticking of Raja s' clock;(Goal)
- 104a. sometimes that soothed (Pr: Ma-Event) her (Goal)
- 104b. and lulled (Pr: Ma-Event) her (Goal) into sleep.(cir: cause)
104. As the night sleep (Actor) caught up (Pr: Ma-Event) with her, (Goal)
- 105a. her amulet thread (Actor) lay (Pr: Ma-Event) forgotten (Pr: Ma) at the end of her bed, (Cir: Location) untied. (Cir: Manner)
105. She(Actor) turned around (Pr: Ma-Event) to ask Raja (Cir: Purpose)
106. She(Actor) clapped (Pr: Ma-Event) a hand(Goal) to her mouth (Cir: Place) in shock. . (Cir: Manner)
107. -----and (his face) enveloped (Pr: Ma-Event) her (Goal) in wistful longing. (Cir: Manner)
108. She(Actor) hastily tied (Pr: Ma-Intentional) the strings of her long shirt, (Goal)
109. Her skirt (Actor) was pinned (Pr: M-Event), underneath his body. (Cir: Place)
110. She (Actor) pulled (Pr: Ma-Intentional) at it. (Goal) slowly, (Cir: Manner)
- 111a. slipped off (Pr: Ma-Intentional) the charpoy, (Cir: Place)
- 111b. and ran (Pr: Ma-Intentional), outside (Cir: Place)
- 111c. tying (Pr: Ma-Intentional),it (Goal) around her middle. (Cir: Place)
111. She(Actor) lunged (Pr: Ma-Event) at the sky (Cir: Place) in rage (Cir: Manner) at the final betrayal of her baby.(Cir: Reason)
112. She(Actor) had lost (Pr: Ma-Event) it all.(Goal)

113. Her unconscious desires(Actor) had led(Pr: Ma), her(Goal) to the ultimate sin.(Cir: Location)
114. Hot tears(Actor) that formed (Pr: Ma) in her eyes (cir: Location) turned (Pr: Re)) cool (attribute) as they cascaded down her cheeks. (Cir: Time)
115. ----- but she(Actor) didn't push (Pr: Ma-Intentional) it (maggot) (Goal) away. (Cir: Location)
116. Her only goal (Actor) was to find (Pr: Ma-Intentional), the familiar sight of her dwelling. (Goal)
117. Tannu s' midnight venture(Actor) had not affected (Pr: Ma-Event) their slumber, (Goal)
- 118a. and she (Actor) sank (Pr: Ma-Intentional) onto the charpoy.(Cir: Place)
118. The rest of the night (Actor) gave (Pr: Ma-Event) her (Beneficiary) not a wink of peace. (Goal)
119. Overnight cracks (Actor) had started to form (Pr: Ma-Event) on the foundation of her life. (Goal)
120. Fever (Actor) raged (Pr: Ma-Event) inside her (Cir: Place)
- 121a. as if punishing (Pr: Ma-Event) her (Goal) for deeds. (Cir: reason)
121. Or was it guilt (Actor) that gnawed (Pr: Ma-Event) at her existence? (Goal)
122. Radha (Actor) came by (Pr: Ma-Intentional) to visit with her baby,
123. but Tannu (Actor) sent (Pr: Ma-Intentional) her (goal) home. (Cir: Place)
124. Surprisingly, Tannu s' biological clock(Actor) had failed, (Pr: Ma-Event)
125. Days (Actor) went by, and the life (Actor) within Tannu blossomed. (Pr: Ma-Event)

126. And then when the anger (Actor) subsided (Pr: Ma-Event), it infused (Pr: Ma-Event) a lotus-like beauty (Goal) within Tannu,
127. A gift of the life (Goal) she (Actor) carried (Pr: Ma-Event) inside her. (Cir: Location)
128. Tannu (Actor) started (Pr: Ma) preparing (Pr: Ma-Event) for her journey. (Cir: Purpose)
- 129.----- six months later, she (Carrier) was ready (Attribute) to embark (Pr: Ma-Intentional) on her expedition. (Range)
- 130.She (Actor) set out (Pr: Ma-Intentional) at midnight (Cir: Time) when the tired world had fallen in its usual comatose state. (Cir: Time)
- 131.Tannu s' garment (Actor) fluttered (Pr: Ma-Event) treacherously (Cir: Manner) in the dark; (Cir: Location)
- 132.as the night breeze(actor) wantonly (Cir: Manner) caressed (Pr: Ma-Event) her face (Goal)
- 133.-----shuddering (Cir: Manner) , she (Actor) brought (Pr: Ma-Intentional) her head cover (Goal) closer to her face, (Cir: Manner)
134. Perhaps in her escape (Cir: Role), she (Actor) had only switched (Pr: Ma-Intentional) one kind of paucity (Cir: Role) for another, (Cir: Role)

A2

Mental Processes Used by Tannu An Amulet for the caged dove**By Shaila Abdullah**

1. She (Senser) glanced (Pr: Perception) at the glistening, oiled-messaged body of Raja (Phenomenon).
 - 1a. and glanced ((Pr: Perception) the rise and fall of his chest in awe. (Phenomenon).
2. Had she been aware of their nightly tryst, (Phenomenon).Tannu wondered? (Pr: Affection)
3. She (Senser) believed (Pr: cognitive) that silence is what gives realization to dreams. (Phenomenon).
4. Everything about marriage (Causative) irritated (Pr: Affection) her: (Senser)
 - 4a. the thick gold loops (Phenomenon).
 - 4b. that she had to wear in her ears, (Phenomenon).
 - 4c. the grotesque pale bangles of poor craftsmanship that Amma insisted were the sign of wedded woman, (Phenomenon).
 - 4d. the glint in Raja s' eyes at the sight of her in the evening when she collapsed next to him,(Phenomenon)
5. What lies beyond, (Phenomenon). she(Senser) wondered? (Pr; Affection).
6. She(Senser) glanced (Pr: Perception) she was an eagle soaring high, wings outstretched to embrace the amber sky, (Phenomenon). before feeling the sudden sensation of being pulled back to earth.(Cir: Time)
7. She (Senser) found (Pr: cognitive) to her astonishment (Range) a rope (Phenomenon). Tied (Pr: Ma) around her ankle (Cir: Place) that (Rope: Actor) was

- forcing (Pr: Ma) her (Goal) back down (Cir: Location) in a speeding frenzy.(Cir: Manner)
8. Tannu (Senser) felt (Pr: cognitive) laughter bubbling inside her (Phenomenon)
 9. And (She : Senser)) was afraid (Pr: Affection) where her next night adventure would lead her(Phenomenon)
 10. Tannu(Senser) doubled over in pain and felt (Pr: cognitive) the rising of a welt (Phenomenon).where Amma s' ring had grazed her cheek. (Cir: Place)
 11. Tannu(Senser) had heard(Pr: Perception) whispers, (Phenomenon).
 12. She (Senser) saw (Pr: Perception) herself (Phenomenon).sprawled on a bed, (Cir: Manner)
 13. (Tannu: Senser) Determined (Pr: Cognitive) to outrun her benign stalker,(Phenomenon)
 14. The kind eyes(Phenomenon). she (Senser) was used to seeing (Pr: Perception) had changed (Pr; Re) overnight (Cir; Time) into determined, heartless ones; (Attribute)
 15. Tannu (Senser) knew (Pr: cognitive) she (Goal) could be crushed beneath its frenzied ferocity. (Phenomenon).
 16. And It was then that she saw (Pr: Perception) him.(Phenomenon)
 17. It wasn't that she (Senser) was seeing(Pr: Perception) him for the first time—
 18. ---but it was the first time (Cir: Time) she (Senser) had seen (Pr: Perception)
 19. anyone look at her so enthralled. (Phenomenon).
 20. a racing heart (Senser) that wanted(Pr: Affection) just one thing—to drape her arms around this stranger(Phenomenon).
 21. and eyed (Pr: Perception) his plate of rice (Phenomenon) longingly.(Cir: Manner)

22. She (Senser) was seeing (Pr: Perception) that he switched his position and straightened(Phenomenon).
- 23a and was now looking (Pr: Perception) all around her, (Phenomenon).
- 23b. and without looking(Pr: Perception) back (Cir: Place)
- 24c She (Senser) knew (Pr: cognitive) who it was. (Phenomenon).
25. Tannu (Senser) felt (Pr: cognitive) a familiar trickling between her legs. (Phenomenon).
26. How had she(Senser) not known (Pr: cognitive) such beauty before this day? (Phenomenon).
27. Tannu (Senser) often wondered (Pr: Affection) where Raja got the money to spend on that habit, (Phenomenon).
- 27a. but that was an arena (Phenomenon) she did not want (Pr: Affection) to venture (Pr: Ma) into;
28. She (Senser) knew(Pr: cognitive) she might discover some very disturbing facts. (Phenomenon).
29. And Tannu felt (Pr: cognitive) herself slipping as hot tears pricked her eyes. (Phenomenon).
30. She (Senser) was vaguely aware (Pr: cognitive) of Raja arguing with his mother,(Phenomenon)
31. She (Senser) saw (Pr: Perception) herself (Phenomenon). sprawled on a bed,Cir: Manner)
32. She(Senser) looked around(Pr: Perception) in bewilderment (Cir: Manner)
33. Tannu (Senser) would recall (Pr: Cognitive) none of it. (Phenomenon).

34. Perhaps, in her heart (Cir: place) she (Sensor) did not trust (Pr: cognitive) herself anymore(Phenomenon).
35. Tannu(Sensor) looked (Pr: Perception) at his feet as he poured milk in the bowl(Phenomenon).
36. She (Sensor) could hear (Pr: Perception) the splash as the milk cascaded inside the bowl; (Phenomenon).
37. She(Sensor) imagined (Pr: cognitive) its watery whiteness filling her mind. (Phenomenon).
38. (she (Sensor) wanted(Pr: Affection) to allow him to free her cruel existence, (Phenomenon).
39. she(Sensor) wanted to(Pr: Affection) steal her away to some distant land where she did not have to worry about her barren state anymore. (Phenomenon).
40. She (Sensor) was amazed (Pr: Affection) how people could tell time just by looking at them. (Phenomenon).
41. Tannu (Sensor) was certain(Pr: cognitive) it wouldn't happen to her. (Phenomenon).
42. Where amulets and talisman had failed, how would a simple process of holding a newborn baby work? (Phenomenon). She(Sensor) didn't know, (Pr: cognitive)
43. Yet she(Sensor) knew (Pr: cognitive) she'd oblige to appease her mother-in-law. (Phenomenon).
44. Secretly she(Sensor) wished(Pr: Affection) this would chase away Amma 's desire to drag her to the shrine, (Phenomenon).
45. But she(Sensor) knew (Pr: cognitive) this wasn't to be (Phenomenon) after Amma spoke when they had walked a few miles. (Cir; Time)
46. Tannu(Sensor) couldn't hear (Pr: Perception) any more, (Phenomenon).

47. Tannu (Senser) glanced (Pr: Perception) at the little bronze baby in Radha s' arms (Phenomenon).
48. And felt (Pr: affection) an uncoiling of raw unnamed maternal instinct inside her (Phenomenon).
49. Tannu(Senser) glanced (Pr: Perception) defiantly(Cir: Manner) at her mother-in-law, (Phenomenon).
50. Before they even reaching the gate, Tannu (Senser) heard (Pr: perception) a loud wail competing with the deafening din of the everyday trade (Phenomenon).
51. Tannu (Senser) looked (Pr: Perception) the other way (Phenomenon) as she bent in front of the chuwa to seek blessing (Cir: Manner)
52. Tannu (Senser) could sense (Pr: cognitive) the agony in the air. (Phenomenon)
53. She (Senser) had decided (Pr: cognitive)
54. she (Senser) did not want (Pr: Affaction) a child if a chuwa was her fate. (Phenomenon)
55. She(Senser) knew (Pr: cognitive) what she would pray for. (Phenomenon)
56. Shocked, Tannu(Senser) realized (Pr: cognitive) that it was a baby. (Phenomenon)
57. The child(Senser) seemed (Pr: Perception) normal; his features were not rat-like, Tannu observed. (Phenomenon)
58. Tannu (Senser) felt (Pr: affection) there was no oxygen left to fill her lungs with air,(Phenomenon)
59. She (Senser) looked(Pr: Perception) around in confusion.
60. When her eyes (Senser) got accustomed (Pr: Perception) to the dark, she was able to make out his silhouette. (Phenomenon)
61. She (Senser) knew (Pr: cognitive) the face well; (Phenomenon)

62. (she) feeling (Pr: Affection) the air touch her naked limbs invasively.
(Phenomenon)
63. She(Senser) looked(Pr: Perception) around nervously.
64. She (Senser) felt (Pr: affective) a maggot climb up her leg, (Phenomenon)
65. Tannu(Senser) looked (Pr: Perception) away.
66. She (Senser) knew (Pr: cognitive) what her words implied. (Phenomenon)
67. Tannu(Senser) knew (Pr: cognitive) what that meant. (Phenomenon)
68. She (Senser) wanted to(Pr: Affection) bruise that air physically, to squeeze it dry
of the tranquility (Phenomenon)
69. She (Senser) wanted to (Pr: Affection) shake Amma until her teeth rattled
(Phenomenon)
70. (she (Senser) wanted to(Pr: Affection) scream that the child she carried within her
wasn't the grandchild she had vowed to give. (Phenomenon)
71. To Raja she(Senser) wanted(Pr: Affection) to shout, the child isn't from your lions;
72. She (Senser) wanted (Pr: Affection) to show them how when their clenched fists
closed around her life, they had lost their heart. (Phenomenon)
73. Near the horizon of her existence, she (Senser) saw (Pr: Perception) him as well,
(Phenomenon)
74. She (Senser) never felt (Pr: Affection) any anger towards him. (Phenomenon)
75. A part of Tannu (Senser) didn't want(Pr: Affection) him to know.(Phenomenon)
76. In her dreams, she(Senser) saw (Pr: Perception) the woman at the shrine often.
(Phenomenon)
77. She(Senser) felt (Pr: Affection) the frail, crackling remains of dead leaves collapse
beneath her feet. (Phenomenon)

78. She (Senser) looked up (Pr: Perception) to face her companion (Phenomenon)
79. Behind her she(Senser) could hear (Pr: Perception) the foundations of her old world crack and disintegrate, (Phenomenon)
80. But she (Senser) did not look(Pr: Perception) back.
81. She(Senser) knew (Pr: cognitive) that when it was over what really mattered would have been salvaged. (Phenomenon)
82. But she(Senser) was sure (Pr: cognitive) of one thing--- it would be a state in which her child would finally have a place to call home.(Phenomenon)

A3

Relational Processes used for Tannu in An Amulet for a Caged Bird written by Shaila Abdullah

1. She (Carrier) was (Pr: Re) the prized cow, (Attribute).
2. (she) (Carrier) was (Pr: Re) an incubator (Attribute). for a prospective offspring (Cir: Purpose)
3. because the only juti (Possessed) she (Possessor) owned (Pr: Re) cut (Pr: Ma) her feet (Goal)
4. her walk (Carrier) slowing (Pr: Re) to a turtle-like pace. (Attribute).
5. Her bodily rhythm (Carrier) was (Pr: Re) so perfectly aligned with the moon. (Attribute).
6. her body (Carrier) tight (Pr: Re) from revulsion and panic. (Cir: Cause)
7. and let a cry (Carrier) that sounded (Pr: Re) like that of a caged animal. (Attribute).
8. The air (Carrier) was (Pr: Re) alive (Attribute) with the scents and sounds of her cooking, (Cir: Cause)
9. As a child Tannu (Carrier) was (Pr: Re) a sleepwalker. (Attribute).
10. Her insides (Carrier) were (Pr: Re) alive with forbidden emotions, (Attribute).
11. The rustle of the palm trees (Carrier) was (Pr: Cir Re) all around her (Attribute of Cir) as the night breeze wantonly caressed her face (Cir: Time)
12. Night(Carrier) was (Pr: Re) worse. (Attribute).

