Transitivity Analysis of Hiroko's Character in Burnt Shadows

By

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CIIT/FA14-REL-027/ISB

MS Thesis

In

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I, Abdul Rashid, CIIT/FA-14-REL-O27/ISB, hereby declare that I have produced the work presented in this thesis during the scheduled period of the study. I also declare that I have not taken any material from any source except referred to wherever due that amount of plagiarism is within acceptable range. If a violation of HEC rules on research has occurred in this thesis, I shall be liable to punishable action under the plagiarism rules of the HEC.

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CERTIFICATE

It is certified that Abdul-Rashid, CIIT/FA14-REL-027/ISB has carried out all the work related to this thesis under my supervision at the Department of Humanities COMSATS Institute of Information Technology, Islamabad and the work fulfils all the requirement for award of MS degree.

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DEDICATION

To Professor Mubina Talaat,

my esteemed teacher, my spiritual mother,

Abdul-Majeed & Mumtaz Begum,

my kind, supportive parents,

&

Faryal Zia

my wife.

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ABSTRACT

The present investigation is an experiment in the application of Transitivity as a tool of grammatical analysis developed in Systemic Functional Linguistics (SFL) to explore the process of construction of Hiroko's central character in Kamila Shamsie's famous novel Burnt Shadows. For, in the available linguistics studies of literature, Transitivity has been put to limited use, to study social norms or ideological underpinning concealed in particular uses of language. The construction of character in fiction is more complex than narratives expressing a direct point of view or discourses of social interaction which negotiate values or social norms. The characters in a novel have internal and external aspects of personality which are exposed gradually, as the narrative progresses, through interplay with other characters under a set of circumstances that reconstruct "social contexts" charged with meanings and significances of diverse kinds. Hence, the study of character in a literary work is more challenging by applying Transitivity than narratives about a direct exposition of someone's views. This investigation proves that Transitivity Analysis as applied to literature by Halliday does not serve the purpose of the present study, which takes 'development' or transformation of character throughout the novel as its proclaimed objective. Consequently, other important notions of its applicability developed by other systemic linguists such as Ruqaiya Hasan and Geoff Thompson, have been used to supplement basic form of Transitivity Analysis. Ruqaiya Hasan's 'Cline of dynamism' and Geoff Thompson's 'Concordance' or tabulation of dominant clause types are used to set up comparison with other characters. Hence, in a series of step-wise analyses, enough object data is obtained to reveal the fact that the central character remains passive and ineffectual in changing her circumstances despite the huge space devoted to her in the entire discourse. In a way, this is an intuitive judgement that the

reader sub-consciously acquired after reading the novel. But Transitivity analysis establishes it as a demonstrable fact. This analysis is long and arduous, but detailed and precise to the core. It reveals layers and layers of meanings and literary significances that one may not grasp otherwise. It has a great significance for Applied Linguistics and forms a bridge between linguistics and literature. The primary significance of this study is in literary stylistics. Secondarily, however, this investigation has also stretched Transitivity Analysis to the extreme limits of applying to study specific aspects of a character's 'dynamism' through comparison and contrast in fiction.

Keywords: Systemic Functional Linguistics; Stylistics; Transitivity; Cline of Dynamism.

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List of Abbreviations and Codes

SFL	Systemic Functional Linguistics
SFG	Systemic Functional Grammar

Code	Participant Role	Clause Types
I-1/A1	Initiator/Assigner	Material/Relational
A2	Actor + Goal	Material
A3	Actor–Goal or + Scope	Material
P4	Phenomenon (Subject)	Mental
B5	Behaver	Behavioural
S6	Sayer	Verbal
S7	Senser	Mental
T8	Token	Relational
C9	Carrier	Relational
B10	Beneficiary	Material
P11	Phenomenon(Complement)	Mental
S12	Scope	Material
G13	Goal	Material
E14	Existent	Existential
V15	Value	Relational
A16	Attribute	Relational
T17	Target	Verbal
I-18	Identifier	Relational
I-19	Identified	Relational
I-20	Inducer	Mental
R21	Receiver	Verbal
V22	Verbiage	Verbal
A23	Attributor	Relational
B24	Behaviour	Behavioural
C25	Circumstance	Adjunct

CHAPTER 1

INTRODUCTION

The present study is an experiment in the application of Transitivity as a tool of grammatical analysis developed in Systemic Functional Linguistics (henceforth, SFL) to explore the process of construction of Hiroko Tanaka's character and other characters in *Burnt Shadows* (Shamsie, 2009). The construction of a character in fiction is a more complex phenomenon than narratives expressing a direct point of view or discourses of social interactions which negotiate values or social norms.

The characters in fiction have internal and external aspects of personality which are exposed gradually, as the narrative progresses, through interplay with other characters under a set of circumstances that reconstruct "social contexts" charged with meanings and significances of diverse kinds. Hence, the study of character in a literary work is more challenging by applying Transitivity than narratives about a direct exposition of someone's views.

The analysis and interpretation of language in literature by employing the techniques and methods developed in linguistics is an interdisciplinary approach which is well-known as Stylistics. Stylistics is the application of linguistic techniques and methods for the study, analyze, and interpretation of language used in literature for exploring aesthetic effects of literature (Leech & Short, 2007. p. 11). So, stylistics is the study of style, the specific way of language uses in any text or discourse.

Cuddon (2012) defines stylistics as an analytical science which covers all the expressive aspects of language at the levels of phonology, prosody, morphology, syntax, and lexicology. These phonology, morphology, syntax, etc. are commonly known as

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levels in general linguistics and are called strata in SFL and is known as the Stratification (see section 2.2.1). SFL combines the study of lexis and grammar at the strata of Lexicogrammar in Systemic Functional Grammar (hereafter, SFG) which is considered as the powerhouse for expressing meaning and this also provides the sources and analytical tools for the interpretation of lexis and grammar (syntax) in Stylistics. Transitivity is one of those tools in SFG used widely in stylistics.

Stylistics also helps in the study, analysis, and interpretation of deeper layers, symbolic and generalizable, meanings which are expressed in a literary work through specific ways of language uses (Hasan, 1985) which is also called defamiliarization. The element of defamiliarization (Mukarovsky, 1977) defined as "the achievement of certain specific aspects through literary devices in literature through language" (Miall & Kuiken, 1994).

This phenomenon is also known as foregrounding (Leech, 2008, p. 112). The elements of foregrounding are structured in literature in many ways, such as by using literary devices; similes, metaphors, etc. and/or also by the configuration of clause structural elements like subject, predicate and object in certain specific ways to achieve foregrounding for the aesthetic effects and for the communication of many and varied meanings.

Hasan (1985) opines that the element of foregrounding should be understood against a specific background in a literary work. This specific background can be the social context of creation and reception of any literary genre and/or the social settings within a literary work itself.

The stylistic analysis of the patterns of clause structures, in terms of the configurations of subject/object/verb and adjuncts meaningful positions (configuration of

process types and participant roles) and patterns of these configurations, the selected passages, is investigated for the meanings associated with the process of characterization of Hiroko Tanaka and other important characters within the context constructed in *Burnt Shadows*.

The process of characterization of Hiroko Tanaka is studied against the background of other literary characters in the novel. The patterns of the patterning of clause patterns are first identified and then interpreted at lexicogrammar stratum and then at the strata of semantics and context of the novel. This identification and interpretation is carried out at the different levels or strata; the first stratum of identification and interpretation is lexicogrammar; the grammar of lexis and syntax; and the second and third strata are Semantics and Context (see Figure 1). The study of these levels is complex and involves many levels, so, it is investigated by employing the most comprehensive grammatical description of the language which is SFG, which describes the transitivity system, clause as the representation of experience which Fowler (1984) avers is the most suitable analytical model for the analysis, and interpretation of language in literature.

SFL and Stylistics are related through the concept of choice in language uses (see section 2.2.2). Stylistics; the way of using of options/choices at the lexical or structural levels in any text is like the paradigmatic axis in SFG available to users, to express different kinds of meanings in so many varied forms or structures.

Therefore, this study is an investigation in meaning associated with the characterisation of Hiroko Tanaka and other characters through language uses in the text of the novel, *Burnt Shadows*. The analysis of literary language under the domain of stylistics provides an objective ground for the explanation and interpretation of literature.

As the processes and techniques employed in stylistics are linguistic which are rigorous and retrievable. But the interpretation and explanation are of a researcher's own.

1.1. Transitivity Analysis of a Fictional Character

The study of the characterisation process by applying transitivity system as an analytical framework is not a novel idea, but in the available research, many researchers used it, like Halliday (1971), Hasan (1985), and Hilton (1999) for the study of some limited aspects of a character in a fiction or in a poem. Transitivity analysis has been extensively used to analyze ideological implications in language use both in fictional and non-fictional or any other discourses or text.

Thompson (2009) shows its usefulness in the analysis of 'perspective' through which a narration is built in popular history and academic texts for the analysis of Queen Elizabeth and Queen Mary of Scotland. But the process of characterisation in fictional is more than the 'ideological constructions' or the 'perspective building' in text or discourses.

In the present investigation, however, transitivity analysis, choices in the configuration of process types and participant roles (see section 2.3.1), is employed to identify, interpret, and analyze the construction of Hiroko's character in the several 'socio-semantic contexts' of *Burnt Shadows*.

The characterization is the process of representing characters in a literary work. Characters are the persons in any literary genre who are inferred by the reader from their actions, sayings, thinking, feelings and behaviours in the sequential happenings (plot) represented in a limited space of time and place (Abrams & Harpham, 2008).

The development in the characterization of Hiroko, who is the victim of circumstances, travelled from Japan to India, Pakistan, and then to America, are analyzed by using the transitivity of SFG.

SFG is a grammatical description of the language through the concept of a system which explains the notion of choice in language use, a set of alternative options available in the given context, realized in clause structures to language users. The different situations of context influence these choices at the level of lexis and grammar which is termed as lexicogrammar in SFG. Therefore, SFG permits a detailed analysis and reconstruction of 'how language has been used to depict the latent/overt/covert ideologies in any text' to express meanings. The transitivity analysis of a character is carried out by in different steps by using the concepts developed by Hasan (1985) and Thompson (2009) in different stages.

Transitivity is the study of the construal or the representation of experiences of outer and inner worlds, the relation among states or ideas/values in the language. So, the construal of being or experience in fiction through language and the system which is also the system of such representation of being and experiences in language are interrelated. The events, doings, and happenings are interrelated as James (1948) avers that character and incident (doings & happenings) are connected, one is the illustration of the other in a fiction.

The construal and representation of experiences and being in language are explained through the transitivity system in SFG and in fiction/ or any other literary genre or any other text or discourse experiences and being is represented through language use, so, one can be better analysed and interpreted by the other. In this research, syntagmatic axis, which explains clause structure, are examined, analyzed, and interpreted in relation

to the strata of '*Lexicogrammar*', *'Semantics'*, and *'Context'* in SFG (see sections 2.2.2 & 2.2.3).

SFG describes language has three metafunctions; *'Ideational', 'Interpersonal'*, and *'Textual'*. These three metafunctions are expressed through different system, such as the transitivity is the system of the *'Ideational Metafunction'*. The structural organisation of language in SFG is described through choice and chain axes. Chain is the axis of the structure which explains what can be used with what while the other axis is paradigmatic axis and it describes what can be used instead of what so it is called choice axis. SFG regards syntagmatic axis, chain, as a realisation of paradigmatic axis which is choice. The paradigmatic axis is considered as the defining feature of SFG. The system is the schematic representation of a set of related choices available to perform different functions of language. The structure of a clause is the realization of language functions through the stratum of semantics and context (see section 2.2.1).

Hence, in this study the structures of the clauses in the selected passages from the novel are first categorized, coded, identified, and then analyzed and interpreted within the context constructed in the novel by the writer. Then the patterns of these structures are considered as a realization of relevant contexts in which the characterization process is represented in the fiction. Therefore, such structural analysis of clauses through the perspective of semantics and context yields to some extent objectively for the better understanding of characterization.

The constituent elements of syntax like subject, verb, object, and adverbials are tabulated as per dominant subject/object roles in clauses. These clause elements are termed in SFG as participants (subject/object), process (verb) and circumstance (adjuncts). Language study is the point of entry for a reader as it is a departure point for a

writer in any text/discourse. The language in *Burnt Shadows, which* is considered as a text in this research is examined and analyzed by using transitivity as an analytical framework (see section 2.7).

Martin (2016) avers that one of the distinctive features of SFG is its orientation towards meaning in the description of language. Language in a literary work is used as a medium to express different artistic meanings. The artistic use of language in any literary genre is semiotic, but it is unlike the clay which becomes semiotic only after artistic use in the art of sculpture, whereas language is already a semiotic system so certain features of language are foregrounded in its literary use for achieving any effects of specific meaning. So, the study of language in literature is complex.

SFG examines and describes language as a semiotic system in the social life of a society. So, SFG and literature are interrelated as the latter is the use and former is the study of such use as a semiotic system and text as an instantiation of the semiotic system of language. The study of language is evolved as a social semiotic system in SFL.

Fowler (1984) avers that SFL is the best applicable linguistics, especially its system of transitivity can be used for the study literature through language. SFL offers the most comprehensive theory of language which explains not only the internal organization of language, but also the context of its use which is an external level/stratum in SFG.

Halliday (1978) avers that the internal organization of language is not arbitrary, but embodies a positive reflection of the functions that language has evolved to serve in the life of social man. On this basis structure of clauses in the selected passages is analyzed for the study of experiential strands in the '*Ideational Metafunction*'.

Halliday postulates the aim of SFL is to construct a grammar for purposes of text analysis; one that would make it possible to say sensible and useful things about any text,

spoken or written, in modern English. The orientation of SFL towards meaning, formulate its very effective application in studying and analyzing meaning in the different uses of language.

Transitivity system is used as an analytical framework by many researchers like Hasan (1985) has applied it to the interpretation of an eponymous widower in Les Murray's poem 'The Widower' and Halliday (1971) himself, the originator of the SFL theory, has applied it to the study of two different communities in William Golding's novel, 'The Inheritors'.

1.2. The Aims of the Study

The main purposes, aims, and objectives of this study come through the integration of the two fields of linguistics and literature as this study is an interdisciplinary in approach. The main aims and objectives of this thesis are:

- To demonstrate the application of SFL to literature

- To extend the application of the Transitivity system of SFG

- To interpret clause structure in relation to the meanings associated with the characterization of Hiroko Tanaka and other important characters in *Burnt Shadows*

- The study of linguistics and literature is the field of literary stylistics, so this study is interdisciplinary.

1.3. The Selection of Burnt Shadows

Burnt Shadows is selected as the text, the text refers to any instance of language functioning in the context and makes sense to someone who knows the language (Halliday & Matthiessen, 2014. p. 3), for this research due to its changing social and historical contexts in the development of plot and different themes. The novel starts in Nagasaki

(1945), moves to India (1947), Pakistan (1980-2), Afghanistan and then ends in America (2001-2), all these different contexts invariably change the social roles and role relationships of the characters which in SFL is realized in Lexicogrammar and construct the syntagmatic axis which is the clause structure. So, context is important from the SFL point of view and it is so explicit in Burnt Shadows.

The context is the highest stratum in the organization of language which is realized in the lower stratum of semantics and semantics is realized in the next lower stratum of lexicogrammar in SFL (see figure 1). The stratum of Lexicogrammar is the point of entry for the analysis of this research and then the higher strata of semantics and context are analyzed and interpreted. The social roles of the characters and power relations among them change with the context and how this change influences the clause structure is the point of analysis of this research. Hence, as the structure of a clause (lexicogrammar) has the realization function and through lexicogrammar we can study, interpret, and analyze the context and its influence through Semantics on Lexicogrammar.

The novel was transformed and complex plot and a changing context which is overtly linked to the important specific period in the history of Japan (1945), India (under the Raj, 1947), Pakistan (1980-82) and Pakistan, Afghanistan, and America after 9/11. So, the impact of these on the clause structure in the characterization process is analyzed in this research. The novel is divided into four sections and these sections have different contexts of narration with a specific period in history as noted above (see section 2.7.1).

The study of the interrelation of linguistic form with meaning and context in the novel is investigated in the changing context of situations and social roles. This makes it an interesting endeavour for interpreting the impact of context of situations and social roles among the characters on clause structure and lexical choices. So, Burnt Shadows

provides the best ground for the analysis of linguistic structure of the clause from SFL perspective.

This novel is a post 9/11 fiction, but unlike the other fictions which focus primarily on 9/11, in this, the writer has gone far back in the history to relate or depict the present catastrophic events to such events of history in the past. The fall of the atomic bomb on Nagasaki is the starting point, but the end is not the terrorist attacks in America on 9/11, 2001 but the ongoing war on terror. The representation and interpretation of history from the outlook of those nations which are mostly unheard, unnoticed, and marginalized by America is unique to this novel. It is not an historical novel, but history is represented here metaphorically as a decisive force in the lives of individuals, communities, nations, and states. The novel thematically rejects the notion of considering 9/11 (attacks on America in 2001) as the ground zero of history and metaphorically demonstrates through the character of Hiroko Tanaka and others that the past influences and causes the present events.

The way of interpreting present from the lens of the past makes Burnt Shadows an interesting novel. The dates in the novel signify two very important historical events in the history of human-beings; such as August 9, 1945 atomic bomb fall on Nagasaki; 1947 the end of the British Raj in India and the birth of Pakistan; 1980-82 America's proxy war and the involvement of Pakistan in the Afghan war against the USSR, September 9, 2001 attacks on the twin towers in America and its subsequent so-called war on terror. America's invasion of Afghanistan and the incessant war on terror are portrayed in *Burnt Shadows* from the perspective of those whose has lost their identity, land, and pride.

Burnt Shadows, primarily, is a story of an individual's life entangled in the various themes of nationalism, classism, and diaspora. The novel skilfully portrays the intermingling of different nationalities; Japanese (Hiroko Tanaka), German (Konrad Weiss), British (James Burton), German cum British Elizabeth Burton (Ilse Weiss, Konrad's half-sister), an Indian-migrated to Pakistan (Sajjad Ali Ashraf), a Pakistani (Rosa Konrad Ashraf), Americans (Harry and his daughter Kim Burton), and an Afghani (Abdullah). The themes of lost homes, nationalities and different identities are knotted with the history of the state and state terrorism and the origins of individuals shaping their future relations is skilfully represented in Burnt Shadows.

Burnt Shadows, for the present research, is considered a text. The term text refers to any instance of language use, in any medium, spoken or written, that makes sense to someone who knows the language. So, a text is characterized as a language functioning in the context (Halliday & Matthiessen, 2014, p. 3).

Burnt Shadows, due to the above discussed features, is selected for the present research due its wider plot, transforming contexts, its epic like representation of life, and its mingling of different cultures and nations. This wider and unique projection of post-9/11 period, the convergence of different cultures and different ideologies make this novel an interesting piece of literary work for the examination, exploration, analysis, and interpretation. Hiroko Tanaka's character is chosen for the linguistic investigation and interpretation of Burnt Shadows.

