An Analysis of Transitivity Options in Hamid's *The Reluctant Fundamentalist*

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Abstract

Words used in a language are not neutral. They carry definite meanings and a particular worldview, especially when used in narrative writing. Fiction writers exploit linguistic choices in their writing to convey a specific message to the reader. The present study aims to explore how experiential meanings are construed through specific linguistic choices in Hamid's *The Reluctant Fundamentalist* written in the wake of 9/11. The transitivity model of systemic functional linguistics (SFL) has been employed as a theoretical framework for analysis (Halliday, 1985; Eggins, 2004). The data comprise 21 extracts from the novel. Emphasis has been placed on the analysis of the experiential meaning to unravel the relation between language and sociocultural identity of the participants. The findings indicate that transitivity choices play a vital role in the propagation of the implicit meanings. The analysis reflects that Changez enjoys a supremacy over other participants, and he speaks from the start to the end in the form of a monologue to symbolize the hegemony of persons, groups and states. The material processes describe movements and activities, which indicate turmoil and terror in the world. The relational processes point out the identity of the persons, places and objects in general and glocal identity of Changez in particular. The mental processes portray Changez as a mentally tormented nostalgic character who discloses facts of his past life and Erica, who is lost in the memories of her dead boyfriend, Chris. The analysis confirms that the transitivity model of analysis is best suited for understanding a literary text.
Keywords: Systemic Functional Linguistics, Transitivity, Hamid, The Reluctant Fundamentalist

Introduction

Textual structures are a means of delving deep into the ways how an author views and construes reality and thus a writer of any literary text uses language to convey his meanings through a depiction of characters or events. While so doing, he chooses the available options in the linguistic system. The transitivity options at the level of a clause play a fundamental role in propagating the implicit meanings in the texts. They indicate a mindset of the author of a literary text (Fowler, 1986).

The present study aims to investigate how language in Hamid's novel, *The Reluctant Fundamentalist (TRF)* is structured to perform various functions: construal of meanings, the presentation of the characters in the novel and their social position. Following Halliday (1994), the current study has demonstrated how happenings and actions of the main characters are inscribed through the transitivity system.

Theoretical Framework: Transitivity System

Language users make choices when talking or writing about the events taking place. They represent their experience of specific events through the grammar of clause, i.e. transitivity system that is 'the grammatical unit of the highest rank on the lexico-grammatical rank scale' (Matthiessen et al., 2010). Transitivity is the major component of the ideational experiential metafunction, which deals with the transmission of ideas, representing processes or experiences' (Halliday, 1985). It is a process that 'determines how the participants are labeled: 'the doer of a physical process such as kicking is given a different label from 'the doer' of a mental process such as wishing' (Thompson, 1996). So, transitivity 'represents and characterizes reality in a way that is discernible' (Mwinlaaru, 2012). The social motivating factors behind transitivity are regarded as working out what social, cultural, ideological, political or theoretical factors involved to discover how a process is signified in a specific type of discourse or in a notable text. It is also possible 'to make more general statements about the way that characters view their position in the world and their relations to others' (Fairclough as cited in Akçeşme, 2010).

Through transitivity analysis, we can understand how the language users manipulate language to represent their perceptions of reality (Bloor & Bloor, 1985). It not only gives us information, but "it is a giving of information about something" (Martin et al., 1997). It represents the experiential meaning and reality that is "made up of processes," of "goings on: happening, doing, sensing, feeling, being and becoming" (Halliday, 1994). "These goings-on are sorted out in the semantic system of the language, and expressed through the grammar of the clause" (Halliday, 1985).

According to Halliday (1985), the transitivity system consists of three components: i) the process itself, ii) the participants in the process, and iii) the circumstances associated with the processes. While expressing the events in the texts, the writers make a choice between different processes and participants, and these choices are "primarily concerned with the roles of human participants" (Mills, 1995 as cited in Figueiredo, 2008). The processes are considered as 'nucleus of the experiential mode of the clause' (Mwinlaaru, 2012) and they are typically realized by the verbal groups, the participants are realized by nominal groups. The circumstances are realized by the adverbial groups or prepositional phrases (Eggins, 2004; Halliday, 1985; Simpson, 2004; Thompson, 1996). The analysis of data taken from Hamid's *TRF* is mainly concerned with the processes which 'carry the main responsibility for representing the events and situations to which the text refers' (Fowler & Kress, 1979; Qasim, 2016).

Types of Processes

The process type is the resource through which we can sort out our experience of events. There are six types of process in the English language, namely, material, mental, relational, behavioral, verbal, and existential (Eggins, 2004; Halliday, 1985; Martin et al., 1997; Thompson, 1996). The distinction between these processes is more provisional than absolute

(Simpson, 2004). The material, mental, verbal and relational are considered the major primary processes while existential and relational processes are somewhat considered as intermediate processes. Behavioral processes are thought of as a subtype of material process and existential processes a subtype of the relational process (Patpong, 2006).

The material clauses are concerned with the processes which, usually, show some concrete, tangible actions. They are the verbs of doings, actions or happenings. It means 'some entity does something' or 'undertakes some action' (Eggins, 2004). The participants in material clause are: i) actor ii) goal, iii) range and iv) beneficiary (Eggins, 2004; Martin et al., 1997). The mental process construes the inert sensing. It contains conscious processes like perception, cognition and affection (Martin et al, 1997). It encodes the meanings of feeling and thinking and indicates that something happens in the mind of the participant (senser) (Eggins, 2004). It has "senser and phenomenon" as participants.

