




## Transitivity Choices and Gender Representation: A Feminist Stylistic Analysis of Ali's "The Book of Saladin" Asma Iqbal Kayani\*, Dr Behzad Anwar \*\*

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ARTICLE INFO	ABSTRACT
<p><b>Article history:</b> Submitted 23.01.2022 Accepted 09.06.2022 Published 30.06.2022</p> <p><b>Volume No. 9</b> <b>Issue No. I</b> <b>ISSN (Online) 2414-8512</b> <b>ISSN (Print) 2311-293X</b> <b>DOI:</b></p> <p><b>Keywords:</b> Transitivity choices, Feminist Stylistics, Women, Men, Ali, The Book of Saladin (TBOS)</p>	<p><i>The present study is aimed to explore how women and men characters are constructed through linguistic choices in Ali's novel The Book of Saladin (TBOS). Halliday's (1985) transitivity model as suggested by Mills (1995) in her Feminist Stylistics has been employed for data analysis. To strengthen the analysis, Eggins' (2004) insights are also given consideration. The data comprises 6 extracts from the novel. A sample size of 107 clauses was drawn to focus on process-participant analysis. The findings indicate that Ali (1998) in TBOS makes a use of all types of processes but with different frequency of occurrences. The women characters are portrayed mainly through Material (41%), Relational (5%) and Behavioral (5%) processes while the men characters are ascribed with more mental (9%) and verbal (4%) processes. These findings indicate that Ali (1998) has represented his women characters more active as compared to his men characters as far as romantic scenes are concerned. The current study confirms Mills (1995) claim that transitivity model is best suited to understand the depiction of gender through linguistic choices.</i></p> 

### 1. Introduction

Words and linguistic structures used in narrative writing do carry certain world view and definite meanings with them which are needed to be interpreted from different perspectives. The fiction writers, especially the novelists, while representing their characters exploit linguistic choices to convey a particular ideology or specific meaning to their readers. The feminist view focuses how the women are treated in a different way from that of the men. Hence, it discusses the discrimination of women in the literary works. The present study is interested in analyzing both male and female characters as represented by Ali, a male novelist, in his novel 'The Book of Saladin'. The study utilizes the framework of 'Transitivity' as suggested by Mills' (1995) in her theory of Feminist Stylistics.

#### 1.1. Feminist Stylistics

Feminist Stylistics has emerged out as a field of study from Stylistics. Stylistics as a branch of applied linguistics implies both literary criticism and linguistics. (Saadia et al., 2015). Feminist stylistics according to Mills is "a form of politically motivated stylistics whose aim is to develop awareness on the way gender is handled in texts" (Mills, 1995, p. 207). According to Mills (1995) we need to read texts suspiciously because language is just not meant to express the ideas but it may also shape the ideas. The tool kit provided by Mills' Feminist Stylistics allows analyzing a text from gender perspective at three levels. Firstly, the word level focuses on an analysis of generic pronouns, nouns, naming, semantic derogation, metaphors, endearments, euphemism and taboos as used in a text. Secondly, phrase/sentence level encourages looking into the use of

phrases, metaphors, jokes, transitivity choices in order to uncover gender construction. Lastly, at the level of discourse, Mills (1995) proposes ways to analyze the construction of characters, roles assigned to each gender and fragmentation of fe/male bodies. The present study has selected the discursive framework of transitivity from phrase/sentence level to see gender depiction by utilizing Transitivity model of SFG. (Halliday, 1985; Eggins, 2004).

## 1.2. Research Questions

1. How are the women and men characters portrayed through transitivity choices by Ali in his novel, *The Book of Saladin*?
2. What do these identified transitivity choices, attributed to women and men characters in the novel reveal about these characters?

## 1.3. Significance of the Study

This study is expected to be one of very few studies which have investigated gender representation in a literary work using framework of ‘Transitivity’ from the perspective of Feminist Stylistics. Moreover, the focus of most of the studies has been the portrayal of women in fiction by male or female authors. This study is a good contribution in the field of gender and language as it focuses on the portrayal of both the women and men through linguistic choices made by Ali in his novel TBOS. This study may also be a good addition to the research area as Ali’s work has been less researched from feminist perspective.

## 1.4. Transitivity Choices

Transitivity deals with the transmission of ideas, representing processes or experiences’ (Halliday, 1985). Transitivity is defined as ‘the grammatical unit of the highest rank on the lexico-grammatical rank scale’. (Matthiessen et al, 2010). Likewise, transitivity, according to Mwinlaaru (2012) projects reality in a way that is discernible. The utility of transitivity model to analyze representation of characters from feminist stylistic perspective is claimed by Mills (1995) as well. Mills (1995) by utilizing the concept of transitivity associated with Michael Halliday’s work in systemic linguistics claims that an analysis of such choices made on a syntactic level is a part of the representation of character. Mills (2005), also, claims that such an analysis reveals how choices that are made on syntactic level can affect the representation of the character. The processes, the participants and the circumstances are the three components to be involved in any situation type. According to Halliday (1994, p. 107), each situation type is made up of three components: “the process itself, participants in the process, and the circumstances associated with the process.” Processes are realized by the verbal groups, the participants are realized by nominal groups and circumstances are realized by the adverbial or prepositional phrases (Eggins, 2004; Halliday, 1985; Simpson, 2004; Thompson, 1996). The writers’ choices between these processes and participants are “‘primarily concerned with the roles of human participants” (Mills, 1995 as cited in Figueiredo, 2008). Thus following the view that transitivity “asks who are the actors, who are the acted upon, and what processes are involved in that action”, (Matheson, 2005, p. 66), the study focuses on the choice of processes and participants only. Table 1 shows process types, category meanings and the participants.

