

REPRESENTATION OF SOCIOCULTURAL IDENTITY IN URDU SHORT STORY: A TRANSITIVITY ANALYSIS

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ABSTRACT

Through explication of transitivity features, this paper reveals how socio-cultural identity is incorporated into literary text through both individualistic and metaphoric representation of men and women. For this purpose, it attempts to indicate various linguistic choices made by authors who lead readers construe characters' typicality and individuality within certain thinking paradigms. Based on the transitivity analysis of two Urdu short stories Tota Kahani and Lihaaf –penned by two of the eminent Urdu short story writers Ashfaq Ahmad and Ismat Chughtai respectively—this study highlights representation of different Indo-Pakistani personas immersed in their cultural, social and religious traditions. Such representation, it is assumed, mainly portrays humans as victims presumably at the hands of stifling social set-up around them. Such a portrayal, it is argued, contributes not only to unveil human passivity and helplessness against this social backdrop but also attempts to reject collective silence and submission to dominant ideologies on the part of different characters. The analysis reveals that the authors successfully foreground coercive and discursive practices framing the identities of traditional Indo-Pakistani Muslims. Both the authors arguably achieve this through extensive use of material and relational processes and nuclear participants associated with them.

Keywords: Transitivity features, socio-cultural identity, representation, Urdu short story, Indo-Pak context, material processes, relational processes, nuclear participants.

INTRODUCTION

According to Auerbach, (1991) the beauty of literary text lies in the fact that it always has “room and time for orderly, perfectly well articulated, uniformly illuminated description of implements, ministrations and gestures” (p.3). This marvelous capacity lends the literary text potential to represent the personal identity and individuality of characters with all their finest shades and colours. The purpose of this study, therefore, is to examine the representation of human identity, i.e. individuality in Urdu short stories *Tota Kahani* and *Lihaaf* by two of the most eminent Urdu short story writers, Ashfaq Ahmed and Ismat Chughtai respectively. This study, through a transitivity analysis (Halliday, 1986), looks into the representation of main participants, i.e. characters in order to uncover their sociocultural identity in particular Indo-Pakistani social context. The characters in every work of literature unveil themselves through different physiological actions and psychological behaviors which help readers construe their identity. The identity of an individual is always multifaceted because a wide range of factors “enter into the definition of ethnic and social identity: racism, nationalism, stratification into classes and castes, status and role, solidarity, and distance, social stereotypes” (Crystal, 1987: 15). These myriad faces of human identity prompted the following research questions:

1. What transitivity processes are preferred by the authors to represent the main characters in these stories immersed in their particular sociocultural norms and traditions?

2. How do the nuclear participants associated with transitivity processes give clues about personal, physical and sociocultural identity of the characters?

If discourse is seen as a social construct which when deconstructed reveals considerable information about the inculcation of concept of selfhood and self-identity within the individual, the investigation of these questions can reveal considerable information about the formation of attitudes and ideologies.

SYSTEMIC FUNCTIONAL LINGUISTICS, IDENTITY ISSUES AND LITERARY TEXT

As Tiejun (2007) has aptly pointed out, “there are many theories available to linguists for analyzing literary text ..., (but) the analytical routines selected from Halliday’s theories are quite appropriate and objective in a way for digging out the subject meaning”(p.123). It leads one to assume that systemic functional analysis is being linked with literary theory by many researchers (Nina, 2003) now days because systemic functional analysis lends greater degree of objectivity and empiricism to stylistic analysis. The literary discourses represent social events and social actions involving social actors whose identities are revealed through interplay of processes, participants and circumstances realized through a number of choices. Fairclough (2004) reiterates the same when he contends that “the representation of social actors involve a number of choices, including activated/passivated, personal/impersonal, named/classified, and generic/specific as well as exclusion or inclusion, and using pronouns as opposed to nouns” (p.155). Following the same tradition, Polovina-Vukovic (2004) studied the representation of social actors in media discourse and Abdullah (2004) proposed a discursive model of Malaysian national identity. In this connection where identity issues have been dealt with in non-literary texts, this work seeks to explore the identity construction in literary texts.