Relational processes construe being or having in the world of abstract relations. Here, the process 'takes the form of a relation between two participating entities or between one participant entity and an attribute' (Kress, as cited in Peter, 2008). Halliday's category of relational clauses is a generalization of the traditional notion of 'copula' constructions' (Martin et al., 1997). It 'covers the many different ways in which *being* can be expressed in English clauses' (Eggins, 2004). It does not involve any action or entity to act upon another. It is concerned with the relationship between two things or concepts (Babaii & Ansary, 2005). The relational process is divided into two sub- types, i) attributive clauses with Carrier + Attribute, and ii) identifying clauses with Token + Value.

Behavioral process construes physiological and psychological (human) behavior- mental and verbal behavior (Thompson, 1996). Halliday (1985) describes this process semantically as a 'half-way house' between mental and material processes'. It does not involve an action or requires something to act upon. It is realized by the verbs like *to breathe, cough, dream, frown, gawk, grimace, grin, laugh, look over, scowl, smile, sniff, snuffle, stare, taste, embrace, sit, chat, gossip, ponder, dance, think on, watch,* and *listen,* etc. It has only one (obligatory) participant- behaver, typically a conscious being.

Verbal process contains the process of 'saying' and its synonyms (*asking, questioning, commanding, offering, stating, describing, demanding, threatening, suggesting,* etc.). The participant roles associated with verbal processes are sayer (who speaks), target (the entity that is targeted by the process of saying), receiver (the addressee) and verbiage (a nominalized statement of the verbal process--statement, question, report, answer, and story) (Eggins, 2004; Halliday, 1994, Martin et al., 1997). Existential process shows that something exists or happens by positing that "there was/is something." The word '*there'* has no representational meaning, referring to a location.

Circumstances are realized by circumstantial adjuncts. They perform a peripheral function in the clause, and help us understand the background of the processes and participants (Halliday & Matthiessen, 2004).But the current study is limited to the process-participant analysis of the texts.

Relationship of Current Study with the Previous Studies

Many linguists like Halliday (1971), Burton (1982), Kennedy (1982), Simpson (1993), Montgomery (1995), Silva (1998), Ji & Shen (2004, 2005), Iwamoto (2008), Rodrigues (2008), Mwinlaaru (2012) etc. used the SFL framework in analyzing literary discourse and demonstrated that transitivity model is a useful tool for exploring the experiential meaning and examining the characters in creative writings. These research studies provided us with the basis for examining the role of linguistic choices in the selected data. The current study is an attempt to bridge the gap between the previous studies by identifying transitivity choices associated with the main characters of Hamid's *TRF*.

Objective of the Study

The objective of the study is to explore transitivity choices in selected texts of Hamid's *TRF* to see how he has manipulated language to convey the experiential meanings and portrayed the main characters in the novel.

Research Questions

i) What patterns of transitivity have been employed by Hamid in constructing the experiential meanings in his novel, *The Reluctant Fundamentalist?*

ii) What do the transitivity patterns, attributed to characters in the novel, reveal about these characters?

These research questions have been duly answered with a broader perspective of analyses of 21 individual extracts from *TRF* in the discussion section (see details in Qasim, 2016). These analyses have provided a clear illustration of significant linguistic elements employed by the author. The results are briefly summarized in the finding section.

Methodology

The mixed method has been used for the current study. According to the need of this study, a larger number of sample segments (clauses) are required for a systematic investigation to achieve the reliable and valid findings. So, larger data permit a mixed method of investigation. It includes quantitative and qualitative paradigms. The descriptive qualitative method explains the given data systematically and quantitative analysis produces the frequency indexes and statistically significant results and helps in determining the quantity of differences in different texts of the novels. (Creswell, 1994; Mwinlaaru, 2012). The main theoretical framework employed for the data analysis is transitivity, which finds its roots in Halliday's (1994) SFG.

Data Collection

21 text samples, containing 412 clauses, from Hamid's *TRF,* were drawn as data. Different segments of the novel were selected, which, are referred to as A2, B2, C2, D2, E2, F2, G2, H2, I2, J2, K2, L2, M2, N2, O2, P2, Q2, R2, S2, T2, and U2. Table-1 provides a summary of text selection.

Table 1: A Summary of Text Samples Taken from *TRF*

No.	Selected text	*The Reluctant Fundamentalist*	Page number
1	A2	Chapter-1	01
2	B2	Chapter-1	02
3	C2	Chapter-1	04
4	D2	Chapter-1	05
5	E2	Chapter-2	10
6	F2	Chapter-3	26-27
7	G2	Chapter-4	30-31
8	H2	Chapter-5	40-41
9	I2	Chapter-5	42
10	J2	Chapter-5	43
11	K2	Chapter-6	51
12	L2	Chapter-7	56
13	M2	Chapter-7	59
14	N2	Chapter-7	63
15	O2	Chapter-8	69
16	P2	Chapter-9	74
17	Q2	Chapter-10	87
18	R2	Chapter-10	89
19	S2	Chapter-11	94
20	T2	Chapter-11	101
21	U2	Chapter-12	108

Data Analysis

The transitivity model from Halliday (2004)'s SFL was employed as a theoretical framework for analysis of data. The sentences of the extracts were counted into clauses and the processes and participants were identified and frequency of each element was presented. The role of the main characters was given and a comparison between their behaviour in each text was presented in the tables.

Discussion: Transitivity Analysis

Text A2 introduces the main characters of the novel. Changez, the protagonist is sitting at a café table in old Anarkali, Lahore. He seems to offer an American his service. He elaborates his recognition and asks him the purpose of his visit to Pakistan. The declarative mood of the clauses signifies that the text is going to disclose some important incidents and their implications. Changez is trying to ensure his intimacy with the American culture to release his tension. The whole text is the utterance of Changez who as a mouthpiece, represents the point of view of the Pak-American Muslims. The novel is in the form of a monologue where one person speaks from the start to the end, but we feel the presence of a second person who listens to him and participates when necessary. The reader is considered as

an operative. The technique of monologue is the symbol of the hegemony of a person, groups and states, who dominate the world, speak themselves, and do not want to listen to anyone. They are the actual fundamentalists who remain stitch to their orthodox and do not give space to others to give their viewpoints. This is an impression resulted from the 9/11 incident. The Americans doubt the loyalty of the Muslims who are afraid of the world hegemony against them. This event is the challenge of the US hegemony over the colonized countries like Pakistan. Hamid destabilizes this hegemony by showing the reverse in the game of the power structure.