1.4. The Selection of Hiroko Tanaka's Character

Hiroko Tanaka is the central and vital link in the diverse and changing context and plot. It is through her character Burnt Shadows represents all its various themes and

diversity in the plot and context. Hiroko Tanaka occupies the central place in all the facets of the novel that this character can be the subtitle of the novel.

The title, 'Burnt Shadows' is literally related to her as she has two bird shaped burnt figures on her back during the bomb explosion. Her character provides the vital link between the plot and different themes. She is represented as a school teacher, a lover of different languages, an exceptional character who accepts differences of all kinds and who is at home with the idea of foreignness.

But she is also a helpless victim of nationalism, class differences and state terrorism. It is the history which constructs Hiroko Tanaka – Hiroko Konrad (fiancée of a German Konrad Weiss) – and then Hiroko Konrad Ashraf (wife of an Indian Muslim, Sajjad Ali Ashraf) and the mother of Raza Konrad Ashraf who likes her mother belongs to nowhere due to his foreign looks and Raza wishes that his mother looks more like Pakistanis. Hiroko feels at home with the people of all sorts as her name, Hiroko-Konrad-Ashraf, suggests that she belongs to the world instead to a nation.

The conflicting themes of the story such as loss of home, love, identity, displacements, class snobbery, nation snobbery, and international conflicts which ruined an individual and society are represented through her character. The social context in the novel keeps changing; it portrays history metaphorically for the understanding of current social conditions but it is not an historical novel. It starts in Nagasaki, depicts India under the British Raj, then Pakistan, Afghanistan and finally ends in America on the theme of the continuing war on terror.

Therefore, this focus of the novel on Hiroko demands for the study of characterization of Hiroko Tanaka in the novel.

1.5. The Statement of the Problem

A general reading of literature creates general or vague impressions about meanings, but no hard evidence or explanation is readily available about how particular meanings are constructed

The English language is mostly taught and learnt by studying English Literature or Literature in English across Pakistan, but little attention is paid to the language in it.

Moreover, the construction of character in fiction is more complex than narratives expressing a direct point of view or discourses of social interaction which negotiate values or social norms. The characters in a novel have internal and external aspects of personality which are exposed gradually, as the narrative progresses, through interplay with other characters under a set of circumstances that reconstruct "social contexts" charged with meanings and significances of diverse kinds.

1.6. The Research Questions

The above discussion provides the ground for the research of the following questions which relate linguistics and literature. The primary focus of this research is to analyze and interpret meanings as expressed through clause structure which is considered as realization of functions for expressing meanings in different contexts as constructed within the text of the novel. This can be better analysed and explained through the following questions:

1. How do patterning of the clause patterns construe Hiroko Tanaka's character in *Burnt Shadows*?

2. How do the transitivity choices in the clause patterns construe Hiroko's characters in relation to the other characters in *Burnt Shadows*?

1.7. The Significance of the Study

The primary significance of this study is in literary stylistics This study is significant for Applied Linguistics, and forms a bridge between linguistics and literature.

Secondarily, however, this investigation is the extension of the transitivity system to the extreme limits of applying to study the specific aspects of a character's 'dynamism' through comparison and contrast in fiction.

Therefore, this study is significant in the fields of literature and linguistics. The present text of the research is a literary work; the method of analysis derived from SFL.

1.8 **The organisation of the Thesis**

The study presented here is organized in five chapters. Chapter one provides an overall introduction to the thesis; describes rationale behind the research. This chapter also provides the significance of the study for the students of both linguistics and literature.

Chapter two comprised of the explanations of SFL and SFG, and the applications of this theory in various fields of literacy and education. A brief literature review of some studies which had applied transitivity as an analytical framework for the study of literature is outlined in the second chapter. Theoretical framework explains at length the salient features and the evolution of SFL and SFG. The conceptual framework focuses on the system of transitivity in details and all its constituent components. *Burnt Shadows* is introduced in this chapter and the organization of four sections in the novel is elaborated and explained in relation to the research questions.

Third chapter explicates the research methodology adopted and applied in this research. Transitivity system is elaborated as an analytical framework in the application procedure. The application of the concepts of transitivity concordance and role dynamism

score table is discussed and elaborated. Furthermore, the process of coding of the different categories is explicated as sorted out in the transitivity concordance and role dynamism score tables.

The fourth chapter explains the data collection steps, the interpretation and analysis of the data. The data are sorted into transitivity concordances with respect to the different sections of the novel. The results are further refined in the role dynamism score tables and graphically represented for the better assessment of Hiroko and other important characters. This chapter ends at the collective analysis, interpretation, and explanations of all the data of the text.

The fifth and the last chapter concludes the study in relation to the implications of the research. It gives an overall view of my application of the research methods, techniques, and analysis of the data and concludes the analysis carried out in the fourth chapter. The implications of the study and the pointers for the future research are discussed in this last chapter of the research.

CHAPTER 2

LITERATURE REVIEW

2.1. Introduction

Systemic Functional Linguistic theory, the evolution of SFG, and specifically the system of transitivity and a review of the studies which have applied transitivity as an analytical framework in literary works are explained in this chapter.

Moreover, the system of transitivity, the key components of transitivity such as 'process (verbs) types', 'participants (subject/object) roles' and 'circumstance (adverbials)' are elucidated briefed here.

Furthermore, the chapter ends with the synopsis of Burnt Shadows and the significance of the section wise division of the novel which provides the transforming social context for the present research is explained in relation to analysis and interpretation.

2.2. Systemic Functional Linguistics (SFL)

SFL is the description of language functions, internal organization, semantics, and context. It not only examines language in use and but also the internal organization (structure) of language is explained as a realization stratum of language function in relation to context. Thus, SFL is the most comprehensive theory of language and it is also an applicable linguistics (Fowler, 1988). The orientation of this theory is towards meaning make this very unique.

Martin (2016) avers that the description of grammar as a meaning making resource is most the distinctive feature of SFL and this distinguishes SFL from the rest of the theories of language. SFG is evolved as a powerhouse of meaning making in SFL.

However, the development of SFL theory is evolutionary as it developed the existing ideas and not a revolution in linguistics.

Halliday (1961) developed the ideas of his immediate predecessors Firth and Hjelmslev and the called it, 'scale and category theory' of grammar which later evolved as a System and Function theory latter known as SFL. Halliday mentioned Firth (1957) and Hjelmslev (1961) the most influential linguists in the development of his ideas. The key concept advanced from Firthian tradition is context; the situation or the environment in which something takes place and in SFL it is the interrelation of syntax and situation.

The context is the social environment of language (Hasan, 1999: 219 ff.). The context has three dimensions in SFL such as (i) field (ii) tenor and (iii) mode. The field corresponds to the social activity relevant to the language use. The tenor is the social contact relevant to the field and mode is the contact which can be written or spoken.

Hjelmslev's idea of the levels of form and substance, substance is phonic or graphic (spoken form of language use or graphic in written form). These levels of context, form and substance are described as the internal organizational elements of language and in SFL these are called strata and their division, which is based on the hierarchy is called stratification (see 2.2.1 below). Halliday is the first who postulated that the relation between these different strata is graded and hierarchical one.

The 'Scale and Category theory' of grammar turned into systemic functional theory of language by the combination of the two interrelated concepts; System and Function (Halliday 1967/8, 1970). System and function are the key concepts in the architecture of language in SFL (Matthiessen, 2007).

SFG is the description of these concepts in terms of system networks. Language in SFL is systemic (the system part of the name) and functional (functional part); the

internal organization of language and structure for uses of language to express meanings and for different functions of uses are explained in the interrelated systems and functions. The functions of language are three formulated by meanings and language uses. The language has evolved to serve these three kinds of functions such as 'Interpersonal', 'Ideational', and 'Textual', these are termed as Metafunctions of language.

Interpersonal enacts social relations, ideational are the representation which construes being and the world around and inside us, and textual metafunctions are called enabling metafunction of language which builds clause as a message. The creation and expressing of these meanings is simultaneous that is clause construe all three types of meanings at the same time.

Three metafunctions are organized into different systems which are realized simultaneously through the system in the structural organization of the clause. The system is an abstract description of the alternative choices available for the performance of different functions. The system is the paradigmatic axis, termed as the axis of choice, explains the choice of what can be used instead of what and the linear or horizontal axis is the syntagmatic axis of the structure called chain which describes what can be used with what (see sections 2.2.2 & 2.2.3).

However, this description of chain and choice is not prescriptive but rather it is descriptive and it focuses on the explication of the relation between chain and choice. These systems and function are related to the context which is the higher strata in the language stratification. The stratum of context is external to the language and is realized in the language structure through semantics as explained in figure 2.1. Semantics are realized in lexicogrammar which is the level of Lexis and structure. The stratum of context relates language to its social functions in the life of social man.

Halliday (1978) opined that language is one of the semiotic systems. Any semiotic system consists of signs, SFL considers the sign in its entirety, whereas Saussure studied sign in isolation from the context and system. Saussure emphasized the *Parole* and gives *langue* a little importance. SFL takes into its consideration both *langue* and *parole,* the latter is system and former is known as an instantiation in SFL theory.

SFL is said to be a theory of choices, paradigmatic axis, instead of chain (syntagmatic axis) because SFL prefers paradigmatic axis over the syntagmatic axis, which is study of order in language which tells us what can go with what. It is averred that paradigmatic axis are the driving force in the meaning making process and the syntagmatic axis is just the realization of paradigmatic axis. It is the paradigmatic axis, which can explain the meaning potential of language which is very vast and cannot be explained only along the syntagmatic axis. The syntagmatic axis are explained in SFL studies, language from the perspective of paradigmatic axis. Language has various levels or strata, for example, morpheme, word, grammar, etc. this division into levels or strata is called Stratification. Therefore, the key concepts of SFL are: stratification, system and metafunctions.

2.2.1. The Stratification

The organization of language into different hierarchical levels is called stratification. This division of language into levels formulated prior to Halliday's stratification especially by Hjelmslev and Firth. It is established that language can be best described in layers or levels, which are called strata in SFL. However, Halliday has stratified language into a hierarchy contra Firth and Hjelmslev. SFL divides language into four different strata; Phonetics, Phenology, Lexicogrammar and Semantics and Context.

Phonetics and Phonology are expression planes, whereas Lexicogrammar and Semantics are content planes. Halliday has graded these strata, the highest stratum is

The context, the next higher is semantics and then lexicogrammar, the fourth lower is phonetics and the lowest is phonology (Figure 2.1)

The hierarchical schematic presentation is co-tangential circles which have the same origin, but wider circles due to the different roles and functions in the system of language.

The relation between among these different strata is that of realization, higher strata is realized by the next lower strata. Context realizes in semantics which consequently realizes the lower stratum of lexicogrammar.
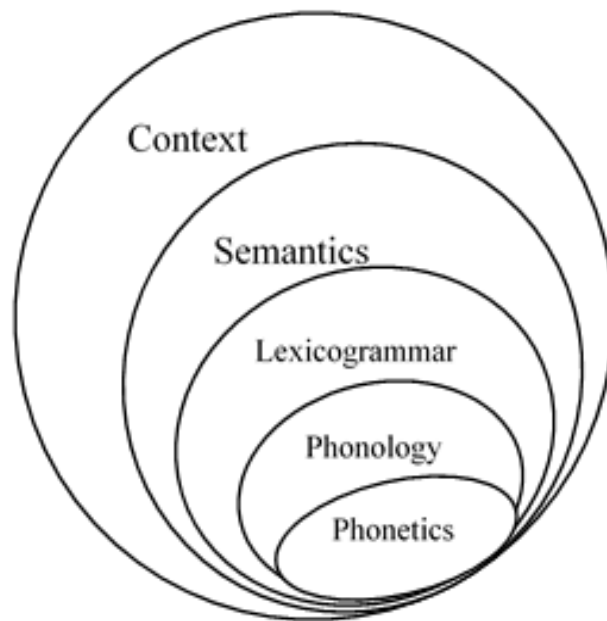
Figure 1 Stratification
(Halliday & Matthiessen, 2014. p. 26)

Hasan (1999) avers that the realization relation between context and semantics and clause structure is dialectic and Dialogic. The strata (see section 2.2.1) influence one and another. Whereas the relation between the lowest strata of phonetics and phonology is that of

content and expression instead of realization, but this also exhibit a hybrid relation to some extent (Hasan, 1995. pp. 219 ff.) In figure, 2.1 content planes are phonetics and phonology and lexicogrammar and semantics are expression planes, this organisation is local or internal and one higher strata which is context is realized at the level of semantics. The next key dimension is the axis of choice along the paradigmatic axis, which is called 'system' in SFL.

2.2.2. The System

Halliday is the pioneer who shifted the focus from structure to system, paradigmatic relations among the choices of what can be used instead of what. Any set of alternative choices is called a system. Halliday transformed the system-structure theory of Firth into a systemic theory which is first known as scale and category theory (Matthiessen, 2005). Halliday considered system, the axis of choice, as the main organising force in the functions of language. The system is the abstract description of what can be used instead of what the opposite of syntagmatic axis, which describes what can be used with what; structure. Systemic theory gets its name from the description of grammar as a set of systems instead of structures.

SFL combines these paradigmatic relations into systems which are called system networks and the movement from general to more specific, from left to right is known as the delicacy in the system. SFL gives priority to system over structure, paradigmatic axis over syntagmatic axis, choice over chain.

Martin (2016) configured the system of pronouns in English. Figure 2.2 presents this system in diagrammatic form. In this system, curly brackets signify 'and' and square brackets represent 'or'. The slanting arrows show the realization of the system into the structure.

The focus of the study by Halliday is upon the role language plays in expressing and communicating meanings for speaker and writer, these roles are called functions of language. Language: as a text (a substance), a system (alternative choices) and structure (chain) makes a whole and SFL is the theory of language in its entirety; taking into consideration all the components which are functioning as a resource for expressing meaning.
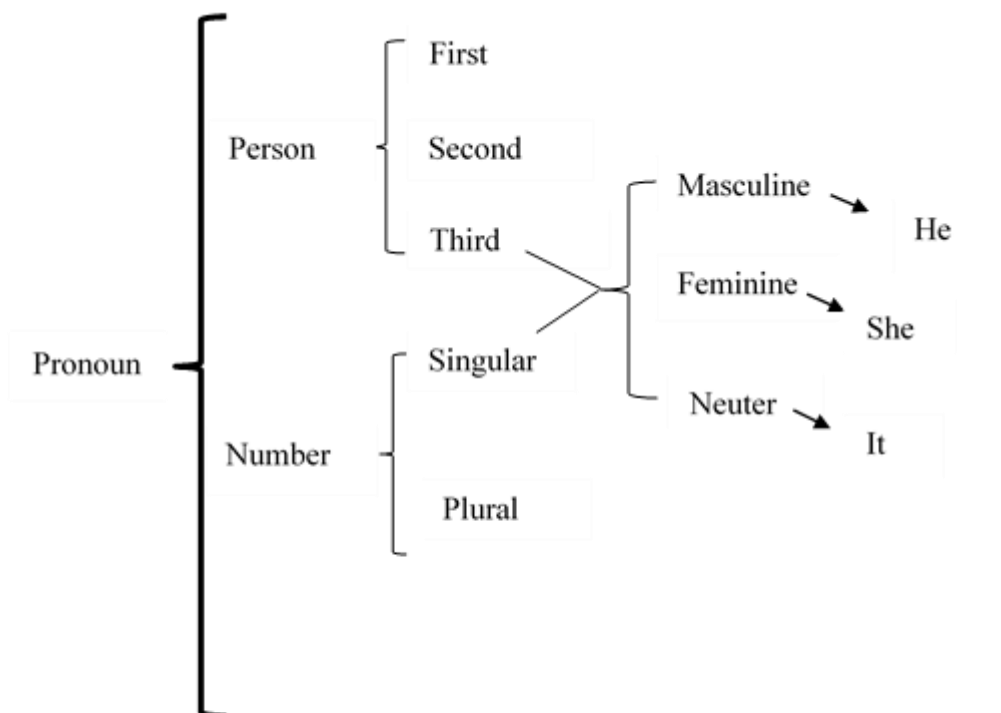
Figure 2 The System of English Pronouns
Paradigmatic relations among English pronouns. (Martin, 2016)

Halliday (1967/1968) added function to systemic theory. Hence, Systemic theory evolved as systemic functional theory. From the functional perspective language is one of semiotic system, though unlike other system, it is the most complex system due the divergent function of language. These different functions are related in an organized and systematic

way as the name of SFL suggests. The next important in the evolution of SFL is the dimension of metafunctions.

2.2.3 The Metafunctions of Language

Functionally language is divided into three metafunction in SFL. The primary function of language is to express meanings and this division is as per the meanings that language expresses and the ways through which these meanings are expressed. The three metafunctions of language are Interpersonal, Ideational and Textual.

Interpersonal construe clause as enacting relations, Ideational consists of Experiential; construal of experience and Logical; construal of relations among clauses and Textual is an enabling metafunction which construct clause as a message.

2.3 Conceptual Framework

The present study is the application of the Transitivity system of SFL. This system is the realisation of the Ideational metafunction; which has two strands; experiential and logical. In this study, experiential strand of the ideational metafunction which construe clause as the representation of experience is used as an analytical tool. Experiential function is realised through the system of transitivity. This system captures the doings, happenings, saying, sensing, beings and existence. Hence, characterization is the process which constructs a character through experience (inner and outer), in theirs, saying, in the doings and happenings, being and having, and in sensing the fictional world around them is realized by the clause in the Transitivity system of SFG. The syntactic organization of clause realizes the metafunctions of language. The structure realizes the paradigmatic choices, so chained reflects the choice. The system of the transitivity is the point of departure for the present study. The conceptual framework for present study consists of transitivity concordance (Geoff, 2009) and the Cline of Dynamism (Hasan, 1989) which

is used as an accompanying tool for the analysis of text is based on the participants' roles the basic tools for the analysis, interpretation and explanation of the sub-text. The main analytical tool and coding concepts are derived from the system of transitivity.

2.3.1 The Transitivity System

Transitivity system of SFG is the analytical tool in this study. The basic orientation of SFG is meaning (section 2.2) which enables this system to be capable of being used as a for coding, analysis and interpretation.

The system of transitivity in SFG is related to the traditional concept of transitive and intransitive verb, but this system examines clause instead of a verb and its object only. It includes the role of the subject in a clause which is not considered in the traditional notion. So, it can be averred that this is the most comprehensive form of the traditional transitive and intransitive concept.

SFG transitivity takes into its account the whole clause by analyzing subject, verb, object, and adjuncts from the functional point of view. The functional perspective labels all these elements with regards to the meanings they express in the clause. The both labelling and functional perspectives make this system a powerful analytical tool for the study of any text.

The term names in this system are different from the traditional grammar. The subject which remains same irrespective of the verb types in the traditional grammar. In this SFG it has quite a wide range of labels with respect to the verb types in the system. The subject has twenty-six types in the transitivity.

The subject/object is '*participant*', the verb is '*process*' and adjuncts are termed '*circumstance*' in this system. Transitivity has six processes (verb) types and participant

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(subject/object) has different labels corresponding to these six process types. Therefore, it is more comprehensive study and analysis of clauses in a text.