METAFUNCTIONS THEORY

Systemic functional linguistics sets out to investigate the wide range of choices not only in terms of meanings the people might want to express but also in term of functions that they might want to perform (Thompson, 2000). Metafunction means the three functions that language performs simultaneously in both spoken and written discourses which are highly abstracted. The way in which human beings use language is classified by Halliday (1986) into three broad categories:

1. Language is used to organize understand and express our experiences, perception of the reality and consciousness. This function is known as the *ideational* function. The ideational function can be classified into two sub functions, i.e. the *experiential* and the *logical*. The *experiential* function is largely concerned with content or ideas. The *logical* function is concerned with the relationship between ideas which are realized through clause complexes.
2. The second metafunction, i.e. *interpersonal*, enables the people to participate in communicative acts. The function is related to the roles the people take on to express and understand feelings and attitudes.
3. The third metafunction involves the use of language to organize the text itself and is known as the *textual* function (Eggins, 2004; Martin et al, 1997).

As, this study intends to reveal the human experiences and actions for construing their sense of self-identity in their sociocultural contexts, it has to be based on the *experiential metafunction* where different transitivity features would be looked at.

THE PRESENT STUDY

As stated earlier, the present study examines the Urdu short story text from the point of view of systemic functional linguistics, a framework that allows the in-depth analysis of the nature and identity of characters and reveals their actions and doings. Through this exploration, the sociocultural values naturalized via social practices and ideological beliefs are exposed, thus answering, in part at least, what being a traditional Muslim means in Indo-Pakistani sociocultural context.

Selected Data

This study focuses on the transitivity analysis of two Urdu short story texts, i.e. *Tota Kahani* and *Lihaaf* (Appendix 3) to look for the representation of major characters immersed in their sociocultural traditions. For a detailed textual analysis, first 150 clauses from each short story (300 in all) have been selected. The reason for selecting opening section of the stories is that it is in opening lines both the writers give extensive details about the individual and typical traits of their characters.

The data thus selected has been analyzed employing transitivity system following these steps:

- a. Process Analysis of both the short stories
- b. Participants Analysis of *Tota Kahani*
- c. Participants Analysis *Lihaaf*

In order to deal with identity issues in *Tota Kahani* and *Lihaaf* befittingly, it is first necessary to present a brief account of their content.

Content of the short story 'Tota Kahani'

The story begins in a hostel room where four boys are sitting round a stove lamp. It is very dark outside and rain is falling in torrents. One of the boys named Hamed, starts narrating an incident about great sacrifice that he made for the honour of a girl. This particular incident happened when he was living in a rented house at Krishan Nagar accompanied by one of his friend and a cook. He happened to have an encounter with a girl next door, named Khajasta. Khajasta and Hamed fell in love with each other but they never expressed their feelings. One day Khajasta's family decided to go for a picnic at Jehangir's tomb. Hamed overheard the plan and decided to be there to profess his love. When he got a chance to be with her alone at the tower, he expressed his feelings and made her profess her love too. Meanwhile some footsteps were heard on the stairs. Khajasta's reputation as an honorable girl was at stake. Finding her in a miserable condition, Hamed jumped out of the tower's window and sacrificed his life.

Content of the short story 'Lihaaf'