Text A2 has 29 processes. The material processes (41.37%) outnumber the mental (20.68%), verbal (6.89%), and relational (31.03%) clauses. The material clauses indicate that the text is concerned with the narrative report of physical actions and events. They present actions of the characters and happenings. The more frequent material processes indicate that something (terrible) is feared to happen between Changez and his listener. Most of the relational clauses are attributive. The clauses (*I am a lover of America, and since I am both a native of this city and a speaker of your language, you were American, True, your hair, short-cropped, your expansive chest-the chest of a man, -are typical of a certain type of American*) are identifying and describe Changez's stay in America and his positions in relation to the locals. Clause 6i (*we have a range of complexions in this country*) contains the personal pronoun (*we*) through which the protagonist tries to develop a mutual understanding and trust between them. The last clause shows the complexity and intricacy of the text, which indicates the variation and distinguished feature of Pakistani English novels and also the overall scheme of thought of the writer to unveil the characters and their thoughts.

Different characters perform different functions; some are more active and effective than the others. There are 9 actor roles, 6 goals, 6 senser roles, 5 phenomena, 4 carrier roles, 5 tokens, 1 possessor, 2 sayer roles and 1 receiver. The major participants are Changez and an anonymous American citizen. The prominent role is given to Changez. His projection as a senser is 100%, as a carrier 25%, as a possessor 100%, as a sayer 100%, as a token 40%, and as an actor 11.11%. The American's projection is as follows: actor 11.11%, goal 50%, phenomenon 20%, carrier 25%, token 20%, and receiver 100%. The proportion of processes associated with Changez verifies his significance in the story. The whole story seems to revolve around his character. He starts the discussion regarding his appearance starting from his complexion, and then he reaches to the dress, the structure of the body and finally his bearing. The whole activity serves the writer's purpose of exploring the American's mentality, ideology and attitude about the Muslims. The processes like *excuse, see, noticed, freighted, looking, seemed, thought, know, occurs, allowed, gave away, maxes out, tend, look, see, hardened, come, say, looking, named, aware, guessed, allow,* etc. show that the protagonist wants to share with the stranger his memories and events passed in America. Changez through the processes (*excuse, alarm, not be frightened, am a lover*)

establishes a binary position between the Pakistani and US nationals. He enjoys an active role in the text while the anonymous participant remains passive. The mental processes for him are more in number. He plays the role of a senser in clauses 2, 4i, 4iv, 5, 9ii, and 9iii (*I see, I noticed, I thought, how did I know, I do not mean, I see your face*). They are used to convey his actions, as highlighted in the analysis, and denote judgmental attitude. They indicate that the author of the novel gives more importance to the thoughts and perceptions of the citizens of the USA and Pakistan towards one another. He identifies himself with America and English language (I am a lover of America; I am native of this city). Here America is his Identifier. Being a Value, it describes his citizenship and close association with this city. It may also create a problem of identity for him. The dichotomy of his personality is split between his being American immigrant and Pakistani national. It shows the protagonist's ideas about the Americans. Apparently, he loves New York and America, but the story runs opposite to the above statement. The processes like '*see, notice* and *thought, know*', point out his awareness and consciousness regarding the current affairs of the world generally, and Pakistan the USA especially. Changez is sayer in both the verbal processes (offer, say). His sayer role shows the reversal of political hierarchy, as Changez has been assigned the power to voice, whereas the unidentified listener (the US auditor) is made silenced receiver of the verbiage. So, the US listener is not in the power to say or utter anything to interrupt the narrative.

The phenomenon, in the form of projected mode, reveals the personal traits of *you (*the American). There is a gradual description and detail of the unknown person's identity. The carriers and attributes in the relational clauses (like *your suit with, your button down, shirt, your hair, short cropped, your excessive, chest, you were American* etc.*)* describe the identities of their characters. The presence of the American in Lahore also leads the readers to doubt why he is here, whether as an agent or a spy of the US government or just to know the story of the protagonist (Qasim, 2016).

The highest frequency of relational processes (46.15%) in text B2 indicates that the author of the text is more concerned with the state of the affairs at certain points. The protagonist is attached to (25%) attributes as given in clauses 5, 7, and 8ii (*he was the star, he was generous and he was one of the two Pakistanis).* The given text depicts a reasonable proportion of material processes (9=34.6 %). They entail the actions that the actors undergo.

Changez as a single-handed participant, plays the role of a narrator as well as experiencing character (Baseer & Alvi, 2001). Material processes in clauses 3i, 3ii, and 10ii indicate that the action of *arriving, looking, learning and reaching,* is performed by him. But his actions are not goal- directed. They reveal his experience in an American institute. The mental process like *he thinks, thought, thought, was inspired,* focus Changez's thoughts on Princeton. He gives vent to his feelings about Princeton, its architecture, its professors, his classmates as well as countrymen.

Changez has one carrier role *(I am a generous)*. He is identified with two values. He is *a star of a film, one of two Pakistanis.* He makes himself token, as his association with Pakistaniness and comparison with a film star makes his character prominent and his identity is viewed by his own statement. It shows that when he reached Princeton, he was trapped in the life full of illusions. He considered himself a hero of the fake drama. The clause, *I was one of Pakistanis in my entering class—tow from a population of over hundred million souls*, shows that he as a Pakistani native, has come out from the stereotypical backwardness and he has been selected for admission to the Princeton university on the basis of his intelligence and knowledge of Europe. At this point, he was ready to be an opportunist and embrace materialism. Hamid uses simple past tense in most of the processes to provide the reader with the details of the main character's journey in the story.