Transitivity system is the representation of the world around and inside us in language. Our experience inner and outer, relations between experiences, concepts, things, identification and evaluation, and possessions and beings are construed in language through this system (Figure 2.3). Therefore, the scope and the depth are much wider due to the varied forms of representations.

The verb which is termed as process in the system is the core and decisive element in both traditional and functional grammar. Process type decides the labels of all other elements except the adjuncts (circumstance) which remain same across the different types of process.

The process (verb) is divided into six types. SFG orientation is semantics so all this division of process types is functional. All other elements of the clause are termed along these process types. So, *the process* is the central element in the system of transitivity and the major point of entry is a clause for coding, analysis and interpretation. Only circumstantial elements (adjuncts) remained constant irrespective of process types.

SFG is functional in its analysis and description of language as it describes the language in use and the ways and techniques of expressing meaning in a wide variety of different contexts. Meanings are realized through form or structure depending on the context of use and purpose of the use. Form and function are interrelated; function is realized through form. But their relation is complex, not linear or one to one. The language has evolved internally to perform different functions. The internal organisation which is lexicogrammar has a dialogic relation to context through the strata of semantics.

Halliday avers that the internal organization of language is not arbitrary, but embodies a positive reflection of the functions that language has evolved to serve in the life of social man (Halliday, 1976).

Halliday opines language as a 'social semiotic system' so that functions of language determine by its uses. The functions are realized in the structure. Therefore, language is considered a system and not a structure. It is the system which can capture and defines the meaning potential of language. Language has a social function to serve so it is structured in this way to realise these functions.

The system is a set of options available to the user of language to choose for the purpose and the context of the situation. These functions are termed Metafunction by Halliday. There are three metafunctions in SFG (see section 2.2.3). Functions and structures are related through different systems in SFG. Transitivity is one of those systems which relate experiential metafunction.

Transitivity system is presented in a diagram in Figure 2.3 which outlines this system in terms of process types and circumstance. Transitivity system is also known as *process-type* system because it focuses on the process.

Clause termed as a simple sentence in the traditional terminology. A combination of two or more equal clauses is called compound sentence and a combination of one or more equal and one or more subordinate clauses is called complex sentence. The process (verb) is the core element in the analysis of the clause. Halliday and Matthiessen (2014, p. 220) express transitivity system comprising of three main components;

- Process realized by a verbal group which unfolds through time
- Participants realized by the nominal group involved in the process

- Circumstances are realized by the prepositional phrases or adverbs and attendant in the process.

The six process types are; 'material', *'mental', 'relational', 'behavioural', 'verbal' and 'existential'*. Three major process types are material, mental and relational. Peripheral types are: behavioural, existential and verbal. The clause is the point of entry in the system. Circumstantial elements remain the same across all types of processes.

The choice from left to right are termed as a delicacy in the system, the slanting arrows represent the realization of the choice in the structure. The figure 2.3 is the schematic representation of the system. In the examples the corresponding role is typed bold or underlined.

The Figure: 2.3 represents the Transitivity system represented in terms of process types, participant roles, and circumstances. Transitivity is the configuration of process types and participant roles.

We can see that there are two subsystems in transitivity system. One major system is of the process type and the other is circumstantial. The circumstantial sub-system is optional. This is an overall picture of the transitivity system in SFG.

2.3.2 Material Clauses (Processes of doing-&-happening)

Material processes construe our experience of doings and happenings, the experience of our outer world. These types construe concrete actions which are performed by an agent. In the doing clause, the process (verb) is transitive; verb has an object which is impacted by the action denoted the process. The happening clause construes an event and it has an intransitive verb with no object, but it can have a scope.

Material clauses construe a quantum of change through some input of energy. The source of this energy, the doer of the deed is labelled as *'Actor'* and this is the inherent

participant in the material clauses of both transitive and intransitive. If the unfolding of the material process through time impacts the other participant and changes it or affects it, then this participant is called *'Goal'*. The goal is termed object in the traditional grammar.

The System of Transitivity.

```
Clause ──┬── Material      (They dropped the atomic bomb on Nagasaki)
         │        ↘ Pr: material; +Actor;(+Goal) (+Range) (+Beneficiary)
         │
         ├── Mental          (Hiroko Tanaka thinks over it)
         │        ↘ Pr: Mental; +Senser; +Phenomenon
         │
         ├── Verbal           (she said, "I am quite comfortable here".)
         │        ↘ Pr: Verbal; +Sayer; (+ Receiver) (+Verbiage)
         │
         ├── Behavioural      (Hiroko Tanaka laughed)
         │        ↘ Pr: Behavioural + Behaver (+Behaver) (Phenomenon)
         │
         ├── Existential       (There is garden near her house.)
         │        ↘ Pr: Existential; + Existent
         │
         ├── Relational ──┬── Identifying; (He is our leader)
         │                │        ↘ Pr: identifying; +token + Value
         │                └── Attributive; (Hiroko is energetic)
         │                         ↘ Pr: attributive; +Carrier; + Attribute
         │
         ├── Circumstance  (Hiroko teaches German in the school)
         │                +Circumstance
         │
         └── No Circumstance      (Hiroko is a school teacher)
```

(Eggins, 2004. p. 214)

Figure 3 Transitivity System

The one participant in both transitive and intransitive clauses is an actor, it implies that in both cases it is the Actor which does something; either it passes over the action or extends it to the other participant or not. This example will illustrate this

The boy kicked the ball.

The boy is crying.

In both the clauses, the Actor is the boy. The first clause has a goal, the ball which is affected by the process kick whereas in the second clause there is no second participant, but there is an actor, the boy which is doing the act of crying. Hence, the actor is the inherent and central participant in the material clauses. The goal is the optional the central participant.

If we analyze the first clause from the point of view of the ball, then it is a clause of happening and not of doing. *The ball is kicked by the boy.* The experiential perspective considers both the active and passive clauses in the same way, the boy is an actor and the ball is the goal in both the clauses. If the clause has two participants then it can be construed in the active form like '*the boy kicked the ball',* or it can be construed in the receptive form, '*the ball is kicked by the boy',* these are same as they construct the same experience differently.

These clauses differ in interpersonal perspective as the boy in active is the subject and has the model responsibility of the doing while in the receptive it is the ball which is the subject of the material clause. The first clause is **operative,** *the boy kicked the ball,* and the second clause, *'the ball is kicked by the boy'* is a **receptive** clause. There are other sub-types of material clauses; *transformative and creative*.

Transformative and **Creative** clauses are the subcategories of material clauses. Transformative material clauses impact the existing Goal while creative material clauses bring Goal into existence.

> She made the mango ice-cream. (Creative)

> She cut the ice-cream into small pieces. (Transformative)

So far, the two types of participant roles, actor and goal have been discussed, but there are other participant roles which are considered marginal in the material clauses. These participants' roles are: '*Scope', 'Recipient', 'Client', 'Initiator'* and *'Attribute'*. Scope is said to be the host of the process and process extends to or realizes in the Scope. The scope participant is underlined in the following examples.

> She sang a song in the evening party.

> They played football.

> He crossed the reading room to see the librarian.

The recipient is the participant in the material clauses which is benefiting through the unfolding of the material process. The recipient is the one to whom goods are given; it is labelled as the direct object in traditional grammar. The client is the one for whom services are done to. Client and Recipient both sometimes included in the wider category of '*Beneficiary'*.

> The principal gave Ali a book. (Recipient)

> They cooked meal for the children. (Client)

Attribute is the inherent participant of *'Relational clauses'* (see section 2.3.4) but it enters into the material clauses rather in a restricted way. It is the resultant qualitative quality of the actor or goal after the unfolding of the process through time.

> She washed the house clean.

The cook made the pudding, delicious.

The material clauses are the most diverse in nature. Actor of the material clauses can be animate, inanimate or an abstract entity. Material clauses construe our experience of the world and encode in language abstract and inanimate entities alike.

The war broke out.

The car accelerated on the slope.

I have discussed the participants associated with the material processes and the main and sub-categories of material clauses. The goings-on don't only take place in the outer world, we are continually construing our experience of the inner world. This inner world of consciousness cannot be captured in the grammar of material clauses and labels, Actor + Goal cannot be applied justifiably to the clauses which construe our inner experience. This experience is represented in the grammar of mental clauses.

2.3.3. Mental Clauses (Processes of Sensing)

Mental processes are the processes of sensing; thinking and feeling. Material clauses construe quanta of change in the flow of events in the outer world while mental clauses represent our inner experience.

The participants in these clauses are labelled differently from those of material clauses as these are not the clauses of the doings or happenings, there is no input of energy from the material point of view. These are the clauses of sensing and have an inherent participant called Senser: one who does sensing and the other is Phenomenon: the thing sensed.

Senser is always an animate being in whose consciousness the sensing takes place, however, in figurative language the inanimate and animals can be construed as the senser. For example, a lover of cat can say, my cat doesn't like hot milk or my car doesn't like

cold. The second inherent participant in mental clauses is '*Phenomenon*'. The thing sensed is Phenomenon. The phenomenon can be anything, an act or a fact. There are four subtypes of sensing: *Perceptive, Cognitive, Desiderative and Emotive*.

1. Hiroko loves languages (Emotive)

2. Hiroko saw a shadow crawling on the ground. (Perceptive)

3. Hiroko wants to live in Tokyo. (Desiderative)

4. Hiroko thinks functional is the best word to describe Nagasaki during war (Cognitive).

The mental clauses differ widely from material clauses. Mental clauses can project the phenomenon in a different clause. This projection is called the idea clause.

5. Hiroko listens and likes the whirring of cicadas in the still morning of Nagasaki. (The projection or idea clause is underlined).

Mental clauses construe the inner reality of a conscious being but our world is a world of relations, we relate one thing in terms of the other, we identify and characterize and attributes entities, things and concepts. This world of relations is construed in the grammar of relational clauses.

2.3.4 Relational Clauses (Processes of Being & Having)

Relational clauses are different from both material and mental clauses. These clauses construe one entity in terms of the other. These serve to characterize and identify participants. The process (verb) here only relates or identifies the participant in terms of the other. These clauses are the explication of the copular verb. The copulating verb '*be'* or '*become'* which merely links subject to complement.

The material and mental clauses have an actor and a senser as one of their inherent participant, but relational clauses have two inherent participants. These are not the clauses

of 'being' in the sense of existence, but as 'being' in the sense of relation existing between two participants. These two participants are construed into the relationship of being. There are three types of relational clauses.

The three types are: intensive, possessive and circumstantial. Each of these come into being at two strands of being; attributive and identifying. These two are simultaneous systems in the system of relational clauses. There are total six categories of relation clauses with two inherent participants, '*Attribute*' - an entity has some class attributed or ascribed to it and '*Carrier*' - the entity that carries the attribute. In identifying clauses, one entity is identified in terms of the other. In identifying clauses, the general participant is labelled as '*Token*'-the specific embodiment of some general value and '*Value*'- the general embodiment to which specific entity is related. The relational clauses are the most difficult in identification and labelling of participants. The sub-system of relational clauses in transitivity system is rather complex and difficult.

There is one more set of participants in the relational clauses; '*Identified*' - the entity which is already known, on the table, the part of the information that is already given in the context, and **'***Identifier***'-** is the new information, the entity which is identified in relation to the known entity. Identified/identifier can be token or value in identifying relational clauses.

The three discussed process types are central in the transitivity, there are total six process types and other the three are considered marginal in the system. Although, these are marginal and have some combining characteristics of the one or other from the central processes, but they have distinct grammar of their own so they are categorized separately. These process types are behavioural, verbal, and existential.

2.3.5 Behavioral Clauses

These processes types are considered peripheral in the system. They share some characteristics of material and mental clauses. Halliday and Matthiessen (2014) characterised these as physiological and psychological presentation of experience, so they included 'dance' in behavioural processes which is more oriented towards the material process. These processes have one inherent participant, '*Behaver*'- the one who is behaving, is typically a conscious being-human. It is in this aspect like mental clauses which has a *'senser'* as a conscious being. The other participant in these clauses is '*Behaviour*'-the construing of behaviour itself as participant.

> *She is singing a song.*
>
> *They are listening.*

This behaviour is like Scope in the material processes. The underlined participant is behaver. The bold face participant is Behaviour.

> Hiroko laughs at Konrad's remarks.
>
> Hiroko takes a sigh.
>
> She is **singing a song**.

2.3.6. Verbal Clauses (Processes of Saying)

These are the clauses of saying. Like mental; sensor, behavioral; behavior these clauses have 'Sayer' as a participant and it is not necessarily a human. Another participant in the saying clauses is the *'Receiver'*- to whom the saying is addressed. If the verbal process is directed at some entity instead of addressing to an entity, then this entity is called '*Target'.* There is another participant involved in these clauses, this participant is called '*Verbiage*' - these labels the language itself in the clause; the message. Another

label is also used for the verbiage is called '*matter*'- when a message is given in a summary with a prepositional phrase.

- The report (Sayer) says the students are listing their time.

- She told him (Receiver) not to worry about money.

- The Teacher strongly criticizes her (Target) laziness.

- She said, 'I am confident about my success.' (Verbiage)

- 'I am thankful for your support', He said. (Matter)

2.3.7. Existential Clauses

These are the clauses in which the mere existence of an entity is construed. It has one participant '*Existent*'- entity that exists. There appears a subject '*there*' in the existential clauses sometimes.

- There is a community chairman (existent) in the Nagasaki.

The above six process types and their attendant participants are the core elements in the transitivity system. The process is the element through which participants' roles are labelled.

Transitivity in SFG is different from the traditional notion in depth and scope, although the traditional notion is also accommodated in the Transitivity system in the material process types. So far, we have discussed the participants, which are central and marginal to the process types. There are other participants, which causes the process to unfold through time. These are called the participants of causation.

2.3.8 Participants in Causation

These are the participants, which cause another participant to act or suffer change through the unfolding of the process. These participants cause a state or an event to take place through the process. These participants are labelled due to their causal function in

the process, they ceased to unfold. If the participant caused a material process, then it is termed as **Initiator,** if the participant caused a mental process, then it is called **Inducer,** if the caused process is identifying then it is **Assigner,** if the caused process is attributive then the causative participant is called **Attributor.**

The third component of the transitivity system is the circumstance which is adverbials. All the circumstantial elements do not have functional in the experiential metafunctions. Only experiential adjuncts are relevant to the system of transitivity.

2.4 Experiential Adjuncts

Experiential adjuncts are circumstantial adjuncts which provide the background for the unfolding of the process (verb) and these are the only adjuncts which have Transitivity functions in a clause. All the adjuncts remain constant irrespective of the process types. The adjuncts are divided into different categories from their functions in the clause. The most discussed categories in SFL are on time, place, manner, cause, contingency, accompaniment, role, matter, and angle.

Time and place adjuncts are explained either as 'a point' and a 'line or extent' in or on time or place. Time adjuncts; a point in time: when? Extent or line: how often? Place adjuncts; a point in place, where? Line or extent, how far (distance)?

- Nagasaki bombed by America in <u>1945</u>. (Time adjunct; a point in time, when?)

- Hiroko worked as a school teacher in <u>Nagasaki</u>. (Place adjunct; a point in location)

- Hiroko and Konrad meet <u>every week</u>. (Time adjunct; extent, duration, how long/often?)

- Hiroko and Konrad walked <u>another mile</u>. (Place adjunct; distance how far?)

Manner adjuncts express quality. These adjuncts realized mostly by '-ly', as quickly, easily, angrily, etc. These manner adjuncts answer the question how? These adjuncts also include; means of unfolding the process (verb), with what or by what means? Comparison what like? And degree how much?

- Hiroko put on her mother's silk kimono <u>quickly</u>. (Quality)

- Konrad tied his purple notebook <u>with strings</u> under the tree. (Means)

- Hiroko went out of the shelter <u>like a wounded wild duck</u>. (Comparison)

- The bird shaped burns on Hiroko's back followed her after the bomb-feel <u>one hundred percent</u> metaphorically. (Degree)

The next category of adjuncts is cause includes: reason (why?), purpose (what for) and behalf (who for).

- Hiroko left the shelter to search out <u>her father </u>(reason).

- Yoshi introduced Hiroko to Konrad for translation work (purpose).

- Elizabeth Burton, Konrad's half-sister, had a necklace for Hiroko (behalf).

The category of a contingency related to the category of cause adjuncts. It comprises of condition and concession functions.

- If it is to fall on Hiroko, let it fall on him, too (condition).

- Despite the repeated warnings, Hiroko left the shelter (concession).

The accompaniment circumstantial adjunct is probed by the question, who? / What with?

- Hiroko walked in the hills with Konrad.

The role of circumstantial adjuncts falls into two groups: guise (what else?) and product (what into?)

- Konrad requested Hiroko to work for him as a <u>translator</u> (guise).

- The bomb has reduced Hiroko to a word *Hibakusha (bomb affected person).*

The last two categories of circumstantial adjuncts are related to mental and verbal process and named as a matter ('what about?') and angle ('from what point of view?').

- Hiroko passed the whole day thinking about Harry Truman.

- To Hiroko Tanaka, leaving home is another matter than Sajjad Ali Ashraf.

The above discussed adjuncts are only circumstantial as these are the only adjuncts which have transitivity function. The adjuncts are important because they provide the background information for the unfolding of the process. This discussion completes the three components of the transitivity as a system: participant, process and circumstance.

The next key dimension in the conceptual framework of this study is Cline of dynamism. I have adapted Cline dynamism from Thompson (2009) though Cline of dynamism along with the system of transitivity is first developed by Ruqaiya Hasan (1985) for the analysis of a character in Les Murray's poem.

2.5 The Cline of Dynamism

The Cline of dynamism is first developed and used by Hasan (1985) for the study of the characterization of the eponymous widower in Less Murray's poem, *Widower in the country* (1982). She has developed this line for the study of the general impression of the only character of the poem the Widower who, despite having the most central of the

participant roles and the central place in the poem still appears ineffectual and helpless in the poem.

Hasan (1985) has placed different participant roles on the continuum of a Cline, which has nearly similar entities next to each other, but the end entities widely differ as an actor is widely different from the goal which has end place. The division of participants on the cline of dynamism by Hasan (1985/1989) is based on the dynamism or effectuality of participant roles as realised in the clauses configuration. The dynamism or effectuality as defined by Ruqaiya Hasan, '. . . effectuality or dynamism – as the quality of being able to affect the world around us, and of bringing change in the surrounding environment. . ." (Hasan, 1989. P. 45).

The placement of participants from the most dynamic to the most passive ends is based on intuition rather than on facts. For this reason, the use of this cline cannot be generalised as the feelings for the text can be varied from text to text due to the varying contexts. Hasan 's cline of dynamism (1985) is slightly changed by Thomson (2009)

Therefore, I have adopted the cline from Thompson (2009) which is an adaptation of Hasan's cline. Thompson (2009)'s cline is also based on intuition but that adapted version of cline can be used for the different variety of texts. Driscoll (2000) and McLaughlin (2002) first adapted this cline.

Thompson has used this cline for the study of the role characterisation of two queens, Queen Elizabeth-I of England, and Queen Mary of Scotland in the popular and academic history texts for the comparison of different roles as configured in the clauses. The use of the cline (Thompson, 2009) on various texts (Thompson, 2009, Driscoll, 2000 and McLaughlin 2002) establishes the fact that this adapted cline can be applied across the texts.

