

Representation Of Indian Woman And Man: A Feminist Stylistic Analysis Of Transitivity Choices In Faruqi's The Mirror Of Beauty

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ABSTRACT

The present study covers an interesting area of the representation of wo(men) from within the field of language and gender. With a focus on transitivity choices at clause level, the researchers have employed Halliday's (1985) transitivity model as suggested by Mills (1995) in her feminist stylistics to trace and unpack the relationship between language use and gender depiction in Faruqi's novel The Mirror of Beauty (2013). Grounded in feminist stylistics propositions, the study utilizes a mixed method approach where data is collected through close reading method guided by purposive sampling technique. The data comprise of 6 extracts containing a total number of 83 clauses which have been analyzed for process-participant division to see gender differences. The findings of the study reveal that men characters are portrayed through material (37%), verbal (8%), relational (4%), behavioral (4%) and mental (4%) processes while the woman is presented through material (33%), behavioral (5%), verbal (4%), relational (1%) and existential (1%) processes. This disparity in gender depiction is further highlighted when man appears with maximum actor roles (26%) and woman through

maximum goal roles (27%). This unequal distribution of processes and participants' roles hints at the sexist and biased attitude of Faruqi (2013) towards the depiction of woman where she is commanded and controlled by active and dominant men in romance scenes. The researchers have found the transitivity model suitable to analyze linguistic choices of the writers to see gender depiction as claimed by Mills (1995).

Keywords: Feminist Stylistics, Gender, The Mirror of Beauty (TMOB), Transitivity choices, Men, Woman

1. INTRODUCTION

Language has always been an interesting phenomenon in relation to a number of roles and functions. From being treated as a neutral means of communication to its social aspects, language has been the central focus of a number of linguists and researchers as claimed by Siddiqui (2014). Other than its role in constructing the reality, the language has been analyzed in relation to gender issues as well by a number of scholars like Jespersen(1922), Austin (1962), Lakoff (1975), Hymes (1982), Eagly (1987), Coates (1990), Butler (1990) Cameron (1992) and Crawford (1995). These scholars have tried to analyze how the issue of gender is highlighted, constructed, or challenged through the use of language in different texts. Narrative texts have been a focus of interest to see gender representation as well. These researchers analyzed the linguistic structures of such texts from different perspectives with this belief that the linguistic choices of the writers do exhibit their inner working and a set of beliefs and norms about gender. The feminist perspective being one of these perspectives claims that women are discriminated through a sexist use of language in literary texts. Mills (1995), the main proponent of feminist stylistics theory claims that texts are to be read suspiciously as these express and shape the ideas. Considering feminist stylistics as a form of stylistics she asserts that it's "aim is to develop awareness on the way gender is handled in texts" (Mills, 1995, p. 207). Mills's (1995) theory of feminist stylistics gives a detailed description of the ways how language works to discriminate at different levels: word level, clause/ sentence and discourse level. From within these levels of analysis, the present study utilizes transitivity framework at phrase/sentence level to see gender depiction in Shamasur Rahman Faruqi's novel *The Mirror of Beauty* which is an English translation of an Urdu novel "Kai Chand thaysare –e-asman". This

952 pages novel is organized into 7 books with a total number of 68 chapters. The novel presents the political and cultural picture of the Mughal Empire in Indian subcontinent with a focus on major female character, Wazir Khanam. The events and circumstances presented in the novel revolve around the life story of this woman in relation to a number of men appearing in her life one after the other. The present study examines the patterns of transitivity choices to find out how does Faruqi (2013) presents his woman character in comparison to three men in her life. For the purpose, the researchers of the study have selected only those extracts from the novel in which Wazir Khanam and her lover or her husband come in contact with each other. The first man appearing in her life is Marston Blake, an English man. He falls in love with her and she becomes his *bibi*. After Marston Blake's murder, Wazir is approached by Navab Shamasuddin Ahmad Khan who intoxicated by her beauty, firstly, makes her his mistress and later he marries her. The third man with whom Wazir's interaction is examined by the researchers is Mirza Fakhru, her second husband after the death of Navab Shamasuddin Ahmad Khan. With this aim to see gender depiction in the text through transitivity choices, the researchers have set following research questions to guide the study:

1. How is Wazir Khanam, the woman character, portrayed in relation to men characters in the romance scenes through transitivity choices in Faruqi's *The Mirror of Beauty*?
2. What do the transitivity choices used for a woman and men characters in the novel reveal about these characters?

2. LITERATURE REVIEW

Interpretation of linguistic structures and linguistic choices in a literary text is very crucial to develop an understanding of certain world view and meanings attached to different phenomenon. The fiction writers like the novelists convey certain ideologies either to challenge or to cement gender beliefs and ideologies. The representation of women and men characters through linguistic choices at clause level is helpful to see the attitude of a writer. For this purpose, the transitivity choices are important to be analyzed. Mwinlaaru (2012) claims that through transitivity discernible reality is characterized. The same idea is proposed by Bloor and Bloor (1985) when they claim that language users represent their ideologies related to reality through transitivity choices. The utility of transitivity analysis to analyze the communication of reality and

information is also maintained by a number of researchers (Martin et al, 1997 and Matthiessen et al., 2010). However, this was Mills (1995) who highlighted the use of transitivity model in carrying out the feminist stylistic analysis of any text carrying female and male characters. Such an analysis on a syntactic level, according to her, reveals the way a character is represented in a text. By utilizing the transitivity model of SFG for analysis (Halliday, 1985; Eggins, 2004) she maintains that such an analysis reveals how the choices made on syntactic level can affect the representation of the character. Halliday (1994) divides any situation type into three components i.e., the processes, the participants and the circumstances. The analysis of processes is carried out by looking into the use of verbal groups while nominal groups are focused to analyze the role of participants. The circumstances, on the other hand, are realized by the adverbial or prepositional phrases (Eggins, 2004; Halliday, 1985; Simpson, 2004; Thompson, 1996). Mills (1995) asserts that the transitivity choices in relation to the processes and participants are “primarily concerned with the roles of human participants” (cited in Figueiredo, 2008, p.45). In accordance with these views and the aim of the present study, the researchers are interested in the choices of processes and participants only to find out the attitude of the selected writer towards gender depiction. Table 1 gives an overview of the process types, the category meaning related to each and the participant division as given by Halliday (1985, p. 102):