In text C2, Changez is the most often projected participant as taking up different roles. He is an actor in the clauses (*I began, I had made, I will no longer play, I could once again run, I had made something, I fell silent, I watched*). The material processes reveal his actions and activities while he is interviewed. The process of *feeling silent* signifies his character as a weak, submissive and silent person. The material and relational clauses like *reached my senior year, without having received a single B, I was on the track to graduate summa cum laude*, depict his character as a smart fellow. He is a senser in clause 10ii (*I did not know*). He is sayer in clauses 4ii and 7 (*I have mentioned, I told*). A full description of Changez's personality can be noted in relational attributive clauses (4i, 5i, 7i, 10i, 15=*I was on track, you are smart, I was tenacious, I am quite happy, and where are you from)* and the possessive process clauses (*I had precisely fifty minutes to convince him to offer me a job)*. Jim's projection as a participant is less than Changez. He is projected as an actor (28.57%), senser (25%), sayer (25%), and receiver (40%). He plays the role of an actor in clauses (*He added, he was looking, he glanced, he inspects).* The material processes show that he as an interviewer has authority to affect others. His actions are concerned with his profession and status. Three of these processes are goal-directed. They encode him as a powerful agent of processes. His role as a senser in clause (*he intends)* shows his sharpness and generous quality of an inspector.

The predominance of the material processes (48.88%) in text D2 is indicative of the activities and actions of the characters. There is a significant proportion of mental processes (20%). They do not belong to the realm of actors' activities rather their inner-consciousness. The third considerable proportion, relational processes (17.77%) ascribes the qualities of Jim and Changez.Going to the participant roles in the extract, Changez is projected as an active person (23.07%). He is an actor in clauses 7, 12, and 13, (*I went, I worked, and you are coming*). Not only he acts, but his voice (clause 3) and confidence (clause 19ii) also play an active role in the phenomenon. It also shows that Hamid narrates the setting and actions of the participants. He has a sayer role in (*I said, I must confess*) as he is the candidate for admission and

has to answer the questions raised by the interviewer, Jim. He is a senser in (*I knew, I intended, I like, I did not know, I did not know, I did not know, I understand*). The mental processes (*intend, know and understand*) are indicative to the point that he, being a candidate, must have knowledge and understanding to show his ability before Jim. Changez is a carrier in 1iii, 14i, 19i (*in getting annoyed, and hungry, pleased*). These attributes illustrate his whole personality. He is ill-tempered and gets annoyed soon. The clause (*my voice was rising and taking on an edge*) and relative possessive clause (*you have a temper*) present the emotional and aggressive nature of his character. This happened when Jim asked questions about financial aids and he answered with a rising voice. He is identified as the first guy from his family who got a chance to attend college. Jim's sayer role in 4 (*Jim said*) indicates his authority by saying something, asking questions and commenting on the candidate's answer.

Text D2 contains 30 processes. The material processes (*leaves, graduate, and arrive, meet, assemble, prevent, carry pile, make, bear, introduce, shake, cook, find, and head*, show the actions of the participants. The frequent use of material and relational processes reveals more physical nature of the actions of the major participants, Changez and Erica. The psychological revelation and consciousness is less than their actions.

There are 10 actor, 10 goal, 2 beneficiary, 4 senser, one phenomenon, 6 carriers, two token and two behavior roles in text D2. Changez has a projection of an actor role (40%), senser (50%), carrier (16.66%), and behavior 50%, while Erica is associated with an actor role (20%), senser (50%), carrier (16.66%), and behavior 50%. The story is told by the first person narrator. He states his meeting with Erica. The material processes like *leaves behind a love, he had cooked, he had met, he could not prevent,* used for him, are goal-directed and non-goal directed. The sensing and thinking abilities are associated with him, and Erica, being a woman, is devoid of these qualities. The author knowingly or unknowingly describes the gender discrimination in the Pakistani society. The carrier role is equal for both Erica and Changez. Erica's character is of immense value. The attributive and identifying relational processes describe her character. The attributes like '*so stunningly regal, her hair like a tiara on her head, and her navel*' etc. glorify her character. Some roles are assigned to joint participants like '*we graduated, we met, we assembled, we were introduced, and we headed off*'. It shows their shared actions, and the level of intimacy between Erica and Changez.

Text F2 contains 62 processes. The material processes are generally mono transitive and the rest of them are either ergative or intransitive. The relational processes are mostly attributive. The material processes are represented by finite verbs; they denote actions like '*turn, get, return, come, continued, tap, sit, stand, play*' etc. They point out the physical movements, gestures and oral communication between Changez and Jim. The least occurrence of behavioral process type depicts the reduction in the dominance of psychological aspect. The mental processes (*remember, figure, feel, know, forget, and think)* indicate the cognitive process in the protagonist's mind,

which has entered another world after completing his training course. They denote the perceptions and feelings of Changez and the state of his mind. He feels better and happier after the successful completion of training. The attributes related to Jim's house, Princeton, Hampton, and food items expose deep love of young Pakistanis for America and its culture.