Table 1: Process Types (Halliday, 1985: 131)

Process Types	Category Meaning	Participant
Material:	‘doing’	Actor, Goal
Action	‘doing’	
Event	‘happening’	
Behavioral	‘behaving’	Behaver
Mental:	‘sensing’	Senser, Phenomenon
perception	‘seeing’	
cognition	‘thinking’	

desideration	‘desiring’	
emotion	‘liking’	
Verbal	‘saying’	Sayer, Target
Relational: attribution identification	‘being’ ‘attributing’ ‘identifying’	Carrier, Attribute, Identified, Identifier
Existential	‘existing’	Existent

## 1.5. Review of Related Studies

A number of researchers have analyzed the works of different authors (both men and women) to see the depiction of women characters (Lange, 2008; Leavy, 2000, Lewis, 2011; Machaba, 2011; Shah et al., 2014). The utility of transitivity model in analyzing the literary texts to see the depiction of literary characters is substantiated by a number of studies. For example, Shah et al. (2014) in their Feminist stylistics analysis of *Mann o Salwa* investigated the transitivity choices to find out that the women in the novel have been portrayed partially negative and partially positive. Another study carried out to analyze the transitivity patterns in relation to the depiction of characters was carried out by Qasim et al. (2018). The study delved deeply into the analysis of transitivity options as employed by Hamid in his *The Reluctant Fundamentalist*. In another study, Qasim, et al. (2018), identify transitivity patterns associated with the main characters of Hamid’s *Moth Smoke*. This study highlights how the difference in the portrayal of male and female characters highlight gender stereotypes and ideologies prevalent in the society. Isti'annah, A. (2019) conducted a study to analyze the representation of Afghan women in Seierstad’s *The Bookseller of Kabul*. The analysis shows that Afghan women are represented as submissive and devoted characters through these transitivity choices. What makes the current study different from other studies is its interest in tackling with the portrayal of both the women and men characters in the selected literary work through the application of the feminist stylistic approach as suggested by Mills (1995).

## 2. Methodology

Utilizing the mixed method of investigation, the data is analyzed and explained through descriptive qualitative method while quantitative analysis helps to highlight the differences in the projection of women and men characters frequency wise.

### 2.1. Data Collection

By applying the method of close reading, 6 text extracts, containing 107 clauses, from Ali’s (1998) TBOS were taken as data. Keeping in mind the aim of this study, only the extracts presenting the romance scenes from the novel are taken in which at least one male and one female character are present. Table 2 presents the distribution of these selected extracts.

Table 2: Summary of texts selected for Transitivity Analysis from Ali’s TBOS

No.	Selected Text	TBOS	Characters	Page number
1	A.TBOS	Chapter 6	An unnamed woman(F) Salah al –Din(M)	74
2.	B.TBOS	Chapter 9	A Mistress(F) Salah al –Din(M)	93
3.	C.TBOS	Chapter 15	An unnamed girl (F) Shadhi((M)	169-70

4.	D. TBOS	Chapter 17	Rachel (F) Ibn Maymun(M)	180
5.	E. TBOS	Chapter 25	Rachel (F) Ibn Yakub(M)	260
6.	F.TBOS	Chapter 27	Halima (F) Amjad(M)	291

## 2.2. Data Analysis

Firstly, clauses relevant to the depiction of human characters are identified and counted for each extract as a clause has much importance in the realization of meaning and analysis of any text (Hasan, 1988). Secondly, the frequency and nature of processes carried by these clauses in each extract are identified which (processes) are considered as “nucleus of the experiential mode of the clause” (Mwinlaaru, 2012). Thirdly, participants’ roles attached to these processes are identified. Fourthly, these identified processes and participants’ roles are counted for both female and male characters. Substantiated with the frequency and number of identified processes and participants for each gender, an analysis of these clauses with reference to their particular context is carried out.

## 3. Discussion

*Text A.TBOS* describes a romance scene between Salah al-Din and a woman. The transitivity analysis of the text shows that it contains 19 clauses, 19 processes and 24 participants. Table A.1 (Appendix B) presents a summary of processes and participants gender wise. The greater number of material verbs (72%) used with female actor entails the actions that the woman undergoes. The material processes in clauses (3,4,5,6,10,12,13,14,18,19) indicate that the woman ‘picked’, ‘folded’, ‘sat’, ‘waited’, ‘shook’, ‘jumped’, ‘discarded’, ‘jumped’, ‘mounted’ and ‘taught’. These actions project the woman as a powerful agent of the processes who has an authority and power to influence the boy. In comparison to this active representation of the woman, only 14% material processes (clauses 2 & 7) are attached to the boy. The second most frequent are verbal (11%) and behavioral (11%) processes. Only two verbal clauses (8 & 11) are noted in this text. The male is the sayer in both the verbal processes ‘said’ and ‘insisting’. However his role as the sayer, though assigns him the power to voice, but it does not depict him as a character in possession of power over the female. Clause 8 with an absence of verbiage does not make clear what is said but the context makes it clear that he is requesting for and then insisting (clause 11) on something. Likewise, in clause 8, the female’s role of the receiver characterizes her as a person possessing some authority to grant something to the boy. Hence, the analysis of these verbal processes indicates that the writer has given the woman a position of advantage. In clause 1, the behavioral verb ‘watching’ refers to the conscious being of the woman. Such a behavioral process does not involve an action but it is a ‘half-way house’ between mental and material processes’ as described by Halliday (1985). Behavioral process construes physiological and psychological (human) behavior- mental and verbal behavior (Thompson, 1996). Hence, the woman’s act of watching involves not only the mere act of looking but it also serves to highlight her thinking ability. The focus of her watching is ‘him’ i.e. the boy. Hence, the woman is watching and observing the boy with some deep thought and intention. Again, the woman’s role as the behavior manifested in clause 9 (*she was laughing*) indicates the authority, self - confidence and carefree nature of such a woman. In text A.TBOS, the use of only one relational clause is noted which does not refer to any action because such a clause is concerned with the relationship between two things or concepts. (Babaii & Ansary, 2005). According to Eggins (2004), relational clauses cover different ways in which a being can be expressed. In the text, the female is identified in relation to her being ‘a mature woman’ in clause 15. Hence, her role as a carrier in this clause represents her as a professional woman who is adept in sexual intercourse. Her identity as a professional woman is also substantiated through her actor role in the material clauses where she is associated with the physical activities like *discarding the clothes*(13) *jumping in water*(14), then *mounting the boy*(18) and *teaching him how to be a man*(19), and which are all related to sexual events. Presenting an overview of female and male participant roles, Table A.1 (Appendix B) shows that the female is projected as actor (72%), goal (25%), receiver (100%), behavior (100%), and carrier (100%), whereas the male character is presented as an actor (14%), goal (75%) and sayer (100%). The highest frequency of actor role (72%) for the female in the text indicates that the female is represented as active participant. As