Table1:Process and Participant Types (Halliday, 1985, p. 131)

Process Types	Category Meaning	Participant
Material:	‘doing’	Actor, Goal
Action	‘doing’	
Event	‘happening’	
Behavioral	‘behaving’	Behaver
Mental:	‘sensing’	Senser,
perception	‘seeing’	Phenomenon
cognition	‘thinking’	
desideration	‘desiring’	
emotion	‘liking’	
Verbal	‘saying’	Sayer, Target
relational:	‘being’	Carrier, Attribute,
attribution	‘attributing’	Identified, Identifier
identification	‘identifying’	

Existential	'existing'	Existent
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The study though basically utilizes Halliday's (1985) transitivity model, yet it takes into consideration Eggin's (2004) insights where these add credibility to analysis and are helpful in grabbing the meaning communicated by the writer through a choice of particular transitivity choices. This goes with Fowler's (1986) proposition that these options of transitivity available to a writer hint at the mindset of an author when he writes something.

It has been a tradition to see how the women are represented in literary texts. Many researchers like Leavy (2000), Lange (2008), Lewis (2011), Machaba (2011) and Shah et al., (2014) conducted their studies with the same purpose where they analyzed the works of different women and men authors. A number of studies were carried out utilizing transitivity model of analysis to see the portrayal of women. For instance, Xiaoying and Wei's (2015) feminist stylistics analysis of transitivity choices has highlighted how the writers present women mockingly by allotting a number of contrasting traits to their characters. In another study where the love episodes of a novel are analyzed by Kang & Wu (2015), it has been brought into the light that the male dominance is maintained through a choice of transitivity system by Lawrence, the writer. Atoke (2021), too, found out that Nigerian novel through transitivity project women both as submissive and independent women. Moreover, Isti'annah (2019) has explored that how through these transitivity choices the writers have drawn a picture of submissive Afghan women. The analysis of transitivity choices in relation to characters' description is also analyzed by Qasim et al. (2018). While analyzing Hamid's (2000) work, this study concludes that the writer through the differences in the portrayal of his women and men characters bring into light certain gender ideologies. In another study conducted by Syed, Shah and Zahid (2014), it has been found that women are represented as passive characters through writer's transitivity choices.

3. METHODOLOGY

The study utilizes a mixed method approach i.e., it is qualitative cum quantitative study. The data are collected through close reading method and note taking technique while the data are presented and discussed both quantitatively and qualitatively. The quantitative analysis in the form of percentages and frequencies is

utilized to discuss and highlight the differences in the description of women and men characters while the discussion on these differences is carried out through descriptive qualitative method.

3.1. Data Collection

Keeping in view the aim of this study, the researchers utilized purposive sampling technique to collect data for this study. For the purpose, only romance scenes were given the attention and extracts from only those romance scenes were extracted where Wazir Khanam, the female character come into contact with these three male characters: Marston Blake, Navab Shamasuddin Ahmad Khan and Mirza Fakhru. Table 2 presents an overview of the division of these romance scenes which are coded as A.TMOB, B. TMOB, C. TMOB, D. TMOB, E. TMOB and F. TMOB.

Table 2: Summary of selected Romance Scenes from Faruqi's TMOB

Sr #	Characters	Romance scenes	Page no
1	Wazir Khanam (F) & Marston Blake(M)	A.TMOB	207 -208
2	Wazir Khanam (F) & Navab Shamasuddin Ahmad Khan(M)	B. TMOB C. TMOB D. TMOB	307-308 311 396-397
3	Wazir Khanam (F) & Mirza Fakhru(M)	E. TMOB F. TMOB	895-896 902

3.2 DATA ANALYSIS

A total number of six extracts (Appendix A) are selected with a total number of 83 clauses as data for processes and participants analysis. Clauses are the focus of this study as these are important to analyze and understand the meaning hidden in any text (Hasan, 1988). After identifying clauses from within each extract, the researchers paid attention to the nature and frequency of each clause type in the text. For the purpose, the processes have been identified with reference to their type and frequency as these are claimed to be the "nucleus of the experiential mode of the clause"

(Mwinlaaru, 2012). After processes identification, participants' roles are counted and a division of these processes and participants' roles was done and presented in tabular forms (Appendix B) to see the depiction of each gender through transitivity choices. The following sections present an analysis and discussion of how participants from both the genders are described through transitivity choices. The analysis is also supported by the particular context where needed as this is the context which determines the particular meaning of a linguistic feature (Simpson, 1993).

4. DISCUSSION

The discussion section presents the transitivity analysis of the selected 6 extracts under three sub-sections. Section 4.1 discusses the use of transitivity choices in scenes where Wazir Khanam is engaged with Marston Blake while section 4.2 presents an analysis of transitivity choices made by Faruqi (2013) to describe the romance scenes between Wazir and the Navab, her husband. The final sections give a detailed description of the transitivity choices used for Wazir and third man in her life; Mirza Fakhru. The claims made by researchers in following sections are supported by the direct examples from the text along with their frequency and percentages as well. The discussion is also strengthened by providing contextual information where needed.