Lihaaf is a story narrated by a teenage girl who once stayed with one of her mother's acquaintances for a week. The main participant of the story is this particular middle aged acquaintance who is called Begum Jan in the story. The real names of the narrator and Begum Jan are never told in the story. Begum Jan's parents gave their daughter's hand in marriage to Nawab Sahib only because he never committed adultery and was a chaste and pious man. But he had one strange habit. He was interested in the studies of young good-looking boys who stayed at his house and he bore all the expenses of their studies. He spent his time in the company of these boys and forgot Begum Jan like other useless commodities of the house. Begum Jan was utterly depressed and frustrated and was at the verge of committing suicide when Rabbo, a maid, came to rescue her. She would give Begum Jan body massage and remained in her room on her bed all the time. She even slept in the same

bed with Begum Jan in the same *lihaaf* (quilt). The narrator also slept on a small sleeping cot next to Begum Jan's bed. One day, the narrator woke up and she saw the *lihaaf* billowing and assuming elephant like shapes. She could hear sounds as if someone sloppily chomping food, as if some delicious chutney was being tasted. Flaring her nostrils she scented the air. There was only the smell of *attar*, sandalwood and henna, nothing else. Once again the *lihaaf* started swinging. Then one corner of the *lihaaf* lifted exposing the inside. The narrator dived back into her quilt and resolved that she would never share with anyone what she saw inside.

PROCESSES

Table 1 given below records the frequency of occurrence and percentages of different processes identified in 300 selected clauses of *Tota Kahani* and *Lihaaf*.

Table A. Processes in 'Tota Kahani' and 'Lihaaf'

Processes	Tota Kahani Processes		Lihaaf Processes		Over all Processes	
	Number of Occurrences	%	Number of Occurrences	%	Number of Occurrences	%
Material	88	59%	83	55%	171	57%
Relational	18	12%	42	28%	60	20%
Mental	19	12.6%	19	12.6%	38	12.6%
Verbal	19	12.6%	3	2%	22	7.3%
Behavioral	5	3%	1	0.70%	6	2.0%
Existential	1	0.70%	2	1.33%	3	1.0%
<i>Total</i>	150		150		300	

As it is substantiated by Table A, these are material and relational processes which are predominated in these pieces of literary text. It is explicit from Table A that material and relational clauses together make up 83% of the overall data, and they are the major tool employed by the authors to represent the characters' identity and social set up. Though data has been analyzed for all the clause types and nuclear participants in the paper (Appendix1) but only material and relational clauses have been focused in this research for in depth analysis and instantiation.

The appeal of these stories lies in the fact that both of these stories deal with psychological tensions of the main participants. Despite this, the mental clauses make up only 13% of the selected data. Contrarily material clauses which supposedly manifest the actions and doings of the participants get 56% representation. If analyzed deeply, all 55% material processes manifest repressions, suppressions and reactions of the actors involved. To verify this assumption, it would be appropriate to have a look at material processes from both the short stories:

Tota Kahani

1. *In pakwanon mein Khajasta ne barh charh kar hissa lia.*
Khajasta participated in this cooking very actively.

2. *Main chaar diwari ki mehraabon ko baar baar gin kar char se zarab deta aur teen per taqseem karta raha.*
Again and again, I counted the niches of the building, multiplied them with four and divided them by three.
3. *(Main) chup chap minar ki siriyan charne laga*
Silently, I started going upstairs.
4. *Fuware ka paani le kar behne wali nehrein sabz tehnion ko apne kinaron mein dabaye araam se leti thin.*
The streams which flowed by the water of a fountain were lying peacefully with some green twigs embedded in their banks.

Lihaaf

5. *(Begum Jan) chappar khut per zindagi guzarne lagin*
(Begum Jan) started counting her days on four poster bed.
6. *Wo bawajooob nayi rooyi k lihaaf k sardi mein akra kartin.*
But, despite her renewed cotton-filled quilt, Begum Jan continued to shiver, night after night.
7. *Wo ilm ki taraf mutwajja huin*
She turned to books
8. *Wahan bhi unhein kuch na mila*
She didn't get relief
9. *Jab wo mannaton muradon se haar gayin*
When she gave up on amulets, talismans, black magic

In the first example the act of participation in cooking is a sort of sublimation for Khajasta's suppressed emotions that in an attempt to be identified as a chaste innocent middle class Muslim girl inhibits her instinctive desires for love and romance. In second and third clauses the narrator is involved in some activities which are actually manifestation of his anxiety as he is waiting for his beloved (who is expected to arrive at Jehangir's tomb) to meet her in private. In the fourth example (from *Tota Kahani*) the streams have been personified which are in fact metaphorical representation of society which is dormant and content with its lot.