A4

Behavioral Processes used for Tannu in An Amulet for a Caged Bird written by Sheila Abdullah

1. She (Behaver) kneeled (Pr: Be) to kiss the grave (Cir: Cause)
2. She (Behaver) breathed (Pr: Behavioral)
3. Her mouth (Behaver) watered (Pr: Be) at the thought of the familiar taste. (Phenomenon)
4. ----- her heart (Behaver) racing (Pr: Be) to a feverish pitch, (Cir: Manner)
5. She (Behaver) opened (Pr: Be) her eyes (Range) to glance at Amma. (Cir: Purpose)
6. Tannu (Behaver) slept (Pr: Be) fitfully again that night, in and out of bizarre dreams. ,(Cir: Cause)
7. Tannu (Behaver) ignored (Pr: Be) her (Goal)
8. Her eyes(Behaver) fluttered (Pr: Be) open, (Cir: Manner)
9. as she(Behaver) kissed (Pr: Be) the top of his hot, dark head. (Cir: Place)
10. . as she (Behaver) bent (Pr: Be) in front of the chuwa to seek blessing, (Cir: Cause)
11. her heart(Behaver) racing (Pr: Be)
- 13a. and closed (Pr: Be) her eyes in prayer. (Cir: Purpose)
12. Tannu(Behaver) turned away (Pr: Be) in distaste. (Cir: Extent)
13. and nearly screamed (Pr: Be).
14. Tannu s' mind (Behaver) screamed (Pr: Be),
17. her heart(Behaver) racing. (Pr: Be)
18. She (Behaver) woke up (Pr: Be) with a jolt. (Cir: Manner)

A4**Verbal Processes Used by Tannu in An Amulet for a Caged Bird****Written by Shaila Abdullah**

1. Inside the dimly lit tent-like dwelling (Cir: Place) Tannu (Sayer) called (Pr: Ve) home,(Verbiage)
2. “Tannu”, (Verbiage) she(Sayer) said (Pr: Ve) to herself (Receiver) firmly. “Sleep! let the gentle hand of the night rock you into oblivion”. (Verbiage)
3. How was she to be certain? (Verbiage) Tannu (Sayer) often asked (Pr: Ve) herself (Receiver)
4. Amma (Sayer) was Shaking (Pr: Ma) her (Goal). Tannu, bahu. Wake up!” (Verbiage)
5. “I would die if a thing like that happened to Raja s’ son” (Verbiage) Amma (Sayer) said (Pr: Ve) (to Tannu)
6. Amma (Sayer) concluded (Pr: Ve) (to Tannu), if Wali Baba’s talisman doesn’t work, we will have to go to Shah Daullah s’ ” (Verbiage)
7. “what? I will not go to that shrine, ever!” (Verbiage) she(Sayer) cried (Pr: Ve)
8. “Don’t you talk to me like that, you insolent, unproductive woman! (Verbiage) (Amma(Sayer) said (Pr: Ve) to Tannu)
9. Her mother (Sayer) always brought her back, insisting (Pr: Ve) that she take their blessings. (Verbiage)
10. “your inner most desires will come true,” (Verbiage) her mother (Sayer) would say (Pr: Ve).
11. “Oh body!” she(Sayer) chided (Pr: Ve) herself. “Do not betray me now. Why do a stranger’s eyes cause you to behave so wantonly? (Verbiage)

12. “What took you so long? The dal isn’t even cooked properly. What did you do all day” (Verbiage) (Amma(Sayer) asked (Pr: Ve) from Tannu)?
13. “Are you all right, Tannu?” (Verbiage) he (Sayer) asked, almost gently.
14. “it’s full moon, Tannu. What news do you have for us?” (Verbiage) (Amma(Sayer) asked (Pr: Ve) Tannu)
15. “No good,” (Verbiage) Tannu(Sayer) replied (Pr: Ve) in a small voice.(Cir: Manner)
16. “Then it’s decided. Tomorrow we go to Shah Daullah s’ shrine” (Verbiage) (said (Pr: Ve) Amma(Sayer) to Tannu)
17. As a child, Tannu(Sayer) asked(Pr: Ve) her mother that one day and was told a fascinating tale. (Verbiage)
18. “Rejoice. Your child has been blessed!” (Verbiage) she (Sayer) (doula) blurted out (Pr: Ve) in an ominously chilling voice
19. Did anyone hear her? 19b. Did Amma notice her coming back? (verbiage)(Tannue (Sayer) Said(Pr: Ve))
20. “Wait and see. If she hands the baby to you from her labor bed, you will be with a child soon,” (Verbiage) Amma (Sayer) said (Pr: Ve) (to Tannu) with solid conviction.
21. “ I am not going to work today. We will go to the shrine. The good Lord will make you fruitful,” (Verbiage) Amma (Sayer) said (to Tannu)
22. “May you never hold your baby in your arms!” (Verbiage) one of them (Sayer) spat at her(Tannu)
23. “Let me hold him,” (Verbiage) Tannu (Sayer) whispered, (Pr: Ve)

24. “What are you doing, Tannu? Stop! Do not touch the child!” (Verbiage) it was Amma, (Sayer) with an expression of horror on her face. “this child has been cursed.” (Verbiage)
25. “Tannu, what have you done?” (Verbiage) she (Amma) cried, (Pr: Ve)
26. (Tannu) (Sayer) closed her eyes in prayer (Pr: Ve).” O Lord, please do not give me a child because of my presence here,”
27. She Breathed (Pr: Ve). “I am not that strong to make an offer of my firstborn”. (Verbiage)
28. All of Tannu s’ instincts(Sayer) directed (Pr: Ve) her to flee, (Verbiage)
29. How did she get here? (Verbiage) Tannu s’ mind (Sayer) screamed,
30. “the good lord has smiled upon us,” (Verbiage) Amma(Sayer) declared (Pr: Ve) after her daily prayer one day,
31. “The door has opened for us. Your next child will be a boy. I know it.” (Verbiage)
32. She(Sayer) vowed (Pr: Ve) to be strong for her child. (Verbiage)

A5

Existential Processes Used in An Amulet for Caged Bird**Written by Shaila Abdulla**

1. It wasn't (Pr: Existential) that she was seeing him for the first time—
,(Existent)
2. But it was (Pr: Existential) the first time she had seen anyone look at her so
enthralled. ,(Existent)
3. There were (Pr: Existential) women like her, ,(Existent)
4. There was (Pr: Existential) a strange calm inside her. ,(Existent)
5. Her only goal was (Pr: Existential) to find the familiar sight of her dwelling.
,(Existent)
6. It was (Pr: Existential) the beginning of an apocalypse., (Existent)
7. Inside her were (Pr: Existential) questions that had no answer, (Existent)
8. There were (Pr: Existential) no preparations for the child. (Existent)
9. At the edge of the abyss of ignorance (Cir: Place) there was (Pr: Existential)
a placid air, (Existent)
10. As it were (Pr: Existential), the crevice in her home life were growing (Pr:
Ma) too large (to keep her in.(Existent)
11. There was (Pr: Existential) a new song to her lips, a new strength in her
demeanor, ,(Existent)

B1**Material Processes used in the story “Ashes to Ashes, Dust to Dust”**

1. Dhool (actor) wrapped (material-intentional) her severely patched chadar (Goal) around her form (circumstance)
2. and crouched (material-Intentional) on the corner of the deserted lot (Circumstance: Place) apprehensively (Circumstance: manner).
3. Out of her speckled yet haunting face (Circumstance: Location), her russet eyes (actor) darted (material) all around (Circumstance: place)
4. Her pupils (Actor) caught (material-Event) the blazing fluorescent streetlight (Goal)
5. She (Actor) crouched (Material-Intentional) (the trash bag). (Goal)
6. -----she (Actor) had left (material-Intentional) on the stove (circumstance) last night (Circumstance) to comfort her four famished children. (circumstance)
- 6a. that (Dhool) (Actor) was about to swoop (Pr: Ma) to the ground (Cir: Purpose) in search (Pr: Ma) of food (Goal),
7. She (Actor) stood up (Pr: Ma -Intentional)
8. and ran (Pr: Ma-Intentional) across the street, (Cir)
9. heading (Pr: Ma-Intentional) straight (Cir) for the dumpster on the opposite side right next (Cir) to the green rundown paper factory, (Cir)
10. (Dhool) (Actor) scooping (Pro: Ma-Intentional) the magazine page (Goal) up on her way. (Cir: Location)
11. Before she was even halfway across (Cir: Time), a strong hand (Actor) gripped (Pr: Ma-Intentional) her wrist (Goal) from behind (Cir)
12. and turned (Pr: Ma-Intentional) her (Goal) around (Cir) forcibly (Cir).
13. but her cries (Goal) were muffled (Pr: Ma) by her predator's hand (Actor)

14. (Hand as Actor) covering (Pr: Ma) her mouth (Goal)
15. In the end (Cir), women like Dhool (Actor) managed to collect (Pr: Material) twenty-five rupees (Goal) after a brief daily skirmish with the trader. (Cir Temporal)
16. On good days (Cir: Time) she (Actor) even goaded (Pr: Ma) him (Goal) to pay fifty. (Goal)
17. if Dilawar (Actor) didn't snatch (Pr: Ma) it (Goal) from her (Cir) to spend on yet another round of futile card games----- (Cir)
18. She (Actor) huddled (Pr: Ma-Intentional) around the boundary of his area (Cir: Place)
19. and scavenge (Pr: Ma) the dumpster (Goal) for prized loot (Cir)—in her case, paper. (Goal)
20. some days (Cir) Dhool (Actor) took (Pr: Ma-Intentional) her son, Paryal, (Goal) on her daily excursions. (Cir:)
21. when labor pain (Actor) racked (Pr: Ma-Event) Dhool's body (Goal),
22. The little girl (Recipient) in long jet black pigtailed (Cir) was gifted (Pr: Ma-Event) with an exceptional voice (Goal).
23. Her serene voice (actor) would rise (Pr: Ma-Event) in perfect pitch (Resultant attribute)
24. and envelop (Pr: Ma-Event) the gorge (Goal) in its hypnotic tune, (Circumstance)
25. the lyric (actor) falling (Pr: Ma-Event) upon Earth (Cir) like serene raindrops. (Cir: role)
26. Her daily duties (Token) included (Pr: Re) feeding (Value)
27. And (Dhool) changing (Pr: Material-Event) the young ones
28. And helping (Pr: Ma-Intentional) her mother (Beneficiary) with the kitchen duties. (Circumstance)
29. who (Dhool) (Actor) sang (Pr: Ma-Intentional) the wedding songs (Range) in her deep elating voice (Circumstance)

30. that (Voice of Dhool) (Actor) ceased to amaze (Pr: Ma-event) her friends. (Goal)
31. she (Goal) was doomed (Pr: Ma-event) the day her mother decided to call her Dhool.
(Circumstance: Time)
32. Her dreams (Actor) could never amount (Pr: Ma-event) to anything (Goal).
33. on Dhool s' wedding day(Cir) she (Goal) was garbed (Pr:Ma-supervention) in a heavily embroidered ensemble (Cir)
34. the dress (Goal) had been sent (Pr: Ma-event) to Dhool (Receiver)
35. (choker) (Goal) that her mother(Actor) made (Pr: Ma) for her(Beneficiary).
36. Her mother (Actor) hugged (Pr: Ma) her (Goal) a little too closely (cir: manner) when she bid her farewell, (Circumstance: Time)
37. (her mother) (Actor) trying to pass on (Pr: Ma) her (Beneficiary) the strength (Range)
38. that union(Actor) would forever (Cir: Extend) silence (Pro: Ma-event) the little singing mayna(Goal) inside her heart. (Cir)
39. every time(Cir) Dilawar (Actor) laid (Pr: Ma) a hand (Range) on her (Circumstance),
40. she(Goal) had never been treated (Pr: Ma) gently(Cir),
41. one their wedding day(Circumstance), he (actor) threw (Pr: Material) her (Goal) off the bed in disgust, (Circumstance)
42. when his lips(Actor) wandered (Pr: Ma) near her neck(Circumstance), she (Actor) would be (Pr: Ma) far away from him(Cir) near the riverbank, (Cir)
43. singing (Pr: Ma) like a lark (Circumstance: role) in her deep, captivating voice. (Range)
44. When his hand(actor) reached (Pr: Ma) her nave (Cir), it was as if she (sensor) was in the distance watching (Pr: Sensor) the rising of the sun, (Phenomenon)
45. when he (Actor) crushed (Pr: Ma) her (Goal) beneath (Cir)-----

46. washing (Pr: Ma) away the drudgery(Range) of her frugal existence.
47. Her body(Actor) would writhe (Pr: Ma)
48. and move (Pr: Ma) from the touch(Causality) mechanically (cir),
49. and then he (Actor) slept (Pr: Ma) slumped (Cir: Manner) against her body, (Goal)
50. a dark arm (Actor) peeled (Pr: Ma) across her chest (goal)
51. Dhool(Actor) was putting (Pr: Ma-event) the little baby(Goal) to sleep (Cir)
52. and had just lit (Pr: Ma-event) the kerosene lamp(Goal).
53. Dhool (Actor) started raining (Pr: Ma-Intentional) him (Goal) with powerful blows (Cir:)
- 54 that (Actor) threw (Pr: Ma-Intentional) him (Goal)off balance (Cir)
55. and then began kicking (Pr: Ma) him (Goal) toward the door. (Cir)
56. Dhool(Actor) closed (Pr: Ma-Intentional) the door (Goal) behind Dilawar fiercely (circumstance)
58. and she (Actor) took (Pro: Ma-Intentional) him (Goal) to work regularly. (Cir)
59. The fight with Dilawar(Actor) had given (Pr: Ma) her (Beneficiary) a newly discovered strength, (Goal)
60. and she(Actor) started venturing (Pr: Ma-Intentional) into billa s' area (Circumstance: Place) more frequently and more daringly. (Cir: Place)
61. And so she (Actor) hid (Pr: Material) in dark corners (Cir: Place)
62. and (Dhool) scavenged (Pr: Ma) ruthlessly, (Cir: Manner)
63. -----she (Actor) came (Pr: Ma-event) dangerously close (Cir: Manner) to being caught (Pr: Ma).