4.1. Wazir Khanam (F) and Marston Blake (M)

Wazir Khanam, the beautiful heroine of the novel is the focus of the novel. Giving an overview of her ancestors and her childhood days spent at her parents, the novelists, then, focuses on her beauty and intellect both with which she manages to win the men and struggles to live her life according to her own terms and conditions. The beautiful but head strong Wazir's story in relation to four men in her life is set on the stage with the reign of Mughal empire in the background. Marston Blake, an English man, serving in Indian Subcontinent appears to be the first man in the novel who gets intoxicated by her beauty. Wazir agrees to live with this English man as his 'bibi' without any marriage contract. She felt proud of her status of a "bibi" of an English man and felt pleasure in managing his household affairs. Other than this, she also got engaged in providing physical comfort to this man. The first extract, A.TMOB, narrates an episode between Wazir and Blake where they come close to each other in a romantic mood. Blake, the male is

projected as bold and confident character while Wazir, the female is portrayed as that of a shy and reluctant nature. The transitivity analysis of this romance scene indicates that it consists of 11 clauses, 11 processes and 15 participant roles (Transitivity analysis A. TMOB, Appendix A). The maximum use of material processes (64%) shows that the scene describes the actions of the characters mostly. The other processes used in the text are behavioral (27%) and verbal (9%) as given in Table B1 (Appendix B). In order to find out how female and male characters are described, the gender wise division of these processes is important to note. The analysis has shown that Wazir is portrayed through maximum number of material processes (57%) while Blake performs actions in only 43% cases. The judgment cannot be made only on the quantity of the allocation of processes to each gender, but the quality of these actions is also important to note. It can be noted that the actions carried out by Wazir in this extract are mostly self directed. When Wazir 'extricated'(clause 5), 'ran'(clause 6), 'bunched'(clause 9) and 'pushed'(clause 10) her actions do not influence the male. Instead, her actions show her less active and of reluctant nature where she is shown to be a shy and passive character. For example, her action of 'running' as given in clause 6 does not show her as heroic. Instead, she is trying to run away from the man because of her shyness. Likewise, the narration where she is described through two actions that how she 'bunched' and 'pushed' her orhni' i.e., her head scarf into her mouth projects her as stereotypical Indian female who tries to hide and suppress her laughter. In comparison to Wazir, Blake, the male is portrayed as an active man who is in the control of ongoing actions. In clauses 1, 2 and 4, he is described through his actions of "putting", "pulling" and "kissing" respectively. And it is noteworthy that all his actions are goal oriented where he shows his control over the female or her body. The unequal distribution of behavioral processes again shows a biased attitude of Faruqi(2013)where the text focuses on the behavior of the man in 67 % cases while the woman is described through her behavior in only 33% cases. The man is portrayed as a bold and confident character through two behavioral clauses i.e., clauses 7 & 11 where he 'smiled' and 'laughed' respectively. His laughter and smile show his carefree, jolly and confident personality. The woman, Wazir, is described through only one behavioral clause and that, too, to portray her as a shy character. The description of hers as "reddened" in clause 8 show a change in her color which shows her shyness in the

presence of her male lover. Moreover, the only verbal clause used in the extract again gives the man the authority to speak where he “said” (clause 3) while the woman is only the passive listener. Other than these processes, the participants roles allotted to each character also hint at the attitude of the novelists towards gender depiction as suggested by Mills (1995). As given in Table B1(Appendix B), it is clear that the man is an actor (43%), behavior (67%) and sayer (100%) while the woman is actor (57%), goal (100%) and behavior (37%). Apparently, the maximum actor roles allotted to woman show that she is in the control of actions, but analysis shows that her actions are self directed. Moreover, her 100% goal role indicates that the action of the man is goal oriented where he does something to the female or her body parts. Likewise, the man is again portrayed more positively where the texts give him importance and authority by highlighting his behavior in maximum cases and by giving him the authority to speak. These findings go with Carter and Nash’s (1990) claim that women do not act but are acted upon.

4.2. Wazir Khanam (F) & Navab Shamasuddin Ahmad Khan(M)

Navab Shamasuddin Ahmad Khan is the second man with whom Wazir Khanam develops a relationship after Marston Blake’s death. The text gives a detailed description of this relationship where these both characters come close to each other with or without marriage bond. The three romance scenes selected for transitivity analysis with these two characters participating in the action are: B.TMOB, C.TMOB and D.TMOB.

B.TMOB presents a situation where the Navab visits her place with an intention to develop a love relationship with Wazir and win her as his mistress. Wazir, too, apprehends his intentions and is eager to fall in this new relationship but on her own terms with dignity. The analysis shows that this extract consists of ten (10) clauses, 10 processes and 15 participants’ roles as given in Appendix A. The choices made by Faruqi (2013) from a number of processes in this text are: material (70%), relational (10%), behavioral (10%) and verbal (10%) while the participant roles are actors (47%), goals (33%), carrier (7%), attribute (7%) and behavior (7%). The distribution of these identified processes and participant roles gender wise is given in Table B2 (Appendix B). The analysis of allocated processes to each gender shows that a variety of processes are reserved for man like material (29%), relational (100%), behavioral (100%), and verbal (100%) while the woman is