Same could be applied on Begum Jan's acts in *Lihaaf* where underlined material processes (examples 5 and 6) demonstrate her psychological defeat as a woman because despite her beauty and youth she could not attract her husband. All the material actions of Begum Jan like shivering in cold, turning to books and taking the help of supernatural powers as the last resort (examples 7, 8, and 9) manifest her disappointments and dejection which was killing her both mentally and physically which is still considered the destiny of married women by many in Indo-Pakistani traditional social settings. Moreover, *Nawab Sahib* did not let her go out of the house and she was forced to live a life of a prisoner.

Further, the personal and individual identity could be revealed through the description of physical attributes and qualities of the characters. Therefore, the relational processes have been employed quite favourably by both the authors. Hence relational processes make up second highest frequency of occurrence (28%) in the selected data. As it evident from the instances given below that both the authors foreground the characters' personality through the delineation of their physical attributes in relational clauses:

Tota Kahani

1. *Khajasta bari bari aankhon wali sanwale rang ki aik aisi larki thi*
Khajasta was a big eyed dark skinned girl.....
2. *Us ghar mein Khajasta k ilawa aur kon anari ho sakta tha*
Who else would be inexperienced in the house except Khajasta?

Lihaaf

3. *Unki rangat bilkul sufaid thi*
Her skin was very fair
4. *Jo unki chehre per sab se ziada jazib e nazar cheez thi wo unke hont thay*
The most amazing and attractive part of her face were her lips
5. *aur Begum Jaan ji jaan chor ker yaas-o hasrat ki pot ban gayin*
She began to pass sleepless nights yearning for a love that had never been.

The relational clauses represent author's ideology through the choice of epithets (*jazib e nazar, anari, mariz, bari bari, sanwale*) and intensifier (*purani, bilkul, sab se ziada*) etc. in nominal groups (the participants) which have been discussed in detail in the discussion of the participants below.

REPRESENTATION OF PARTICIPANTS

As it is evident from the brief account of the stories given above, the first short story *Tota Kahani* revolves round following main participants who have been portrayed as immersed in Indo-Pakistani Muslim sociocultural norms:

1. *Khajasta* (Main Female Participant)
2. *Hamed*: The Narrator (Main Male Participant)

From *Tota Kahani* and *Lihaaf* these two characters have been discussed for their socioculturally oriented identity in the following sections of the paper.

Similarly, *Lihaaf* focuses on two main characters:

1. The Narrator (unnamed)
2. *Begum Jan*

Though the other two characters *Rabbo* and *Nawab Sahib* also play very significant role in the progression of the events described and can not be ignored but they do not get much representation in the data analyzed (Appendix 2).

In addition to these central characters, metaphoric representation in both of these stories has also been discussed in detail.

TOTA KAHANI

Khajasta (Main Female Participant)

It is evident from the participants (token/ carrier, value /attributes) of relational clauses (Table 4, Appendix 1) that the use of epithets in nominal groups gives appropriate clues about *Khajasta's* sociocultural identity. She has been described as a *bari bari aankhon wali sanwale rang ki, anari larki* (big-eyed, dark complexioned girl) who wears *siah burqa* (black gown). *Khajasta's* personal identity as a typical Muslim girl from Indo-Pakistani middle class origin

is evident from these clues. The use of epithet *anari* (inexperienced) actually points towards her being *anari* in the matters of love and romance. The use of possessive (*uske*) as modifier with inanimate objects like *Sandal* in nominal group *uske Sandal ki ghissi hui chobi airiyan* (her sandal's worn out wooden heels), and *rumal* (handkerchief) point towards *Khajasta* who herself is financially and spiritually worn out and wants to take liberties and fly high like her handkerchief.