64. She(Actor) was hiding (Pr: ma-event) in a deserted warehouse (Cir: Place) waiting (Pr: Ma) for Billa(Goal) -----
65. so she (Actor) could speed out (Pr: Ma-event) in that time (circumstance)
66. and complete (Pr: Ma-Intentional) her work (Range) stealthily (Circumstance).
67. She(Actor) was crouching (Pr: Ma) near the entrance, (Cir: Place)
68. Quick as lightening (Cir: role), she (Actor) dashed out (Pro: Ma-Intentional).
69. when someone(Actor) grabbed (Pr: Ma) her hand (Goal),
70. Dhool (Actor) grabbed (Pr: Ma-Intentional) hold of Paryal s' hand (Goal)
71. and rushed (Pr: Ma-Intentional) outside (Cir)
72. and for days (circumstance) she (Actor) didn't venture (Pr: Ma-Intentional) outside. (Cir: Place)
73. that (Scarifies of her daughter) (Goal) she (Actor) could never do (Pr: Ma-Event).
- 74 when Dhool (Actor) finally (Attitudinal) did go (Pr: Ma-Event) out(Cir),
- 75.she(Actor) stuck (Pr: Ma-Event) to the safer routes (Circumstance),
76. and left (Pr: Ma-Intentional) home(Circumstance) early to avoid (Pro: Behavioral) any contact with people. (Circumstance)
77. She(Actor) never took (Pr: Ma-Event) Paryal (Goal) on those routes again (cir: Place).
78. she(Actor) mustered up (Pr: Ma-Intentional) courage (Range) to go into Billa s' area again (circumstance) because of her daring need: (Causative)
79. Dhool (Actor) always came (Pr: Ma-Event) to her safe haven (Circumstance: Place) before sunset. (circumstance: Time)
80. Dhool (Actor) got up (Pr: Ma-Intentional)

81. she(Actor) had been lying (Pr: Ma-Event), shaken and wounded, (Circumstance) on a slab of concrete (Circumstance: Place) -----

82.(Her Predator) (Actor) inflicted (Pr:Ma_Event) upon her (Dhool) (Goal) the kind of punishment (Cir: -----

83. somewhere in the vicious encounter of the night before(Circumstance), she (Actor) had lost (Pr: Ma-Event) one slipper (Goal)

84 and torn (Pr: Ma-Event) another (Goal).

85. she (Actor) went (Pr: Ma-Intentional) along toward where her home was as if in a trance. (Circumstance)

86. Dhool (Actor) started running (Pr: Ma-Intentional) towards her home (Cir: Place) breathlessly. (Cir: Manner)

87. Dhool s' chador (Actor) slipped off (Pr: Ma-Event-Event) her shoulder (cir)

88. and fell (Pr: Ma) to the ground (Cir: Place) as she pushed past Paryal. (Circumstance)

89. The forlorn child s' image (Actor) washed (Pr: Ma-Event) in front of Dhool (Circumstance)----

When she was sure that no living being was in sight, (Circumstance)_

90. but her soul (Actor) would be (Process: Material-event) nowhere near its casing. (Cir: Place)

B2**Mental Processes used in the story “Ashes to Ashes, Dust to Dust”**

- 1.---her senses (Sensor) extremely (circumstance: Manner) alert (Pr: Me, cognition) to danger. (Phenomenon)
2. and (Dhool: Sensor) aggravated (Pr: Affection) impatience (Circumstance: Manner) at the nature of her surroundings. (Phenomenon)
- 3.----but (Dhool: Sensor) also needed (Pro: Affection) to get back to her means of livelihood. (Phenomenon)
4. Absently (Circumstance: Manner) she(Sensor) thought (Pro: Cognition) of the pot (Phenomenon)
5. And (Dhool: Sensor) watched (Pr: Perception) when he was not around to venture in. (Circumstance: Time)
6. most of her village friends(Sensor) remembered (Pr: Cognition) her as carefree, jovial girl (Phenomenon)
- 6a. who (Dhool: Sensor) loved (Pr: Affection) singing (Phenomenon)
7. ----- that Dhool(sensor) started to observe (Pr: Cognition) a change in Dilawar s’ attitude. (Phenomenon)
8. Dhool(Sensor) felt (Pr: Cognition) her heart slowly turn to stone. (Phenomenon)
9. She(Sensor) knew (Cognition) that in her world dreams were useless. (Phenomenon)
10. she (sensor) also know (Cognition) that a grain of dust could never reach the sky. (Phenomenon)
11. she (Sensor)would later think (Pr: Cognition) that perhaps she was doomed the day her mother decided to call her Dhool. (Phenomenon),)

12. what a marriage constituted of(Phenomenon), Dhool (senser) was unaware (Pr: Cognition).
13. Dhool(Senser) thought (Pr: Cognition)
- 14 she (Senser) knew (Pr: Cognition) all about marriage. (Phenomenon),
15. she(senser) didn't imagine (Pr: Cognition) that that union would forever silence the little singing mayna inside her heart(Phenomenon).
16. Dhool (Senser) was amazed (Pr: Affection) by what was expected of her. (Phenomenon)
17. she thought (Pr: Cognition) it was wrong, even sinful. (Phenomenon) to be touched so intimately (Phenomenon)
18. Sex wasn't something (Phenomenon)she(Senser)'d ever enjoy(Affection),
19. she (Senser) devised (Pr: Cognition) a mode of escape. (Phenomenon)
20. she(Senser) was surprised (Pr: Cognition) by how well it worked for her. (Phenomenon)
21. When he touched her, she (Senser) marveled (Pr: Cognition) at how easily she detached her mind from her body. (Phenomenon)
22. Dhool (Senser) looked down (Pr: Perception) at her child(Phenomenon)
23. Dhool(Senser) did not know (Pr: Cognition) what angered her more: marrying off an eleven-year-old or the "prancing around" statement. (Phenomenon)
24. He (Senser) expected (Pr: Cognition) Dhool to be a slave (Phenomenon)
25. she (Senser) thought (Pr: Cognition) as long as her little spindly legged savior was by her side, no harm could come to her. (Phenomenon)
26. and from the slit in the door, she(Senser) saw (Pr: Perception) him get up from his perch. (Phenomenon)
27. The scuffle with Billa (Phenomenon) had scared (Pr: Affection) Dhool(Senser),

28. She(Senser) was surprised (Pr: Cognition) that Dilawar hadn't shown up either, (Phenomenon)

29. although on some nights she (Senser) thought (Pr: Cognition) she saw his silhouetted frame against the coconut tree in the distance. (Phenomenon)

30. Dhool(Senser) longed (Pr: Affection) for a man to come to her aid(Phenomenon) at this junction in life,

31. and Dhool (Senser) had no intention (Pr: Cognition) of putting him through another incident like that. (Phenomenon)

32. and (Dhool: Senser) looked around (Pr: Perception) in daze. (circumstance)

33. Even before she reached her mud hut(Circumstance) she(Senser) heard (Pr: Perception) the melancholy song that reached out to her. (Phenomenon)

34. (dhool) (Senser) feeling (Pr: Cognition) the sinewy grains rip open her skin. (Phenomenon)

35. How much she(Behaver) loved (Pr: Be) her brood

36.(She) (Sensor) watching (Pro: Me) the rising of the sun, (Phenomenon) .

Mental Processes used by Dilawar

1.he (Senser) considered (Pr: mental) himself the primary focal point, almost as if he owned the air inside the four corners of their mud houseas well as the occupants, (Phenomenon)

2. and he (senser) expected (Pr: Mental) Dhool to be a slave that tended to his every need.(Phenomenon)

3. before Dilawar (Senser) knew (Pr: Mental) what was happening,(Phenomenon)

B3**Relational Processes used in the story “Ashes to Ashes, Dust to Dust”**

1. as if she (Carrier) was (Pr: Re) a raven (Attribute)
2. She, who (Carrier) was (Pr: Re) once his queen (Attribute) in paucity, (Circumstance)
3. Dhool (Carrier) was (Pr: Re) a paper collector (Attribute).
4. Dhool (Token) was not (Pr: Re) one of them (Value).
5. now (Dhool) (Carrier) became (Pr: Re) only a means of satisfying his gambling addiction and lust. (Attribute)
6. Dhool (Carrier) wasn't (Pr: Re) always an unhappy woman. (Attribute)
7. Her life (Carrier) was (Pr: Re) simple (Attribute)
8. Even at a young age (Cir) she (Carrier) wasn't (Pr: Re) that naïve. (Attribute)
9. (Dhool) (Possessor) fortunate (Attitudinal) to have (Pr: Re) a pakha house (Possessed)
10. her eyes (Carrier) were (Pr: Re) wild as those of a tigress. (Attribute)
11. she (Carrier) was not (Pr: Re) that lucky. (Attribute)
12. She (Carrier) would be (Pr: Re) inside a river (Attributive: Circumstance)
13. she (Carrier) was (Pr: Re) in the distance (Attributive: Circumstance)
14. her state of mind (Carrier) was (Pr: Re) a strange paradox of fear (Attribute)
15. Sometimes (Circumstance: temporal) her voice (Carrier) sounded (Pr: Re) gentle, (attribute)
- 16 Her needs (Carrier) were (Pr: Re) too big, (Attribute)
17. And the very first one (mistake) (Attribute) was (Pr: Re) the person she married to. (Carrier)

18. the money (Carrier) forth coming (Pr: Attribute) too small. (Attribute)
19. she(Carrier) was (Pr: Attributive) one of seven sisters (Attributive) living a modest life near the riverbank, (Cir: Place)
20. she (Carrier) would forever be (Pr: Attribute) a particle of dust in the vast expanse of the universe. (Attributive)
21. The orange crushed fabric(Carrier) was (Pr: Re) too dark for Dhool s' brown skin, (Attributive)
- 22.The shirt (Carrier) was (Pr: Re) too wide(Attribute) for her diminutive frame (Cri: Purpose)
- 23.Yet Dhool (Carrier) was (Pr: Re) in high spirits. (Attribute)
24. the initial few days of the marriage (Carrier) were (Pr: Re) a nightmare. (Attribute)
25. Her routine (Carrier) became (Pr: Re) more aggressive. (Carrier)
26. her clothes(Carrier) were (Pr: Re) torn in many places, (Attribute)
27. it (song) (Possessor) had (Pr: Relational) pain and suffering (Possessed) embalmed (Pr: Ma) in it (Cir: Place)
28. The page (Carrier) seemed (Pr: Re) a beckon (Attribute) to her, (Cir: Behalf)
29. she (Carrier) was (Pr: Re) determined (Attribute) to lose her predator, (Cri: Purpose)

B4**Verbal Processes used in the story “Ashes to Ashes, Dust to Dust”**

1. She (Receiver) hadn't been told (Pr: Verbal).
2. when she (Mother: Sayer) bid (Pr: Verbal) her (Receiver) farewell (Verbiage),
3. and she (Receiver) had never been told (Pr: Verbiage) otherwise (Cir: Manner).
4. she (sayer) stubbornly (Cir: Manner) refused (Pr: verbal) to pay her way through Billa's area. (Verbiage)
5. (Dhool) (Sayer) responded (Pr: Verbal) in a composed voice. (Cir: Manner)
6. Dhool (Sayer) prayed (Pr: verbal) that it remains that way until she found enough paper to take the reprocessing factory. (Verbiage)
7. Even among close friends (Cir: it wasn't something (Verbiage) you (Sayer) talked (Pr: Verbal) about.
8. “I have made a decision for Tara” (verbiage). , he (Sayer) declared (verbiage).
9. “What kind of decision? (verbiage).” Dhool (Sayer) asked (Pr: Verbal).
10. “To get her married off, what else?” (verbiage).
11. “I am not getting Tara married off. (verbiage). She is not old enough for such responsibilities. She is”
12. “She's grown up enough. You don't turn away a good proposal!” (verbiage). Dilawar cut her off impatiently,
13. “There's a proposal?” (verbiage) (Sayer: Dhool)
14. Dhool responded in shock. “What proposal?” (verbiage)
15. “Beerbal's,” (verbiage). Dilawar (Sayer) said (Pr: Verbal) with a scowl.

16. "Beerbal's," are you insane? -----I will not through my child knowingly into the claws of a dying old man. (verbiage).
17. "Quite woman" (verbiage). Dilawar stood up
18. "I have given him promise. -----He has paid good money for this match (verbiage)....."
19. "Money" (verbiage). Dhool spat. "so that is what it is all about....."
20. "It will!" Dilawar moved closed." Stop me if you can," (verbiage). he (Sayer) challenged. (Pr: Verbal)
21. and (Dhool: Sayer) forced (Pr: Verbal) her children, "From now on in this house we will do what I say! (verbiage)....."
22. there were those (Sayer) who warned (Pr: Verbal) her (Receiver) to stay away, (Verbiage)
23. "I caught you finally!" (verbiage). He (Sayer) grinned (Pr: Verbal) devilishly. (Cir: Manner)
24. "There will be a next time," (verbiage). he (Sayer) yelled (Pr: Verbal) behind his fleeing prisoners and laughed.
25. "Next time you won't be this lucky". (verbiage).
26. (the Traders) (Sayer) promised (Pr: Verbal) to increase the amount if she would bring more scraps. (verbiage).