This cline is slightly different from Ruqaiya Hasan's as it has placed the 'Initiator/Assigner' roles on the top of the cline instead of *'Actor + Goal'* in Hasan's cline. McLaughlin and Driscoll have divided different participant roles into six bands on their cline.

There are six process types in the system, but participant roles are higher than these types as a process can have two or three participants if there is one causative participant in a clause.

These participant roles presented on the cline in such a way so that the one role is slightly different from the next but the participant roles at the ends differ widely, so one end role is the most dynamic and the other end is the most passive; for example the top end of the cline is occupied by the 'Initiator/Assigner' (causative participants) which causes another conscious participant in the clause to think (Initiator, Mental Process) or which assigns a value to another participant (Assigner, Relational Process) and the next place has 'Actor' a doer of material process which has a 'Goal', the next position is assigned to the actor of goal-less or + scope process while the lowest end, the most passive role, has the goal participant role which represents a participant of the material clauses which suffers the action so is the least dynamic role. In this way end positions differ widely while adjoining positions have slight variations in dynamism.

The cline is configured in the form of continuum where one entity shares the characteristics of the former while having some properties of its own. This cline adopted for the present study along with examples of each role.

the cline participants are divided into six bands and each band includes more than one participant roles. The inclusion of different participants into the different or same

band is again based on the feelings rather than on the facts but the use of this cline in different studies establishes the general applicability of this cline.

Table No: 1 The Cline of Dynamism

	Band	Role	Example
1	1	Initiator/Assigner	Hiroko's beauty made Konrad to pour flowers on her.
2	2	Actor (+ Goal)	He had wanted to paint her (goal).
3	3	Actor (- Goal or + Scope)	She had walked towards him (scope).
4		Phenomenon (subject)	War frightened her.
5		Behaver	Hiroko stares at the dark image.
6		Sayer	'Not pain t a portrait of her', he added quickly.
7		Senser	She wonders how she looks to him.
8	4	Token	Hiroko was a traitor's daughter.
9		Carrier	Hiroko was a school teacher.
10	5	Beneficiary	Konrad gave a book to Hiroko.
11		Phenomenon (Complement).	The old man turns back to look at her.
12		Scope	Hunger conspires to make her more beautiful.
13	6	Goal	It (the bomb) throws Hiroko forward.

For example, the third band includes roles such as, 'Actor – Goal and/or + Scope', 'Phenomenon (as subject)', 'Behaver', 'Sayer' and 'Senser'. So far, the sayer of verbal process is as dynamic as the actor of goal-less or +scope material clause.

This cline is adapted from Thompson (2009) which has examples on the right-hand side column, the specific role is underlined, the left column has serial numbers, the second has band numbers it has six bands. I have employed the Role Dynamism scores table which is based on this cline. The role dynamism scores are assigned on the bases of the bands as one band has one weightage score. (see section 3.3.1)

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2.6. The Review of Related Literature

Halliday (1971), the originator of SFL theory, is the first who has applied the transitivity system in a literary work. He has applied transitivity as an analytical tool for the study of the language in William Golding's '*The Inheritors'.* Halliday has applied the transitivity system to interpret the clause with respect to the construal of the world view of the two different tribes in '*the inheritors'*. These tribes have two different contexts of their representation in the novel. Halliday has studied the structure of the clauses to interpret the different contexts and world views. '*The Inheritors*' is a story about two different communities, one is represented as having a limited view of the world around them and the other is portrayed as being a more advanced and with a more sense of the world around them. The difference in the views of their respective worlds is reflected in the pattern of transitivity patterns.

The primitive tribe world is invaded by the people who belonged to a more advanced and sophisticated culture. *'Lok'* the narrator character in *'The Inheritors'* who belongs to the tribe with a limited view. *Lok* referred to his tribe simply as the people and the invading people as the new people.

The linguistic form at the clause level is analysed for the representation views of '*people'* and *'the new people'*. It is observed that meanings expressed by these forms also change with the changing situations around them. Halliday extracted three passages from the novel, which he labelled as A, B and C. It is observed that there is a considerable shift in the transitivity patterns from passage A to B and to C, which reflects the changing situation and the cognitive ability of the people. The patterns of clause pattern change with the changing perspectives from Lok to the new people. Halliday's study is significant from different perspectives; it is the pioneering study in the application SFL, it

demonstrated that literature can be studied by applying the techniques and methods of linguistics and it has shown the importance of stylistic analysis in interpreting the language of literature. It provided to some extent objective grounds for the analysis and interpretation of language in literature. After Halliday, Kennedy has applied this framework for the study of Joseph Konrad's *The Secret Agent*.

Kennedy (1982) has analyzed only one passage from Joseph Konrad's *The Secret Agent*. The passage analyzed to describe the height of climax in the narrative of the novel in which Mrs. Verloc killed her husband Mr. Verloc, because she suspected that her husband has killed her brother. Kennedy observed that the participant roles assigned to Mrs. Verloc are mainly goal-less. She has no role as senser while Mr. Verloc has *'senser'* and '*behaver*' roles as he is well-aware of his surroundings. The senser and behaver roles can be assigned only to the conscious beings except in the figurative language. Mrs. Verloc has no senser or behaver roles. Kennedy opined that these roles show that Mrs. Verloc has no sense of what she is doing, she only wanted to avenge and she is portrayed as devoid of all human sentiments and feelings of wrong and right. Mr. Verloc irrespective of his conscious nature is unable to avert his end and got killed because his fatalism has made him motionless.

Kennedy analysed the stylistic techniques which have been employed by Joseph Konrad to convey the intended meanings of the narrative. Kennedy has interpreted the linguistic form for the study of stylistic effects of Mr and Mrs Verloc characters on the mind of a reader. Similarly, Burton has applied this framework for the study of Sylvia Plath's novel.

Burton (1982) has analysed Sylvia Plath's autobiographical novel' "*The Bell Jar*" by using the system of transitivity as an analytical framework. Burton's study is

significant as she has interpreted power relations by using this framework from feminist points of view. *The Bell Jar* is an autobiographical novel and Burton has analyzed the passage in which Plath is given an electric shock. The situation is fully analyzed with respect to all participants' roles and process types involved in doings, happenings, sensing and beings. The role of electric current is also analysed. She has concluded that the patient is most ineffectual and the least dynamic role, but Burton did not notice that the patient is also the narrator of the situation.

Burton's study is significant as she has interpreted and explained the passage from the feminist point of view. She has analysed all the narrated characters involved in the immediate context of narration but she has not analysed the causative participant roles. The causative is placed at the top end of dynamism (see section 3.3.1).

Therefore, Burton analysis is limited to the few participant roles. The patient has the causative role in the situation which is the most dynamic character on the cline of dynamism. Therefore, any study of the characterisation by applying transitivity as analytical tool if accompanied by the cline of dynamism yields the full picture of the character in context.

Like Burton, Hubbard (1999) have studied the interface between transitivity and characterisation in Salman Rushdie's *The Moor's Last Sigh* from the perspective of feminism. Hubbard has analysed the character of Aurora with respect to the male characters in the novel. Hubbard has demonstrated that it is the character of Aurora who is the main acting character and she influenced the world around her and caused changes to it. So, the character of Aurora is more dynamic than other male characters.

Hubbard analysis is rigorous and can be retrievable but Hubbard has not noticed and analysed the point of view in the novel. The passage analysed are not interpreted by considering the point of view through which story is narrated.

Similarly, Iwamoto (2008), like Kennedy (1982) and Hubbard (1999), has analysed a passage from a short story by using the feminist perspective and analysed the gender roles assigned to a male and a female character. The Iwamoto's study is like Burton's in many respects. Both have analysed the text from the feminist perspective and concluded that the transitivity roles help to understand the conventionalized gender roles and implicit ideologies. But there is a difference of points of view in both the stories from which the story is told. Both have not considered the situation and the point of view of narration.

All the above studies reviewed here have employed the transitivity framework as an analytical tool but none has used cline of dynamism for the complete picture of the analysis if characterisation is studied.

Kennedy (1982), Burton (1982), Hubbard (1999), Iwamoto (2008) has examined the characterization in different literary works and they all have analyzed and interpreted the selected passages from the different perspectives but none has blended the transitivity framework with the Cline of dynamism. The consideration of point of view and immediate situation have very important influence on the configuration of process and participant in the clause. Kennedy (1982), Burton (1982), Hubbard (1999) and Iwamoto (2008) had not considered the context of the situation and have not elaborated on the lens through which narrative is told. The angle of telling story has a crucial place in narratology and so it should have a place in the analysis, interpretation, and explanation of narration.

In this research the transitivity concordance and role dynamism score table based on the cline of Dynamism have been applied for the study of a post 9/11 novel for the analysis of characterisation. The above reviewed studies have applied the transitivity system, but none refined the participant roles in role dynamism score tables which builds a clear picture of the character under study in relation to her/his context of social roles.

The sub-text of my analysis is taken from Burnt Shadows, which is a postcolonial novel is different from all these studies and to the best of my knowledge no one has applied this framework of analysis on Burnt Shadows.

Moreover, the context of my study is quite different from all these studies. My study is important from the perspective of teaching and learning English in Pakistan. English is mostly taught and learnt as a Second Language by using literary language. So, this application of a grammatical tool in the study of literary language is very important for the points of literature and grammar. Moreover, the meaning orientation of SFG gives an edge to this grammar in teaching and learning language. My study is an endeavour to demonstrate that interpretation of literary language by applying SFG based network for the study of literary language is very useful in understanding language and literature alike.

2.7 The Text Burnt Shadows

The text as defined in SFL refers to any instance of language, spoken or written, that makes sense to someone who knows the language and forms a unified whole. Thus, the text is characterized as language functioning in the context. (Halliday & Matthiessen, 2014. P. 3). Burnt Shadows is the text in the present research. This is the fifth novel by a well-known Pakistani-British novelist Shamsie (2009). This is a post-colonial novel and the events are narrated following the life of Hiroko Tanaka, a Japanese woman, a survival of Nagasaki bombing on August 9, 1945.

Hiroko has survived the atomic-bomb, but she is reduced to a word, *'hibakusha'*, an explosion-affected person (Shamsie, 2009. P. 49). She has lost everything, every relation, her home, and her identity to the atomic-bomb. She is never the same after that. She got lifeless bird shaped burns on her back, which is an indelible mark of the bomb on her body and mind, a past which haunts her through the rest of her life. A specific point in the history of her life, the atrocities of war committed by the Japanese army and the United States of America has defined her life. The birds never go away so did her past, she lives the life under the shadow of these birds which represent the bomb and its drastic effects on human lives. She has experienced the life before, after the bombing of Nagasaki, Japan by America. *'So, the story of Hiroko Ashraf's youth is not a story of the bomb, but of the voyage after it'* (Shamsie, 2009. p. 223).

The novel is all about the central character Hiroko Tanaka Ashraf from the day of the bomb fall up to the imprisonment of an animate, 'he' of the prologue who turned out to be Raza Tanaka Ashraf, Hiroko and Sajjad Ali Ashraf's son. The novel starts with the quotes of two stanzas one from Agha Shahid Ali's *'A Nostalgic Map of America'* and the other from Sahir Ludhianvi's '*Parchaiayaan'.* From there the writer has established the themes of lost homes, identities and relations, history and individuality. The individual is ineffective and helpless where the life of individual depends so much upon others' acts. The individual which is animate is only a prisoner, the individual is helpless and ineffective. The life of an individual is intertwined with the decision of those who have power and control over the world of individuals. The difference of class, color and origin is not accepted as the beauty and diversity of life. The novel is a critique of considering 9/11 (attacks in America) as the ground zero of history and interpreting events from the perspective leads to many devastating decisions. The novel is divided into four sections.

This division is very important for the artistic criticism of the state terrorism and international politics.

2.7.1 The Four Sections of the Text

The novel is structured into four sections; '*The Yet Unknowing World: Nagasaki, 9 August 1945', 'Veiled Birds: Delhi, 1947', 'Part-Angel Warriors: Pakistan, 1982-3'* and *'The Speed Necessary to Replace the Loss: New York, Afghanistan, 2001-2'*.

Each section deals with the different situations of context. The context changes each section, but these sections are thematically linked. The events revolve around the specific location and the period of history. The specific period of history and place are narrated through the perspectives of different characters. This is the reason the writer has provided the place of narration along the specific period of history. For example, it is the only first section in which specific day, the 9th of August is used as this section records the events of that single day only. This division has many important significances for the selection of the sub-text, interpretation and analysis of the novel

This division helps the reader to interpret the sections keeping in view the period of narration. It makes quite clear the reason of characters' behaviors, dialogues and actions of the reader. These diverse sections are wide apart in space and time, but are connected at the symbolic level of themes and from the story perspective, these sections are knitted together through the character of Hiroko Tanaka, this also justifies the selection of the character of Hiroko Tanaka for analysis and interpretation.

2.7.2 *The Yet Unknowing World: Nagasaki, 9 August 1945*

The first section begins on the day of bomb fall, August 9, 1945, Nagasaki and gives a brief glimpse of the life in Nagasaki during the days of war. The relations and the

lives of individuals are recorded and it is evident that life is controlled and guided by the emperor through Japan military and individuals have freedom of what so ever.

The effects of war on humans as well as nature captured just before the fall of the bomb. Everything has deteriorated due to the war. Hiroko Tanaka, a school teacher, had labelled by her own community, *'a traitor's daughter'*. She is a lover of foreign languages so she is at ease with the idea foreigners. She accepts differences. She did translation work for Konrad Weiss, a German and later she became her fiancé. Konrad's own friends like Yoshi Watanabe, who has invited Konrad to Nagasaki and introduced Konrad to Hiroko Tanaka, became a stranger to Konrad. The section ends with the fall of the bomb and only Hiroko and Yoshi has survived, but never lived a life as they were living before the fall of the bomb. *'The world goes white'* the last sentence before the two blank pages where not even page numbers are given. The writer described the moment, *'there are moments in human life where language stops'*.

2.7.3 *The Veiled Birds: Delhi, 1947*

The second section, 'Veiled Birds: Delhi 1947' portrays Hiroko in Delhi under the Raj; the end of British rule in 1947 with different and quite a different context. James Burton, Elizabeth Burton (Ilse Konrad's half-sister) British, Sajjad Ali Ashraf and his family, Lala Buksh Indians are introduced in this section. The context has changed and so the characters except Hiroko Tanaka. Here, the intermingling of the Burtons, James and her wife Elizabeth, their Muslim employee Sajjad Ali Ashraf and Hiroko Tanaka is narrated through the perspective of Hiroko Tanaka, this mingling of different people and different cultures is skillfully narrated. Themes of different cultures. Identities, patriarchy, home, transnationalism are foregrounded in this section. Hiroko Tanaka married to Sajjad Ali Ashraf despite the repeated warnings by the Burtons and the couple went to Istanbul.

2.7.4 *Part-Angel Warriors: Pakistan, 1982-3*

The third section, 'Part-Angel Warriors: Pakistan, 1982-3' has a totally different context, now Pakistan is a free country, situation is different but still another kind of colonialism is at work now. Pakistan and United States fight against Russia through Mujahedin in Afghanistan. Two very important new characters; Raza Tanaka Ashraf, a brilliant interpreter and linguist, son of Hiroko Tanaka and Sajjad Ali Ashraf and Harry Burton, James and Elizabeth son inducted in the plot. Harry Burton secretly works for the CIA under the guise of a consular in the US embassy. As the dates suggests this section is about the US involvement in Pakistan and Afghanistan. Here once again the theme of diaspora and the barriers of different cultures comes in the way of an individual's desires and lives.

Raza wants his mother to be more Pakistani and the concessions Hiroko made for her son by wearing shalwar kameez depicted the changing contexts and situations in the plot. Hiroko defined her marriage with Sajjad as a series of negotiations that Hiroko and Sajjad made to accommodate each other.

Raza, due to the lack of belonging to the community where he had grown up, went up an Afghan mujahidin camp with an Afghan boy Abdullah because Raza looks more like Hazaras. This gives him a sense of identity denied by the neighbourhood of Karachi and denial of Salma to marry Raza because of her mother being a nuclear bomb survival has displaced Raza Tanaka physically and mentally. The community rejected Raza Ashraf where he has grown up not only because of his looks, but also because he is the son of an explosion-affected person so he may be deformed.

Sajjad Ali Ashraf is killed at the beach while he is searching for Raza. Harry Burton has entered the lives of Tanaka-Ashrafs again and Raza who has returned from

the camp became involved with the CIA operations in Afghanistan after the September 9, 2001 attacks on the USA without the knowledge of Hiroko Tanaka. Hiroko Tanaka after living some days in Abbottabad leaves for New York to meet Ilse-Weiss, who is now living alone from James Burton with her granddaughter Kim Burton in New York.

2.7.5 *The Speed Necessary to Replace the Loss: New York, Afghanistan*

The fourth and the last section. 'The Speed Necessary to Replace the Loss: New York, Afghanistan, 2001-2' ends the novel with what is described in the prologue. Raza runs from Afghanistan after he is blamed of murdering Harry. Raza in a sense of noble act got himself captured and imprisoned on the report of Kim Burton, who has transported Abdullah from New York to Canada at the request by Raza, but due the prejudice she has got paranoid and reported the police of some suspect in the restaurant where Raza has already reached from Kabul and now is sitting with Abdullah. Raza helps Abdullah to run away and got himself captured by wearing the overcoat of Abdullah, Kim also confirms him the suspect. The section ends with the very bitter conversation between Hiroko and Kim. Hiroko's voice and perspective reflect on how individuals applaud the dropping of bombs of their states on the people of another nation. This is the section where Hiroko tells what she wants from the world, 'I just want the world to stop being such a terrible place'.

The theoretical and conceptual framework is explained at the start of this chapter. In theoretical framework, SFL theory and its key features are explained.

Conceptual framework explains the Transitivity system in details, including process types, participant roles associated with process types and then the category of Experiential adjuncts is explained with examples which completes the three components of the system.

Some studies which have applied Transitivity as an analytical framework is reviewed from the perspective of my own study. The differences between those studies and of my own studies are discussed.

Burnt Shadows, which is the text and provides the sub-text of this research is introduced. The plot summary and the division of the novel into four sections is discussed at length. The importance this division into sections of the plot development and its significance for my own study is analytically explained.

CHAPTER 3

RESEARCH METHODOLOGY

3.1. Introduction

The chapter two comprises of the detailed introductions to SFL theory and the explication of the transitivity system of SFG. Some the studies which applied transitivity also reviewed to gain insight into the application of SFL. This chapter is about the research design which I have applied in this research.

The research methodology is the brief elaboration of the methods and techniques specifically adapted for the present research. The methodology is divided into different steps in carrying out the research, like: '*transitivity concordance*' '*coding the sub-text*' and '*the role dynamism score table*' and the schematic presentation of the results of the analysis of the sub-text. These all steps collectively make up the analytical framework of the study.

The application of this analytical framework is divided into the steps elaborated by Lieblich, Tuval-Mashiach, Zilber (1998). Lieblich et.al (1998) described these steps for carrying out the content analysis in a qualitative research. Qualitative research is the study of the meaning of any narrative.