In addition to this in *Tota Kahani* following actors has been used for *Khajasta's* identity in her particular social setting:

- a. *Wohi chobi airi* (the same wooden heel)
- b. *Doosre payun ki airi* (her other foot's heel) and
- c. *Kafgeer* (colander)

All these inanimate objects have been described involved in some sort of activity which infact *Khajasta* was doing, i.e. *Wohi chobi airi aik jhatke se aage barhti* (the same wooden heel would move ahead with a jerk), *Doosre payun ki airi jism k bojh se peeche ko phail jati* (the other heel pressed backwards by her body's weight) and *Kafgeer baar baar degchi se takra raha tha* (the colander was striking against the saucepan again and again). Through underlined actors in these material clauses, the author delineates *Khajasta's* social and personal identity that she is a girl from lower middle class Indo-Pakistani origin. Her humble origin reflects through worn out heels of her shoes and *Kafgeer* which strike against saucepan. It also gives clues about her identity as a domestic sort of girl.

Hamed (Main Male Participant)

Table 6 (Appendix1) records *Hamed's* representation in relational clauses. The use of epithet *sharif* (decent) leads the reader towards the concept of decency in sociocultural context of Pakistan. Here the boys who flirt with girls are not considered *sharif* and *Hamed* the narrator wishes to be identified as a *sharif* boys. Then *Hamed* identifies himself with all those dreams which *Khajasta* ever saw and all the fantasies that she ever imagined, i.e. *chota sa takiya* (the small pillow), *rang barangi cheezon ka aks* (the reflection of colourful objects), *sharir maamoon zad* (naughty cousin) etc. This once again gives readers access to deep recesses of *Khajasta's* mind and establishes the fact that it is very hard to materialize one's dreams in particular middle class setting where *Khajasta* and *Hamed* were living.

Whereas *Hamed's* involvement in material processes is concerned, it is evident through the goals and ranges which are central to his activities (Table 2, Appendix 1):

- I. *Chaar diwai ki mehraabon*, (niches of the building) *cigarette*, *Rumal ki gaind* (the handkerchief-ball),
- II. *Boot*, *Tie ki girrah* (boots, tie's knot)

The participants from first set, (i.e. *chaar diwari ki mehraabon*, *cigarette* and *rumal*) manifest the character's psychological tension and restraint metaphorically as it is evident from the material process which involve them like *main rumal ki gaind apne apne kothe se inke yahan phenkta* (I threw handkerchief-ball from my roof top into their house), *maine cigarette ka sahara lia* (I sought the support of cigarette) and *Main chaar diwari ki mehraabon ko baar baar gin kar char se zarab deta aur teen per taqseem karta raha* (Again and again, I counted the niches of the building, multiplied them with four and divided them by three). The material processes of smoking and counting, multiplying and dividing niches represent clueless and helpless existence of lower middle class of Indo-Pakistan. Similarly, the act of throwing handkerchief-ball in girl's house implies the boy's own desire to be with the girl which he

cannot fulfill as it is contrary to his inherent wish to maintain his identity as a good, decent boy.

The second set of participants *boot* and *tie ki girrah* (boots, tie's knot) gives some clues about Hamed's personal identity as it provides us a glimpse of his image as a well-dressed, educated young man.

Metaphoric Participants

In *Tota Kahani* the author makes abundant use of inanimate and natural objects personified as actors in material clauses as it is evident from table 3 (Appendix1). Many of these actors actually stand for needs, desires, apprehensions, and financial and psychological tensions of the main participants (*Khajasta* and *Hamed*). Following list provides important metaphors from the short story. For convenience of analysis, this list has been reduced to five sets based on their semantic and functional roles in the story:

- i. *Kashi ki simt se aane wale baadal* (the clouds from Kashi), *Andhiyare* (dark), *Sara shehr* (the whole city), *Shaded barish* (heavy rain), *Darichon ke patt* (the doors of windows), *taal* (symphony), *Barkha ki maindak aisi raani* (the forg like queen of rainy season), *Hamare mun* (our mouths)
- ii. *Alagni per daala hua unka koi rumaal* (their handkerchief hanging on the clothesline), *Wohi chobi airi* (the same wooden heel), *Pakwaan* (prepared foodstuff)
- iii. *Cigarette, rakh* (the cigarette, ashes)
- iv. *Darakhton k sookhe patte* (the dried leaves from the trees), *rawishein* (avenues), *Faware ka paani le kar behne wali nehrein ghas phhos matti aur khusk o sabz tehniyon ko apne kinaron mein dabaye* (the streams flowing from the fountain water with dry and green twigs interred under their banks)
- v. *Fasla* (distance)

Here, the first set of participants comprises of personified actors, goals and ranges of the material clauses which started the story. They have been used to provide the context of unexpected rain in winter season in some region of Indo-Pakistan where a cold wind is blowing very hard. This context of the situation perhaps has been delineated to prepare the reader to face something unexpected. Whereas the second set of participants comprises of metaphors which represent *Khajasta*. As it has already been discussed above in the section of processes *Alagni per daala hua unka koi rumaal* (their handkerchief hanging on the clothesline) stands for *Khajasta's* wish to live her life enjoying complete freedom after her own heart's desires, *Wohi chobi airi* (the same wooden heel) represents *Khajasta's* lower middle class wearied existence and *Pakwaan* (prepared foodstuff) represent all those activities in which she used to indulge to keep her mind off her haplessness and deprivation of so many things that she ever yearned for.

In third set, the cigarette represents the narrator himself as his desire for the love of that girl was burning him and turning him into ashes. The ashes is a metaphoric representation of every lower middle class individual in Indo-Pakistani cultural context where people keep smouldering and burning against the backdrop of restrictions imposed upon them through generations old traditions and culture but they never dare rebel against them. The metaphors in fourth set given above stand for these very traditions, restrictions and cultural norms (represented by dried leaves from the trees) which seem to be expanding and never willing to yield like *fasla* (the distance) in front of *Khajasta* which kept her away from materializing her heart's desires. The society (represented by avenues) is unable to wipe these dried leaves out despite the fact that they have lost their vitality.

LIHAAF

Unlike *Tota Kahani*, *Lihaaf* portrays only one character sufficiently with ample description through different processes and identification clues embedded in nominal groups. Appendix 2 verifies this fact that it is only *Begum Jan*'s character which has been delineated very suggestively in this short story. After *Begum Jan* it is the teenage unnamed narrator who is directly involved in the actions of the story and takes a somewhat biased approach towards homosexuality which she describes as *ajeeb o ghareeb shauq* (strange habit) on the part of *Nawab Sahib* and *zarooriyat e zindagi se bhi ziada* (even more important than life's necessities) on the part of *Begum Jan*. As Appendix 2 shows except these two characters no other character gets much representation in the story. Hence, only these two characters are discussed for identity issues in this paper.

The Narrator

The narrator in the selected data does not express much about her own personal identity (Tables 1 and 5, Appendix 2). The participants like *main kambakht* (unlucky me) and *wohi begum jaan jinka lihaaf mere rehen mein lohe ke dagh ki tarah mehfooz hai* (the same Begum Jan whose quilt is imprinted on my memory like a blacksmith's brand) reveal that the experience of having a peep into the lives of homosexuals was not at all pleasant for the narrator. It links the identity of the narrator as a traditional Muslim Indo-Pakistani domestic woman who is usually destined to remain indoors. That's why even after the lapse of so many years; she considers that experience *bhianak* (terrifying).