B5**Existential Processes used in the story “Ashes to Ashes, Dust to Dust”**

- 1.----- and in Dhool s’ case (Circumstance) there were (Pr: Existential) five (Mistakes) of them. (Existent)
2. it was (Pr: Existential) the one she feared, (Existent)
3. and there was (Pr: Existential) no mercy (Existent) in his face ----(Cir: Place)
4. that was (Pr: Existential) an area that wasn’t ventured into. (Existent)
5. It wasn’t (Pr: Existential) every day that a village girl like her got to wear such bright clothes. (Existent)
6. Around her neck (Circumstance: Place) was (Pr: Existential) a red threaded choker with orange teardrop-shaped stones(Existent)
- 7.It would be (Pr: Existential) yet another chore in the strange ambiguity of marriage. (Existent)
- 8.It was (Pr: Existential) simple (Existent),
9. There were (Pr: Existential) welt on her face(Existent) that caused her lips to swell. (Causality)
10. It would (Pr: Existential) barely get her through that day (Existent)

B6**Behavioral Processes used in the story “Ashes to Ashes, Dust to Dust”**

1. and Dhool (Behaver) resisted (Pr: Be) the urge to run (Phenomenon)
2. ---Dhool (Behaver) lamented (Pr: Be) the fact that the girl had been forced to let go of her childhood early in life to take on adult responsibilities. (Phenomenon)
3. She (Behaver) screamed (Pr: Be),
4. and Dhool (Behaver) would smile. (Pr: Be)
5. she (Behaver) flinched (Pr: Behavioral) every time Dilawar laid a hand on her, (circumstance)
6. she (Behaver) decided (PR: Be) -----
7. and hugged (Pr: Be) her close protectively. (Cir: Manner)
8. She(Behaver) breathed (Pr: Be) in deeply. (Cir: Manner)
9. she(Behaver) turned (Pr: Be) around in shock. .(Cir :Manner)
10. For once she(Behaver) didn't resist (Pr: Be).
11. something(Behaver) inside Dhool (cir: Place) just snapped (Pr: Behavioral),
12. and slowly and gradually Dhool (Behaver) learned (Pr: Be).
13. And she (Behaver) inched (Pr: Be) closer as well,
14. she (Behaver) looked (Pr: Be) sorrowfully (Cir: Manner) at her two younger daughters (Goal) before coming outside (Cir: Time)
- 15 and slumping (Pr: Be) against the mud house, a dejected figure.
16. she ((Behaver))'d much rather kill (Pr: Be) herself.

17. in sheer emotional ache, she(Behaver) pressed (Pr: Be) her body (Goal) against the wall
(Cr: Place)

18. and then grazed (Pr: Be) her open palms against the entire length of it,

19. Silently (Cir: Manner) she(Behaver) gathered (Pr: Be) him in her arms

20. and matched (Pr: Be) his untrained voice with her own lilting one.

21. she (Behaver) cried (Pr: Behavioral) as her skin blend in camaraderie to her broken
spirit. (Cir: time)

C1

Material Processes used by Husna in “In Other Rooms, Other Wonders” by Daiyalmueenuddin

1. She (Actor) stole (Pr: Ma, intention) the long drive (Range) to the Lahore house of the retired civil servant and land lord K.K. Harouni . (Cir: Location)
- 1b. bearing(Pr: Ma, intention) in her little lacquered figures (Cir: place) a letter of introduction(Goal) from, of all people, his estranged first wife. (Cir: extent)
2. Husna (Actor) served (Pr: Ma, intention) the old Begum Harouni (Beneficiary) in indefinite capacities, somewhere between maid servant and companion, (cir: role)
3. (Butler): (Actor) Did not seat (Pr: Ma, intention) her (Goal) in the living room. (Cir: Place)
4. Instead he (Actor) put(Pr: Ma, intention) her (Goal) in the office of the secretary, (Cir: Plcae)
5. (Husna) (Beneficiary) ushered(Pr: Ma) into the living room (Cir: Place) by the secretary (Actor) after a quarter of hour,(Cir: Time)
6. Husna(Actor) gazed (Pr: Ma, intention) around her,(Cir: Location)
7. Riffat Begum(Actor) poured(Pr: Ma) out tea, (Range)
8. (Riffat Begum) offering(Pr: Ma) a cup(Goal) to Husna (Beneficiary).
- 9a. And Riffat (Actor) looked(Pr: Ma) meaningfully (Cir: Manner) at Husna (Goal) once or twice.(Cir: Time)
9. Abruptly she (Actor, Supervention) stood up, (Pr: Ma)
- 10a. catching(Pr: Ma, supervention) a foot (Goal) on the tea trolley (Cir: Location), rattling the cups and saucers.(Cir: Cause)

10. Encouraged (Pr: Ma) by K.k (Actor) , given (Pr: Ma) tea and cakes (Goal) (Husna: Beneficiary)
11. He (Actor) followed(Pr: Ma, intention) Husna out (Goal) into the verandah,(Cir: Place)
12. While the driver (Actor) brought (Pr: Ma) the car (Goal) (For Husna) (Beneficiary)
13. As she got into the car(Cir: Time)
14. he (Actor) gave (Pr: Ma, intention) her (Beneficiary) a fatherly kiss (Range) on the check.(Cir: Place)
15. Husna (Actor) came (Pr: Ma, intention) every few days (Cir: Time) for typing lessons.(Cir: Purpose)
16. She (Actor) would sit(Pr: Ma, intention) in the dark little office of the living room,(Cir: Place)
17. He (Actor) tried to show (Pr: Ma) her (Beneficiary) the correct techniques (Range),
18. One of the servant (Actor) would bring(Pr: Ma) a cup of mix tea (Goal) which she (Actor) drank (Pr: Ma) with Shah Sahib.(Cir: Accompaniment)
19. She(Actor, intention) stopped and turned. (Pr: Ma)
20. As before, she(Actor) wore (Pr: Ma, intention) too much make up and clothing too bright. (Goal)
21. She(Actor) held(Pr: Ma, intention) her large white purse (Goal) on a long chain over one shoulder, (Cir: means)
22. And (Actor) had covered(Pr: Ma, intention) her hair (Goal) with a dupatta.(cir: Means)
23. They(Actor) Began (Pr: Ma, intention) Walk, (Range)

24. Husna(Actor) taking(Pr: Ma, intention) two strides(Range) to every one of his,(Cir: comparison)
25. Clicking(Pr: Ma) along (Cir: accompaniment) in her heels. (Cir: means)
26. Her feet (Actor) began(Pr: Ma,supervention) to hurt (Cir: Cause)
27. And whenever they(Actor) came(Pr: Ma, supervision) to a puddle (Cir: place)
28. He(Actor) would step(Pr: Ma) aside (Cir: Manner)
29. And (He:Actor) allow(Pr: Ma, intention) her(Goal) to go(Pr: Ma, Supervention) first, (cir: quality)
30. So that she (Actor) had to hurry(Pr: Ma, Supervention) awkwardly (Cir: Manner) in front of him.(Cir: Location)
31. She (Actor) reached down (Pr: Ma, Supervention)
32. And undid(Pr: Ma, Supervention) the straps (Goal),
33. Her hand (Actor) tentatively (Cir: Manner) on his shoulder.(Cir: Location)
34. Still playing(Pr: Ma) tag (Range) with her cousins (Cir: Accompaniment) in the courtyard of her parents' home; (Cir: Location)
35. He (Actor) took (Pr: Ma, intention) her hand (Goal)
36. And swung (Pr: Ma, intention) it.(Goal)
37. Then leapt (Pr: Ma), landing (Pr: Ma, Supervention) just at the edge (Cir: Place) and splashing (Pr: Ma, Supervention).
38. He (Actor) urged (Pr: Verbal) and she (Actor) jumped (Pr: Ma, intention) the next puddle (Goal), clearing(Pr: Ma, Intentional) it with a bump(Cir: Manner),
39. Husna (Actor) sat down (Pr: Ma, intention) in one of the chair (Cir: Location) placed in the veranda (cir: Place) for the petitioners. (Cir: Purpose)

40. K.K. Harouni (Actor) came out (Pr: Ma) and resumed(Pr: Ma, intention) walking (Range) with Husna. (Cir: accompaniment)
41. He (tor) glanced (Pr: Ma, intention) at her bare feet (Goal)
42. He (Actor) invited(Pr: Ma, intention) her (Beneficiary) to dinner (Range)
43. As she (Beneficiary) rode(Pr: Ma, Supervention) home (Cir: place) in the back seat of K.K. s' large if old car,(Cir: Means)
44. Looking (Pr: Perception) at the chauffeur s' immense head (Phenomenon) , Husna s' complex thoughts(Actor) ran(Pr: Ma) along several lines. (Cir: accompaniment)
45. She(Actor) had spoiled (Pr: Ma, supervention) herself (Goal) with daydreams (Cir: Cause),
46. Until her parents(Goal) were afraid (Pr: Ma) of her moods.(Causative)
47. Husna(Actor) cautiously (Cir: Manner) walked up(Pr: Ma, intention) to the straight, long drive bordered with bougainvillea and jasmine.(Cir: Place)
48. She(Actor) went(Pr: Ma, intention) to the back (Cir: Place)
49. She (Actor) crept in, (Pr: Ma, intention)
50. But almost at dawn(Cir: Place) called(Pr: Ma) her,(Husna: receiver)
51. (Actor) continued(Cir: Manner) going (Pr: Ma, intention) for lessons (Cir: Purpose)
52. And thrice in the first week (Cir: Time) walked (Pr: Ma, intention) with K.K. ,(Cir: Accompaniment)
53. Who (K.K. Harouni) (Actor) then sent (Pr: Ma, intention) her (Beneficiary) in the car. (Cir:Means)
54. Husna(Actor) would sit(Pr: Ma, Intention) in the office (Cir: Place) after the secretary left,(Cir: Time)

55. She (Actor) didn't read(Pr: Ma, Intention),
56. But(Actor) sat(Pr: Ma, Intention) at the desk (Cir: Place) surrounding by books both in English and Urdu, (Cir: Manner)
57. her chin(Actor) resting (Pr: Ma) on her hands (Cir: Place)
58. she (Actor) did not even plan(Pr: Ma, Supervention),
59. but (Actor) floated(Pr: Ma, Supervention) through images. (Goal)
60. (Actor) Opening (Pr: Ma, Intention) the door , (Goal)
61. Showed (Pr: Ma, Intention) her head (Goal) without entering. (Cir: Manner)
62. She (Actor) drew (Pr: Ma, Intention) herself (Goal) forward, (Cir: Manner)
63. He(Actor) included an extra cup in trolley(for Husna).
64. And (Actor) made (Pr: Ma, Intention) K.K. s' tea (Goal) exactly as he liked it. (Cir: Manner)
65. A boy(Actor) passed(Pr: Ma, Intention) a plate of biscuit, (Goal)
66. Shah Sahib(Actor) tried (Pr: Ma) so hard (Cir: Manner) to teach me (Bebeficiary) the typing, (Cir: Purpose)
67. She(Actor) held out(Pr: Ma, Intention) her hands (Goal) and spread (Pr: Ma) the fingers (Goal) in front of him.(Cir: Place) Like a cat stretching her paw (Cir: Role)
68. She (Actor) wore(Pr: Ma, Intention) a fitted *Kurta*. (Range)
69. Showing(Pr: Ma, Intention) the clefts of her breasts,(Goal)
70. Their(Actor) eyes met(Pr: Ma, Supervention)
71. (Husna) putting (pr: Ma, Intention) her hand (Goal) on his arm. (Cir:Place)
72. She (Actor) wept(Pr: Ma, Intention) her eyes(Goal) with *dupatta*, (Cir: Means)

73. Head (Range) cast down(Pr: Ma, Intention).
74. She (Actor) stepped out(Pr: Ma, Intention) around the tea table,(Cir: Location)
75. Wiping(Pr: Ma, Intention) (Goal) with one arm,(Cir: Means)
76. And then (Actor) slipped (Pr: Ma, Intention) into the place next to him (Cir: Location)
77. And(Actor) nested (Pr: Ma, Intention) under his arm (Cir: Location)
78. But now(Actor) muffling(Pr: Ma, Intention) her face (Goal) in his sweater. (Cir: Location)
79. He (Actor) stroked(Pr: Ma, Intention) her hair.(Goal)
80. He(Sayer) ordered (Pr:Ve) the annex to be prepared (Verbiage)
81. So Husna(Beneficiary) would live(Pr: Ma,) in a better quarters (Cir: Place) than ever before in her life, (Cir: Comparison)
82. Husna(Actor) simply disappeared(Pr: Ma, Intention) from the house of Gulberg.
83. Husna(Actor) brought over (Pr: Ma, Intention) her shabby luggage(Goal) to the house on Danepur lane, a brown suitcase bulging and strapped.
84. (She) (Actor) arriving (Pr: Ma) in a rickshaw, (Cir: Means)
85. And(Actor) went (Pr: Ma, Intention) back to the house.(Cir: place)
86. At first (Cir: Time) the butler, Chacha Latif(Actor), would not let (Pr: Ma) her (Goal) in, (cir: Place)
87. But Husna(Actor) raised (Pr: Ma, Intention) her voice (Range)
88. And servant(Actor), knowing (Pr: Ma) that she(Actor) might later be (Pr: Ma) in a position (Cir: role) to injure him, (Cir: Cause)
89. She (Actor) found (Pr: Ma) a few of her things(Goal), a pile of Indian movie.....