Creswell (2014) defined, "*Qualitative research is an approach to exploring and understanding the meaning individuals or groups ascribe to a social or human problem*". The focus of this is about the meaning and the study of an individual life within the space of the fictional world guided me to adopt the qualitative research.

The basic focus of this thesis is on the literary meaning conveyed through the linguistic form. The study of the meaning is the study of the functions language serves for

the user in the life of social man (for details, see the section 2.2.3). This study of meaning is done by classifying and identifying the patterning of clause patterns in the selected extracts of the novel. The emergence of the specific patterns of linguistic form is a distinctive aspect literary language as these patterns are foregrounded against some specific background. This narrative research design guides the further steps carried out in this research.

The narrative research postulated by Lieblich, Tuval-Mashiach, Zilber (1998), *"refers to any study that uses or analyses narrative materials. The data can be collected as a story (a life story provided in an interview or a literary work). . . (p. 2)."*

Similarly, Narrative is defined in Merriam-Webster (1966), *"a discourse, or an example of it, designed to represent a connected succession of happenings" (p. 1503).* Lieblich et al. (1998) opined that narrative research can also be used for the study of a personality or a social phenomenon. The definition of narrative from the linguistics' point of view is by Labov and Waletzky (2010).

Labov and Waletzky (2010) defined narrative from the linguistics' point of view is very appropriate to my method of analysis of narrative, *"any sequence of clauses which contains at least one temporal juncture"* (p. 200). The clause which is analyzed in this study have many temporal junctures. These clauses are all from *Burnt Shadows,* are connected with the story. The literary representation of Hiroko's life is another temporal juncture. The span of time is limited and provides the physical juncture to the story of the novel. This definition is from the componential perspective focused on the linguistic components in the sentences.

There are several research designs in the narrative research which defines steps in the procedure from data collection to analysis, explanation and interpretation. The

research design varies accordingly to the research problem. The research designs developed in Applied Linguistics for narrative analysis as noted by Litosseliti (2010) are *componential* and *functional*. My framework is both componential and functional.

The analytical approach is guided by the transitivity system, but the steps which are followed from the data collection to analysis are adopted from Lieblich et al. (1998). These steps are termed as *'Categorical Content Perspective'*. This analytical approach has four steps.

These steps are:

1. The selection of the subtext;

The data collected from the text which is appropriate to the research is termed as the *'sub-text'*. This also termed as the *'content universe of the research'* in the analytical model. The content universe/sub-text of my study is divided into the four sections as the text *'Burnt Shadows'* itself is divided into four sections. This division is accordingly to the context of the text. The sub-text of my study is divided into four appendices: A, B, C and D respectively of the sections from one to four. The analysis, interpretation and explanation are also done section-wise and at the end the whole sub-text is analyzed for the collective results and answers to the questions.

2. Definition of the Content Categories;

This step involves the division of the sub-text into different categories and these categories can be predefined by the theory. In my study this step is guided by the analytical method in which categories are pre-defined and there are total six categories which are process types. The other categories of the system are defined by the process types.

3. Sorting of the Material into the Categories;

In this third step the contents of the sub-text are sorted accordingly to the step two of the model. In this step the picture emerges of the categories. The contents are sorted into categories of participants (Subject/Object), process Types (Verbs).

4. Drawing Conclusions from the Results.

After the step three, the contents are tabulated and counted accordingly in the categories for the conclusion. In my studies the participants' roles which are twenty-six in the system of Transitivity are tabulated in the *'transitivity concordance,* and then in '*role dynamism score*' the results of transitivity concordance are further refined for interpretation and explanation of the points of view of the research questions.

These four steps are the general analytical procedure for the content analysis. The further delicacy in the analysis is explicated in the 'Transitivity Analytical Framework'. The step of definition is already elaborated in the section 2.3.1. This study is the application of a theory, so all categories are well defined and established. The categories are sorted out in the transitivity concordance. The step after the definition the categories are coded for tabulation and analysis.

3.2. The Coding of the Sub-Text

The process of Coding or Indexing is the first step in the interpretation of the data. Bloor et al. (2006) consider the process of coding as an activity by which data is reformulated and further broken down into meaningful categories. The categories are coded as per their meaning. Transitivity system has all the categories defined and termed due to their functions in conveying meaning.

The purpose of coding is very important in the qualitative narrative research. Coding has the central place as this is the process in which a sense of the sub-text emerges out of the large amount of the sub-text. There are no hard and fix rules for the process of

coding. This system has termed the structural elements at the level of clause are labelled depending on their semantic function. All the participant roles are coded and from the participant roles coding the type of the process in inferred. It is the process types which give a name to the other elements of the clauses in the system of transitivity, but in the coding process it is the participant roles code which gives the clue to the type of the process.

The initial letter of the participant term name and serial number of its place in the coding table is used as the coding of that participant. For example, if the senser role is placed on the serial number seven (7) then it will be represented in the sub-text in the code as, 'S7' in the sub-text and at all other places of the framework.

The main aim of the coding is to obtain a sense of the sub-text and this way of coding, with serial number followed, guides the researcher in obtaining the overall picture of the sub-text. Therefore, the first number is started from the Participant which are placed in band number one, on the top of the cline.

The sections of the novel selected for the analysis are coded for the participant's roles. For example, the participant roles coded as A (A2, A3, and A4) convey the sense that the process is material as *'Actor'* is the inherent participant in the material clauses. The participants on the cline are coded as numeric numbers plus initial alphabet of the role like Actor (+ Goal) is coded as (A2) except the first band role which is coded as (I-1/A1). Figure 3.1 represents the complete coding process. The process type is inferred from the code of the participant role. So, one code represents the two pre-defined categories. The first participant role is the causative participant. If coded as I-1 then it shows the mental process and if coded as A1 then it will indicate a material process.

Initiator/Assigner (I-1/A1)

This participant role is highly dynamic on the Cline of dynamism. Initiator is the causative role in material clauses and Assigner is the causative role in the relational identifying clauses.

Actor + Goal (A2)

This participant role realizes in the transitive clauses as it has a goal which is impacted by the unfolding of the process. All the participants in the clauses which have this configuration, Actor + Process + Goal will be coded as (A2)

Actor – Goal or + Scope (A3)

This participant has band no three on the cline. It also includes roles of behaver, sayer, senser and phenomenon as subject. This is the participant which is goal- less, but it has a second participant which is termed as Scope, this is the oblique participant and process is realized through this participant and it is called the host of the process. It is coded as (A3) in the clauses of the sub-text.

Phenomenon (Subject) (P4)

This participant occurs in the mental clauses. P4 is coded for the participant roles when it appears in the position of the subject of the clause.

Behaver (B5)

Behaver is the participant of the behavioural clauses. It resembles with the senser of mental clauses. Behaver is also included in the band number of 3 and coded as B5.

Sayer (S6)

This sayer participant is one inherent participant in verbal clauses; other participants can be *'Target', 'Receiver'* and *'Verbiage'*. But only the Sayer participant has a place on the cline. Sayer is coded as S6.

Table No: 2 Coding of the Participants and Process Types

Sr.No.	Participant Term	Process Type	Code
1	Initiator/Assigner	Material/Relational	I-1/A1
2	Actor + Goal	Material	A2
3	Actor–Goal or + Scope	Material	A3
4	Phenomenon (Subject)	Mental	P4
5	Behaver	Behavioural	B5
6	Sayer	Verbal	S6
7	Senser	Mental	S7
8	Token	Relational	T8
9	Carrier	Relational	C9
10	Beneficiary	Material	B10
11	Phenomenon (Complement)	Mental	P11
12	Scope	Material	S12
13	Goal	Material	G13
14	Existent	Existential	E14
15	Value	Relational	V15
16	Attribute	Relational	A16
17	Target	Verbal	T17
18	Identifier	Relational	I-18
19	Identified	Relational	I-19
20	Inducer	Mental	I-20
21	Receiver	Verbal	R21
22	Verbiage	Verbal	V22
23	Attributor	Relational	A23
24	Behaviour	Behavioural	B24
25	Circumstance	-	C25

Senser (S7)

The Senser is the conscious participant of the mental clauses. Senser is one in whose mind phenomenon takes place. The Senser is aligned with the band no. 3 along with a goal-less actor, phenomenon and behaver roles of material, mental and behavioural process types.

Token (T8)

Taken is specific embodiment in the relational clauses. The token is some entity particularized in relation to some general value. In the passages this is coded as T8.

Carrier (C9)

The carrier is the corresponding participant of the relational attributive clauses. This role is coded as T9 and it has band no 4 on the cline.

Beneficiary (B10)

The Beneficiary is the general participant and it includes *'Recipient'* and *'Client'*. It has band no five and it is coded as *'B10'*.

Phenomenon (Complement) (P11)

This is the participant of mental clauses. Phenomenon as a subject has a high dynamic role than phenomenon as a complement. This is coded as P11.

Scope (S12)

The Scope is the domain of material processes. It is also called host of the process through this role the realization of the process takes place. This is the second last least dynamic role. It is coded as S12.

Goal (G13)

This role has the last place on the cline as it is the least dynamic. It is the most ineffectual participant as it is the participant which/who suffers the impact of the process. It has last band no 6. It is coded as G13.It is the most passive role on the cline.

All the above participants have place on the cline. These are the most recurring participant roles. Moreover, these roles are important in studying the characterisation.

Existent (E14)

This is the inherent participant role of existential process. It denotes the existence and it mostly has there as an introductory subject which mere denotes the existence of a participant.

Value (V15)

This is the participant of relational clauses; which construct a relation between two participants. One participant which is specific is called Token and the other more general participant is called Value. This is coded *'V15'*.

Attribute (A16)

This also is the participant of relational clauses; the other participant is called Carrier which carries the Attribute. This is coded *'A16'*.

Target (T17)

Target is the Participant of Verbal clauses; this is the participant to whom the verbiage of the 'Sayer' is directed. This is coded '*T17*'.

Identifier (I-I8)

This is the participant of relational clauses. This participant is like the '*token' or 'value*'. This role is used when we want to mention an already knowing entity. This is coded *'I-18'*.

Identified (I-19)

This is also the participant of the relational clauses. It is the entity which is identified by the identifier. This is coded '*I-19*'.

Inducer (I-20)

This is the causative participant of the mental Clauses. This participant has a peripheral place in the system of transitivity and it also has no place on the continuum of Cline. Coded as *'I-20'*.

Receiver (R21)

Receiver is the Participant who hears the verbiage in the verbal process and it is different from the Target as this Participant is the general hearer of the verbiage. Coded as *'R21'*.

Verbiage (V22)

Verbiage is the message or the contents of the 'Sayer's saying in the verbal process, spoken or written. It is coded as *'V22'*.

Attributor (A23)

This is also the causative participant of relational clauses and it assigns the carrier a specific attribute and it is coded as '*A23*'.

Behaviour (B24)

Behaviour is the behaving which comprises psychological and psychological outward behaviour of the behaver participant and is coded as B24.

This completes the coding process of the sub-text. These are the participants in the transitivity analytical framework. These are the codes for the participants in the system of transitivity in SFG. All the participants' roles are not placed on the cline as devised by Hasan (1985) and adapted by Thompson (2009). The coding of the pre-defined categories is explained above. The next is the representation of this coding scheme in the sub-text for different characters. The coding is done for all the characters as the study of other characters is mandatory for the analysis and understanding the representation of Hiroko Tanaka in *Burnt Shadows*.

3.2.1. The Representation of Coding in the Sub-Text

The subtext has representation of other characters except Hiroko. Thus, it is mandatory to distinguish a way of coding which separates the roles of Hiroko from others.

The coding of participant roles is sufficient for the identification of the process types. In the system of transitivity, it is the process types which determine the labelling of participants. Therefore, from the coding of participant roles the process types can also be coded in the same way. The representation of Coding in the sub-text is done as follows:

- ❖ Hiroko's roles are typed **bold**

- ❖ Hiroko when represented jointly in any role with any other character than it is typed with initial capital letters

- ❖ All other character roles are written in *italics*

- ❖ Similarly, the respective process types are typed **bold or** *in italics.*

These bold, italics and capital letter form is same for all roles irrespective of their types and the same applies to the process types also. The total number of the participant roles in the transitivity system is twenty-six. All participant roles are not given place on the cline. The central participants, which are not on the cline are; target, attribute, identified, identifier, value, existent, while the peripheral participants are: attribute, behaviour, inducer, receiver, verbiage, and attributor. These participants are also coded though their appearance is nominal and they have no place on the cline. Recipient and client roles are also not present on the Cline, but they both are included in the wider role of beneficiary. This coding and representation is followed in transitivity concordance and the role dynamism score table.

3.3. Transitivity Analytical Framework

The system of Transitivity (explained in the section 2.1) is the best analytical framework for the study of characterization and the analysis of implicit ideologies of any text. Some of the studies have used this analytical tool for the study of hidden ideologies

that construct the meaning of a text while others have applied to the study of characterization, Hubbard, Kennedy and Halliday himself (see section 2.6).

The overall analytical Framework consists of *'Transitivity Concordance'* based on the transitivity system (see section 2.3), and the *'Role Dynamic Score Table'*, based on the cline of dynamism (see section 2.5). These transitivity concordance and role dynamic score table both are derived from the system of Transitivity and each has common theoretical grounds which make their boundaries fuzzy, but each has its own specific characteristics which makes it different from the other.

In the first step the data are collected from the four sections of the novel. The division is crucial in this study as each section has a totally different context (see section: 2.7.1 to 2.7.5). The data collected is appended at A, B, C and corresponding to the sections one to four respectively. The data collected is called the sub-text of the research. The data collection is done randomly across the four sections of the novel, but the selection is kept in the mind the following guidelines:

- If the representation of Hiroko in the narrator's and/or other's voice is foregrounded,
- If the core experiential representation in terms of material processes of doings and happenings and the mental representation of the characters' world and the relational world of being is represented especially in relation to Hiroko Tanaka,
- If the event narrated has direct significance in the development of the themes
- If the passage has interactions of characters with Hiroko Tanka.

The selection of subtext then considered as a content universe. The analytical framework, then applied to this sub-text and in the first step componential content analysis the sorting of the sub-text in the contents of participant roles of Hiroko and all other

characters is done. This step of sorting out is tabulated in terms of the categories of participant roles:

'Actor + Goal', 'Actor – Goal' and/or *'Scope', 'Phenomenon as Subject', 'Behaver', 'Sayer', 'Senser', 'Token', 'Carrier', 'Beneficiary', 'Phenomenon as Complement', 'Scope', 'Goal', 'Existent', 'Value', 'Attribute', 'Target', 'Identifier', 'Identified', 'Inducer', 'Receiver', 'Verbiage', 'Attributor', 'Behaviour'* and *'Circumstances'* (see sections 2.3 to 2.3.7)

These categories are predefined in SFL so their validity is well established. After the tabulation of Transitivity Concordance which yields the grouping of recurrent participant roles in the sub-text, role dynamism score table yields the picture of effectuality or in-effectuality of a character with respect to other characters.

3.3.1. Transitivity Concordance

Transitivity concordance is the grouping together of all the participants, which appear in a text. The concordance is collection of participant roles in one table to get the categories merge for the data analysis.

As the title of the research suggests that this is the study of the characters in *Burnt shadows*. So, the concordance is the grouping together of all the characters in the novel. However, the data collection and analysis of the data is done from the point of view of analyzing the characteristics of Hiroko Tanaka. The relevant data of the concordance is further analyzed in the role dynamism score table.

3.3.2. Role Dynamism Score

Cline of Dynamism measures the effectuality or in-effectuality of a character in terms of participants' roles assigned to the character in any text. The application of the

concept of cline of dynamism is carried through the '*the role dynamism score table'*. This table is developed and designed by Thompson (2009). The roles of the participants are assigned a value with respect to their respective band numbers. For example, the role of band number one has '+3' value and the roles of the band 3 which has four roles; *'actor – goal and/or + scope' 'behaver', 'sayer',* and *'senser'*, have '+1' value. The total participant roles are sorted out and then multiplied with the value of that band number.

Table No: 3 Role Dynamism Score

Band Number	Participant Roles	Code	Value
1	Assigner/Initiator	I-1/A1	+3
2	Actor + Goal	A2	+2
3	Actor – Goal and/or + scope, Behaver, Sayer, Senser	A3, B5, S6, S7	+1
4	Taken, Carrier	T8, C9	0
5	Beneficiary, Phenomenon, Scope	B10, P4, S12	-1
6	Goal	G13	-2

This table is based on the cline has evaluated all the participants on the cline and valued these participants accordingly to the band number. This table is a further step in the delicacy of analysis after the results of transitivity concordance are inserted into this table. It yields the results in comparison to all the characters who are sorted in the concordance.

The dynamic score table is formed from the data of transitivity concordance. The picture emerged from the Concordance is evaluated further for the participants' relation to each other and in terms of effectuality and dynamism.

CHAPTER 4

DATA INTERPRETATION & ANALYSIS

4.1 Introduction

The interpretation and analysis of the data are divided into four sub-sections of this chapter as per the division of the novel itself and answers to both the questions are discussed first in each section separately and then collectively at the end of the chapter. Then at the end of the chapter the results of all the four sections are combined for interpretation and analyses for collective results of the data and for answering to the questions.

The context varies in all the four sections of the novel, which is well explained in the section 2.7 of the chapter two. This division is crucial as each section fictionalizes the specific period of history. These periods of history provide the basis for the understanding of the specific events which are symbolized in the novel, and the characters' thinking, saying, doings and happenings for both the creation and interpretation.

These specific periods construct different contexts within the text which provide the context for the interpretation and analysis. So, the context is interpreted from the componental and functional elements of the clauses.

Let us begin with the first section of the novel for interpretation, analysis, and explanation of the selected passages of the novel for answering the questions.

4.2. *'The Yet Unknowing World: Nagasaki, 9 August, 1945'*

This section begins on the day when Americans dropped the atomic bomb on Nagasaki on 9 August, 1945. The event of the bomb-fall has happened sixty-five years prior to the publication of *Burnt Shadows.* The writer, Kamila Shamsie, states that writing

about a past event, especially when it has happened a very long time ago is not an easy task for the writer to make it worth reading and interesting for the present readership. The writer has relied on the language function to meet this task of immediacy and has written only the first section by using the simple present tense (Singh, 2012). This section is only of twenty-three pages, the shortest of all the sections, and it reflects the life in the few hours before and after the bomb-fall.

After the bomb, Hiroko's world has entirely changed and "*then the world goes white*" (Shamsie, 2009. p. 23). After that, two pages are left blank, even do not have page numbers, the writer explains this that there are moments in the history of mankind when and where language stops and cannot express the situation (the monthly video, 2003).

Hiroko has lost everything: her identity, her home, her father, and her fiancé Konrad Weiss. She got only two bird shaped burns on her back, which are an indelible mark on her body and mind and a new identity. As, she is reduced to a word, *'hibakusha'* (an explosion affected person). *Hibakusha'* defines and haunts her through the rest of her whole life. She could never be the same again. She left Nagasaki, went to Tokyo, travelled to India and Pakistan, and then ran to America but her past never left her, wherever she goes bomb goes with her. She is defined everywhere by her past.