the study is interested in 'who affects whom' from a gender perspective, so the focus will be the goals like human body or a body part affected by the opposite sex playing the role of the actor. The actions of '*mounting*' and '*teaching*' carried out by the female in clauses 18 and 19 respectively have a male as the goal. Hence, the effect of the female on the male shows her authority over him. In comparison to this female depiction, the male's actions like '*walk*' and '*swam*' in clauses 2 and 7 respectively are not goal oriented.

*Text B. TBOS* consists of 10 sentences and 15 clauses. An unnamed mistress, the female, and Salah al Din, the male are the two participants of this event. Like text A.TBOS, in text B.TBOS the material processes are also noted to be used for the female with greater frequency (50%) as compared to that of the male (40%) (see Table B.1, Appendix B). The female's projection through material processes '*gave*', '*taught*', '*arrived*' '*kissed*' and '*found*', in five clauses (2, 3, 10, 13 and 14) shows her active role. She is dominating the male character as she is shown to be superior to him in the knowledge and skill of love making. Being an elderly and mature woman she, '*taught*' the boy '*how to enjoy a woman's body*' (Clause 3). Again in clause 13, the female through her action of '*kissing*', is projected as an active character, holding power over the boy. Such a description of the female in this text where she kisses the male body parts rejects the traditional notion that these are the males who have an active role in touching, embracing and pulling the females and their bodies for making love. (Qasim et al., 2018). The material process '*arrived*' (clause 10) is the only action which is not directed to the male. However, in comparison to male's passive state of '*waiting*' (clauses 7 & 8), the female's action of arriving (clause 10) projects her to be an active participant. The material processes '*rode*' '*waited*', '*waited*' and '*leave*' (clauses 5, 7, 8 and 9) used to describe the male's actions are not goal oriented. Hence, his actions do not portray him in a dominating role. Instead his position as projected in the text is that of a person who '*waited*' and '*waited*' (Clauses 7 & 8). This finding goes with the idea that it is a traditional way of the lovers to wait for their beloved and the person for whom this action of waiting is done carries with it a sense of superiority. (Qasim et al., 2018). With an equal distribution of relational processes for each gender, the text describes the woman in relation to her age as shown in clause 1. The boy, in comparison to her, is projected in relation to his being '*dull*' as shown in clause 15. Hence, through relational clauses, the female is projected as a strong, well grown and mature woman while the male is presented as an immature and inexperienced boy. The female is projected as actor (50 %), carrier (50%), behavior (100%), and existent (100%). The male is associated with actor (40%), goal (100%), senser (100%), and carrier (50%) roles. (See Table B.1, Appendix B). The unequal distribution of actor roles for female and male characters projects the female as more active. The 100 % goal role attached to the male indicates that the male is the receiver of the actions. Hence, transitivity analysis of the text shows that power rests with the woman whose actions do influence the male. An equal distribution of carrier roles (50%) for female and male characters is to describe their physical state. The woman is described with reference to her maturity while the boy is projected as insignificant through his dull appearance. The text does not bring into focus the inner feelings and thoughts of the female but she is projected through her behavior and existence as her behavior (100%) and existent (100%) roles indicate.

*Text C. TBOS* narrates how Shadhi, the male servant, seduced a girl against her will. The transitivity analysis of the selected clauses (See Appendix A) shows that there are total 29 processes and 37 participants' roles. Table C.1 (Appendix B) shows that the male character is projected through greater number of material processes (79%). He is projected as an active participant through material processes like '*walked*', '*deceived*', '*did*', '*forced*', '*left*', '*made*', '*recovered*', '*found*', '*married*', '*produced*', '*died*', '*discovered*', '*lost*', '*looked*', '*and touched*' in clauses 1, 4, 11, 13, 16, 17, 20, 21, 22, 23, 24, 26, 27, 28 and 29. Contrary to this projection of the male, the female is shown to be engaged in fewer actions through material processes (25%). The material verbs used to show actions carried out by her are '*discarded*', '*bathing*', '*returned*', and '*drowned*' as shown in clauses 6, 9, 18 and 19 respectively. To determine whether an action of any character posits him at a place of power and authority, the effect of that action is important to note. First considering male's goal oriented actions in clauses 13, 16, 21, 26, 27, 28 and 29 are noteworthy to analyze depiction of gender. The picture of a woman that we get from an analysis of these clauses is that of a creature who is to be '*forced*', '*left*', '*found*', '*married*', '*discovered*', '*lost*', '*looked at*' and '*touched*' by a male. The passive role of the female is further highlighted through her actions in clauses 6, 9, 18 and 19 which do not affect anybody except her own self. Thus, the female is represented as a passive receiver of the actions carried out by the male. Mental processes refer to verbs indicating perception, cognition, affection, and desire (Halliday, 1994; Saragih, 2010). The 83% mental processes attached to the male construes his inner sensing as such processes indicate that something happens in the mind of the participant (senser) (Egins, 2004). The faulty judgmental attitude of the drunken male is highlighted through mental processes '*thought*' and '*imagining*' (clauses 2 & 3 respectively). The mental process '*felt*' in clause 10, again denotes the mental state of Shadhi where spelled by the nakedness of