projected through only one type of process i.e., material (71%). Though the woman is shown through a greater number of material processes, yet these do not show her in power when analyzed in the context. According to Mills(1995) power stays with the holder of only those material processes which have an influence on the opposite gender in most of the cases. The analysis of material processes allocated to each gender in B.TMOB gives different meanings. For example, when Wazir “led him”, “placed him” and when she was “taking the Navab’s hand” as given in clauses 7,8 and 5 respectively show her in action but it is just the case where she is honoring her guest i.e., the Navab. Again, her action of standing does not give her nay authority in the extract. Instead, her standing “in the classic silent gesture of submission and readiness to serve”shows her relegated position where the man is shown to be superior to her. Contrary to this, the man’s action in clause 2, where he ‘wound’ the necklace around the woman’s neck, puts him at a higher status where he is the giver,and the woman is the receiver. Likewise, the man is further idealized when he is described for his handsome and elegant appearance as given in relational clause 10: he ‘lookedhandsome and elegant’ which is a hint at his graceful and superior status. The text further presents the man through a positive description when he is described through his confident and carefree attitude as in behavioral clause where he is described as he “smiled” (clause 3). Likewise, the verbal process ‘said’ (clause 4) also describes man in an authoritative position. Furthermore, the unequal distribution of participants’roles also conveys certain meanings. The maximum actor roles (71%) allotted to woman does not show her in power or authority as her role in the text is that of a receiver or host who is to serve and guide her honored guest, the male. The analysis has shown that all the roles of carrier, attribute and behavior are given to man to project him positively through his handsome and confident personality. The overall image of the male and female built in extract B.TMOB as found through transitivity analysis is that the man is confident and handsome while the woman is submissive and inferior.

Text C. TMOB again narrates a scene between Wazir and Navab Shamasuddin Ahmad Khan where the Navab grants a necklace as a token of his love to Wazir, and she accepts it willingly. The transitivity analysis of 11 clauses (see appendix A) reveals that there are total 11 processes and 14 participants’ roles in C. TMOB. The gender wise distribution of these processes and participants

roles (Table B3, Appendix B) shows that Faruqi (2013) has portrayed his characters in a biased way. The analysis shows that maximum material processes (79%) are given to the woman while man is described only through 25% material processes. But this unequal distribution when analyzed with reference to the doers and recipients of these actions carried out by each gender shows that male possesses the authority and power as his actions are goal oriented. The two actions carried out by man are 'touched' (clause 8) and 'raised' (clause 9) and both these actions do affect the female. Contrary to this, when the woman 'went down', 'sat', 'bent', 'took', 'touched', and 'put', in material clauses 1, 2, 3, 4, 5 and 6 respectively, her actions are self-directed or these have an effect on an inanimate object. Hence, the actions carried out by the female do not give her an authority over the opposite sex i.e., man as her actions do not affect either a male or a male body part. This asymmetrical representation of woman and man is furthered through verbal and existential processes. The text has shown a use of two verbal processes 'said' and 'quoted' in clauses 10 and 11 respectively. These verbal processes are reserved for man where he says and narrates while the woman is a passive listener to him. The subjugated position of the woman is again visible when the text describes her through an existential process where she is described with reference to her position in relation to the Navab as "she was a little closer to the Navab" (clause 7). Turning towards participants roles, it can be noted that the maximum actor roles (75%) attached to the woman negate Poynton's (1989) claim that the maximum number of material processes means power is exerted within the domain of "doing" rather than "saying", "sensing", or "behaving". In text C.TMOB the maximum actor roles reserved for the woman does not show her in power as her actions are not goal oriented. Instead, she becomes a goal in 100% cases for the actions carried out by the man. Moreover, the 100% sayer role of the man portrays him as an authoritative character who speaks out while the 100% existential role of the woman relegates her to a passive position. On the basis of process-participant roles analysis, the researchers have found Faruqi (2013) a sexist writer who writes to portray an idealized picture of the man while woman is projected as a subordinated and passive character.

Text D.TMOB is the third scene which is analyzed for transitivity choices for the representation of these selected two characters. The transitivity analysis of the text shows that it comprises of 13 clauses which are listed with an identification of processes and

participants(see Appendix A). A total number of 13 processes and 17 participants' roles are identified. The division of these identified categories character wise is provided in Table B4 (Appendix B).

The analysis shows that the man is projected more active and authoritative through the actions allotted to him in material clauses in maximum cases (71%). It can be noted that all the material verbs used to show the man in action are goal oriented. For example, in "He **put** one hand on her knee and the other around the shoulder"(clause 2), the action of putting carried out by the man has an effect on the female body parts. Likewise, his other actions like "ran"(clause 3), "put" (clause 4), "pushed" (clause 6) and "kissed" (clause 7) are also goal oriented where the woman's body parts like her "hair", "trouser leg", "leg" and "knee" are the receivers of his actions. In comparison to this, the woman character is described through a lesser number of material verbs i.e., 29%. Moreover, the actions carried out by the female are not having an influence on the male or the male body part. Instead, her action when she "stretched her legs" as given in clause 9 shows how her actions turn upon her own body part. Likewise, in clause 10 the material verb "smoothed" refers to her action of setting her trouser. Hence, the analysis shows that the man is given more power and authority in this text as his actions have a direct impact on the woman's body parts while the actions carried out by the woman do not have an influence on the male.