The unknown American and Erica have been ignored in the text. Major participants are Changez and Jim. Changez's most prominent role as a senser (60%) is found in clauses 1, 6i, 6ii, 5, 8, 15i, 16i, 16ii, 18 (*I remember, I figured, wondered, I felt, I know, I had not forgotten, I wanted, I thought, I felt)*. He is mentally occupied here. He is an actor in clauses 2i, 5, 13, 15iii (*I turned, I got there, I found, I shall return*), but he is not the initiator of actions. In contrast, Jim is given an active character role in 3, 9i, 12ii *(he continued, Jim let his gaze, he tapped me)*. His actions affect others. Changez behaves in one process (*I smiled). *It shows that he is in a high mood as he has achieved his goals in America. He is sayer in 9i, 11 (*I said, I replied*). The attributes assigned to him are found in clauses (*I was happy; I was New Yorker)*. He attaches his identity to New York, and he is adherent to American society. His role as a sayer equals to that of Jim. Erica is found actor in 17i (*you will come*). The reason of her fewer roles might be that, here the concern is the institution and Jim.

The analysis shows that text G2 contains 64 participants and 47 processes. Material processes (44.68 %) are highly projected, followed by (23.40%) verbal, and (19.14%) relational processes. There are 14 actor roles, 10 goals, 4 beneficiaries, one senser, 3 phenomena, 7 carriers, and 9 sayers, 1 receiver, and 2 behavers in text G2. The major participants are Changez and Erica. Changez is actor (21.42%) in clauses 2i, 5 and 10. Erica's projection as an actor (35.71%) and sayer (55.55%) is more important. She *did the things; she is sending it; she nodded; she was trying to; and she has returned*. Comparatively, she has more goal-directed processes and proves herself a dynamic personality who influences the protagonist. The material verbs refer to the physical movements of Erica while talking about her novel. It also shows her occupational role as a writer of novels. Being a sayer, she has power of voice and *says or asks* five times in this short text. It shows the power of an American woman who, unlike most Pakistani women, enjoys more freedom of expression and has chance to echo her thoughts. She is the author of a novella which manuscript she gives to Changez. She has been connected to attributes like *nervous, more unsettled than nervous, and oyster*. The attribute like *oyster* symbolically rejects American claim of being a tolerant and democratic society which suffers ethnic and racial differences but 9/11 incident exposes this claim.

In text H2 the projection of material processes is higher (62.5%), followed by a relational (18.75%), mental (12.5%), and verbal (6.25%). The relational attributive processes are more than identifying. The text signifies a careful construction in portraying the character of Changez. He is mainly doer of actions and events that happen around him. He has 6 (37.5%) out of 16 actor roles. He *arrived, looked, went, went, found rock pool, and got back*.

The material processes associated with him mostly non-goal directed. The first person narrator actively participates in the activities and does the things solely. Next greater projection is found in the senser role (75%). Almost all categories of perception, cognition, and affection processes are found (I *love them, I realized, I think*). Only two out of five carrier roles are given to him. (*He is in Hampton, where he had been).* This shows his attachment to American places and things. Erica's projection as a sayer symbolizes America that has the power to say in the new world order.

Text I2 contains 40 participants and 30 processes. The frequency of processes is as follows: material (14=46.66%), relational (26.66%), mental (6.66%), and verbal (6.66%). Changez's role is as an actor (20%), goal (20%), and senser (80%). Changez acts in 2ii, and 6iii (*I did not grow up; I had grown up on its threshold*). The material processes are assigned to Jim (*Jim had grown up; Jim sat with his arm around the back of my chair, the attention he received*). We have marked *(sat)* as a behavioral process as it shows Jim's behavior in the meeting as an amazing and friendly person who mingles up with Changez and talks to him frankly. The process (*receive*) shows him as a passive receiver. The material process like '*grow up*' reveals processes of human life, especially of Changez and Jim. Changez's senser role is manifested in clause 1, 7ii, 8ii and 9ii (*I thought, me feel, I saw, I suspected*).

Text J2 reports the most important incident of America (9/11) that changed the protagonist's mind and the whole scenario of the world. It contains 30 participants and 30 processes. Changez is the most often projected as taking up the role of actor (66.66%), senser (75%), behaver (100%), and carrier (11.11%). The American silent listener is given marginal senser and carrier roles. The text revolves around the first person narrator. His sense of feeling is figured in clauses 4ii, 9, and 10i (*He realized, he sees, he understands of course*). He is an actor in 3, 8iii, and 9 (*I turned on the television, I took to be a film, I am compounding*) and senser in 4ii, 9 and 10i. If we include the processes, '*took to*' and '*saw*' in the category of behavioral processes it will be a right decision as he shows his behavior on this occasion. He behaves in 4i, 5i, and 6 *(but as I continued to watch, I stared, and then I smiled*) also. These processes describe his ambivalent condition. His behavior regarding 9/11 incident is shown as a reaction of hatred against America. He does not think of the individual victims of the attack rather takes into account the symbolic significance of this tragic incident. The referential attributes like *following one, the other, last, first, final that moment, multiple episodes,* qualify objects, persons and things. The mental processes like *supposed, took, realize, please, know, desire, know, infatuate, undertook, feigned,* reveal his mental condition.

Text K2 presents Changez an actor in 5i *(I had come).* His actor role is limited as the focus of the text is Erica. Changez is lost in his thoughts and performs no more actions. His senser role in clauses 2ii, 6, 6, and 7 *(I would observe, I wished, I felt, I discovered*) indicates his mental state and inclination towards his beloved. Erica acts in clauses 4iii, 5ii, 5iii, 6, and 7 (*she was spacing out, she was struggling, she might slip, she would shake)*. She

is a doer of actions, but she does not affect anybody except her own body parts with her actions. She does the activities of spacing out, struggling, slipping and shaking on her own. She does not allow others to involve in her personal matters. She is a beneficiary in *wait for her*. This is a traditional way as lovers wait for their beloved and a sense of superiority of Erica is shown as an action is being done for her. She and her body parts are goal in clauses (*touch her, shake her head, she would be trapped, pulled her, her eyes were turned*). This shows, on the one hand the passive role of Erica, and a stereotypical woman's role in the society on the other, as the males have an active role in touching, embracing and pulling the females and their bodies for making love. The females are the emotion-driven subjects to the men: they feel rather than do. They do not act, but acted upon (Carter & Nash, 1990, as cited in Hubbard, 1994, 222).