the girl, he is feeling out of his senses. Hence, the weak, lustful and emotional nature of the man is highlighted through mental processes. However, his projection through two mental processes ‘*forget*’ and ‘*think*’ in clauses 15 and 25 respectively, portray him as a person with a conscious sense of guilt. The only mental state of the female as given in clause 5 is just a comment on her feeling influenced by an external force i.e. heat. In the text, only two relational clauses (8 & 12) are identified. In clause 8, the sexual appeal of the female is highlighted through a description of her complete nakedness. While clause 12 projects the male as being in the state of an animal. Hence, the idea put by Ali (1998) is that the nakedness of a woman is an invitation for the man who as a result behaves like an animal. This projection of the male through an animalistic behavior goes with Mills’ proposition based on the previous studied that “Male sexuality is often described in terms of metaphors of animal behavior, so that is seen to be at the same level of instinctual behavior as an animal’s, and as little under control” (1995, p. 137). Other processes found in the text referring to the female character are behavioral (3%) and existential (3%). The use of behavioral verb ‘*scream*’ with ‘*did not*’ as in clause 14 shows the female in a weak position without any resistance. The male character is portrayed as actor(79%), senser (83%) and carrier (50%) while the female is projected as actor(21%), goal(100%), senser(17%), phenomenon(100%), carrier(50%), behavior (100%) and existent(100%). (See Table C.1, Appendix B). The male with maximum actor roles (79%) performs most of the actions in the text as compared to the female (21%). Such a distribution projects the male as more active. It also indicates that the power rests with the man as power is exerted within the domain of “doing” rather than “saying”, “sensing”, or “behaving” (Poynton, 1989). Moreover, Ali (1998) has also focused on the description of the mental state of the male through his senser role (83%). The female, on the other hand, is a senser in only 17%. Analyzing carrier roles in the cotext, it is noted that the female’s carrier role marginalize her to her physical state while the male’s role highlights his strong will and passion, though negative. The total absence of sayer and receiver roles for either sex indicates that the author is more concerned with a description of the physical actions of the event.

*Text D.TBOS*, a sex scene, is narrated by Ibn –Yakub, the Scribe. The participants in this scene are Ibn-Yakub’s wife, Rachel, and his friend, Ibn Maymun. This text contains 2 sentences comprising of 7 clauses. (Appendix A) The transitivity analysis of the identified clauses is summarized in Table D.1 (Appendix B). The greater number of material clauses (67%) used for the female portrays her as an active participant in the text who is in a position to control and command. In comparison to this female depiction, the male is projected only 33% through material clauses. But this representation does not show him to be in active position. His action of ‘*lying*’ in clause 1 is not goal-oriented while his action of ‘*covering*’ in clause 2 is though goal oriented but the goal is his own body part i.e. ‘*his face*’. Hence, the male, with no effect on the female, is portrayed as a passive receiver of the female’s actions while the female’s projection in goal-oriented material processes highlights her active role. In relational clause 6 (*she was stark naked*), Rachel’s physical appearance is described to highlight her boldness. This text projects the female through actor (67%), carrier (100%) and attributes (100%) roles whereas the male character is presented as an actor (33%) and goal (100%). The actor roles assigned either to the female (clauses 3, 4 and 5) or female body part (clause 7), project her as an active participant in this text. The male’s 100% goal role projects him as the receiver of actions. Hence, he acts less but is acted upon by the female.

*Text E.TBOS* narrates a scene where Rachel, the wife, and Ibn Yakub, the husband, are the two participants. The extract is composed of 7 sentences and 19 clauses (Appendix A). The unequal distribution of the material processes reflects the asymmetry of power between female (92%) and male (8%) participant (See Table E.1, Appendix B). The female is projected through 11 material clauses (3, 4, 7, 8, 10, 11,13,14,18 and 19) where she is portrayed to be involved in the actions of ‘*sitting*’, ‘*drinking*’, ‘*stirring*’, ‘*moving*’, ‘*making*’, ‘*seeing*’, ‘*throwing*’, ‘*extending*’, ‘*offering*’, ‘*jumping*’ and ‘*putting*’. These processes project her to be an active participant while the male is projected through only one material clause (clause 2). The material clauses 5, 8 and 14 exhibit the phenomenon of the possibility of an extra participant that causes or initiates action as suggested by Gerot & Wignell (1994). In clause 5, the actor is ‘*her nakedness*’ i.e. a female’s physical appearance while in clause 8, the actor is a female body part i.e. ‘*her breasts*’. Hence, these clauses project the female sexuality as the initiator of the processes carried out by the male. The female’s sexual appeal is also highlighted through clause 14 (*[she] offering me an embrace*). Furthermore, Ali (1998) highlights the authoritative and bold attitude of her female character through clause 19 (*[she] put her hand between my legs*). In comparison to this bold depiction of the female through 92% material process, only 8% material processes, with no human goal, project the male to be passive. The second most frequent category appeared in the text is verbal (21%) with an equal distribution for female and male. However, the male’s sayer role does not show him in power. In clause 9 the verb ‘*told*’ presents the man in a position where he is in need of telling and the woman in a position who is in authority to listen to his dream. Again in clause 15, the male is placed at a position where he is excusing and apologizing to his wife. The female’s authority is further substantiated

through clause 16. Again, clause 17 projects her as a character who is assigned the power to speak rather than a silent character. The behavioral verb '*smiled*' (clause 12) shows the female in possession of sexual appeal while verb '*watching*' in clause 6 shows the male's lustful nature. The only relational clause (*Rachel was wide awake*), posits the female character active both physically and mentally. A discussion of participants' roles captures the most important unit of meaning about 'who or what is involved' that is people, places, things, concepts etc. (Droga & Humphrey, 2003, p. 29). The female with maximum actor roles (92%) performs most of the actions in the text as compared to the male (8%). The unequal distribution of participants' roles for female and male characters as noted in Table E.1 (Appendix B) projects the female as more active and powerful. Man is shown to be intoxicated by her sexual appeal and finally succumbs to her desires.