The most of the events of this Nagasaki section are narrated from Hiroko Tanaka's point of view, although she is not the omniscient narrator of *Burnt Shadows* (Singh, 2012). The key representations of her character in this section: a school teacher, a daughter, and a fiancé. She is represented as a good daughter and a caring fiancé. She left the shelter to find her father, despite the immediate threat of the bomb-fall. She never avoided Konrad Weiss despite the several threats by the Chairman of the community and impending threat from Japan Army. The main characters of this section are:

- Hiroko Tanaka: a Japanese school teacher, a lover of languages and at home with the idea of foreignness;

- Konrad Weiss; A German

- Yoshi Watanbe; Konrad's friend who invited Konrad to Nagasaki and then abandoned him due to the fear of the Japanese military,

- Matsui Tanaka, Hiroko's father an outspoken critic of the Emperor and the military, and

- Several other members of the community who are referred as anonymous he, man, the boy etc.

Other minor characters are represented in the novel by their common social roles like Hiroko's mother, the Chairman and chairman's wife who is a friend of Hiroko's mother, an unknown Man, and a Boy in the shelter. These minor characters are represented in the transitivity concordance and role dynamism score table as *'Commons'* (see tables 4 & 5).

The context of this section of the novel is examined in terms of the field, the dimension relevant to the ideational meaning. It is evident that the community is thriving under the shadows of the war. People are represented under the fear of the new bomb (the name given to the atomic bomb by the Japanese; and their experience is construed under such conditions. Their relations have been devastated and withered like the flowers of the land. Yoshi Watanabe, who is a friend of Konrad said to him that,

"*Until the war ends, I am staying away from all the westerns in Nagasaki*" (p. 12).

So, the social fabric of the society depicted as broken in this section of the novel, a feeling of mistrust has crept in every human relation except in Hiroko's relations, she loved Konrad, cared about him despite threats from the chairman and empathized with her mother. But she too is forced to work as a conscript,

> "*. . . the chairman is waiting to tell her she had been conscripted to work at one*
>
> *of the munitions factories* (p. 14)"

People are forced to work in the munition factories, schools are closed, boys are sent to the borders forcibly. The characters are forced to work under the authority or under the fear. This is the background against which Hiroko's character is analyzed, interpreted and explained.

Hiroko Tanaka and Konrad Weiss are the two most important characters in this section as Hiroko is the central character and Konrad Weiss provides the basic link for Hiroko's travel to New Delhi. Konrad Weiss died in the bomb. His half-sister married a British and lived in New Delhi, where Hiroko went to meet her, in search of Konrad's past.

The world of Nagasaki is Hiroko's own world. She knows the weather, the fragrance of its flowers, its air and all her surrounding hills, valleys, and lakes, she knows the people, wear the same dress, speak the same language, affected by the same bomb but still she is an outsider here, a traitor's daughter and no one wants her there

> '*. . . there's ripple of unpleasantness around the shelter, more people*
>
> *making space for her but in a way, that suggests they don't want her here'*
>
> (p. 15).

She is an insider turned outsider from the perspective of postcolonial theory and from the feminist perspective, she is marginalized in the world dominated and controlled by man.

The above discussion affirms Hiroko as the central, good, caring, and loving character, but she is treated as an outcast by her own people, her own society. She represents the social roles of daughter, friend, and fiancée a good character, where others fail such as Yoshi who fails his friendship with Konrad Weiss. Konrad's representation is

an exception as he does not belong to Nagasaki. Nevertheless, we see, she is addressed as *'the traitor's daughter'* (p. 7) by her own community. These are the general dispositions and outlines of Hiroko's characterizations which are further analyzed in Transitivity concordances and Clines of dynamism.

Now let us see how the transitivity choice construe her in her own community and how do the patterning of clause patterns represent her. The participant roles assigned to her are sorted out in transitivity concordances. This concordance is further interpreted in role dynamism score tables and then the results of both concordance and score table are presented through a graph.

The overall picture emerged from the data will help in answering both the questions. The first question is only about Hiroko's characterization in the text, whereas the second places Hiroko's characterization in relation to the other characters in *Burnt Shadows*.

The characters which are referred in the text as *'the main', 'the boy'* etc. are placed under the heading of *'Commons'*. The column headings are typed **bold (Hiroko)** or *in italics (Konrad & Commons)* accordingly to their coding presentation (see section 3.2)

Table 4 represents the transitivity concordance of the first Nagasaki section. The context in terms of the field is briefly outlined in the above discussion. There are three characters represented in this concordance.

There are total 97 participant roles in this concordance. Hiroko has the highest roles 67%, Konrad has only 16% and commons too has16%. Hiroko's roles are the highest from the sum of other two characters' roles (32%) while Hiroko alone has 67% of total participant roles. It confirms that Hiroko is the central and the most focused character in the narration of the novel.

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Table No: 4 Transitivity Concordance-I

Participant Roles	HIROKO	Konrad	Commons
Assigner/initiator (I-1/A1)	0	0	0
Actor + goal (A2)	0	2	0
Actor–Goal and/or Scope (A3)	11	3	3
Phenomenon (subject) (P4)	0	0	0
Behaver (B5)	2	0	1
Sayer (S6)	2	2	4
Sensor (S7)	25	5	5
Token (T8)	0	0	0
Carrier (C9)	1	1	1
Beneficiary (B10)	0	0	1
Phenomenon (Complement) (P11)	6	1	0
Scope (S12)	6	1	0
Goal (G13)	4	0	0
Identifier (I-18)	1	0	0
Verbiage (V22)	1	0	0
Identified (I-19)	2	0	0
Identified (I-20)	4	1	1
Existent (E14)	0	0	0
Total	65	16	16
Grand Transitivity roles		97	
Percentage	67%	16%	16%

In answer to the first question the separate process types are evaluated in terms of the higher number of clause types along with the circumstantial adjuncts which provides the background for the unfolding of the process.

The highest number of clauses is those of *'Mental clauses'*. These clauses construe inner experience and have *'senser'* as inherent participant role (see section 2.3.2). Hiroko has 25 senser roles which are 38% of her total roles. For this reason, it can be said that the foregrounded role for Hiroko is that of the *'senser'* of the mental clauses. She is represented as a thinker who tried to make sense of the world around her. While the other characters such as Konrad has only '5' and Commons have '5' senser roles. These other characters' participant roles provide the background for foregrounding of Hiroko's character as a thinker and not a doer of material clause. Her material world is construed

in the configuration of *'goal-less and/or + scope'* clause types which reveal that despite having the central position she is represented as an ineffectual character in her actions did not have Goal (object) a participant which is impacted by her actions in these clauses.

Hiroko is configured more as a senser of the mental clauses than as a doer of material clauses. She has 38% senser roles (mental clauses) than 16% actor roles (material clauses which are also goal-less). The mental process types usually accompanied by the matter and angle categories of the circumstantial adjuncts.

From the perspective of the first question, the two process types are considered Mental and Material. The most represented world of Hiroko is the mental world, the patterning of clause patterns foreground Hiroko Tanaka as a thinker. The general template for this construal of inner experience is configured as Participant (Subject) + Mental (Predicator) + Matter Circumstantial Adjunct (Adverbials).

Template:

Participant (Senser) + Process Type (Mental) + Adjunct (Matter/Location)

- She wonders how she looks to him or to anyone else.   (p. 6)

- She imagined twenty-one.   (p. 14)

- [She] sees the spires of Urakami Cathedral.   (p. 23)

In the circumstantial adjunct, the background against which the process unfolds are mostly of matter and secondly of location (see section 2.3.9). This association of matter adjuncts category also strengthens the validity of the identification of the process types as matter adjuncts mostly associated with only mental or verbal clauses.

Tables 4 and 5 show that Hiroko represented as the most ineffectual character despite having the largest number of participant roles 67%. Hiroko has the highest roles (67%)

but the lowest role dynamism scores 39%, while Konrad has 62% and commons have 80% dynamism scores (Table 5).

Table No: 5 Role Dynamism Score-I

| Band | Participant role | Weightage | Hiroko | | Others | | | |
| | | | | | Konrad | | Commons | |
			No	Score	No	Score	No	Score
1	Assigner/Initiator	3	0	0	0	0	0	0
2	Actor + Goal	2	0	0	2	4	0	0
3	Actor – Goal or + Scope, Behaver, Sayer, Senser	1	44	44	10	10	13	13
4	Token, Carrier	0	1	0	0	0	1	0
5	*Beneficiary, Phenomenon, scope*	1	12	12	4	-4	1	-1
6	*Goal*	2	4	-8	0	0	0	0
	Total		61	24	16	10	15	12
	Percentage		39%		62%			80%

Thus, it can be concluded from the results in both the tables: that the she is the central character but the most ineffectual and helpless. The *'boy', 'man', 'the chairman'* which are grouped under '*commons'* have the highest dynamic scores from Hiroko and Konrad. She is the most marginalized even from Konrad (62%). She is an insider turned outsider. This concludes the answer of the first question.

The second question is answered from the collective interpretation of *'transitivity concordance'* and *'role dynamism score table',* tables: 4 and 5 respectively. The table 5 also confirms that despite having 67% roles, Hiroko has scored only 39% points which is the least from all the other characters' score. Thus, she has more roles less scores. This is also highlighted in the graphic representation of Hiroko's Transitivity concordance and role dynamism percentage in the Figure: 4.

Hence, the patterning of clause patterns characterizes Hiroko as the thinker and not as the doer, her action does not pass to another participant, so she is ineffectual and

helpless. If consider from the context, this construal reveals why clause patterns are the way they are in the text. The context of situation of Nagasaki under the World War II, the life span captured is the day of bomb fall. We see that the social fabric of the society has broken, friend have become strangers (Yoshi 's avoidance of Konrad), the beating up and imprisonment of Hiroko's father merely for criticizing the Emperor and the Japan's military show that the individual has lost freedom of speech, thought and action as the conscription of Hiroko by the chairman in the munitions factories show.

These are the circumstance against which Hiroko's character is construed. So being an individual Hiroko is construed as an ineffective, helpless and victim of her surroundings. This helplessness and ineffectuality is construed along the syntagmatic axis, the chain axis, as such, as the tables 4 and 5, and Figure 4 results show. This is so because the context of a situation which demands for this syntagmatic chain of the clauses; which configured Hiroko as a helpless, ineffectual and victim character.

The Figure 4 represents the graphic representation of these results in comparison of Transitivity concordance table 4 and score dynamism table 5. The graphic representation compares concordance and dynamism results. Konrad, a male, though a stranger in Nagasaki, has more role dynamism scores than Hiroko who belongs to Nagasaki. The commons have the highest dynamic score (80%) because these represent the community and the collective authority is represented through the character of '*the chairman*'.

Therefore, it is the community which is construed as the most effective force in Nagasaki section of the text. From a feminist perspective, the women are portrayed as ineffectual in comparison to males. From the post-colonial perspective Hiroko is represented as an insider turned outsider and an outsider Konrad has some force and

affects the world around him while he is alive. Ideology underpins these linguistic constructions as a community is more powerful than male and male construed as when compared to the female characters.
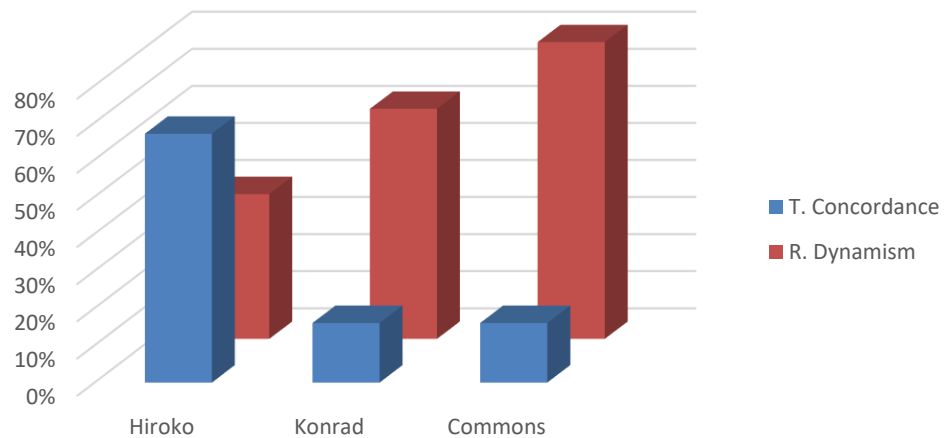
Figure 4: Transitivity concordance and Role Dynamism-I

The linguistic element configuration of clauses along the syntagmatic axis realizes the function of context in structures, the syntagmatic chain axis. Hiroko is ineffectual, helpless it is realized in the structural configuration of the clause patterns. It is quite revealing to note in this context, the male characters construed in the clause patterns as effective and highly dynamic because it is the ideology that underpins this structural configuration.

For example, Konrad has only 16% roles, but has 62% role dynamism score. Hiroko, a female, is configured as helpless and ineffective because she is a woman, weakest of the weak and so this ideology constructed her so. She is construed in the configuration of: *'Participant (senser) + Process (mental) + Circumstantial Adjuncts (angle or matter).*

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All the other important characters died in the Nagasaki section, except Hiroko and Yoshi, but it is the character of Hiroko who takes us to the second Delhi section and the rest of the novel. The context of situations and the characters in the second section has totally changed except that Hiroko has come from the previous section.
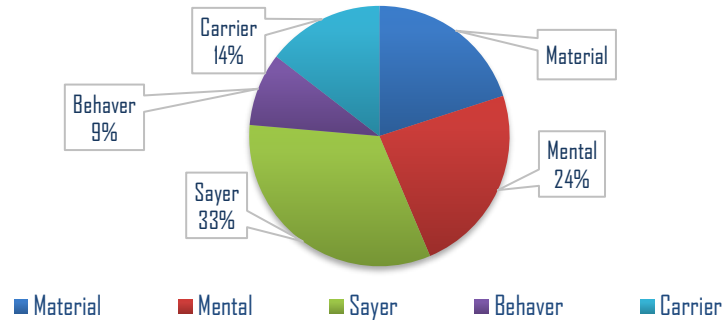
Figure 5: Schematic Clause Types Representation

To sum up, the mental clauses are foregrounded and construed Hiroko as a '*senser'* and not *'actor'* confirmed that this section is narrated mostly from Hiroko's point of view and she tried to understand the surroundings and conditions of her life. She is the most ineffective, ineffectual, and helpless as compared to the other characters. This confirms that she is represented as the victim of her surroundings. The following figure 5 confirms the dominant clause types for the first Nagasaki section.

4.3. *'Veiled Birds: Delhi 1947'*

The period symbolized in this second section of the novel is that of Delhi (1947) under the Raj, under the British rule. The specific period signified in the context of the situation is the end of the Raj. The characters' dialogues and behaviours referred to this historic end of British empire.

The important new characters of this section are: Sajjad Ali Ashraf, James Burton, and his wife Elizabeth Burton. Elizabeth Burton, Konrad's half-sister, called Ilse by her parents and brother, but James family called her Elizbeth. This change of name suggests

that Elizabeth's character is facing an identity crisis and she felt as an outsider and marginalized in her relation with James and his family as was Hiroko's in the Nagasaki section.

Sajjad's remarks in the comments of James Burton on leaving India are quite apt here,

> "*If – when – this Pakistan happens, those Muslims who leave Delhi, and Lucknow and Hyderabad to go there, they will be leaving their homes. But when the English leave, they'll be going home*" (p. 82).

The context of this section is the partition of India and a huge displacement of people. The phenomenon of the partition of the subcontinent has caused almost one-million lives and a large-scale displacement of at least 12.5 million people (Ashcroft, Griffiths & Tiffin, 2013. p. 192ff).

So, in both these sections, Nagasaki and Delhi, the doings of the powerful, America in the first section and Britain in this section, represent power which plays havoc with the lives of the individuals of the marginalized nations. James' character is the representation of power. There is a marked difference in the case of Hiroko's character as she is an outsider here like Konrad was in the first Nagasaki section. She decided to go to Delhi and in narrator's point of view, this journey is not a quest, but an escape from the fear of rejection, as the word, '*Hibakusha'* (p. 49) already reduced her to a bomb,

> "*It is a fear of reduction than any kind of quest that had forced her way from Japan*" (p. 49).

She only knew that Konrad's half-sister Elizabeth lived in New- Delhi. Hiroko arrived in New Delhi after she passed some days in Tokyo, where she worked for the Americans. She decided to leave Tokyo after hearing an American saying,

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"*- the American with gentle face said the bomb is a terrible thing, but it had to be done to save American lives*" (p. 62).

She travelled all alone from Tokyo to Mumbai and then to Delhi to the utter astonishment of James Burton,

"*Well, there is no law against it if that's what you mean'. James is oddly perturbed by this woman"* (p. 45).

James Burton remarked that there are rules and common sense and Hiroko noted the word in his remark,

"*I certainly wouldn't allow Elizabeth. . ."* (p. 46).

These remarks establish the context of the ideology of patriarchal control. Elizabeth remained silent on this and Hiroko wondered at the use of the word '*allowed'* and astonished at the silence of Elizabeth.

Sajjad's explanation to Hiroko when Hiroko on the moment of her arrival in Burton's home, wanted to talk to Sajjad to tell him that Konrad mentioned him, but Sajjad signalled her not to speak to him in front of Burtons. Sajjad fails to explain this signalling to him to stop Hiroko from conversing with him in front of James then this is explained to Hiroko from the perspective of an omniscient narrator, this is where a subaltern fails to speak his/her voice,

"*What he meant is, 'I could see that you were going to speak to me as an equal. They would have held it against both of us"* (p. 60).

Sajjad is exploited by James on the pretext that Sajjad is getting trained to be a good lawyer in the future, but James used him as a dogsbody and exploited him out of his dreams. These events ratify the post-colonial term that *'a subaltern cannot speak'* the powerless, wretched has no voice (Griffith et al, 2013. pp. 244ff).

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Patriarchal hegemony, colonialism, exploitation, and marginalization of the poor and the resulting diaspora are the main context of culture which are realized in different situations in which these characters represented in *Burnt Shadows*.

The results of the data as depicted in the Tables 6 and 7, and in the figure 6 are analyzed for the answers of the research questions.

Transitivity concordance: Table 6 is constructed with respect to the participant roles and process types for all the major characters of this section. Table 6 shows that Hiroko has 58% roles, Sajjad 24%, James 10%, Elizabeth 6%. Hiroko's roles are the highest even from the collective percentage of all other character roles {24 (Sajjad) + 10 (James) + 6 (Elizabeth)} 40% whereas Hiroko alone has 58% roles. It means Hiroko occupies the most central place in the narration in this second section too. In terms of separate process types the following picture of Hiroko emerges:

- Actor + Goal = 1 (Material Clause),

- Actor – Goal + Scope =10 (Material, goal-less, clause),

- Behaver = 5,

- Sayer = 18,

- Senser = 13, and

- Carrier = 8.