90. A week after she (Actor) moved(Pr: Ma, Intention) into annex,(cir: Place)
91. Husna (Actor) slept(Pr: Ma, Intention) with K.K. Harouni.(Cir: accompaniment)
92. Husna (Actor) remained(Pr: Ma, Intention) in the annex,(Cir: Place)
93. Reading(Pr: Ma, Intention) serious books, (Goal)
94. She(Actor) never finished(Pr: Ma) what she began (Goal)
95. Instead(Actor) lapsing (Pr: Ma) into daydreams,
96. Or(Actor) reading (Pr: Ma, Intention) secondhand fashion magazines (Goal)
97. A servant(Actor) boy(Actor) brought(Pr: Ma) her (Beneficiary) a tray of food,
98. She(Actor) walked (Pr: Ma, Intention) past the formal dining room
99. She (Actor) took(Pr: Ma, Intention) one and sat down.
100. Though her ambition(Actor) always tolled (Pr: Ma) in the background,
(Cir: Place)
101. She (Actor) followed (Pr: Ma, Intention) him(Goal) into his bedroom. (Cir:
Place)
102. She(Actor) had given(Pr: Ma, Intention) herself (Goal) completely.
103. Letting (Pr: Ma, Intention) him (Goal) do (Pr: Ma) exactly as he
wanted,(cir; Manner)
104. Throughout(Cir: Extent) she (Actor) wore (Pr: Ma, Intention) a look
(Range) in her eyes (Cir: Place).....
105. Later in afternoon she (Actor) put on (Pr: Ma, Intention) her clothes(Goal),
languid and shy in her movement,
106. And(Actor) slipped away(Pr: Ma, Intention) to the annex.(Cir: Place)

107. When he had no guests, K.K. (Actor) ate(Pr: Ma, Intention) lunch with Husna.(Cir: accompaniment)
108. She(Actor) sat(Pr: Ma, Intention) at his right, at the far end of the long table,(Cir: Place)
109. But still (Actor) did not use (Pr: Ma, Supervention) them (Goal) gracefully.
110. They (Actor) sat down (Pr: Ma) , including Husna (Cir: Accompaniment), who(Actor) had also risen.(Pr: Ma)
111. Her head (Actor) had sunk(Pr: Ma, Supervention) into her shoulders.
112. Sarwat (Actor) looked(Pr: Ma) down at the girl(Goal) with a wolfish grin,(Cir: Manner)
113. Sarwat (Actor) looked (Pr: Ma, Intention) at her (Goal) in amazement, as if the furniture had spoken.
114. She (Actor) keeps(Pr: Ma) me (Beneficiary) company.(Range)
115. But she (Actor) can play (Pr: Ma) cards(Range) and so on.
116. That afternoon when Husna (actor) entered (Pr: Ma, Intention) his room, (Cir: Place)
117. Hussna s' seething (Actor) voice broke(Pr: Ma, Intention),
118. Out of control, (Cir: Ma) pouring (Pr: Ma, Intention) from her (Cir: Place).
119. Still(Actor) standing(Pr: Ma, Intention) on the bed,(Cir: Place)
120. (Actor) Lying(Pr: Ma, Intention) down on the bed, she(Actor) wouldn't get (Pr: Ma) under the covers,(Goal)
121. But (Actor) held (Pr: Ma, Intention) herself (Goal) rigidly (Cir: Manner) beside him. (Cir: Place)

122. Husna(Actor) had been waiting(Pr: Ma, Intention) for some concrete provocation.(Cir: Cause)
123. K.K. (Actor) instructed (Pr: Ma, Intention) that she (Beneficiary) should be given (Pr: Ma) a tiny allowance. (Goal)
124. Shah Sahib (Actor) soon enlisted(Pr: Ma, Intention) Husna (Beneficiary) in his system (cir: accompaniment)
125. (She) (Actor) bought (Pr: Ma, Intention) herself (Beneficiary) cloths, even small bits of gold jewelry. (Goal)
126. In her rooms she (Actor) kept (Pr: Ma, Intention) one, then two locked steel trunks, (Goal)
127. Which she (Actor) filled (Pr: Ma, Intention) with everything from raw silk to electric sandwich makers. (Goal)
128. She(Actor) would come(Pr: Ma, Intention) to K.K. (Goal) with special request (Cir: Purpose)
129. They (Sayer) called (Pr: Verbal) her (target) “daughter”(Verbiage) and looked forward (Pr:Ma) to her lively, flirtatious company. (Range)
130. Her striving (Actor) wore (Pr: Ma) on them. (Goal)
131. Sitting (Actor) at Harouni s’ side during bridge games, (Cir: Time)
132. And (Actor) would try to peek(Pr: Ma, Intention) at his opponents’ cards.(Goal)
133. Playing(Pr: Ma, ,Intention) rummy (range) for small stakes (Cir: Purpose) with whoever was dummy in the bridge game, (Cir: Accompaniment)
134. Husna (Actor) moved(Pr: Ma, ,Intention) into a study adjoining the master bedroom,(Cir: Place)

135. Because it exposed(Cir: Cause) her (Actor) use (Pr: Ma, Supervention) of sleeping pills (Range) to K.K.(Goal)
136. She(Actor) did not sleep(Pr: Ma, Intention) the night with K.K.,
137. But(Actor) invariably (Cir: Manner) at some point (Cir: Time) withdrew (Pr: Ma ,Intention) to her own room, (Cir: Place)
138. Sometimes in the morning (Cir: Time), when she (Actor) had taken(Pr: Ma ,Intention) a stronger dose (Goal) ,
139. And then K.K. (Actor) would himself come (Pr: Ma ,Intention)
140. And (Actor) shake (Pr: Ma) her (Goal),
141. He(Actor) would look down (Pr: Ma) at her sleeping face, (Goal)
142. Gradually, Husna (Actor) would wake (Pr: Ma, Supervention), late in the morning, (Cir: Time)
143. As she (Actor) sipped (Pr :Ma) her tea (goal), lying in bed,
144. Husna (Actor) came (Pr: Ma ,Intention) into room (Cir: Place)
145. Wiping (Pr: Ma, Intention) her face (Goal),
146. Adjusting(Pr: Ma, Intention) her clothes.(Goal)
147. She(Actor) steadily(Cir: Manner) drew(Pr: Ma, Intention) him (Goal) onto her own ground, (Cir: manner)
148. Where she (Actor) could engage(Pr: Ma, Intention) and control (Pr: Ma, Intention) him (Goal) so much more effectively.(Cir: Manner)
149. For a moment(Cir: Temporal) Husna and K.K. (Actor) looked (Pr: Ma) at each other,(Goal)
150. As Husna(Actor) prepared(Pr: Ma, Intention) to get into the car (Cir: Place)

151. The general (Actor) stopped (Pr: Ma, Intention) her (Goal) .
152. Husna(Actor) received(Pr: Ma) them (Goal) , sitting in the living room.(Cir: Manner)
153. She(Actor) had dress(Pr: Ma, Intention) up too much, (Cir: Manner)
154. (Actor) Wearing(Pr: Ma, Intention) an embroidered black *kurta*. (Range)
155. An elderly couple (Actor), who had been sitting(Pr: Ma) with Husna(Accompaniment) , stood up.
156. A servant(Actor) turned (Pr: Ma, Supervention) on the air conditioner(Goal) in the annex,(Cir: place)
157. And all day Husna(Actor) stayed(Pr: Ma,Supervention) there(Cir: Place),
158. (Actor) Sitting(Pr: Ma) on a chair (Cir: Place) and looking down through the window at caller----- (Cir: Manner)
159. Hassan(Actor) sent up(Pr: Ma, Intention) some food (Goal),(to Husna: Beneficiary)
160. But she (Actor) didn't eat. (Pr: Ma, Intention)
161. (Actor) Not even putting (Pr: Ma,) on a head scarf,(Range)
162. She(Actor) ran down (Pr: Ma, Intention) the stairs into the servants' area. (Cir: Place)
163. she (Actor) turned, (pr: Ma, Intention)
164. her eyes(Actor) filling (Pr: Ma, Supervention) with tears,(Range)
165. and (Actor) walked out (Pr: Ma, Intention) and up into the annex (Cir: Place), into the cooled rooms (Cir: Place) overlooking the driveway,(Cir: Manner)
166. she (Actor) lay down (Pr: Ma, Intention) on the bed, (Cir: Place)

167. when Husna(Actor) emerged (Pr: Ma, Intention) from her bedroom (Cir: Place)
168. Among the things (Goal) that she(Actor, Intention) had not carried(Pr: Ma) over to her room in the main house,(Cir: Place)
169. Husna(Actor) found(Pr: Ma, Intention) a suit of clothing (Goal)
170. That she (Actor) brought (Pr: Ma, Intention) with her (Cir: accompaniment) when she came into the house-hold, (Cir: Time)
171. (Actor) Wearing (Pr: Ma, Intention) this costume (Range)
172. She (Actor) entered (Pr: Ma, Intention) the packed living room. (Cir: Place)
173. (Sarwat) Touched(Pr: Ma, Intention) Husna (Goal) on the head (Cir: Place) with both hands,(Cir: Manner)
174. Husna (Actor) went (Pr: Ma, Intention) to the back of the room (Cir: Place)
175. And (Actor) sat down(Pr: Ma, Intention) as far away as possible from K.K. s' old wife,(Cir: Manner)
176. For the next two days Husna (Actor) stayed (Pr: Ma, Intention) in the annex (Cir: Place), without once going out. (Cir: Manner)
177. Husna (Actor), who had taken(Pr: Ma, Supervention) her seat (Range) half way through this monologue, (Cir: Manner)
178. Though she(Goal) had not been invited(Pr: Ma, Supervention) to do so(Cir: Manner),
179. Looked down(Pr: Ma, Supervention) at the floor.(Cir: Manner)
180. Tears (Range) welled up (Pr: Ma, Supervention) in her eyes. (Cir: Place)
181. Now Husna(Actor) stood, (Pr: Ma, Intention)
182. She(Actor) had reached (Pr: Ma, Supervention) the bottom, (Cir: Place)

183. Just as she (Actor) approached (Pr: Ma, Intention) the door (Goal), Raheela (Sayer) called (Pr: Verbal) to her (Receiver).
184. Reaching the annex (Cir: Time) , staggered Husna(Actor) sat (Pr: Ma, Intention) at the side of the bed (Cir: Manner)
185. And(Actor) buried(Pr: Ma) her face (Goal) in her hands(Cir: Place)
186. They(Actor) had closed up(Pr: Ma, Intention) against her—family, blood.(Goal)
187. I (Actor) came(Pr: Ma) with nothing,(Cir: Accompaniment)
188. I (Actor) leave (Pr: Ma) with nothing. (Cir: Accompaniment)
189. I (Actor) leave (Pr: Ma) with the clothes on my back. (Cir: Accompaniment)
190. I(Actor) served(Pr: Ma, Intention) your father (Beneficiary) when you were far away.(Cir: Time)
191. But she (Actor) could not afford (Pr: Ma, Supervention) even this gesture. (Goal)
192. The next day two men(Actor) loaded(Pr: Ma) the trunk (Goal) onto a horse-drawn cart (Cir: Manner)
193. And (Actor) carried (Pr: Ma) them (Goal) away to the Old City. (Cir: Place)

C2

Mental Processes Used By Husna in “In Other Rooms Other Wonder”

1. Husna (Sensor) needed (Pr: Affection) a job (Phenomenon).
2. Her attention (Sensor) was drawn (Pr: Cognition) to ranks of black and white photographs in silver frame. (Phenomenon).
3. Husna (Sensor) forgot (Pr: Cognition) herself, (Phenomenon).
4. She (Sensor) meant (Pr: Cognition) this as an opening to him (Phenomenon),.
5. Quickening, she glanced (Pr: Perception) at him sideways, (Phenomenon).
6. She (Sensor) had always believed (Pr: Cognition) she would escape the gloominess of her parents’ house in an unfashionable part of the city (Phenomenon)..
7. She (Believed: Cognition) (Sensor) would escape the bare concrete steps----- (Phenomenon).
8. And yet (Sensor) now aware (Pr: Cognition) of men’s eyes flickering over her as she walked through the lanes of the old city. (Phenomenon).
9. She (Sensor) despised (Pr: Affection) them for living so much in the past (Phenomenon). , retelling the stories of their grandparent’s land and money (Phenomenon) and yet at the same time she (Sensor) felt (Pr: affection) entitled to rejoin that world (Phenomenon) and felt (Pr: Affection) aggrieved for being excluded from it. (Phenomenon).
10. Husna (Sensor) knew (Pr: Cognition) that she could never hope to marry or attract a young man from one of the rich established families. (Phenomenon)
11. She (Sensor) saw (Pr: Perception) them from a distance at the weddings (Phenomenon) to which she accompanied Begum Harouni.
12. As she (Sensor) imagined (Pr; Cognition) them blowing through foreign airports. (Phenomenon)

13. She (Senser) would even have sought (Pr: Cognition) a place in the demimonde of singers and film actors, bright and dangerous creatures from poor backgrounds. (Phenomenon)
14. She (Senser) saw(Pr: Perception) her face (Phenomenon) in the mirror.(Cir: Means)
15. Suddenly to feel (Pr: Affection) vulnerable, (Phenomenon)
16. (Husna (Sensor))To feel (Pr: Affection) the stupidity of a few remembered comments that escaped her that evening. (Phenomenon)
17. She(Senser) felt(Pr: Affection) the immensity of her encounter with K.K Harouni. (Phenomenon)
18. (Senser) Seeing (Pr: Perception) a girl her age stepping from a large new car in liberty market ,among the expensive shops or glittering in a pair of diamond drops at a wedding (Phenomenon) , Husna s' mind would hang on these symbols of wealth ,not letting go for hours.
19. She (Senser) tried (Pr: Cognition) to limit these encounters (Phenomenon),fearing (Pr: Affective) that Begum Harouni would discover the growing relationship and would send her away, back to her parents. (Phenomenon)
20. She (Senser) sensed (Pr: Cognition) that all this might came to her through Harouns if she became his mistress. (Phenomenon)
21. Husna (Senser) decided (Pr: Cognition) that evening to bring the begum s' impending departure into the conversation, (Phenomenon)
22. She (Senser) had begun to understand (Pr: Cognition) the management of the old man, how to introduce subjects. (Phenomenon)
23. They(Senser) both saw(Pr: Perception) the joke. (Phenomenon)
24. To Husna(Senser) it felt (Pr: Affection) like a validation, almost like revenge and yet with the bitterness of triumph after humiliation. (Phenomenon)

25. Though she (Senser) wanted (Pr: Affection) to make herself interesting to the old man, (Phenomenon)
26. Husna(Senser) watched (Pr: Perception) the guests emerge into the portico, continue speaking to Harouni for what seemed to her an interminable period, then drive away. (Phenomenon)
27. she (Senser) felt (Pr: Affection) intimidated by this house, (Phenomenon)
28. she had come (Pr: Cognition) to respect him genuinely, (Phenomenon)
29. She (Senser) wanted (Pr: Affection)) that it was so little and had had only herself to give. (Phenomenon)
30. It hurt (Pr: Affection) her(Senser) that it was so little. (Phenomenon)
31. She(Senser) imagined (Pr: Cognition) that her body, her virtue, meant almost nothing to her. (Phenomenon)
32. a life she despised (Pr: Affection), (Senser) economies that she would never make as she cooked and kept house for a clerking husband in the Old City,-- (Phenomenon)
33. The moment with K.K (Phenomenon) meant (Pr: Cognition) a greatdeed to her (Senser) but not in the way (Phenomenon) that he (senser) understood (Pr: Cognition) it.
34. She (Senser) knew (Pr: Cognition) that she wouldn't have an another man, (Phenomenon)
35. Husna (Senser) felt (Pr: Affection) most intimidated,
36. She (Senser) had learned (Pr: Cognition) which utensils to use, (Phenomenon)
37. She (Senser) saw (Pr: Perception) that she dare push him no further so gradually became quiet (Phenomenon).