*Text F.TBOS* is a description of sexual intercourse between Halima, the female; and Amjad, the male. The text is made up of 9 sentences and 18 clauses (Appendix A). Analyzing the distribution of the material processes for male and female characters (Table F.1, Appendix B), it is noted that maximum material processes (67%) are carried out by the female character. She '*entered*', '*removed*', '*lay down*', '*began to stroke*', '*fondle*', '*inspected*', '*mounted*', '*began to move*', and '*returned*' in clauses 2, 3, 4, 5, 6,7,10,11 and 17. All these physical actions ascribed to her highlight her to be an active and bold character rather than a passive or a submissive woman. In contrast to this active role of the woman, an absence of material actions carried out by the male project him as a submissive male. However, the greater number of mental processes (75%) attached to the male protagonist highlight the inner working of his mind. The processes like '*thought*' (8), '*dreaming*' (9), highlight the conflict in the protagonist's mind. Such a projection of the male, projects him as a weak, submissive and coward character on the one hand; and on the other it highlights female's bold attitude. Hence, through Amjad's bewildered mental state at the initiative taken by Halima, Ali (1998) shatters the stereotype that it is the female who is always a passive recipient of the male's actions. The mental process '*felt*' in clause 15 hints at the mental condition of Amjad where he is feeling like an animal. This projection of a female who acts more and a male who perceives more refutes Gallardo's (2006) claim that the male acts more and the female perceives more. The unequal distribution of participants' role as presented in Table F.1 (Appendix B) further projects the female as more active. Four of the actions carried out by female are goal oriented and the goal in each case is either a male or a male body part as given in clauses 5,6,10 and 11. Moreover, Ali's male character is presented as in a state of doubt and uncertainty through his sensor role where he is thinking, dreaming, realizing and feeling about the actions carried out by the female character. Hence, analysis of this text suggests that Ali (1998) has not followed the stereotypical method of presenting the woman and man i.e. a passive, emotional and sensitive receiver vs. an active initiator of the actions.

### Findings and Conclusion

The unequal distribution of processes and participants roles carries meaning when it is analyzed from gender perspective to see what roles are assigned to which gender and with what frequency and affect. Figure 1 presents the summary of overall distribution of processes fe/male wise. Investigation of these processes in the extracts confirms that the female characters have been constructed as the most active participants of the narratives. The investigation of female characters through processes attached to them shows that they are mostly involved in material (41%), relational (5%) and existential (2%) processes. The greater number of material processes (41%) referring to female characters show the active role played by them in the events of the novel. In comparison to the depiction of the females, the male characters are shown to be involved in less material processes (22%). While in 5% material processes the female and the male are shown to be the joint participants. Other than material clauses, the males are projected through mental (9%), relational (3%), verbal (4%) and behavioural (1%) processes. The male characters are shown to be undergoing more mental and verbal processes as compared to that of the females. But this depiction does not project them to be completely active and superior with reference to their mental faculty. The verbal processes indicate their reluctance, hesitation and their lack of confidence. Likewise, the mental processes in which they are shown to be involved portray them as unconscious with a weak and indecisive nature.

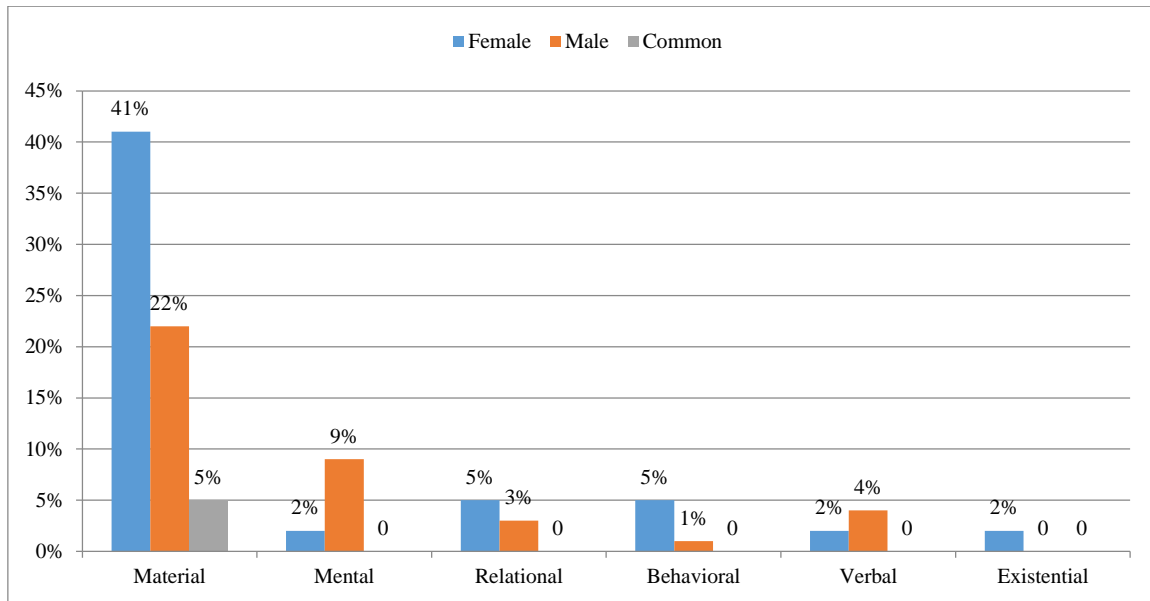


Fig.1 Summary of the Occurrences of Processes Fe/male wise in *TBOS*

The findings related to the distribution of the participants' roles based on their gender are summarized in Figure 2. The females as an actor are found with (31%) occurrences which is the highest frequency. The males' actor role is (17%). The greater number of actor roles assigned to the females projects them to be the active participants of the events. The maximum goal roles (13%) ascribed to the male characters in the data confirm the subordinate position assigned to the them by the writer. The females appear as goals only in 6% occurrences. The males are projected through their senser roles in 7 % cases while the female is projected through senser role only in 1%. The male's senser roles show their weak, lustful and, in some cases, their reluctant nature as well. Hence, it projects the males negatively. It can be noted that the females are projected through almost all the roles like phenomenon (1%), behavior (4%), carrier (4%), attribute (1%), sayer (1%), receiver (1%) and existent (1%) in the texts. It indicates that the writer has presented his female characters through their actions and behavior mostly while the male is projected through his goal (13 %), senser (7%) and sayer (3%) roles. Hence, the males are the receivers of the actions carried out by the females and they think and speak as well. But their roles in which they speak and think do not help much to assign power to them. Their senser and sayer roles are meant to only project them negatively. When they act as sayers and sensers, they do not affect others. Instead they exhibit their own sense of guilt, bewilderment and their lack of certainty about the happenings going on around them.