Mental processes are the verbs that indicate perception, cognition, affection, and desire (Halliday, 1994; Saragih, 2010). And the projection of the man through 100% mental processes in D.TMOB shows that Faruqi (2013) has focused on the inner working of his male character. The two internalized mental processes "enjoyed' and 'intended' used to describe the man show his mental state. The description of how the man enjoys the female's body highlights his mental state of happiness as given in clause 5. Likewise, in mental clause (8), the intentions of the male character are highlighted where he intends to explore and enjoy the female body. Such a description of the man through these mental processes highlights his sexual desires. In comparison to this, the woman is portrayed as a confident and bold lady in this scene through 100% behavioral processes in clauses 1, 12 and 13 where she 'looked', 'laughed' and 'laugh' respectively. Such a description shows her a bold lady involved in a romance scene to attract and seduce the man. Hence, resulting in the negative built up of her image again. Other than these processes, the analysis shows that the woman is described

through actor (29%), goal (100%), behavior (100%) and sayer (100%), as given in Table B4 (Appendix B). The man, on the other hand is described through only two roles: actor (71%) and sayer (100%). This asymmetrical representation of male actor role(71%) and female goal role (100%) shows that the man is assigned with a dominating role while the woman is a passive character who is acted upon in most of the cases.

4.3. Wazir Khanam (F) and Mirza Fakhru(M)

The third man selected to see the representation of Wazir Khanam in relation to a man in her life is Mirza Fakhru. Text E.TBOS presents a romance scene between these both characters. The transitivity analysis of the extract has given the researchers a total number of 28 clauses, 28 processes and 46 participants(Appendix A). The transitivity analysis of these selected clauses has shown that Faruqi (2013) has described Wazir and Mirza Fakhru through an unequal number of clauses. Table B5 tabulates the identified processes and participants roles gender wise (see Appendix B). The comparison regarding the allotment of material processes shows that man is commanding the situation where he is the initiator of the actions in 68% cases while the text describes the woman through only 32 % action verbs. The use of 15 material verbs ('rubbed', 'kissed', 'tried', 'suck', began', 'nuzzled', 'pulled', 'undid', 'unbuttoned', 'came', 'grasped', 'pulled', 'began', 'stopped', and 'closed') is noted where the man is shown in action in clauses 1, 2, 3, 5, 7, 14,16,17,18, 22, 23, 24, 25, 27 and 28 respectively. While the woman is described through only 7 material clauses where she 'pulled', 'drew up', 'crushed', 'held', 'felt' or is engaged in 'revealing' and 'writing'. Taking into consideration Mills's (1995) proposition that the representation of gender is judged by looking at 'who does what to whom', the researchers have investigated the goal roles. The analysis has shown that the actions carried out by the male participant in the text carry the female or her body parts as goals like the soles of her feet', 'her toes', 'the calves', 'the wine', 'her calves', and 'her mouth' in clauses 1, 2, 3, 5, 7 and 28 respectively. Hence, the actions carried out by the man do have an effect on the female. In comparison to this, only three actions of the female are goal oriented where her action affects a male. For example, she is described as "pulling him towards her" in clause 8. Moreover, the goal of her two actions i.e., "touching" and "writing" is a male body part 'his chest' as its goal. Other than these cases, the actions of the female like 'revealing', 'crushed' and 'held'

turn upon her own body parts like 'her lower limbs', 'her breasts' and 'her hands' in clauses 10,11 and 19 respectively. Hence, male is projected as a dominant character while the female is portrayed as a passive receiver of the actions carried out by him in most of the cases. The unequal distribution of verbal clauses for female (67%) and male (33%) does not give power to any one gender. Instead, their description through how the woman "moaned" and "mumbled" (clauses 12 &13) and the man "mumbled" (clause 15) shows that both are enjoying each other's company. Other than this, the man is also presented as an active and determined character in making love through relational clauses 26 where he is described as "unrelenting". The woman, on the other hand, is described as an emotional character who is just the passive receiver of the action carried out by the man. The bold and lustful nature of the man is further highlighted through his mental process where "He **hoped** to go on to the thighs" (clause 4). His intentions to explore and enjoy the body of the female highlight his interest in enjoying the physical pleasures offered by the female. Other than these processes, the meaning conveyed by the participants' roles are important in determining 'who or what is involved' that is people, places, things, concepts etc (Droga& Humphrey, 2003, p. 29). The analysis of actor roles shows that the power stays with man as he carries more actor roles (68%) because power is exhibited through the domain of "doing" rather than "saying", "sensing", or "behaving" (Poynton, 1989). The woman with maximum goal roles i.e., 83% is described as the receiver of the actions. The sayer roles project both woman and man as expressive of their feelings in this romance scene.

Text F.TMOB is the description of a scene between Wazir and Mirza Fakhru again where they are getting ready for sexual intercourse. The transitivity analysis shows that the text consists of 10 clauses, 10 processes and 14 participants (Appendix A). Table B6 (Appendix B) presents an overview of these identified processes and participants roles in percentage for Wazir Khanam and Mirza Fakhru. The representation of the man through maximum material processes (57%) shows him an active character where he "put" (clause 1), "placed" (clause 2), "covered" (clause 3) the female or her body part. The woman, on the other hand, is not an activity character in this text. Instead, the 43 % material verbs used to describe her actions do not render any power to her as her actions are mostly self-directed. Her actions when she 'tried to get rid of man's grip' (clause 4), 'drew up her knees' (clause 7) and 'hide her

breasts' (clause 8) show her a shy and reluctant person who is looked at by a male gazer. Such a description relegates the position of the woman to merely an object to be looked upon and enjoyed by the male gazers. Furthermore, the male's dominance is maintained through 100 % sayer roles where he 'cajoled' and 'commanded' the female as given in clauses 9 and 10 respectively. These verbal processes portray man as an authoritative character who commands the actions and will of the woman in this romance scene. Another process through which man is described more positively is relational clause. He is described as 'strong and sinewy' (clause 5) which projects him a strong built and authoritative character.