Erica is attributed in 2ii and 4ii *(she was utterly detached, she seemed distant).* She was lost in her thoughts and living distant, totally detached from this outer world. She was engrossed in the feeling of Chris who was alive as well as dead; alive for her, and dead for Changez. Most often she felt lost in her own depths; perhaps lost in the fathomless depths of her mind. She seemed to be drawn to both the worlds—to the outer world and the world of her inner recesses—and often her inner world conquered her.

Text L2 informs us about the reaction of the Americans after 9/11. The material clauses (50%) indicate the movements of the characters and signify the actions took place in Pakistan and America after 9/11. Changez acts in 3i, 3ii, and 5 (*I found reassurance, I dressed myself, I filled bagel*). His actions are goal-directed. He is senser in 1iii and 8i *(I had expected, I reasoned).* He is a carrier in (*are you worried?*). This gives description of his personality as felt by Wainwright. His behavior is recorded in clauses 7i and 1ii (*I ignored, I overheard, I cavorted about*). He is filled with the idea of Erica and his joy has no bounds for her.

Text M2 consists of 43 participants and 35 processes. The projection of material processes is 57.14%, followed by mental 11.42%, relational 14.28%, verbal 8.57% and behavioral 5.71%. Changez's actor role is seen in clauses 2i, 3ii, 6i, 6ii, 7iii, and 8ii (*I had attempted, I had been avoiding, I turned on the TV, I chanced upon, I had reached home, I took, caused me to tremble*). The clause 7iii (*the sight of what I took to be the beginning of its invasion by your countrymen caused me to tremble with fury)* shows that he has no control on his actions and feelings as his action of trembling is caused by the external power or non-human agent (*the sight*) which initiates the activity. His equanimity and sell-control are depicted as his entity (clause-1).

Erica and Changez have a common actor role in 2i (we *make love, perhaps a day or two later)* as the action of love-making is not one sided rather it takes two to do that. He is found senser in 2ii, 4i, and 8ii (*I can recall, I did not find myself, I remember*). He is mentally disturbed and indulged in nostalgia. The process '*polish'* and its goal '*a third of whisky*' on the one hand show his active participant role, and on the other, give evidence

of diversity in Pakistani Muslim society.

Changez is dominant in the role relationship in text N2. He acts in clauses 1, 2,4i, 4ii, 4ii, 5, 14ii, 16, and 17 (*to put my arm, I did so, speaking, I tried to kiss her, I did not move lips, or shut her eyes, I shut them for her, I watched her shut eyes, I attempted to move, I reached down*). The dynamic and material processes project his active and highlights Erica's submissive role. The processes like *did, kiss, move, shut watch, move, and reach,* are goal-directed. Changez's most prominent role is found in 'his being senser of the phenomenon'. He is a senser in 3i, 6ii, 8i, 8ii, 12, 13ii, 15, 17, and 17iii (*I knew, I saw, I did not know, I felt, I don't know, I had never enjoyed, I can't recall, I smelled, I thought, I find*). He is obsessed with the idea of love with Erica. His mental situation is evident from mental processes associated with him. He is a token in clauses 7, 10 and 13ii (*I am him, I am him, and I am Chris).* Chris is the focus of both Changez and Erica and they are identified, united and get close to each other by the only thought of Chris. Changez tries to win Erica's love by identifying himself with Chris. He is a carrier in 12iii (*I did not seem*). He is sayer in 3ii, 7, 8i, 10 (*I rambled, I said, I said, I said*). He is the host and the purpose is to socialize Erica. The transitivity pattern used for Erica depicts her character less active. She is attributed in '*she was with Chris'*. It shows a close relation and association of Erica with her lover. The clauses (*we made love with a physical intimacy that Erica and I had never enjoyed*) present Changez escaping from the stereotype of the east and cultural and religious values by establishing extra-marital relations with Erica.

Texts O2, P2 and Q2 have material processes dominant. The material processes used for Changez are intransitive. He is senser in (*I noticed, I could respond, I never came to know*). He is a carrier in (*I was surprised and pleased, you saw you appear lost*). The attributes like *surprised, pleased and lost*, show him a character that has a common nature like any human. He is sayer in (*I told, I replied, I added, I must say*). His more sayer roles signify him as he has control on speech and discussion with Bautista and café persons.

The transitivity analysis of text R2 shows that there are 60 participants and 48 processes. Changez's role is found in (*I stood, I lacked a stable core, I belonged to, take a persona of Chris, I might have pushed Erica, I press send).* The processes '*might push'* and '*press send'* indicate his ability to affect Erica. Similarly, his *taking up the persona* indicates that his action is not intentional rather it is motivated by other factors beyond his control. His actions (*stood, belong to*) do not affect other persons or things, but in the processes (*lacked, takes personal of Chris, press send*) show him influential persona. Erica acts in (*she reached out, she had all served).* She has a marginal presence in roles as she is suffering from nostalgia of love with her dead boyfriend, Chris as she is unable to face the aftershocks of 9/11 attacks. Changez is assigned the role of senser in (*I thought of Erica, I did not know, I resolved, I recall*). All the mental processes are associated with him. They present his thoughts on the phenomenon of love with Erica and his deep involvement with her. The fewer verbal processes for him show that he believes in actions rather speech. He is a carrier in (*I was not certain, I had*

nothing of substance, I had been willing, and my own identity was). These attributes indicate that the protagonist is concerned with the state of the affairs after 9/11 at certain points.