Hiroko's character participant roles have depicted more diverse than in the first section Instead of the section first in this section. Table 6 establishes that Hiroko is the most versatile and main character of the *Delhi* section of the novel. She has now sayer, senser and material roles. Hiroko, in this section, has more diversity in the characterisation as the Table: 6 shows. She has *'Actor + Goal'* role along with the male characters of the

section. Thus, it can be concluded that she is as dynamic as the other male characters of the section as she, Sajjad and James each have one role in the band no. 2.

The Figure: 6 graphically represents the results of both the tables: 6 and 7. The graphic representation is quite different from the first section of the text. Hiroko has transitivity roles 58% and 59%.

Table No: 6 Transitivity Concordance-II

Participant Role	Hiroko	Others		
		Sajjad	James	Elizabeth
Assigner/initiator (I/A)	0	0	0	0
Actor + goal (A2)	1	1	1	0
Actor–Goal and/or Scope (A3)	10	3	0	1
Phenomenon (subject) (P4)	0	0	0	0
Behaver (B5)	4	0	1	0
Sayer (S6)	18	13	5	1
Senser (S7)	13	7	6	2
Token (T8)	2	1	0	0
Carrier (C9)	8	4	0	0
Beneficiary (B10)	2	0	0	2
Phenomenon (Complement) (P11)	4	1	0	1
Scope (S12)	1	0	0	0
Goal (G13)	1	0	0	0
Identifier (I-18)	1	0	0	0
Verbiage (V22)	1	0	0	0
Identified (I-19)	1	0	0	0
Identified (I-20)	3	0	0	1
Existent (E14)	2	0	0	0
Total	72	30	13	8
Grand Total Transitivity Roles		123		
Percentage	58%	24%	10%	6%

This is because the context of the situation is more favourable to Hiroko than it is in the first section. She is represented as an independent character in the pre-partition and as a wife of Sajjad Ali Ashraf who has not portrayed under the patriarchy and male dominance.

James, who has a sense of that he has the authority that, '*he would not allow Elizabeth*,' is marked here as patriarchy and man dominance over female. So, Elizabeth

construed in the clause structure patterns as the most ineffectual and helpless, actually she has replaced as Hiroko is in the first section.

Hiroko has 18 sayer roles and 13 senser roles, whereas in the first section she has only high level of0 senior roles. Hiroko's characterization is more diverse in this section. From the perspective of Role Dynamism. Hiroko has the least dynamic role only 59%, which is nearly equal to his roles in the concordance which are 58%, the lowest role dynamism scores are of Elizabeth who has 14%. It is because the most influential character is James Burton, who has 107% higher scores and in concordance he has the only 10% roles.

Table No: 7 Role Dynamism Score-II

| Band | Participant | Weightage | Hiroko | | Others | | | | | |
| | | | No | Score | Sajjad | | James | | Elizabeth (Ilse) | |
					No	Score	No	Score	No	Score
1	Assigner/Initiator	+3	0	0	0	0	0	0	0	0
2	Actor +Goal	+2	1	2	1	2	1	2	0	0
3	Actor–Goal or + Scope, Behaver, Sayer, Senser	+1	45	45	23	23	12	12	4	4
4	Token, Carrier	0	10	0	5	0	0	0	0	0
5	Beneficiary, Phenomenon, scope	-1	7	-7	1	-1	0	0	3	-3
6	Goal	-2	1	-2	0	0	0	0	0	0
Total			64	38	30	24	13	14	7	1
Percentage				59%		80%		107%		14%

Elizabeth emerged as the least dynamic character of the second section. The context of patriarchal hegemony is the highest in this section it is the role of James Burton which has reduced Elizabeth Burton in such a state of ineffectuality. Hiroko has nearly the same results for both concordance and role dynamism scores.

Hiroko has no family role, no attachments in the pre-partition half of this section, so she ideologically not bound to any dominating and powerful character. She is ideologically bound to no one as she replies to James Burton,

> "*I have some money and no attachments. It means I don't need to make plans.* (p. 48).

This is the reason that she has an equal percentage in both the tables 6 and 7, whereas Elizabeth Burton though she is the member of the ruling elite, but still she is represented as a wife of a powerful man so she is the most ineffectual character of the section.

	Hiroko	Sajjad	James	Elizabeth
T.Concordance	58%	14%	10%	6%
R.Dynamism	59%	80%	107%	14%

■T.Concordance　■R.Dynamism
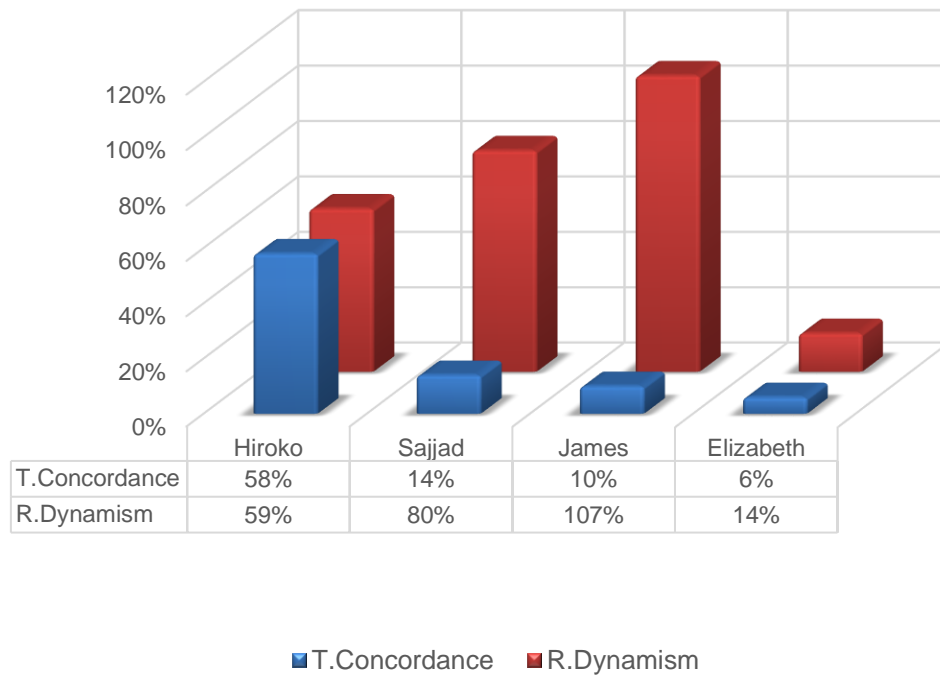
Figure 6: Transitivity Concordance & Score Dynamism

Therefore, the patterning of clause patterns construes Hiroko as having more dynamism than the first section though she is an outsider here. The patterning of clause patterns constructs Hiroko in relation to Elizabeth as the most dynamic and the highly effectual character. In the third section Hiroko represented as a wife and a mother. These roles are analysed along the patterns of syntagmatic axis for the analysis and interpretation.

4.4. *'Part – Angel Warriors: Pakistan, 1982-3'*

The third section of the novel is important in the development of plot and themes. Hiroko suffered a miscarriage and the doctor told her that the radiation had caused this. But luckily, a few years later, she gave birth to a child who is very intelligent and called by the neighbourhood boys, *'Raza genius'*. However, he too, like her mother, rejected by his own society due to his foreign looks and by his beloved that he may be deformed because his mother suffered the atomic bomb explosion.

The social roles represented in this section are: a father (Sajjad), a child (Raza Konrad Ashraf) and a mother (Hiroko Konrad Ashraf). This is the picture of a family like that of James Burton in the second section, but this is a family of Hiroko Tanaka and Sajjad Ali Ashraf who are representative of the marginalized nations is unlike James' family. The relationship fabric of this family is quite different from James' family. Hiroko, here, is a wife and a mother but unlike Elizabeth her status is quite different as we heard her voice in the family matters, she lived independently and developed good relations with the neighbours and some women of Japanese embassy. Sajjad never intervened in her matters and she never felt the need to take his permissions for doing all such things unlike Elizabeth.

Therefore, in the Transitivity concordance of participant roles and dynamism scores, Elizabeth emerged as the most ineffectual and helpless character due to the patriarchal control of James. But Hiroko has quite different dynamic scores despite she got married to Sajjad at the end of the section two and like Elizabeth a wife but has equality in her relationships unlike Elizabeth.

Sajjad is also displaced from his home like Hiroko in the first section. Raza Konrad Ashraf, Hiroko and Sajjad's intelligent son, turned out to be a failure as he is

represented as an outcast in his own society in which he has grown up like his mother Hiroko is made a social outcast in the Nagasaki section. Raza has become an outsider due to his foreign looks, but Hiroko was due to her ideas and society's internal structure.

Raza hailed as a *'hazara'* by an Afghan boy Abdullah. Raza felt elated by this new recognition and a sense of belonging to some community made Raza very confident and happy. This is the general context of situation in which characters are represented in this Delhi section of *Burnt Shadows*. The characterisation of all the characters: Hiroko, Sajjad and Raza Konrad Ashraf interpreted and analysed by the concordance roles and dynamism scores.

The transitivity concordance roles and scores results are compared, interpreted, and analysed for the interpretation and explanation of the characterisation of Hiroko, Sajjad, Raza and Ilse. Then the analysis of this section is compared with the previous two sections for the interpretation of the theme development. The Table: 8 represents transitivity concordances for the characters of Hiroko, Sajjad Ali Ashraf Raza, and Ilse. These are the important characters of this section. The Table: 9 developed and organized from the concordance of the Table: 8 but from the perspective of dynamism and effectuality. These results will be compared with the previous roles and scores of the previous two sections. Figure: 7 which yields the comparative graphic representation of the roles and scores of this section.

Table: 8, 'Transitivity concordance' yields the following results.

- Hiroko: **60%,**
- *Sajjad 28%,*
- *Raza 7%,* and
- *Ilse 3%.*

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Hiroko has the central place in the narration she has the highest 60% roles in the clause configurations like the previous sections. She has the highest senser roles 32% of total roles and 23% goal-less actor roles.

Table No: 8: Transitivity Concordance - III

Participant Role	HIROKO	Others		
		Sajjad	Raza	Ilse
Assigner/initiator (I/A)	0	0	0	0
Actor + goal (A2)	1	0	0	0
Actor–Goal and/or Scope (A3)	8	4	0	0
Phenomenon (subject) (P4)	0	0	0	0
Behaver (B5)	3	1	0	0
Sayer (S6)	3	1	3	1
Senser (S7)	11	7	0	0
Token (T8)	0	0	0	0
Carrier (C9)	2	1	0	0
Beneficiary (B10)	0	0	0	1
Phenomenon (Complement) (P11)	1	2	0	0
Scope (S12)	2	0	0	0
Goal (G13)	1	0	0	0
Identifier (I-18)	0	0	0	0
Verbiage (V22)	1	0	0	0
Identified (I-19)	0	0	0	0
Identified (I-20)	0	0	0	0
Attribute (A16)	1	0	0	0
Existent (E14)	2	0	1	0
Total	**34**	16	4	2
Grand Total roles	56			
Percentage	**60%**	28%	7%	3%

Hiroko emerged once again as a thinker, conscious of her surroundings, constantly making sense of the world around her. Sajjad has the second higher roles. So, the patterning of clause patterns foregrounded Hiroko as the *'senser'* of the mental clauses.

Role dynamism score (Table: 9) placed Hiroko at a higher level of dynamism than the two previous sections. Hiroko has 60% Transitivity roles versus 68% role dynamism

scores, whereas in the first *'Nagasaki'* section Hiroko has 67% Transitivity roles versus 39% role dynamism scores and in the second *'Delhi'* section Hiroko has 58% Transitivity roles versus 59% role dynamism scores. Therefore, it can be opined that with the progression of plot she is asserting herself more forcefully. She is now a proud mother and a satisfied wife, which are reflected in the patterns of clause structure.

Table No: 9: Role Dynamism Scores - III

Band	Participant	Weightage	Hiroko		Others					
			No	Score	Sajjad		Raza		Elizabeth (Ilse)	
					No	Score	No	Score	No	Score
1	Assigner/Initiator	+3	0	0	0	0	0	0	0	0
2	Actor + Goal	+2	1	2	0	0	0	0	0	0
3	Actor – Goal or + Scope, Behaver, Sayer, Senser	+1	25	25	13	13	3	3	1	1
4	Token, Carrier	0	2	0	1	0	0	0	0	0
5	*Beneficiary, Phenomenon, scope*	-1	3	-3	2	-2	0	0	1	-1
6	*Goal*	-2	1	-2	0	0	0	0	0	0
Total			32	22	16	11	3	3	2	0
Percentage				68%	68%		100%		0%	

It is worth mentioning that the characterization of Hiroko is gaining momentum and dynamism with respect to the previous sections. Hiroko has equal dynamic scores with Sajjad Ali Ashraf, her husband. Hiroko has a sharp contrast with the characterization of Ilse as Elizabeth in the role of a wife. The context and ideological underpinning of social roles have affected the configuration of the clause patterns. Ilse never enjoyed this equal status with James Burton. Hiroko emerged as a more dynamic character along the plot development as the context changes so did the clause patterns.

To sum up, it can be concluded for the first question that Hiroko's dynamism is on increasing trajectory. She has 68% role dynamism scores which are higher than the previous two sections. In this *'Part-Angel warriors section (13982-3) Pakistan'* Hiroko

has the social roles of a mother and a wife. She is construed as a very effective character in both these social roles. Elizabeth failed in these roles.

Hiroko invested with some energy to change the world around her as a wife and a mother. She has a voice in these roles, whereas in the last two sections she has high transitivity roles, but no role dynamism and so no voice.
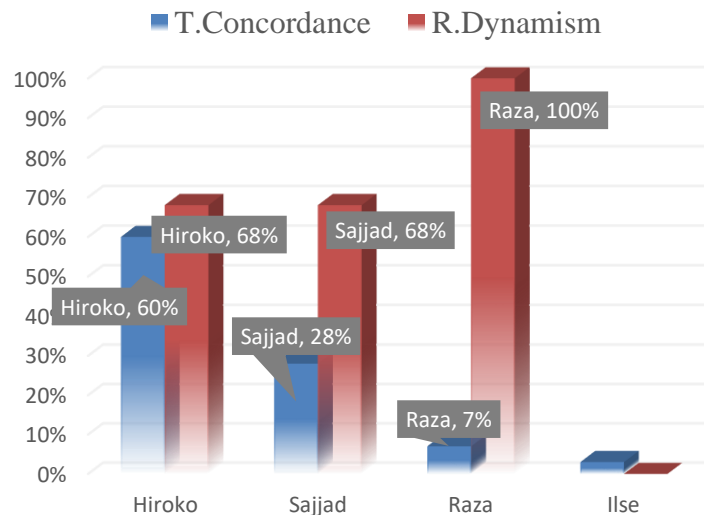
Figure 7: Transitivity Concordance and Role Dynamism III

Hiroko's picture emerged here in total reverse to Elizabeth, who has no effectuality and voice in being a wife and a mother. Thus, Hiroko's character is foregrounded against the background of Elizabeth's characters.

Raza Konrad Ashraf is the most dynamic character of this section he has 7% transitivity roles but 100% role dynamism scores. Raza is represented in the social role of a son. He is effective and dynamic due to the ideological underpinning of a son's role. A boy is more cherished as a child than a girl.

This is the ideological underpinning of Pakistan society. Raza is effective and dynamic because of his mother's yielding to his demands. Sajjad once observed, *'Sajjad said nothing, only (B5) gave her (P11) the slightly wounded look of a man who realizes*

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that his wife is willing to make concessions for her son which she would never have made

for him' (p. 130)

Therefore, the ideological implications reflect in the clause patterns of characterization. Raza is construed as the most affective character of the section being a son. Hiroko has an equal role dynamism with Sajjad as she has an equal status relationship with her husband.

4.5. *'The Speed Necessary to Replace the Loss: New York, Afghanistan, 2001-2'*

This last section centred around Afghanistan, after the 9/11, and America after the 11th September 2001 attacks on the World Trade Centre. Americans not only named the place *'World Trade Centre'* as the ground zero in the spatial context, but also build a discourse to consider the 9/11 as the ground zero of the history too. The writer metaphorically rejected this ground zero of history and linked the events to the history.

Shamsie (2013) described vehemently that the end of *Burnt Shadows* is not the attack on twin towers or not 9th September 2001 but the ongoing war on terror. The question sets up in the prologue by an inmate, *"How did it come to this' he wonders"* (Shamsie, 2009. p. 1) is answered by the writer through the rest of the book. The literally this question is answered through the characters of Raza Konrad Ashraf, Hiroko Tanaka, Konrad Weiss, Yoshi Watanbe, Sajjad Ali Ashraf, James Burton, Elizabeth Burton, Harry Burton and Kim Burton. Raza worked for the Americans in post 9/11 Afghanistan. He is accused of Killing Harry Burton in Afghanistan so he ran away from Afghanistan. In an act of nobility, he wanted to help his old friend Abdullah to escape from America with the help of Kim Burton. But he himself got captured and imprisoned on the misrecognition of Kim and imprisoned at Guantanamo bay. However, Abdullah managed to escape from

the scene with Raza's help. The literal answer is given through the life representation of Hiroko and her son and other characters.

Kamila Shamsie (Singh, 2012) averred that it is wrong to consider 9/11 as the ground zero of history. She opines that the events are connected, "*there were earlier stories feeding into the story of 9/11*" (Singh, 2012. p. 158). This justifies the start of the novel from the bomb-fall on Japan on 9 August, 1945.

At the symbolic level, the history of the powerful can never outlive symbolic representation of these characters as someone from Nagasaki, Pakistan, and Afghanistan. Though at the literal level, history has outlived Konrad, Sajjad, Ilse and Harry, and will outlive Hiroko, Raza and Kim Burton but the symbolic meanings will never die as long the wish of Hiroko Tanaka is not realized. *She just wants the world to stop being such a terrible place.* Hiroko said to Kim Burton,

"*. . . Kim, you are the kindest, most generous woman I ever know*" (p. 362).
Hiroko said that now just because of you, she understood for the first time, why the gentle face American said that the bomb is inevitable to save the American lives, "*I understand for the first time how nations can applaud when their governments drop a second nuclear bomb*" (p. 362). Both Kim and Hiroko became strangers because there are '*burnt-shadows',* dark birds of history between them, symbolized the bitter and dark spots of the past in the human history.

The analysis of the patterning of clause patterns which foregrounded against the background of the above discussion is done through the Table: 10 *'transitivity concordance'* and the Table: 11 *'role dynamism scores'.*

The Table: 10 reveal that Hiroko is again the focus of narration by having 59% roles in concordance. The others including Raza 25% roles and Kim has 15%. Roles.

Hiroko's characterisation is construed in the mental clause is 12% while Raza and Kim have 6% and 4% respectively. It shows that mostly the narration is done through the perspective of Hiroko. Hiroko has 11 roles in the goal-less material clauses and have *'senser'* and *'sayer'* roles 8 and 6 respectively. Hiroko has these roles highest from Raza and Kim.

The table: 11 *'role dynamism score'* table reveals that it is the character of Kim Burton, who is the most effective in this context. Kim is the American citizen and she has no identity or displacement crisis. She is paranoid about other people. She is an architecture and thinks that how a building can bear a terrorist attack. Kim's story is the story of 9/11. She tried to understand her world from this ground zero. She is unwilling to accept others story. She is unwilling to accept that there are other things attached to the story of 9/11.