Moreover, the allotment of maximum actor roles (57%) to man and the description of women in 100% goal roles indicate that the male is involved in more actions while the female is the receiver of all the actions carried out by the male. Her body parts like 'her lower body' (clauses 3), 'her knees' (clauses 7), and 'her breasts and waist' (clauses 8), are the recipients of the actions carried out by the male actor. Hence, Faruqi (2013) has drawn the picture of a shy, submissive, and passive female character who is at the command and control of the man in this romance scene.

5. CONCLUSION

The transitivity analysis of selected six romance scenes extracted from Faruqi's (2013) TMOB involving Wazir Khanam, the female and one male participant in each scene has given some insights regarding the representation of gender in this text. A total number of 83 clauses were extracted by the researchers to carry out a transitivity analysis in relation to the process types and participant roles for each gender. Figure 1 presents an overall picture of the division of identified processes gender wise. It clearly shows a biased attitude of Faruqi(2013) towards gender depiction where he allots material (37%), verbal (8%), relational (4%), behavioral (4%) and mental (4%) processes to men and Wazir Khanam, the woman, is presented through material (33%), behavioral (5%), verbal (4%), relational (1%) and existential (1%) processes.

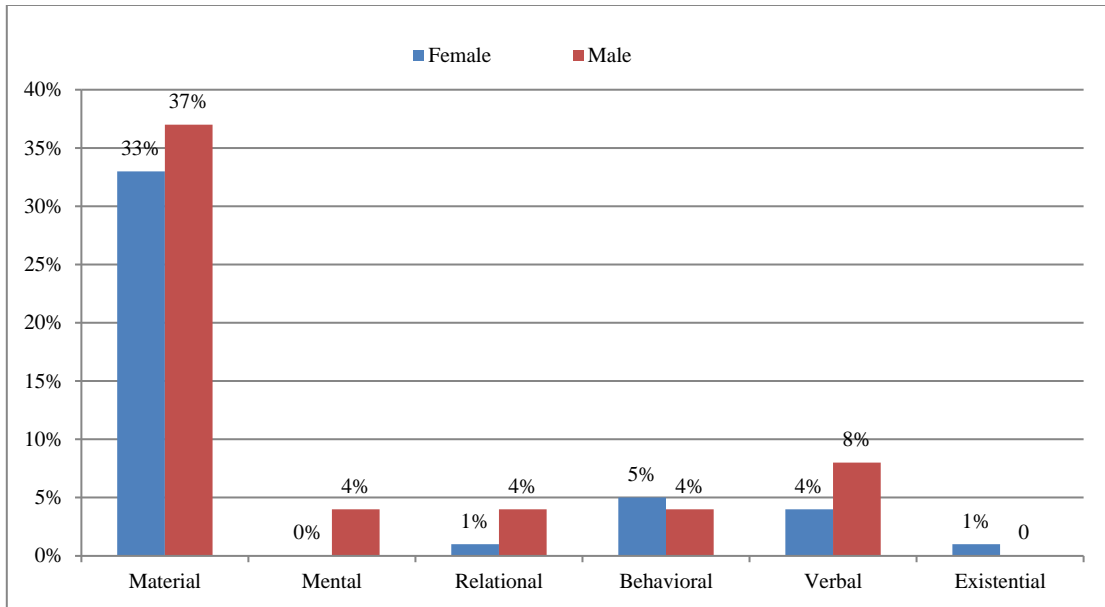


Figure-1:Distribution of process types(Fe/male wise in TMOB)

The stereotypical image of an authoritative and active male is maintained by Faruqi(2013) where he describes his men characters through maximum material processes (37%). The woman is shown less active and a submissive character with only 33 % material processes. Moreover, the description of men through maximum actor roles (26%) and women through maximum goal roles (27%) as shown in Figure 2 also hints at the sexist and biased attitude of the novelist towards the depiction of woman.

This disparity in gender depiction is further highlighted when man is represented as more vocal who appears in sayer role in 5% cases while the woman carries only 2% sayer role. Hence, woman is presented as the passive receiver of the actions whose behavior(3%) is highlighted to show her reluctant nature as well. The men on the other hand, are described through their behavior role (2%) to portray them as confident characters. Moreover, men are also glorified as determined and authoritative characters through a reflection of their thoughts and feelings as in 4% mental processes.