38. Knowing(Pr: Cognition) she (Senser) couldn't at this point win the layer battle, against Sarwat. (Phenomenon)
39. She (Senser) wanted (Pr: Affection)at least to consolidate her smaller gains. (Phenomenon)
40. While she(Senser) knew(Pr: Cognition) that now at least the old servant would be decided against her. (Phenomenon)
41. Husna (Senser) felt(Pr: Affection) that she could afford their ill will, (Phenomenon)
42. Husna began to enjoy (Pr: Affection) the advantages of her new position. (Phenomenon)
43. She (Senser) would come wanting (Pr: Affection) to buy something, (Phenomenon)
44. For several years she (Senser) had found (Pr: Cognition) it difficult to sleep at night. (Phenomenon)
45. Occasionally, desiring (Pr: Affection) complete oblivion, she (Senser) would take a double dose--
46. For the first time she (Senser) thought (Pr: Cognition) of him as a lover, sick and possibly dying.
47. She knew (Pr: Cognition) (Senser) she would be allowed to attend K.K. (Phenomenon)
48. She (Senser) saw (Pr: Perception) very distinctly to the old man's bare head. (Phenomenon)
49. She (Senser) knew (Pr: Cognition) of course that K.K. had died. (Phenomenon)
50. Her feelings(Senser) concentrated (Pr: Cognition) at the forefront of her mind----
--(Phenomenon)

51. she(Senser) felt (Pr: Affection) afraid to cry loud, (Phenomenon)
52. She (Senser) saw (Pr: Perception) men putting up a tent. (Phenomenon)
53. Husna(Senser) found (Pr: Cognition) a suit of his clothing (Phenomenon)
54. And she (Senser) heard (Pr: Perception) one say to the other in English,
55. Of course you don't care (Phenomenon), thought (Pr: cognition) Husna(Senser),
who would cry in front of them.
56. She(Senser) felt (Pr: Affection) that only she truly cared ,
57. (she (Senser) felt(Pr: Affection) that she had lost more than all the others.
(Phenomenon)
58. And yet she (Senser) wanted(Pr: Affection) to be like them, (Phenomenon)
59. Husna (Senser) felt (Pr: Affection) that they had forgotten her, (Phenomenon)
60. She (Senser) had hoped (Pr: Cognition) that Rehana, the foreign one, the aggrieved
one, would take her side- (Phenomenon)
61. Husna(Cause) evoked(Pr: Me) those ripe first encounters. (Phenomenon)

C3**Behavioral Processes Used By Husna in “In Other Rooms Other Wonders”**

5. (Husna: Behaver) falling into (Pr: Be) the common, rich Punjabi of the inner city.(Behaviour)
6. Husna (Behaver) was silent (Pr: Be) for a moment,(Cir: Time)
7. then narrowed (Pr: Be) her eyes (range), collected (Pr: Be) herself (Behaver) .
8. Husna (Behaver) shrank (Pr: Be) into herself, (Cir: Manner)
9. The women (Behaver) eyed (Pr: Be) Husna (Phenomenon) , as if piercing her,(Cir: Manner)
10. She (Behaver) hadn't been prepared (Pr: Be) for this,(Phenomenon)
11. Husna (Behaver) exposed (Pr: Be) her poor accent. (Behaviour)
12. As she(Behaver) got into(Pr: Be) the car (Cir: Place)
13. Quickening, she (Behaver) glanced (Pr: Be) at him (Phenomenon) , sideways (Manner)
14. She(Behaver) hesitated (Pr: Be) for a moment (Cir: Extent), refusing(Pr: Be) to jump (Phenomenon), then leapt landing(Pr: Be) just at the edge (Cir: Place) and splashing.(Pr: material)
15. She(Behaver) jumped(Pr: Be) the next puddle (Cir: Place)
16. And (Actor) smiled weakly.
17. The irregularity of her features, her straight, dry hair, her small mouth, all caused her to cringe inwardly,
18. Husna (Behaver) looked out (Pr: Be) from under her eyelashes (Cir: Manner)
19. She (Behaver) refused (Pr: Be) to accept her present status. (Cir: Phenomenon)
20. She (Behaver) behaved and spoke (Pr: Be) unlike the women he normally met (Cir: role)

21. At first the butler, Chach Latif, would not let her in, but Husna but Husna raised her voice and became abusive,
22. She began to cry hysterically,
23. When he sat up and tried to touch her leg she shrieked and stepped back.
24. (Husna) pounced when Hassan, in his habitual foul temper, called her a bitch under his tongue.
25. Husna became shrill, which injured her cause.
26. Husna gloated from the sidelines.
27. She wheedled,
28. Petted him,
29. She flattered them,
30. So wielded them into a circle, with herself at the center.
31. She teased them,
32. She cheated,
33. She would cry and ask him not to speak of such things,
34. For a moment (Cir: Time) a romantic girl (Behaver) awoke(Pr: Be),
35. She (Behaver) insisted (Pr: Be) that K.K speak to Hassan in front of her,(Phenomenon)
36. Husna (Behaver) had been waiting (Pr: Be) for some concrete provocation,(Cir: Cause)
37. Husna(Behaver) gloated (Pr: Be) from sidelines.(Cir: Manner)
38. She (Behaver) cheated (Pr: Be),
39. and when caught (Cir: Time) laughed and denied (Pr: Be) it.
40. Husna(Behaver) began to cry (Pr: Be),

41. Husna(Behaver) explained (Pr: Be),
42. Husna (Behaver) didn't dare (Pr: Be) to tell (Pr: Verbal) Sarwat.(Receiver)
43. She turned,
44. Her eyes filling with tears,
45. And walked out and up into annex, into the cooled rooms overlooking the driveway,
46. In the middle of the night(Cir: Time) she (Behaver) fell asleep (Pr: Be),
47. still sitting (Pr: Be) in the chair (Cir: Place), by the window,(Cir: Location)
48. She (Behaver) looked down (Pr: Be) on the driveway jammed with cars,(Phenomenon)
49. She (Behaver) turned (Pr: Be) , her eyes (Behaver) filling (Pr: Be) with tear (Cir: Cause)

C4**Verbal Processes Used By Husna in “In other Rooms, Other Wonders” by DaniyalMueeniddin**

1. K.k(sayer) allowed (Pr: Verbal) Husna to explain in detail her relation to him.
2. She told him with great emphasis a story about her mother
3. “In this world some familiar rise and fall,” she said,
4. “and now I have come to you for help, I’m poor and need a job, even Begum Harouni agrees that I should have a profession, my father can give me nothing-----
5. Husna exposed her poor ascent, saying “it’s very good to meet you.”
6. “thank you, uncle, for your help and kind advice” she said although K.k had given her no advice whatsoever.
7. “let me have the car drop you.”He followed Husna
8. “First of all, you need to develop some skills,” he said, “Come tomorrow and I’ll arrange for Shah Sahib to give you lessons”
9. “Hello, Husna,” he said, her face involuntarily stretching into a broad smile,
10. “ you’re very cheerful. And how are your lessons?”
11. “Thank you, Uncle”, she said.
12. “Why don’t you walk with me”?
13. “Tell him to go, and later the driver can take you.”
14. Hello, uncle she said, her face involuntarily stretching into a broad smile
15. “my ride is waiting”, she spoke timidly, for she felt ashamed to be seen taking a rickshaw, which only poor people used,
16. “ Those shoes aren’t good for walking,” He said , looking at her from behind.....

17. “ your feet are hurting, aren’t they?”
18. “No it’s fine, really it is.”.She didn’t want to lose his chance of his company,
19. “ Why don’t you take them off. Don’t be shy, there’s no one here”.
20. “You’re joking with me, uncle
21. “That now as you’re barefoot, let’s see you jump over the puddle”
22. “One, two, three, over you go”!
23. “Try again, the second one”! He urged
24. Well done! I;ve ponies that couldn’t do as well.
25. “Now you are joking with me.”
26. So, Husna Bibi, he said, how are the people over at Begum Sahib s’ house?How is Chacha Latif?”
27. Husna sweetly replied. “He’s well uncle, thank you.”
28. Give him my regards, young lady, said Rafik,
29. “Come in my dear”.
30. “When I ‘m here”, she said Husna “everything is so nice and pleasant”
31. She laid out her hands and spread her fingers in front of him, like a cat stretching, “My hands are so tiny, I cannot reach the keys, But then all of me is small.”
32. “That’s what I’ve been telling you about”, purred Husna, putting her hands on his arm,” your crocodile smile the one I like.”
33. That’s what I’ve been telling you about,” purred Husna, putting her hand on his arm, “your crocodile smile, the one I like”
34. She lowered her eye and said in a meek voice, “But soon I won’t be able to come here, The begum is going on Hajj, so I’ll have to be in charge of her house.”

35. No hajj again! Said K.K. it's becoming a vice with her. But darling, don't be ridiculous. If she's away you can come even more regularly.
36. "When begum is gone they don't cook any food at all, just the servant's food I go sometimes into the bazaar to eat, and begum sahiba doesn't like me using electricity".
37. "You poor thing", said K.K. "And you ask so little."
38. "Yesterday when begum sahiba had gone out when I got back into the house, and she had locked all the doors -----when Begum Sahiba is harsh, what can I do"?
39. "Come little one", said K.K., patting the sofa next to him. "Come sit here. Don't cry".
40. "Now stop", he said. "Why don't you come stay here while the Begum is on hajj I'll have them fix up the rooms in the annex."
41. "Oh, I would like that too much. Then I can keep you company when you're alone and make your tea for you. And I would practice typing every day for a long time. And I'll study for the M.A exams."
42. "What does he say:?. Said Husna to the driver-----
43. Nothing, BiBi, said Samundar Khan.
44. "Nothing? Not anything at all?" Replied Husna, speaking in sharp Punjabi.
45. "You drivers are always the clever ones".
46. "Hello", girl, he said, pleased to see her, fed and mellow. "How lovely it is".
47. Draining the tea, he said, "Well, my dear, it's time for my rest".
48. "Let me massage you, Uncle," she suggested, blushing.
49. "I am glad to meet you", said Husna.
50. "I have heard so much about you".
51. Husna broke in, "He is very handsome".

- 52.** As they stood, Sarwat said to Husna, "I'd like to be alone with my father, please,"
- 53.** Irresistibly drawn to the one subject that he wished to avoid, he said, "it's wonderful to see Sarwat. I hope you and she will get to know each other.
- 54.** Snarling, her face controlled, she exploded. "She's mean and rude. She treated me like dirt."
- 55.** Husna's seething voice broke, out of control, pouring from her. "Why don't you get her to come live in the annex and to play cards with you and make your tea?"
- 56.** "I can't have you speak like this", said K.K., removing the mask, face drawn and imposing. "you're upsetting me." He spoke in a measured voice. You have upset me."
- 57.** "I'm leaving this house, she said, standing up on the bed, looking down to him, I gave you everything I had, but you give me nothing in return. I have feeling too, I'm human. She made me feel like dirt, and you didn't say anything to stop her."
- 58.** "Even the servants here treat me as if I'm nothing. When I ask for things they tell me that they don't have time. I have to crawl even in front of them. Yesterday Hassan swore at me."
- 59.** I'll speak with him, said K.K. Now stop. You know the doctor's orders. Do you want me to have another heart attack?"
- 60.** When K.K. woke Husna said, "Talk to Hassan now. I won't stand the servants' treatment of me anymore."
- 61.** Husna became shrill, "I asked him not to put chilies in the omelet, and he swore at me. Ask the sweepress, she heard".
- 62.** Hassan looked at her squarely. "You and the sweepress".
- 63.** Husna asked K.K for the use of the car, and went back to the
- 64.** She said to him, "speaking plainly, scratch a man and find a boy".
- 65.** She flattered them, asked about their harmless projects—

66. (Husna) saying that his tossing movement disturbed her.
67. When she had taken a stronger dose, she didn't answer when the servant knocked at her doors,
68. "Suppose something happened to me in the night", he asked,
69. She would cry and ask him not to speak of such things,
70. He craved her presence and reproach himself with a phrase that he once repeated even to her: "Too old to be rouse by pleasure, I seek pain."
71. "Something s' wrong", he said. " My pulse is racing. Wake Husna."
72. "What is it , Uncle?"
73. "Telephone General Hadayatullah. It's my chest".
74. "So, Bibi, for a while you won't be plucking me clean at rummy. Or they'll give me bedrest,----"
75. He had begun teasing her, saying that she was seeking a young husband—leaving him
76. "you need to be here.....Don't, this isn't about you. Prepare yourself now. Remember who you are."
77. "What's happened?" She asked, addressing Husna. "What are you doing here? Where's Daddy?"
78. Husna explained.
79. "Please", said Sarwat, this is a time for family. " I've asked my cousin Bilqis to come here and receive people. Go up to you room..."
80. Husna didn't dare tell Sarwat that she had moved next to the master bedroom.
81. They got straight to the point, Kamila, as the elder, speaking. " My father allowed you to live in this house. However, he would not have wanted you to stay here."

- 82.** “Did Uncle say anything about me before....before..?”
- 83.** Sarwat broke in. “ No , she replied with finality. “There was and is nothing for you.”
- 84.** “That isn’t what I meant”, said Husna.
- 85.** Kamila softened. “ Look, whatever you had with my father is gone now. If you took care of him in these past months, you were rewarded..... “
- 86.** Rehana called to her. “there’s one other thing. They tell us you have a number of trunks in your room. We will not ask what you have in them....”
- 87.** She tried to tell herself that she had gone to the sister hoping for nothing in her heart but sadness at the death of their father, who had loved her.
- 88.** She should nave said something cold,
- 89.** Should have refused their last insulting offer.
- 90.** “ For him I should have said, I came with nothing, I leave with nothing. I leave with the clothes on my back. I served your father when you where far away. The shame be on your heads.”