Text S2 presents Changez's resentment against American policy and thoughts and perception about its American conduct and supremacy in the world, and the exercise of its power in Pakistan through financial aids has been presented. Here America's powerful and active role in the light of systemic functional grammar, is prevailing as it is actor in the material process clauses (*America conducted itself in the world, America played a central role, the American empire exercised its power*). Her actions affect other countries generally, and Pakistan specially. Pakistan is experiencing intimidation at the hands of the USA. Changez is weak like his country and his actor is confined in the processes, 1iii and 6ii (*I occupy this, I had required*).

Both the texts T2 and U2 contain more material processes (47.36%) and (53.33%) respectively. Changez is projected as an actor (50%) and goal (20%), senser (50%), sayer (50%), and carrier (12.5%) while Erica has involvement in the actor role (22.22%), goal (10%), followed by senser (40%) sayer (50%) and carrier (12.5%). Erica is made actor in *(she was falling; Erica had gone)*. Her projection in non-goal directed material processes indicates her inactive or passive role. She is a senser in (*she had chosen, she had persona*). As she is not a focus, she carries less carrier role. Her character as being alive or dead is described in (4ii).

Findings and Conclusion

The data presented in Fig. 1 indicate that the total number of processes used in all the texts of *TRF* is 799 and the material clause processes are dominant because the data selected consist of narrative texts. It has a high frequency of occurrence as 380 out of (799=47.55%) processes. These processes have a variety of actors. 88 are goal-directed material processes. Next frequency is associated with the relational clause process. It occurs (182=22.77%) in all the texts. Attributive processes are more in numbers than identifying or possessive processes. This predominance of relational processes indicates Hamid's intention to describe the situation of the characters. They have been used to identify the characters through specific attributes and values or possessions. Next considerable processes are mental (15.51%) processes, followed by verbal process (10.63%) while the projection of existential and behavioral processes is of least proportion. They are used (0.75%) and (2.62%) respectively. The causative process has been used once. Both the mental and verbal processes share some features. Out of 799 process clauses, 85 include verbs which describe the mental stance of the characters, especially that of Changez. Hamid has intentionally highlighted certain linguistic patterns to reveal his specific views. The verbal processes involve the sayers like Changez and Jim who say something about the events, especially the phenomenon of 9/11. The existential processes, in the form of declaration, introduce some important events and institutions.
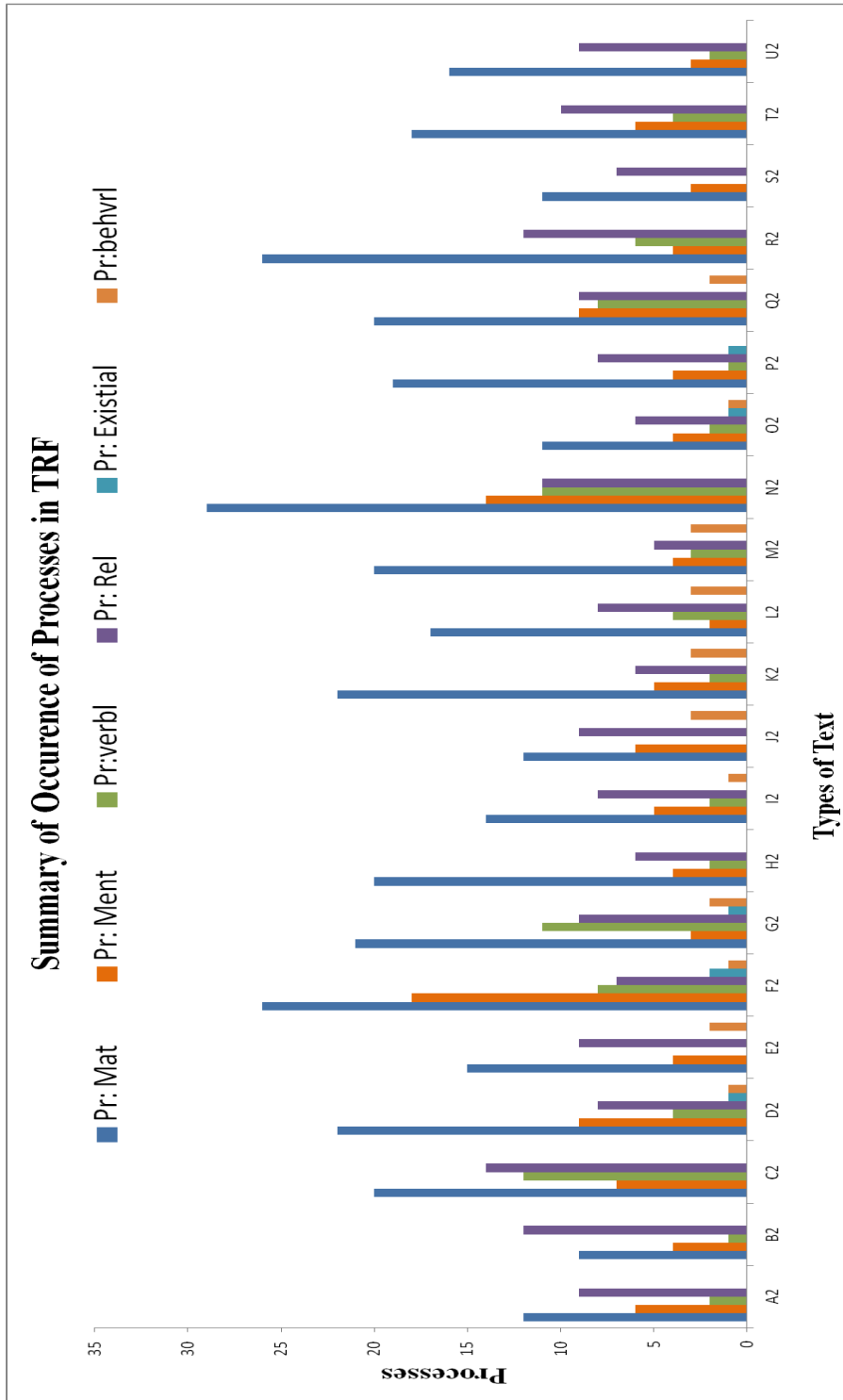
Fig.1 Summary of Process Types in *TRF*