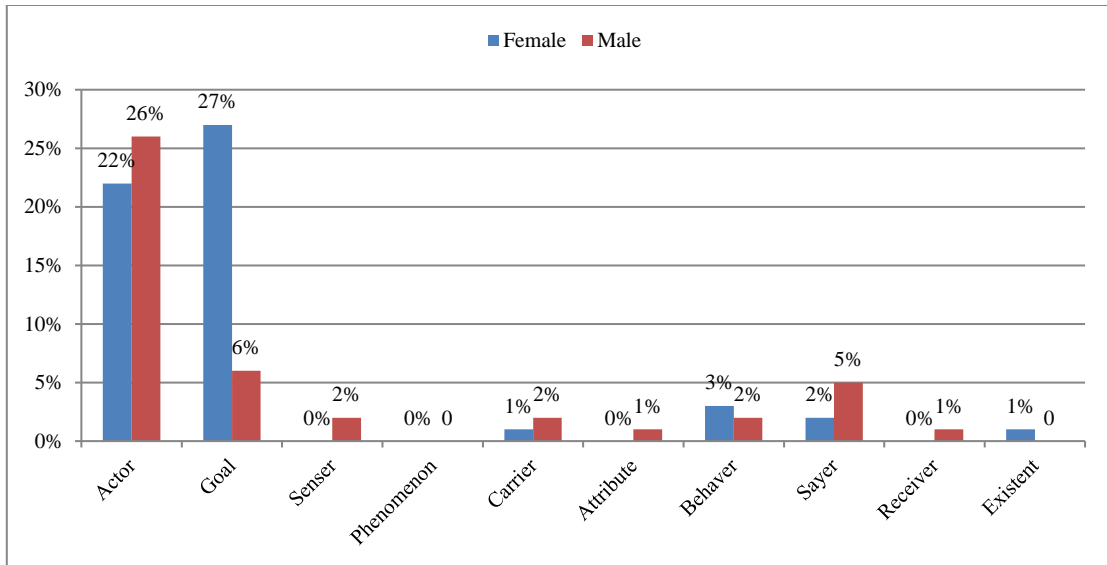


Figure 2: Distribution of participants' roles Fe/male wise in TMOB

The transitivity analysis of the selected romance scenes has strengthened the claims made by previous researchers like Doaga (2009) and Arikan (2016) that women are projected mostly as the passive and submissive characters. The present study has also proved that through the character of Wazir Khanam, the novelist has projected the image of a shy, submissive, reluctant, and passive Indian woman who remains passive most of the time in the romance scenes where she is commanded and controlled by her male lover. The researchers have also found Halliday's transitivity model along with Mills (1995) insights from her feminist stylistic analysis of gender representation in a text very helpful to analyze gender representation. The present analysis has also proved that transitivity choices adopted by the novelists to represent their women and men characters are helpful in determining the attitude and stance of the writer towards gender depiction and gender construction in any text.

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APPENDICES

APPENDIX A

Transitivity Analysis of Extract A.TMOB

1. Marston Blake puthis arm around her shoulder, =
material (actor= M) (Goal=FBP)
2. [he] almost pulling her tight in a close embrace, =
material (actor= M) (Goal=F)
3. and [he]said,
=Verbal (Sayer= M)
4. he kissed her a number of times on the mouth =
material (actor= M) (Goal=F)
5. Wazir extricatedherself with some difficulty
= material (actor= F) (Goal=F)
6. And[she] ran into her bedroom,
= material (actor= F)
7. he smiled.
=Behavioral (Behaver= M)
8. Wazir reddened.
=Behavioral (Behaver= F)
9. She bunched a corner of her orhni,
= material (actor= F)
10. and [she] pushing it into her mouth
= material (actor= F)
11. He laughed.
=Behavioral (Behaver= M)

Transitivity Analysis of Extract B.TMOB

1. The Navab took off a pearl of necklace
= material (actor= M)
2. And [he] wound it around Wazir's head.
= material (actor= M) (Goal=FBP)
3. Then he smiled
=Behavioral (Behaver= M)
4. and [he] said
=Verbal (Sayer= M)
5. [she]taking the Navab's hand in her own, =
material (actor= F) (Goal=MBP)
6. she led him into her little divan khanah.
= material (actor= F) (Goal=M)

7. Wazir led him into the divan khana. =
material (actor= F) (Goal=M)
8. [she] placed him at the head of the room
= material (actor= F) (Goal=M)
9. And [she] stood before him,
= material (actor= F)
10. the Navab looked even more handsome and elegant
= Relational (carrier= M)

Transitivity Analysis of Extract C.TMOB

1. Wazir went down on her knees,
= material (actor= F)
2. [she]sat with her feet under her,
= material (actor= F)
3. [she]bent low
= material (actor= F)
4. And [she] took the necklace from the Navan's hands.
= material (actor= F)
5. She touched it to her eyes
= material (actor= F)
6. And [she] put it around her neck.
= material (actor= F)
7. Now she was a little closer to the Navab than before
= Existential (existent= F)
8. He touched Wazir,gently [...] on her chin, =
material (actor= M) (Goal=F)
9. [he]then raised her head a little
=material (actor= M) (Goal=FBP)
10. And [he]said
=Verbal (Sayer= M)
11. He quoted a line of a Persian verse
=Verbal (Sayer= M)

TransitivityAnalysis of Extract D.TMOB

1. She looked at the Navab with smiling eyes.
=Behavioral (Behaver= F)
2. He put one hand on her knee and the other around the
shoulder. =material(actor=M) (Goal=FBP)
3. The Navab ran the fingers of his right hand through her hair
= material(actor= M) (Goal=FBP)
4. And [he] was about to put his other hand under her trouser leg
= material (actor= M) (Goal=FBP)

5. And [he], maybe, even enjoy what was there further up or down. = mental (senser= M)
6. the Navab pushed his hand up her leg
= material (actor= M) (Goal=FBP)
7. and [he]kissed her on the knee,
=material (actor= M) (Goal=FBP)
8. [he] intending to go further,
= mental (senser= M)
9. Wazir stretched her legs, =
material (actor= F) (Goal=FBP)
10. [she]smoothed her trousers
= material (actor= F)
11. and [she]said
= verbal (sayer= M)
12. She laughed.
=Behavioral (Behaver= F)
13. Laugh she did
=Behavioral (Behaver= F)

Transitivity Analysis of Extract E.TMOB

1. Mirza Fakhru rubbed the soles of her feet, =
material (actor= M) (Goal=FBP)
2. [he]kissed her toes,
= material (actor= M) (Goal=FBP)
3. Then [he] tried to investigate the calves, =
material (actor= M) (Goal=FBP)
4. He hoped to go on to the thighs,
= mental (senser= M)
5. [he]suck the wine and go on farther.
= material (actor= M)
6. Wazir was almost beside herself
= relational (carrier= F)
7. his fingers began to play on her calves. =
material (actor= M) (Goal=FBP)
8. She pulled him towards her,
= material (actor= F) (Goal=M)
9. [She]drew up her trousers,
= material (actor= F)
10. [She]revealing the sculpted smoothness of her lower limbs
= material (actor= F)
11. She crushed her breasts under his hands,
= material (actor= F) (Goal=FBP)