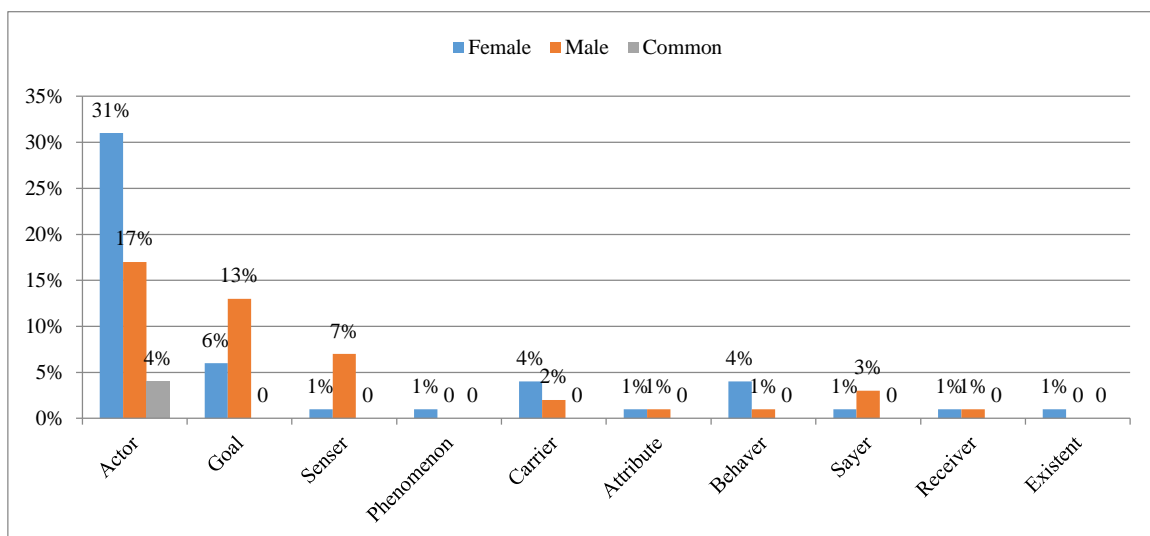


Fig. 2 Summary of the Occurrences of Participants' roles Fe/male wise in *TBOS*

The transitivity analysis of the selected extracts has revealed that Ali (1998) is not biased in his



representation of women as far as the selected texts are concerned where the females are sexually engaged with the males. Through a marked contrast between the projection of the female and the male characters, he has shattered the stereotypical image of the representation of male and female characters. The previous researchers while analyzing the representation of women through transitivity choices have found their depiction as the passive recipients of the males' action with no power of action and decision on their part. For example, Arikan (2016) has found how the female characters in *The Bloody Chamber*, are projected as passive recipients of the male action. Likewise, Dooga (2009), too, has revealed that the women are represented as the receivers of the actions carried out by men. Contrary to this stereotypical image of a passive and victimized woman, Ali (1998) does not portray the female as the sole passive victim or the receiver of male actions. Instead of portraying traditional passive women characters in sex scenes, he presents active, bold and sexually engaged female characters who are even shown to be the initiator of the actions. This projection of women and men has refuted such claims that females are the emotion-driven subjects to men: they feel rather than do. They do not act, but are acted upon (Carter & Nash, 1990, as cited in Hubbard, 1994, 222). The findings of the study have proved that transitivity model is a reliable tool for understanding the representation of the characters. The findings of the study also substantiate Mills' (1995) claim that transitivity choices used in a text are helpful in analyzing the representations of men and women.

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## Appendices

### Appendix A: Selected extracts/ Clauses with an identification of processes/participants in TBOS

#### A.TBOS

- |   |  |
|---|--|
| 1. a woman who must also have been <u>watching</u> him                          | = behavioral (behave =female)                    |
| 2. [ <u>he</u> ] <u>walk</u> towards where he had left his clothes              | = material (actor=male)                          |
| 3. <u>She</u> <u>picked</u> them up   | = material (actor=female)                        |
| 4. [ <u>she</u> ] <u>folded</u> them.   | = material (actor=female)                        |
| 5. Then <u>she</u> <u>sat</u>   | = material (actor=female)                        |
| 6. [ <u>she</u> ] <u>waited</u> for <u>him</u> to finish.                       | = material (actor=female) (goal=male)            |
| 7. <u>He</u> <u>swam</u> to the shore and                                       | = material (actor=male)                          |
| 8. [ <u>he</u> ] <u>said</u> something to <u>her</u> .                          | =verbal(sayer=male)(receiver= female)            |
| 9. <u>She</u> <u>was</u> <u>laughing</u>  | = behavioral ( Behave =female)                   |
| 10. [ <u>she</u> ] <u>shaking</u> <u>her</u> <u>head</u> .                      | =material(actor=female) (goal= female body part) |
| 11. <u>He</u> <u>was</u> <u>insisting</u> .                                     | = verbal ( sayer=male)                           |
| 12. Suddenly <u>she</u> <u>jumped</u> up,                                       | = material (actor=female)                        |
| 13. [ <u>she</u> ] <u>discarded</u> her clothes                                 | = material (actor=female)                        |
| 14. [ <u>she</u> ] <u>jumped</u> in with him.                                   | = material (actor=female)                        |
| 15. <u>She</u> <u>was</u> a mature woman,                                       | = relational (carrier=female)                    |
| 16. When <u>they</u> had <u>finished</u> their swim,                            | = material (actor=common)                        |
| 17. <u>they</u> <u>dried</u> themselves in the sun,                             | = material (actor=common)                        |
| 18. and then that <u>sorceress</u> <u>mounted</u> <u>our</u> <u>boy</u>         | = material (actor=female) (goal=male)            |
| 19. [ <u>she</u> ] <u>taught</u> <u>him</u> what it <u>was</u> like to be a man | = material (actor=female) (goal=male)            |