C4**Relational Processes used for Husna in “ An Other Rooms, Other Wonders” By DaniyalMueenuddin.**

1. When she went out in society with Begum Harouni (Cir: Manner) , Husna (Carrier) was not (Pr: Re) a guest, not even really a presence (Attribute)
2. But a source for the old lady, to fetch and carry,(Attribute)
3. Her allowance (Carrier) monthly grew(Pr: Re) larger and larger, inflated in various ingenious ways. (Attribute)
4. Her pride (Carrier) took (Pr: Relational) the form of stubbornness (Attribute)—
5. Taking service(Pr: Re) in an ambiguous position (Attribute) with Begum Harouni (Accompaniment) had been (Pr: Re) greatest concession (attribute) she (actor) ever made (Pr: Ma) to her mediocre prospects, (Goal)
6. And having made this concession (Carrier) increased (Pr: Relational) her determination to rise,(Attribute)
7. Although she (Possessor) had (Pr: Re) no idea (Possessed) how to do about it,(Cir: Manner
8. But she (Carrier) was (Pr: Re) neither talent nor beauty(attribute).
9. Only determination and cunning (Attribute) distinguished (Pr: Re) her (Carrier) , invisible qualities.(Attribute)
10. She (Carrier) let herself be seen (Pr: Relational), critical, quick-witted, sensual and slightly crude. (Attribute)
11. For she (Token) had always an indefinite (Pr: Re) space neither rich nor poor, neither servant nor begum, (Value)
12. Husna’s eyes (Carrier) became (Pr: Re) moist. (Attribute)
13. She (Possessor) had (Pr: Re) clothes and shoes, not much else,(Possessed)

14. Husna(Carrier) raised her voice and became (Pr: Re) abusive (Attribute)
15. of course she (carrier) was (Pr; Re) virgin (Attribute)
16. she (Possessor) had (Pr: Re) the use of car, (Possessed)
17. she (Carrier) became (Pr: Re) frosty (Attribute),
18. (she) became (Pr: Relational) nice (Attribute)
19. she (Carrier) looked (Pr: Ma) prettiest than ever. (Attribute)

D1**Material Processes Used by Zainab in “Provide, Provide” Written by DaniyalMueenuddin**

1. Entering (Pr: Ma) his house (Cir: Location) through a side door (Cir: Means), Jaglani (Senser) saw (Pr: Affection) a woman (Phenomenon) crouched over (Pr: Ma-event) the hearth (Goal) in the courtyard lit by a single bare bulb, (Cir: Place)
2. (Zainab: actor) cooking (Pr; Ma-event) *parathas* (Goal) in clarified butter (Cir: Manner).
3. She (Actor) had already(Cir: Manner) lit (Pr: Ma- intentional) *hishooka* (Goal) ,
4. When she(Actor) brought (Pr: Ma, Intentional) the food , four or five small dishes of curry (Goal) on a steel tray (Cir: Means) , with the *paratha* in a woven reed basket covered with a napkin, (Cir: accompaniment)
5. He (Actor) looked up (Pr: Ma) at her (Goal) suddenly (Cir: Manner), wanting (Pr: Me) to find out what kind of woman she might be.(Phenomenon)
6. As Jaglani finished eating (Cir: time), Zainab (Actor) slipped away. (Pr: Ma, Intentional)
7. At noon each day (Cir: time) Zainab (Actor) sent out (Pr: Ma, Intentional) tray of food (Goal) to him (Beneficiary), covered (Pr: Ma-event) with a white cloth, (Cir: Manner)
8. She (Actor) brought (Pr: Ma, Intentional) him (Beneficiary) a glass of sherbet (Goal),
9. As she (Actor) now always did (Pr: Ma, Intentional) as soon as he walked in the door.(Cir: Time)
10. while she (Actor) massaged (Pr: Ma, Intentional) his legs (Goal) and feet(Goal), patiently,(Cir: Manner)

11. Her head scarf (Actor) would slip down (Pr: Ma-event) to her shoulders (Cir: Manner),
12. Inevitably (Cir: Manner), one evening (Cir: Time) he (actor) reached (Pr: Ma, Intentional) for her (Goal) and took (Pr: Ma, Intentional) her (Goal) inside (Cir: Place).
13. Now often (Cir: Time) they (Actor) would make(Pr: Ma, Intentional) love (Range) before she went home,(Cir: Time)
14. She (Actor) did (Pr: Ma, Intentional) this (Goal) uncomplainingly,(Cir: Manner)
15. Giving (Pr: Ma, Intentional) him (Beneficiary) whatever he wanted (Goal).
16. She (Actor) wore (Pr: Ma-event) no scent (Goal),
17. But bathed(Pr: Ma, Intentional) always before he came home (Pr: Time)
18. And wore (Pr: Ma-Intentional) attractive (Cir: Manner) clothes (Range).
19. He would do his business and then go to house, where Zainab (Actor) would serve (Pr: Ma, event) him (Beneficiary) the meal (Range)
20. She (Actor) had cooked (Pr: Ma-earlier) earlier (Cir: Time).
21. She (Actor) would massage (Pr: Ma-intentional) him (Goal) and feed (Pr: Ma, intentional) him (Goal),
22. And then they (Actor) would make (Pr: Ma, intentional) love (Range).
23. In the bedroom (Cir: Place), with the lights off (Cir: Manner), she (Actor) kissed (Pr: Ma, Intentional) him (Goal) hard and soft (Cir: Manner),
24. And gradually (Cir: Manner) persuaded (Pr: causative) him (Goal) by supple action (Cir: Manner) to lose (Pr: ma) his inhibitions (Range).
25. Next morning (Cir: time) when she (actor) brought (Pr: Ma-event) his tea (Goal),

26. Jaglani (Actor) reached around (Pr; Ma, Intentional) her waist (Goal) and pull (Pr: Ma) her (Goal) down beside him (Cir: Place).
27. She (Actor) left (Pr; Ma, Intentional), quietly closing the door (Goal) behind her (Cir; Manner).
28. She (Actor) did not take (Pr; Ma, Intentional) it (Money) (Goal) that night,(Cir: Time) Nor the next morning. (Cir: Time)
29. And turned (Pr: Ma, intentional) her head (Goal)
30. Each time he (Actor) met (Pr; Ma) her (Range) she (Actor) approached (Pr; Ma, Intentional) him (Goal) with the same reserve she had displayed the first time he saw her (Cir: Manner)).
31. When he(Actor) tried to kiss (Pr: Ma) her (Goal) , coming in at dusk,(Cir: Time)
32. After they (Actor) made (Pr; Ma, Intentional) love (Range)
33. He (Actor) would stroke (Pr: Ma, Intentional) her (Goal),
34. Run(Pr: Ma), Intentional) his hands (Goal) over her slender body (Goal),
35. She (Actor) did not caress (Pr; Ma, Intentional) him (Goal),
36. She (Actor) would lie (Pr; Ma, Intentional) on her back (Cir: Manner),
37. While he (Actor) nuzzled (Pr; Ma, Intentional) her neck (Goal)
38. And threw (Pr; Ma, Intentional, Intentional) one arm (Goal) across her body. (Cir: Manner)
39. Although she (Actor) massaged (Pr; Ma, Intentional) him (Goal)
40. (Actor) Cooked (Pr; Ma, Intentional) food (Goal) for him (Beneficiary),
41. (Actor) Cleaned (Pr; Ma, Intentional) his house (Goal),
42. And made (Pr; Ma, Intentional) love to him (Goal),

43. She(Actor) needed (Pr; Ma-event) him (Goal)
44. Except when they(Actor) made (Pr: Ma, Intentional) love, (Range) when she abandoned herself, (Cir: Manner)
45. A red patch of flushed skin (Actor) brightening (Pr: Ma-event) each cheek,(Goal)
46. Zainab (Actor) came (Pr: Ma-Intentional) into room, (Cir: Place)
47. He (Actor) took (Pr: Ma, Intentional) her (Goal) by the wrist.(Cir: Manner)
48. But instead, (Actor) with a single motion (Cir: Manner) removed (Pr: Ma, Intentional) her *kurta*,(Goal)
49. (Actor) Pulling (Pr: Ma) it (Goal) over her head (Cir: Manner).
50. And (Actor) pulled (Pr: Ma) her (Goal) down (Cir: Manner) onto the bed.(Cir: Place)
51. As she(Actor) came (Pr: Ma, Intentional) onto the bed (Cir: place)
52. she (Actor) kicked off (Pr: Ma, Intentional) her shoes (Goal).
53. Rolling (Pr: Ma) on top (Cir: Manner) of her (Goal), he (Actor) searched (Pr: Ma, Intentional) her face (Goal).
54. She (Actor) turned (Pr: Ma, Intentional)
55. And (Actor) began kissing (Pr: Ma, Intentional) him(Goal),
56. Looking down (Pr: Ma, Intentional) on his face (Goal).
57. She (Actor) did (Pr: Ma, Supervention) what he asked (Goal).
58. One morning (Cir: Time) when Zainab (Actor) brought (Pr: Ma, Intentional) his breakfast (Goal)

59. Jaglani (Actor) looked up (Pr: Ma, Intentional) at her (Goal) as she(Actor) leaned (Pr: Ma) forward (Cir: Manner) placing (Pr; Ma) the tray of food (Goal) on the table in front of him (Cir: Place).
60. A few weeks later (Cir: Time) Jaglani (Actor) secretly (Cir: Manner) married (Pr: Ma, Intentional) Zainab.(Goal)
61. He (Actor) took (Pr: Ma, Intentional) the papers (Goal) inside (Cir: Place)
62. and Zainab (Actor) affixed (Pr: Ma, Intentional) her thumbprint (Goal),
63. Leaning (Pr; Ma, Intentional) against him (Cir: Goal) as they (Actor) sat (Pr; Ma) on the bed, (Cir: Place)
64. When he (Actor) had insisted upon keeping the marriage secret she made only one stipulation—that they (Actor) no longer would use (Pr: Ma, Intentional) birth control. (Goal)
65. Zainab (Actor) now slept (Pr: Ma, Intentional) the night in Jaglani s' bed.(Cir: Place)
66. She(Actor) brought(Pr: Ma, Intentional) many of her things, cloths and jewelry, her makeup, (Goal)
67. And put (Pr; Ma, Intentional) them (Goal) in his room. (Cir: Place)
68. She (Actor) made (Pr: Ma, Intentional) ghee and butter (Goal),
69. And if some was left over (Goal) she (Actor) sent (Pr: Ma, Intentional) it (Goal) to Mustafa s' house (Beneficiary), or to the house of one of the poorer neighbors who couldn't afford to keep a buffalo. (Beneficiary)
70. she (Actor) still would not stay (Pr; Ma, Intentional) with him (Cir: Accompaniment),
71. and would get up, (Pr; Ma)
72. Even then she(Actor) would hold (Pr: Ma, Intentional) his hand (Goal)

73. and(Actor) lead (Pr: Ma, Intentional) him(Goal) outside, (Cir: Place)
74. (Actor) seating (Pr: Ma, Intentional) him(Goal) on the charpoy (Cir: Place)
75. And (Actor) bringing (Pr: Ma, Intentional) his hookah. (Goal)
76. She (Actor) developed (Pr; Ma-event) a urinary infection(Range)
77. And he took (Pr; Ma, Intentional) her (Beneficiary) into town.(Cir: Place)
78. She (Actor) rode (Pr: Ma-event) in the back of his jeep, (Cir: Manner)
79. After they made love (Cir: Time) she (Actor) would lie (Pr: Ma, Intentional) next to him (Cir: Place) in the dark (Cir: Manner),
80. (Actor) tracing (Pr: Ma, Intentional) her fingers (Goal) on his back (Cir: Place)
81. and (Actor) leaning down (Pr; Ma, Intentional) to kiss (Pr: Ma) him. (Goal)
82. Before the marriage he(Actor) always had been the one to caress(Pr; Ma, Intentional) her(Goal),
83. while she lay (Pr: Ma-Intention) with her back to him, (Cir: Manner)
84. Curled (Pr: Ma, Intentional) into his body (Cir: Place),
85. He (Actor) brought (Pr: Ma, intentional) his son s' infant (Goal) to Dunyapur
86. And gave (Pr: Ma, Intentional) her (Child of Shabir) (Goal) to Zainab (Beneficiary),
87. To nurse and to bring up. (Pr; Ma)
88. Zainab (Actor) leaned (Pr: Ma-Intentional) against a pillow (Cir: Manner)
89. And (Actor) dipping (Pr: Ma, Intentional) a cloth(Goal) into a bowl of warm water, (Cir: Place)
90. Gently (Cir: Manner) washed (Pr; Ma-event) the baby. (Goal)

91. She(Actor) tickled (Pr: Ma-event) the baby, (Goal)
92. Under the chin, holding (Pr : Ma-event) her around the waist.
93. Zainab (Actor) laid (Pr: Ma, Intentional) her (Goal) on the bed (Cir: Place)
94. And (Actor) bent over (Pr: Ma, Intentional) her.
95. When he (Actor) didn't visit the village for a week Zainab (Actor) went (Pr: Ma, Intentional) to see (Pr: Mental) her brother Mustafa (Phenomenon),
96. He (Actor) took (Pr: Ma) her (Goal) into a neat room (Cir: Place),
97. She (Actor) sat down (Pr: Ma-event), almost falling (Cir: Manner)
98. And hung (Pr: Ma-intentional) her head.
99. Yet Duniyapure had been spoiled (Pr: Ma) for him by the presence of Zainab.
100. She (Actor) blotted (Pr; Ma-event) the cleanliness of his life trajectory,
101. And (Actor) showed (Pr; Ma) him (Goal) how little it all had been, his life and ambitions.
102. All of it he (Actor) had thrown (Pr; Ma, Intentional) away, his manliness and strength, for a pair of legs that clasped (Pr; Ma) his waist and a pair of eyes that pierced (Pr; Ma) him and that yet had at bottom the deadness of foil.
103. She (Actor) lay (Pr: Ma-event) on the white divan (Cir: Place), with the baby next to her. (Cir: accompaniment)
104. But she(Actor) put (Pr: Ma-event) a finger (Goal) to her lip (Cir: Place),
105. And then with gentle hands (Cir: Manner) covered (Pr: Ma Intentional) the baby (Goal) with a tiny knitted blanket. (Cir: Manner)
106. She (Actor) disengaged (Pr; Ma, Intentional) herself, (Goal)
107. (Actor) Rolled away, (Pr; Ma-event)