12. [She]moaned
=Verbal (Sayer= F)
13. And[She] mumbled something like
=Verbal (Sayer= F)
14. He nuzzled even closer
= material (actor= M)
15. and [he]mumbled tenderly,
=Verbal (Sayer= M)
16. He pulled away her heavy dupatta,
= material (actor= M)
17. [he]undid the string of her trousers
= material (actor= M)
18. And [he] unbuttoned his own tunic.
= material (actor= M)
19. Wazir held out her hands
material (actor= F) (Goal=FBP) =
20. And [She] felt his broad chest,
material (actor= F) (Goal=MBP) =
21. as if [She] writing something on it.
material (actor= F) (Goal=MBP) =
22. Mirza Fakhru came closer,
= material (actor= M)
23. [he] grasped her firmly in his arms,
material (actor= M) (Goal=F) =
24. [he] pulled away her shawl
= material (actor= M)
25. and [he] began kissing her hard
material (actor= M) (Goal=F) =
26. but Fathul Mulk Bahadur was unrelenting.
= relational (carrier= M)
27. He either stopped her with a kiss,
material (actor= M) (Goal=F) =
28. or [he] closed her mouth firmly with his hand.
=material (actor= M) (Goal=FBP)

Transitivity Analysis of Extract F.TMOB

1. Mirza Fathul Mulk Bahadur put Wazir at the head of the bed,
= material (actor= M) (Goal=F)
2. [he] Placed a number of pillows behind her back,
= material (actor= M)
3. [he] covered her lower body
= material (actor= M) (Goal=FBP)

4. Wazir tried to get out of Mirza Fakhru's hold
= material (actor= F)
5. but he was strong and sinewy,
= relational (carrier= M)
6. and [he] was not going to let go.
= material (actor= M)
7. She drew up her knees to her chest,
= material (actor= F) (Goal=FBP)
8. [She] tried to hide her breasts and waist =
material (actor= F) (Goal=FBP)
9. Mirza Fakhru cajoled
=Verbal (Sayer= M)
10. and [he] also commanded in genial tones,
=Verbal (Sayer= M)

APPENDIX B

Table B1-: Summary of Processes and Participants Roles Gender wise in A.TMOB

Process	F	M	Tot	Participant	F	M	Tot
es			al	s			al
Material	57	43%	100	Actor	57%	43%	100
	%		%	Goal	100	-	100
					%		%
Mental	-	-	-	Senser	-	-	-
				Phenomenon	-	-	-
Relation	-	-	-	Carrier	-	-	-
				Attribute	-	-	-
Behavior	33	67%	100	Behaver	33%	67%	100
al	%		%				%
Verbal	-	100	100	Sayer	-	100	100
		%	%	Receiver	-	-	-
Existenti	-	-	-	Existent	-	-	-
al							

Table B2- : Summary of Processes and Participants Roles Gender wise in B.TMOB

Processes	F	M	Total	Participants	F	M	Total
Material	71 %	29%	100 %	Actor	71 %	29%	100 %
				Goal	20 %	80%	100 %
Mental	-	-	-	Senser	-	-	-
				Phenomenon	-	-	-
Relational	-	100 %	100 %	Carrier	-	100 %	100 %
				Attribute	-	100 %	100 %
Behavioral	-	100 %	100 %	Behaver	-	100 %	100 %
Verbal	-	100 %	100 %	Sayer	-	-	-
				Receiver	-	-	-
Existential	-	-	-	Existent	-	-	-

Table B3- : Summary of Processes and Participants Roles Gender wise in C.TMOB

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

				Receiver	-	-	-
Existential	100%	-	100%	Existent	100%	-	100%

Table B4- : Summary of Processes and Participants Roles Gender wise in D.TMOB

Process	F	M	Total	Participants	F	M	Total
Material	29%	71%	100%	Actor	29%	71%	100%
				Goal	100%	-	100%
Mental	-	100%	100%	Senser	-	-	-
				Phenomenon	-	-	-
Relational	-	-	-	Carrier	-	-	-
				Attribute	-	-	-
Behavioral	100%	-	100%	Behaver	100%	-	100%
Verbal	100%	-	100%	Sayer	100%	-	100%
				Receiver	-	-	-
Existential	-	-	-	Existent	-	-	-

Table B5--: Summary of Processes and Participants Roles Gender wise in E.TMOB

Processes	F	M	Total	Participants	F	M	Total
Material	32%	68%	100%	Actor	32%	68%	100%
				Goal	83%	17%	100%
Mental	-	100%	100%	Senser	-	100%	100%
				Phenomenon	-	-	-
Relational	50%	50%	100%	Carrier	50%	50%	100%
				Attribute	-	-	-

Behavioral	-	-	-	Behaver	-	-	-
Verbal	67%	33%	100%	Sayer	67%	33%	100%
Existential	-	-	-	Receiver	-	-	-
				Existent	-	-	-

Table B6-: Summary of Processes and Participants Roles Gender wise in F.TMOB

Process	F	M	Total	Participants	F	M	Total
Material	43%	57%	100%	Actor	43%	57%	100%
				Goal	100%	-	100%
Mental	-	-	100%	Senser	-	-	-
				Phenomenon	-	-	-
Relational	-	100%	100%	Carrier	-	100%	100%
				Attribute	-	-	-
Behavioral	-	-	-	Behaver	-	-	-
Verbal	-	100%	100%	Sayer	-	100%	100%
				Receiver	-	-	-
Existential	-	-	-	Existent	-	-	-