#### B. TBOS

- |   |   |
|---|---|
| 1. <u>She</u> <u>was</u> a woman some ten years older than me                         | = relational (carrier =female)                    |
| 2. <u>She</u> <u>gave</u> <u>me</u> great pleasure and                                | = material ( actor=female)( goal=male)            |
| 3. [ <u>she</u> ] <u>taught</u> <u>me</u> how to enjoy a woman's body.                | = material ( actor=female)( goal=male)            |
| 4. <u>we</u> <u>had</u> <u>arranged</u> to meet just after sunrise                    | = material ( actor=common)                        |
| 5. <u>I</u> <u>rode</u> to the glade by the river                                     | = material ( actor=male)                          |
| 6. <u>she</u> <u>was</u> not there  | =existential(existent=female)                     |
| 7. <u>I</u> <u>waited</u> and   | = material ( actor=male)                          |
| 8. [ <u>I</u> ] <u>waited</u> .   | = material ( actor=male)                          |
| 9. <u>I</u> <u>was</u> <u>about</u> to <u>leave</u> when                              | = material ( actor=male)                          |
| 10. <u>she</u> <u>arrived</u> .   | = material ( actor=female)                        |
| 11. <u>she</u> <u>had</u> been <u>crying</u> .  | = behavioral ( behave=female)                     |
| 12. <u>I</u> <u>realised</u> that this idyll,   | =mental(senser= male)                             |
| 13. <u>She</u> <u>kissed</u> <u>my</u> <u>cheeks</u> and then <u>my</u> <u>eyes</u> . | = material ( actor=female)( goal=male body parts) |
| 14. <u>She</u> <u>had</u> <u>found</u> a <u>man</u> closer to her own age             | = material ( actor=female)( goal=male)            |
| 15. <u>I</u> <u>must</u> have <u>seemed</u> a bit dull                                | = relational ( carrier=male)                      |

### C.TBOS

1. *I walked* away =material (actor=male)
2. *I thought* = mental (senser= male)
3. *I was imagining her presence.* =mental(senser= male)(phenomenon= female)
4. *But my eyes had not deceived me.* =material (actor=male body part) (goal= male)
5. [*She*]*Feeling* the heat of the evening, =mental (senser=female)
6. *she had discarded* her clothes. =material (actor=female)
7. There *she was*, = existential (existent =female)
8. [*she*]*naked* as the day she was born, =relational ( carrier= female)
9. [*She*]*bathing* in the moonlight. =material (actor=female)
10. *I felt* my senses taking leave of me, =mental (senser=male)
11. [...]what *I did* that night. =material (actor=male)
12. *I was* in the grip of an animal frenzy, =relational ( carrier= male)
13. *I forced her* against her will. =material (actor=male)(goal =female)
14. *She did not scream.* =behavioral (behave=female)
15. *I could never forget* the look on her face, = mental( senser=male)
16. *I left her* there by the stream, =material (actor=male) (goal= female)
17. [*I*] *made* my way back to the village. =material (actor=male)
18. *She never returned.* =material (actor=female)
19. *She had drowned herself.* =material(actor=female)(goal= female)
20. *an animal like me would have recovered.* =material (actor=male)
21. [*I* would have]*found other women,* =material (actor=male) (goal= female)
22. [*I* would have] *married* and =material (actor=male)
23. [*I* would have] *produced* fine sons. =material (actor=male)
24. *My heart* certainly did[*did*], =material (actor=male body part)
25. and *I think* of it[heart] as buried =mental (senser=male)
26. *I had discovered* =material (actor=male)
27. [*I* had] *lost* a priceless treasure. =material (actor=male) (goal=female)
28. *I never looked* at [*another woman*] =material (actor=male) (goal=female)
29. [*I* never] *touched* another woman again. =material (actor=male)(goal=female)

### D.TBOS

1. *Ibn Maymun lying* flat on his back = material (actor=male)
2. [*he*] *covering his face* =material(actor=male)(goal=malebody part)
3. *Rachel, my very own Rachel, sat* astride him = material(actor=female) (goal=male)
4. [*she*] *kept* moving up and down = material(actor=female)
5. *she were taking* a leisurely morning ride on a tame pony . =material(actor=female) (goal=male)
6. *She was stark* naked, =Relational (carrier=female)(attribute=female)
7. *her breasts moving* in rhythm to the rest of her body = material (actor=female body part)

### E.TBOS

1. Rachel *was* wide awake = relational ( carrier=female)
2. *I returned* to our bedchamber =material (actor=male)
3. She was *sitting* up in =material (actor=female)
4. [*she*]*drinking* water. =material (actor=female)
5. Her nakedness *stirred* me, =material (actor =female state) (goal =male)
6. [*I*] *watching* her breasts sway =behavioral (behave=male) (goal=female body part)
7. *she moved* =material (actor=female)
8. [*her breasts*]*made* me laugh. =material (actor=female body part) ( goal= male)
9. *I told her* of my dream. =verbal (sayer=male) ( receiver=female)
10. She *saw* the lust in my eyes , =material (actor=female)
11. [*she*]*throwing* off the sheet, =material (actor=female)
12. *she smiled* =behavioral( behave+ female)
13. [*she*]*extended* her arms, =material (actor=female)(goal= female body part)
14. [*she*]*offering* me an embrace. =material (actor=female) (goal= male)
15. *I began* apologetically, = verbal (sayer=male)
16. *she interrupted* me. =verbal (sayer=female) ( receiver=male)
17. *she replied* =verbal (sayer=female)
18. *she jumped* =material (actor=female)
19. [*she*] *put* her hand between my legs. =material (actor=female)(goal= male body part)