108. Stood up (Pr; Ma, Intentional), smoothing (Pr; Ma, Intentional) her hair(Goal) with one hand (Actor) and arranging(Pr; Ma, Intentional) her head scarf.(Goal)
109. Without waiting (Pr: Ma) for an answer (Manner) she (Actor) went out. (Pr: Ma, Intentional)
110. She (Actor) carried (Pr; Ma, Intentional) in the tea things (Goal), the milk in the pitcher steaming the sugar bowl (Goal) covered (Pr: Ma) with an embroidered cloth. (Cir; Means)
111. From the smugglers' market in Rawalpindi (Cir: place) he (Actor) had bought(Pr; Ma, Intentional) her (Beneficiary) this flowery tea set, (Goal)
112. She(Actor) placed(Pr; Ma, Intentional) the tray (Goal) on a table by the bed, (Cir: Place)
113. Then sat down(Pr; Ma, Intentional) on the floor,(Cir: Place)
114. She (Actor) looked up (Pr: Ma, Intentional) at him (Goal),
115. She(Actor) rose up(Pr; Ma ,Intentional) on her knees (Cir: Manner)
116. and pour (Pr: Ma, Intentional) him (Beneficiary) tea, (Goal)
117. Sweetened (Pr; Ma, Intentional) it,(Goal)
118. And handed (Pr; Ma, intentional) him (Beneficiary) the cup (Goal).
119. Zainab (Actor) had come (Pr: Ma, intentional),
120. Taking (Pr: Ma, intentional) a *tonga*(Goal) from Dunyapur (Cir: Place) and then a bus (Goal),
121. (Actor) Walking (Pr; Ma, intentional) solitary (Cir: Manner) up to the house, (Cir: Place)
122. (Actor) Past (Pr; Ma, intentional) the gate keeper, (Goal)

123. Mustafa (Actor) took(Pr; Ma, intentional) Zainab (Goal) outside (Cir: Place)
124. And walked (Pr; Ma, Supervention) her (Goal) back through the gates of the compound and out into the busy street, (Cir: Place)

D2**Mental Processes Used By Zainab in “Provide, Provide” By DaniyalMoeenuddin**

4. Zainab (Senser) by contrast knew (Pr: cognitive) how to please him (Phenomenon).
5. Brother and sister (Senser) understood (Pr: Cognitive) the enormity of her loss, the failure of her preparations against abandonment.(Phenomenon)
6. Although she (Senser) did not like (Pr: affective) being touched (Phenomenon),
7. He (Senser) found (Pr: Cognitive) no response in her eyes, except a willingness to serve him (Phenomenon)
8. She(Actor) needed (Pr; Ma-event) him (Goal),
9. He (Senser) wanted (Pro: Affective) more from her, (Phenomenon),
10. (He (Senser) wanted (Pro: Affective)) her spending the entire night with him. (Phenomenon)
11. Zainab (Senser) had been worrying (Pro: Affective) because the baby, nearly two years old, had not yet begun to speak. (Phenomenon)
12. She (Senser) would want (Pr: Affective) him to find her there, (Phenomenon)
13. And she (Senser) sensed (Pr: Cognitive) that he loved her (Phenomenon),
14. Both of them (Senser) knew (Pr: Cognitive) that this meant nothing. (Phenomenon)

D3**Verbal Processes used by Zainab in “Provide, Provide” written by DaniyalMueenuddin**

1. “Salam, Chaudhrey Sahib” (Verbiage) , she (Sayer) said.(Pr: Ve)
2. “Salam, Bibi”.(Verbiage)
3. “How long have you been back in Duniapur”, (Verbiage) he (Sayer) asked(Pr: Ve).
4. “Two months”. (Verbiage)
5. “Are you staying with Mustafa”(Verbiage)
6. “Yes, he took me in” (Verbiage)
7. “What’s your name?” (Verbiage)
8. “Zainab” (Verbiage)
9. ”Would you like me to press your feet” (Verbiage), she (Sayer) asked. (Pr: Ve)
10. “You never ask for anything. Let me give you some money. You can buy clothes” (Verbiage).
11. “You buy me things and later you’ll think you bought me. I was never for sale,” (Verbiage) she (Sayer) replied (Pr: Ve), standing up.
12. “Stop” (Verbiage), he called. He (sayer) spoke (Pr: Ve) in the voice he might have used with a servant.(Cir: Manner)
13. That evening (Cir: Time) they (Sayer) said (Pr: Ve) nothing about this(Verbiage),
14. She (Sayer) spoke (Pr: Ve) to him (Receiver) formally (Cir: Manner), called (Pr: Ve) him (Receiver) “Chaudhrey Sahib” (Verbiage).
15. “Why do you care” (Verbiage), he (Sayer) asked. (Pr: Ve) “Are you afraid the other villagers will find out,” (Verbiage)

16. “The villagers”! (Verbiage) “They knew the first night. They leave me alone because they’re afraid of you. It’s nice, it’s a proof of just how much they do fear you. If you dropped me they would call me a whore out loud as I walk down the street.” (Verbiage)
17. “Then why not spend the night”
18. “Then I would be your whore. At least now we still pretend. Leave it alone, I’ve already said more than I wanted. Please.” (Verbiage)
19. Zainab (Sayer) came into the room, -----“I’m sorry you’re not well.” (Verbiage)
20. “Come here” (Verbiage), said Jaglani. (Sayer)
21. “I need you to be here in the house whenever I’m here.” (Verbiage) He (Sayer) looked directly into her eyes.
22. “I told you, I won’t. I’ll go away”. (Verbiage)
23. “Where can you go”? (Verbiage)
24. He (Sayer) never before had said(Pr: Ve) these (Verbiage) things to any woman. (Receiver)
25. “My husband has written three times”. “He says he’ll take me back. I’ll go there.” (Verbiage)
26. “I’ll marry you” (Verbiage). He (Sayer) said. (Pr: Ve)
27. “What about my husband”? (Verbiage)
28. “I’ll arrange it”. (Verbiage)
29. (He: (Sayer)) tell (Pr: Ve) her (Receiver) how much she meant to him. (Verbiage)
30. And she (Sayer) would say, (Pr: Ve) “Yes, please,” (Verbiage) in a girlish voice (Cir: Manner) that (Actor) wrung (Pr: Material) his heart (Goal).

31. Zainab (Sayer) had blamed (Pr: Ve) her husband (Receiver) for her failure to conceive. (Verbiage)
32. One morning (Cir: time) when Zainab (Actor) brought (Pr: Ma) his breakfast (Goal) he (Sayer) said (Pr: Ve) to her (Receiver), “Your husband comes today”. (Verbiage)
33. “Why”? (Verbiage)
34. “I’ve called him. He needs to sign the divorce papers.” (Verbiage)
35. “He won’t do that” (Verbiage)
36. “You still don’t know me, do you”(Verbiage)
37. When he (Sayer) had insisted (Pr: Ve) upon keeping the marriage secret (Verbiage) she (Sayer) made only one stipulation (Pr: Ve)—that they no longer would use birth control. (Verbiage)
38. “Why no light?” (Verbiage), he (Sayer) asked, (Pr: Ve) flipping the switch.
39. “Do you know what day this is”? (Verbiage)
40. “No” (Verbiage)
41. “The day we married, last year”. (Verbiage) She paused.
42. “You know, I thought I didn’t have children with Aslam because he couldn’t. But it’s me.” (Verbiage)
43. Her face became hard, “I only married you because of that.” (Verbiage)
44. Cut badly, he (Sayer) said (Pr: Ve) . “You had no choice. How long would your sister-in-law have treated you well? you came like a beggar.” (Verbiage)
45. “I never begged, but now I’ll beg from you. I’ll bow down. I beg you, give me one of your sons’ children to bring up.....give her to me. I beg you, and I’ll never ask for anything again.” (Verbiage)

46. She (Sayer) began to cry (Pr: Ve) , through her teeth (Cir: Manner). “I beg you, I beg you, I beg you. I ‘ve served you.....”. (Verbiage)
47. He(Sayer) refused (Pr: Ma). “I can’t, my family doesn’t know we’re married.” (Verbiage)
48. As a preliminary to the election,(Cir: Time) in order to prevent his opponent from using it against him (Cir: Purpose), Jaglani (Sayer) disclosed (Pr: Ve) the secret of his marriage to Zainab. (Verbiage)
49. He (Sayer) called (Pr: Ve) “Where are you” (Verbiage)
50. “In my room,” she (Sayer) replied.
51. Speaking (Sayer) in her gentle voice (Cir: Manner), which(Phenomenon) he (senser) liked (Pr: Affective) so much (Cir: Extent). “Come in, come see.” (Verbiage)
52. “Watch”, (Verbiage) said (Pr: Ve) Zainab (Sayer).
53. “Say it” (Verbiage),she (Sayer) whispered (Pr: Ve) soothingly (Cir: Manner).
54. “Say it, little bunny, my little Saba”. (Verbiage) said(Pr: Ve) Zainab (Sayer), turning to Jaglani.(Cir: Manner)
55. “If only the managers could see this smile”, (Verbiage) she (Sayer) would say (Pr: Ve).
56. Whom she(Actor) had renamed(Pr: Ve) Saba, (Verbiage)
57. Zainab(Sayer) gestured. “Come, bring your chair over by us”. (Verbiage)
58. “You better come inside,” (Verbiage) said (Pr: Ve) Mustafa. (Sayer)
59. “What”? (Verbiage) she (Sayer) said (Pr: Ve) , as soon as her brother closed the door.(Cir: Manner)
60. “He’s dying.” (Verbiage)
61. “Oh my God. of what? And now what do I do?” (Verbiage)

62. "It's cancer. You better be sharp." (Verbiage)
63. "He hasn't come in a week" (Verbiage), she(Sayer) said (Pr: Ve)
64. "Don't count on anything anymore," said Mustafa. "His family's all around him now..... Don't forget, he owns twenty squares of land, just as a start. You'll be lucky to see him again, at least to see him alone." (Verbiage)
65. "He is tied to me," (Verbiage) she (Sayer) said (Pr: Ve) looking Mustafa in the eye.(Cir: Manner)
66. "He'll come". (Verbiage)
67. "What a mess. He's going tomorrow to Lahore. He's trying to make sure(Verbiage)"
68. "You know what that means for me", (Verbiage) she (Sayer) said. (Pr: Ve)
69. "They are going to take Saba away from me, aren't they? She's too young, in a year she won't remember me. I'll get nothing". (Verbiage)
70. " Salaam, Chaudhrey Sahib", (Verbiage) she (Sayer) said (Pr: Ve) quietly.(Cir: Manner)
71. "Let me bring you some tea." (Verbiage)
72. " They (Sayer) tell (Pr: Ve) me (Receiver) that you're dying", (Verbiage) she (Sayer) said quietly,
73. "Probably". (Verbiage)
74. They (Sayer) talk (Pr: Ve) of nothing, (Verbiage)
75. She (Sayer) told (Pr: Ve) him (Receiver) of the baby s' little tricks, (Verbiage)
76. Asked (Pr: Ve) him (Sayer) about the farm. (Verbiage)
77. "Goodbye", (Verbiage) he(Sayer) said(Pr: Ve) , looking at her.(Cir: Manner)

78. “I’ve told the boys to give you something after I’m gone”, (Verbiage) he (Sayer) said, (Pr: Ve) without looking at her.(Cir: Manner)
79. “Fine”, (Verbiage) she (Sayer) replied (Pr: Ve) , in a clipped voice. (Cir: Manner)
80. The sick man (Senser) heard (Pr: Affection) her in the anteroom say (Sayer) to Shabir,(Receiver) (Phenomenon)”Get your hands off me, you little piece of shit. I’m his wife. Don’t touch me”. (Verbiage)
81. “Tell her to go away,” (Verbiage) said the dying man(Sayer). “I don’t want to see her.”
82. She (Sayer) had spoken(Pr: Ve) in the most vulgar Punjabi (Cir: Manner), like women screaming over the common wall of their village huts.(Cir: Role)
83. Zainab (Sayer) wept (Pr: Behavioral) quietly (Cir: Manner) and kept saying(Pr: Ve) to herself, (Receiver) “And they didn’t even offer me a cup of tea.” (Verbiage)

D4**Behavioral Processes Used by Zainab in “Provide, Provide” Written by DaniyalMoeenuddin**

1. She (Behaver) looked (Pr: Be) back (Cir: Manner) at him,(Phenomenon)
2. Slowly (Cir: Manner) looking down (Pr: Be),
3. She (Behaver) avoided (Pr: Be) his eyes.(Phenomenon)
4. She(Behaver) laughed (Pr: Be) humorlessly (Cir: Manner).
5. She (Behaver) didn't resist (Pr: Be),
6. She (Behaver) turned (Pr: Be)
7. One evening at bed time (Cir: time) they (Behaver) quarreled (Pr: Be).
8. Looking down (Pr: Be) on his face (Phenomenon).
9. Again and always in bed (Cir: extent), sexually (Cir: Manner), she (Behaver) opened (Pr: Be)
10. But after they finished (Cir: Time) she (Behaver) withdrew (Pr: Be) into herself (Phenomenon).
11. Only sometimes(Cir: Time), when they lay in bed (Cir: Manner), she (Behaver) would cough (Pr: Be)
12. Smiling,(Pr: Be)
13. And only after a moment (Cir: time) would she (Behaver) disengaged (Pr: Be) from him. (Cir: Place)
14. She (Behaver) almost began to cry (Pr: Be),
15. But then stopped (Pr: Be) herself (Behaver).
16. She (Behaver) began to cry (Pr: Be), through her teeth (Cir: Manner)

17. and began (Pr: Be) to smile (Behavior) around him (Cir: Place),
18. to play (Pr: Be) as she served him dinner. (Cir: Time)
19. She (Behaver) showed (Pr: Be) no surprise at seeing him (Phenomenon).
20. Zainab (Behaver) wept (Pr: Be) quietly (Cir: Manner)

D5**Relational Processes Used for Zainab in “Provide, Provide” written by DaniyalMueenuddin**

1. She (Carrier) had (Pr: Re) a hard pale face, angular, with high cheekbones,(Attribute)
2. Almost beautiful,(Attribute)
3. But too forceful,(Attribute)
4. She(Possessor) had (Pr: Re)a way of falling on the bed,(Possessed)
5. Her hands (Carrier) red with henna. Attribute)
6. He admired her thick black hair,(Carrier) braided and oiled. (Attribute)
7. She (Possessor) had (Pr: Relational) strong hands. (Possessed)
8. She (Carrier) became (Pr: Relational) still (Attribute)
9. She (Actor) represented (Pr: Ma) the culmination of his ascendance, the reward of his virtue and striving,
10. her lips (Carrier) would (Pr: Relational) never be hungry, (Attribute)
11. (Zainab s’ pressing feet of Jaglani) This (Carrier) too became (Pr: Relational) part of the routine. (Attributive)
12. Zainab (Carrier) became (Pr: Relational) harder and emotionally inflexible than before. (Attribute)
13. And became (Pr: Relational) almost vicious, pliable, (Attribute)