To conclude the projection of participants of processes in *TRF*, figure 2 indicates that the total number of participants, is 1124. They are distributed into actors (244=21.70%), goals (198=17.61%), beneficiaries (25=2.22%), recipients (12=1.06%), range (2=0.17%), senser (103=9.16%) phenomenon (92=8.18%), carrier (140=12.45%), attributes (132=11.76%) token (27= (2.40%), value (19=1.69%), possessors (15=1.33%), possessed (14=1.24%), sayers (57=5.07%), receivers (22=1.95%), existents (6=0.53%) and behavers (16=1.42%). The analysis shows that there is a systematic pattern of characterization of the characters identified in 21 individual texts.

The novel contains many characters, but Changez and Erica are most the important ones. Almost all the participants have been associated with them. On the whole, male characters (Changez, Jim and unknown American) dominate as participants and only one female, Erica finds her place as a participant in the texts. Out of male characters, Changez is projected more as a participant. Compared to the other characters, he is more likely portrayed as an actor, goal, beneficiary or recipient, senser, token or carrier or identified, possessor, and behaver. There is a marked contrast between the projection of the character of Changez and that of Jim, Erica and American. They are portrayed as actor, goal, beneficiary, recipient, senser, carrier or token, possessor, sayer and behaver with less frequency.

The highest projection is found in Changez's role as a senser (79.61%). His behavior is projected more than other participants (62.5%). The next high frequency of his role is seen in sayer (54.38%). He is projected as an actor (40.57%), goal (44.44%) and beneficiary/recipient (36%). He is a carrier and token/identified in (27.47%) processes. He has active roles and affects other entities, human as well as non-human. The material processes indicate his ability to affect other entities and his awareness of others, especially the Americans' actions. He is in a conflict of identity and seems hopeless and helpless in saving his as well as his countrymen's life. His sayer role is prominent in the novel. His voice can be heard everywhere as he is the narrator and protagonist of the novel. He influences the readers by his voice (in the form of soliloquy). He is a carrier of attributes (e.g. *A lover of America*).

Erica is projected as a sayer (19.29%), followed by behaver (12.5%), actor (9.01%), and beneficiary/recipient (8%). Her role as senser is (2.91%), as a carrier/token (4.39%), and as a goal (5. 05%). Jim's projection is as follows: behaver (12.5%), sayer (8.77%), senser (2.91%), actor (6.14%), goal (1.51%), and carrier (1.09%). The unnamed American's role is recorded as actor (0.40%), goal (1.51%), beneficiary (4%), senser (2.91%), as carrier (2.74%).

The analysis also reveals a careful construction of the significant characters such as Changez, Jim, and an unknown American as representations of the social structures of the society in which the events take place. By assigning them the roles as participants in various processes as identified in the extracts, the characteristics of these people are highlighted and the underlying causes of conflicts between them are foregrounded.

Hence, what can be deduced from the transitivity analysis is that the types of processes and participant roles assigned to each of the characters depicted in the texts, aimed at highlighting the state of the people belonging to Pakistan and America after 9/11. Further, it has been proved that the transitivity system is a reliable tool for understanding literary works and style of the author.
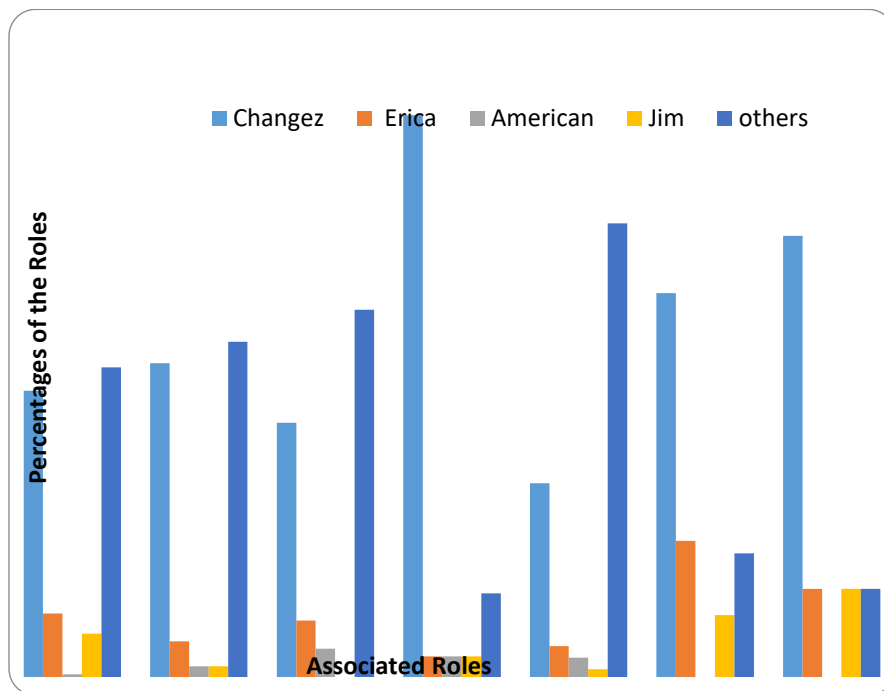

Fig.2 Summary of the Projection of Participant Roles in *TRF*

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