### F.TBOS

1. *I was* fast asleep, = relational (Carrier=male)
2. *Halima entered* my bedchamber. =material( actor= female)
3. *She removed* the gown =material( actor= female)
4. [*she*] *lay* down beside me, =material( actor= female)
5. [*she*] *began to stroke* my body =material( actor= female)( goal= male)
6. [*she*] *fondle* that =material( actor= female) ( goal= male body part)
7. *she* [...]had [...]inspected from a distance. =material( actor= female)
8. *I thought* = mental ( senser=male)
9. *I was dreaming.* = mental (senser=male)
10. *she mounted* me =material( actor= female) ( goal= male)
11. [*she*]*began to move* [...] on this little dateless palm-tree = material( actor= female) ( goal= male)
12. *I realised* it was all real, =mental ( senser=male)
13. After it was over *she left.* =material( actor= female)

14. We had not managed to exchange a single word. =material (actor=common)  
 15. I felt like an animal. = mental (senser=male)  
 16. Perhaps she felt the same disgust. =mental (senser=female)  
 17. She returned several times, =material( actor= female)  
 18. We coupled in silence. =material( actor= common)

## Appendix B: Summary of Occurrences of Processes and Participants roles fe/male wise in selected texts of TBOS

(Note: ‘F’ stands for female, ‘M’ stands for male and ‘C’ stands for common role referring to both male and female)

**Table A.1: Processes and Participants roles fe/male wise in A.TBOS**

Processes	F	M	C	Total	Participants	F	M	C	Total
Material	72%	14%	14%	100%	Actor	72%	14%	14%	100%
					Goal	25%	75%	-	100%
Mental	-	-	-	-	Senser	-	-	-	-
					Phenomenon	-	-	-	-
Relational	100%	-	-	100%	Carrier	100%	-	-	100%
					Attribute	-	-	-	-
Behavioral	100%	-	-	100%	Behaver	100%	-	-	100%
Verbal	-	100%	-	100%	Sayer	-	100%	-	100%
					Receiver	100%	-	-	100%
Existential	-	-	-	-	Existent	-	-	-	-

**Table B.1: Processes and Participants roles fe/male wise in B.TBOS**

Processes	F	M	C	Total	Participants	F	M	C	Total
Material	50%	40%	10%	100%	Actor	50%	40%	10%	100%
					Goal	-	100%	-	100%
Mental	-	100%	-	100%	Senser	-	100%	-	100%
					Phenomenon	-	-	-	-
Relational	50%	50%	-	100%	Carrier	50%	50%	-	100%
					Attribute	-	-	-	-
Behavioral	100%	-	-	100%	Behaver	100%	-	-	100%
Verbal	-	-	-	-	Sayer	-	-	-	-
					Receiver	-	-	-	-
Existential	100%	-	-	100%	Existent	100%	-	-	100%

**Table C.1: Processes and Participants roles fe/male wise in C.TBOS**

Processes	F	M	C	Total	Participants	F	M	C	Total
Material	21%	79%	-	100%	Actor	21%	79%	-	100%
					Goal	100%	-	-	100%
Mental	17%	83%	-	100%	Senser	17%	83%	-	100%
					Phenomenon	100%	-	-	100%
Relational	50%	50%	-	100%	Carrier	50%	50%	-	100%
					Attribute	-	-	-	-
Behavioral	100%	-	-	100%	Behaver	100%	-	-	100%
Verbal	-	-	-	-	Sayer	-	-	-	-
					Receiver	-	-	-	-
Existential	100%	-	-	100%	Existent	100%	-	-	100%

**Table D.1: Processes and Participants roles fe/male wise in D.TBOS**

Processes	F	M	C	Total	Participants	F	M	C	Total
Material	67%	33%	-	100%	Actor	67%	33%	-	100%
					Goal	-	100%	-	100%
Mental	-	-	-	-	Senser	-	-	-	-

Relational	100%	-	-	100%	Phenomenon	-	-	-	-
					Carrier	100%	-	-	100%
					Attribute	100%	-	-	100%
Behavioral	-	-	-	-	Behaver	-	-	-	-
Verbal	-	-	-	-	Sayer	-	-	-	-
					Receiver	-	-	-	-
Existential	-	-	-	-	Existent	-	-	-	-

**Table E.1: Processes and Participants roles fe/male wise in E.TBOS**

Processes	F	M	C	Total	Participants	F	M	C	Total
<b>Material</b>	92 %	8 %	-	100%	Actor	92%	8%	-	100%
					Goal	33%	67%	-	100%
<b>Mental</b>	-	-	-	-	Senser	-	-	-	-
					Phenomenon	-	-	-	-
<b>Relational</b>	100%	-	-	100%	Carrier	100%	-	-	100%
					Attribute	100%	-	-	100%
<b>Behavioral</b>	50%	50%	-	100%	Behaver	50%	50%	-	100%
<b>Verbal</b>	50 %	50 %	-	-	Sayer	50%	50%	-	100%
					Receiver	50%	50%	-	100%
<b>Existential</b>	-	-	-	-	Existent	-	-	-	-

**Table F.1: Processes and Participants roles fe/male wise in text F. TBOS**

Processes	F	M	C	Total	Participants	F	M	C	Total
Material	83%	-	17%	100%	Actor	83%	%	17%	100%
					Goal	-	100%	-	100%
Mental	25%	75%	-	100%	Senser	25%	75%	-	100%
					Phenomenon	-	-	-	-
Relational	-	100%	-	100%	Carrier	-	100%	-	100%
					Attribute	-	100%	-	100%
Behavioral	-	-	-	100%	Behaver	-	-	-	-
Verbal	-	-	-	-	Sayer	-	-	-	-
					Receiver	-	-	-	-
Existential	-	-	-	-	Existent	-	-	-	-