Begum Jan

It is very interesting to see how author has given a detailed and elaborated physical description of Begum Jan (Table 6, Appendix 2) to portray her as a very attractive and beautiful middle aged woman who suffered utter neglect and pain as her husband never bothered to look at her with love and affection. *Lihaaf* identifies physical identity of Begum Jan as follows:

1. *Challis biyalis saal* (fourty or forty two years of age)
 - ii. *Unki rangat, Bilkul safiad* (her complexion, fair)
 - iii. *Unki aankehin, kali* (her eyes, black)
 - iv. *Unke chehre per hairat angiaz aur jazib e nazar chhez, hont* (The most amazing and attractive part of her face, lips)
 - v. *Unka chehra, Kam umr larkon* (her face, like the face of young boys)
 - vi. *Unke jism ki jild, Sufaid aur chikni* (her skin of her body, fair and smooth)
 - vii. *Jism, Bahut mutanasib aur dhala hua* (body, stately and magnificent)
 - viii. *Hath Bare bare chikne sufaid* (her hands, big, white and smooth)
 - ix. *Bhari bhari phoole huay papote* (eyelids heavy)
 - x. *Moti moti palkein* (eyelashes, dense)
 - xi. *Unke hont Surkhi se range huay* (her lips, dyed in lipstick)
 - xii. *aur sidol kamar* (her waist exquisitely formed)

This sort of depiction of physical attributes of a woman through the point of view of a teenage girl seems quite unusual and a bit weird. It could lead to provide sufficient pretext to assume that, supposedly, the teenage girl's own sexual orientation is towards the same sex. But, as being the part of a social set up where middle class decent women are expected to remain indoors with limited contact with the social surroundings outside their homes, this sort of sexual orientation is repressed.

The author never mentions the real name of Begum Jan, and she is mentioned with honorifics and great reverence, which manifests her identity as a woman who is quite well-off whom everybody addresses with reverence and great respect.

Metaphoric Representation

Lihaaf also makes use of some of the metaphorical representations in the selected data (Table 5 and 9, Appendix 2). But they are not in as much abundance as they are in *Tota Kahani*. The underlined actor in the material clause *raton ki wazeefa khawani bhi chit ho gayi* (the night long reading of the scripture forfeited) reveals that Begum Jan left no stone unturned to live a normal and happy married life but of no avail. Similarly, let's have a look at the material clauses given below where metaphors have been underlined:

- I. *Choolhe mein daala aisa kapra latta*
She felt like throwing all her clothes into the oven
- II. *Kahin pathar mein jonk lagti hai?*
One cannot draw blood from a stone.

Here first clause manifests the way all the luxuries of life and her beauty was looking useless to Begum Jan as her presence in the house was meaningless and useless for her husband. Similarly in the second clause stone stands for Nawab Sahib who being a homosexual was never expected to turn attention to his wife. Though the author never openly declares the homosexual identity of her major characters, the material clauses like these and many others say it all.

CONCLUSION

This analysis shows how transitivity system may be used as a systemic functional tool to understand linguistic forms through which ideas and views of the authors could be gauged. This could be achieved by analyzing the transitivity processes involving main characters of a work of literature. The processes and related nuclear participants could provide identity clues not only about the characters but about the authors themselves. In other words, this analysis conceptualizes the ideological dimension underlying hegemonic struggle of society representing human sufferings and deprivations through the manifestation of individual lives. The findings lead towards the answer of the questions which were posed initially:

1. What transitivity processes are favoured by the authors to represent the main characters in these stories immersed in their particular sociocultural norms and traditions?
2. How do the nuclear participants associated with transitivity processes give clues about personal, physical and sociocultural identity of the characters?

Firstly, it is evident from the above given discussion that these are the material and relational processes which are favoured by the authors to portray their characters. Their actions represented through these processes say all about the social surrounding where they are living and how those surroundings are imposing different restrictions on them both psychologically and physically. Secondly, the nuclear participants especially associated with relational processes and metaphors are very important. They provide readers all the details about the multifaceted identity of the characters which borders upon social class, status, role, physical attributes and so on.

To outline the processes and participants which mark the sociocultural identity of the individuals this paper relies upon the transitivity system. Clearly, the analysis of the interpersonal and textual metafunction would also yield more comprehensive and interesting

results in this connection. This is left as food of thought and as the subject of future papers on the subject.

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