This is the reason of her highest role dynamism scores. Hiroko has the highest roles scores 70% of all the rest of the sections of the novel. It means Hiroko asserted herself more powerfully. But the context rendered Hiroko as ineffective in comparison to Kim.

This figure reveals that although Hiroko occupies the central place in the narration (roles are higher) in the clause patterns, but it is the character of Kim which, despite having low transitivity roles 15%, less from both Hiroko 59% and Raza 25%, have the high level of score dynamism 90%.

It is worth mentioning that Kim is the only female character who has the highest dynamic scores than Hiroko. Otherwise Ilse is the least dynamic of all the female characters. Raza Konrad Ashraf is the least dynamic character of this section. He is imprisoned and on the escape this is the reason that the structures of clause configuration

construct him so. From the feminist point of view, it can be concluded that there are two women, Hiroko, and Kim, who wielded all the authority in the section.

Table No: 10. Transitivity Concordance-IV

Participant Role	HIROKO	Others	
		Raza	Kim
Assigner/initiator (I/A)	0	0	0
Actor + goal (A2)	0	0	1
Actor–Goal and/or Scope (A3)	9	2	1
Phenomenon (subject) (P4)	1	0	0
Behaver (B5)	4	0	1
Sayer (S6)	6	1	3
Senser (S7)	8	4	3
Token (T8)	1	0	0
Carrier (C9)	1	3	0
Beneficiary (B10)	0	0	0
Phenomenon (Complement) (P11)	3	2	1
Scope (S12)	1	3	0
Goal (G13)	0	0	0
Identifier (I-18)	0	0	0
Verbiage (V22)	0	0	0
Receiver (R21)	1	1	0
Identified (I-19)	0	0	0
Identified (I-20)	0	0	0
Attribute (A16)	0	0	0
Existent (E14)	3	0	0
Total	38	16	10
Grand Total Transitivity Roles	64		
Percentage	59%	25%	15%

Here we see that despite the ineffectual position of woman as compared to the man in the previous three sections of the novel. The women in this section have higher levels of effectuality in terms of scores; Raza has 13% (Hiroko 70% and Kim 90%).

The graphic representation of both transitivity roles and scores is demonstrated in the Figure 8. If we compare Hiroko's character development from the first to the last section, it can be summed up that she has gained role dynamism scores in the development of the plot

Table No: 11 Role Dynamism Scores-IV

Band	Participant	Weightage	Hiroko		Others			
					Raza		Kim	
			No	Score	No	Score	No	Score
1	Assigner/Initiator	+3	0	0	0	0	0	0
2	Actor + Goal	+2	0	0	0	0	1	2
3	Actor – Goal or + Scope, Behaver, Sayer, Senser	+1	27	27	7	7	8	8
4	Token, Carrier	0	2	2	3	0	0	0
5	*Beneficiary, Phenomenon, scope*	-1	5	-5	5	-5	1	-1
6	*Goal*	-2	0	0	0	0	0	0
Total			**34**	**24**	15	2	10	9
Percentage			**70%**			13%	90%	

It can be summed up that the most dynamic character of this section is the character of Kim Burton. The context of the situation configures Kim as the powerful character. Kim affected the world around her. Kim helped Abdullah to cross the border to Canada. These acts realized in the clause patterns.

Therefore, it is concluded that it is the context of situation and social roles which affect the transitivity roles and scores.

From the perspective of clause patterns; the patterning of clause patterns characterises the characters in relation to their social roles and situations. Hiroko has more scores in the social roles of wife and mother and Elizabeth have the least scores as she is portrayed against James Burton who is the most powerful character of the novel. But this is for the first time that Hiroko has higher levels of score dynamism than transitivity roles. The overall picture of Hiroko and all other characters is analyzed and interpreted in the conclusion of this chapter.
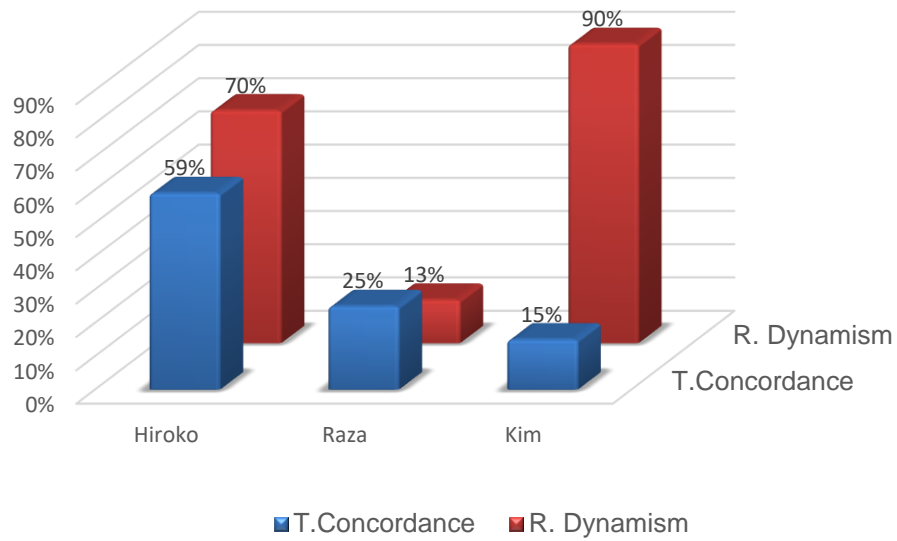
Figure 8: Graphic representation of Tables 11 & 12

4.6. The Conclusion of the Interpretation and the Analysis

The analysis and the data resulted from the first to the fourth sections of the novel are now combined for the analysis of the whole participant roles and role dynamism scores of Hiroko Tanaka's characterization and other characters. Hiroko's journey started with the remark of an American with *a gentle face*,

'The bomb is a terrible thing, but it is inevitable to save the American lives'.

Hiroko said,

'She has understood how nations applaud when their government dropped the second bomb'.

So, Hiroko's journey is the quest to find out what is inevitable to save American lives and how nations applaud the terrorist acts of their states.

Figure 9: Transitivity Roles

The Results of the Tables: 4, 5, 6, 7, 8, 9 are combined in the Tables: 10 and 11. Similar the Figures 8 and 9 are based on the tables 10 and 11. Therefore, the results of 10 and 11 tables give data for the analysis of an overall picture of Hiroko and other characters.
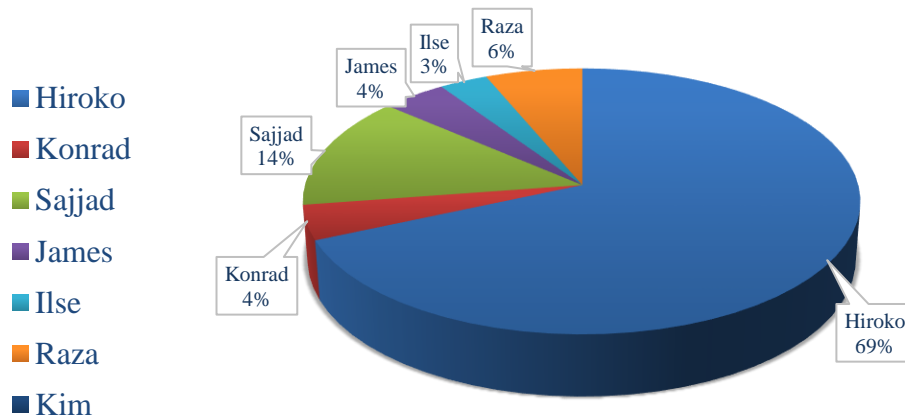
The conclusion of the analysis of the whole sub-text, is interpreted and analyzed in the same steps of *'transitivity concordance'* of roles (subject/object) and *'role dynamism scores'* derived from the transitivity concordances as done in the previous sections.

The characterization of all the important characters is represented in terms of their participant roles. The results reveal that Hiroko has 65% roles, Konrad has 4%, Sajjad 13%, James 4%, Ilse 3%, Raza: 6% and Kim has 3% roles.

The space occupied given to each important character's participant roles in the novel is illustrated in the chart of the Figure: 9.

The Figure 9 is the graphic representation of all the transitivity roles of Hiroko and others in the sub-text. It is a collective picture of the space occupied by Hiroko Tanaka. Hiroko occupies most of the space of the story, this reveals that the novel is written to represent

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the weaker of the weak who is symbolized in the characters of Hiroko Tanaka and Sajjad Ali Ashraf.

Table No: 12. Collective Transitivity Concordance of the Sub-Text

Participant Role	HIROKO	Others					
		Konrad	Sajjad	James	Ilse	Raza	Kim
Assigner/initiator (I/A)	0	0	0	0	0	0	0
Actor + goal (A2)	2	2	1	1	0	0	1
Actor–Goal and/or Scope (A3)	43	3	7	0	1	2	1
Phenomenon (subject) (P4)	1	0	0	0	0	0	0
Behaver (B5)	13	0	1	1	0	0	1
Sayer (S6)	29	2	14	5	2	4	3
Senser (S7)	57	5	14	6	2	4	3
Token (T8)	3	0	1	0	0	0	0
Carrier (C9)	12	1	5	0	0	3	0
Beneficiary (B10)	2	0	0	0	3	0	0
Phenomenon (Complement) (P11)	14	1	3	0	1	2	1
Scope (S12)	10	1	0	0	0	3	0
Goal (G13)	6	0	0	0	0	0	0
Identifier (I-18)	2	0	0	0	0	0	0
Verbiage (V22)	3	0	0	0	0	0	0
Receiver (R21)	1	0	0	0	0	1	0
Identified (I-19)	3	0	0	0	0	0	0
Identified (I-20)	7	1	0	0	1	1	0
Existent (E14)	7	0	0	0	0	0	0
Attribute (A16)	1	0	0	0	0	0	0
Total	216	16	46	13	10	20	10
Grand Total				331			
Percentage	65%	4%	13%	4%	3%	6%	3%

The Table 12 which represents the collective participant roles show the overall picture of process types and participant roles of the sub-text. It clearly demonstrates that Hiroko though, has the central place in the narration and established the perception that she is the protagonist of the novel.

From the Table: 12, it is summed up that Hiroko's character is foregrounded in the patterning of clause patterns as the main character, mainly as a thinker and not as a doer. The most of the narration is represented from her point of view, though she is not the narrator of the story. The results of this table revealed that Hiroko has 65% roles, Konrad has 4%, Sajjad 13%, James 4%, Ilse 3%, Raza: 6% and Kim has 3% roles.
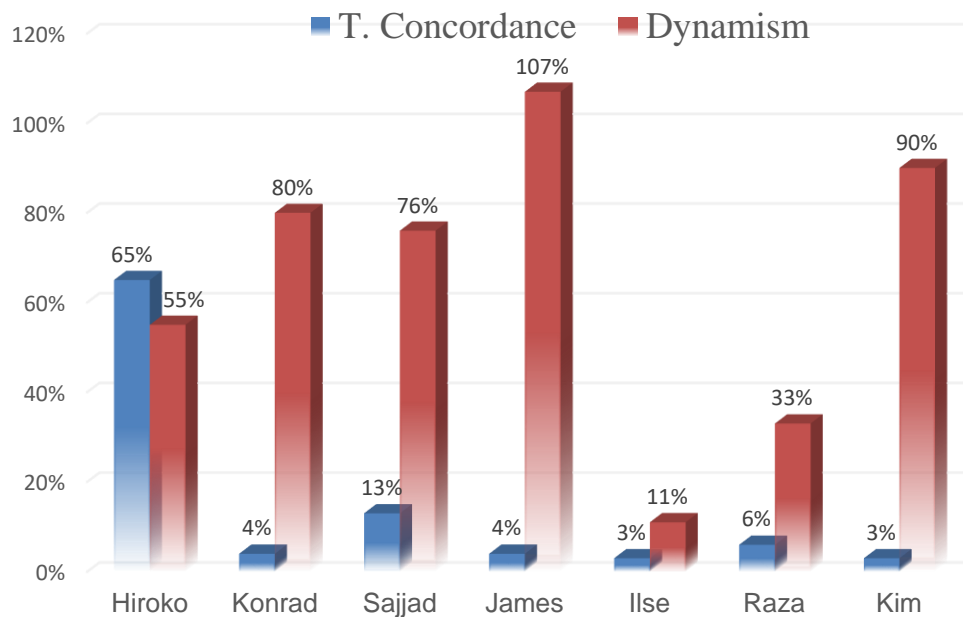
Figure 9: Graphic comparison of Concordance and Dynamism

The Figure: 10 is the graphic representation of the Tables 12 and 13. In this figure the results of the both tables of participant roles and dynamism are combined.

From these tables and figures, it is concluded that despite having the same participant roles, nearly 60 % from all the four sections of the novel, Hiroko's characterization is dynamic and she is represented as the one who is constantly struggling to transform the ideological context of situation in which is portrayed. She is the only one character in the whole novel who is struggling to change the world and whose greatest wish that she just wanted the world to stop being such a terrible place is echoed in the construction of her participant roles and role dynamism scores. The role dynamism scores of Hiroko character are kept rising from the first to the last section. The Figure: 11 portrays the participant roles and role dynamism of Hiroko Tanaka from the first Nagasaki to the last American section.

This figure shows that the line of the Transitivity Concordance is almost the same, but the role dynamism score line kept on rising from the first to the last section. This

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shows the development in the characterization process of Hiroko Tanaka in Burnt Shadows.

Table No:13 Collective Role Dynamism Scores

Participant Role	HIROKO	Others					
		Konrad	Sajjad	James	Ilse	Raza	Kim
Assigner/initiator (I/A)	0	0	0	0	0	0	0
Actor + goal (A2)	2	2	1	1	0	0	1
Actor–Goal and/or Scope (A3)	43	3	7	0	1	2	1
Phenomenon (subject) (P4)	1	0	0	0	0	0	0
Behaver (B5)	13	0	1	1	0	0	1
Sayer (S6)	29	2	14	5	2	4	3
Senser (S7)	57	5	14	6	2	4	3
Token (T8)	3	0	1	0	0	0	0
Carrier (C9)	12	1	5	0	0	3	0
Beneficiary (B10)	2	0	0	0	3	0	0
Phenomenon (Complement) (P11)	14	1	3	0	1	2	1
Scope (S12)	10	1	0	0	0	3	0
Goal (G13)	6	0	0	0	0	0	0
Identifier (I-18)	2	0	0	0	0	0	0
Verbiage (V22)	3	0	0	0	0	0	0
Receiver (R21)	1	0	0	0	0	1	0
Identified (I-19)	3	0	0	0	0	0	0
Identified (I-20)	7	1	0	0	1	1	0
Existent (E14)	7	0	0	0	0	0	0
Attribute (A16)	1	0	0	0	0	0	0
Total	216	16	46	13	10	20	10
Grand Total				331			
Percentage	65%	4%	13%	4%	3%	6%	3%

The trajectory of dynamism is in upward direction due to the change of the context in which character of Hiroko is configured and the clause structure analysis reflects the effects of the context. In other words, the structure of the clause has a dialogic relation with the context through the stratum of meaning in SFL. The structure is the realisation of language function.
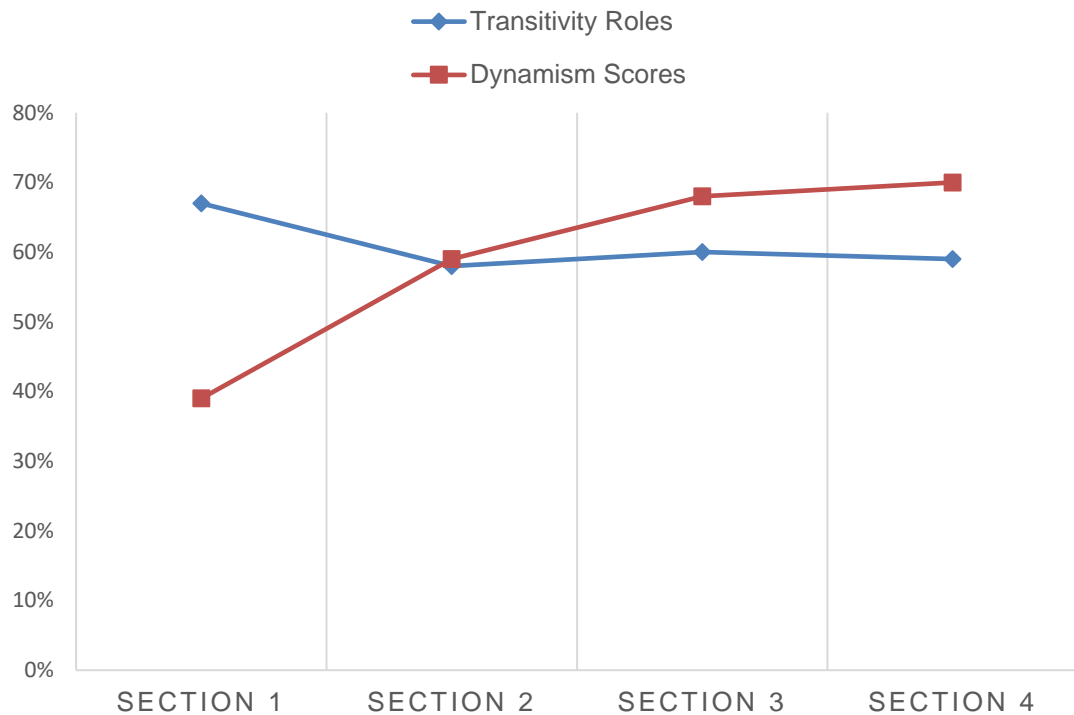
Figure 10: Hiroko's Transitivity Roles and Dynamism Scores

"Section 1, Nagasaki, Section 2 India under the Raj, Section 3 Pakistan (1982-3), Section 4 Afghanistan-America (2001-2)"

The trajectory of the lines of 'transitivity roles' and 'dynamism scores' are captured in the above figure. The trajectory of score dynamism is different from section to section, whereas the trajectory of participant roles remains nearly the same for all the four sections of the novel. This confirms that along the development of the plot the character of Hiroko is gaining dynamism and affecting the world around her, Hiroko's character is gaining effectuality as compared to the first section.

Through the patterns of the patterning of clause patterns it is established that she is construed more in the mental and verbal clauses than in the material clauses. In the first Nagasaki section, she is ineffectual but she is construed differently in the second, and third sections and her portrayal are wide apart in the last section of the novel.

Therefore, it is established for the analysis that the development of her character is evolutionary rather revolutionary as there is a gradual rise in dynamism instead of the

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abrupt change and this change has become abrupt only at the end of the novel. The patterns of clause structures construed her as the least dynamic and helpless victim in her own community and in her own country. But she is more dynamic at the end and she is on the way to transform the ideological context of her situations. She is true to her wish, *"I want the world to stop being such a terrible place, Hiroko said"* (p. 293), this wish of her echoed in the patterning of clause patterns and roles dynamism scores of clauses through Hiroko Tanaka is represented in the novel.

CHAPTER 5

CONCLUSIONS

5.1. Introduction

The final chapter of the thesis provides brief synopsis, applications, and the pointers to the future research of this work. Some steps of analysis and interpretation are easy while others involve a lot of efforts and discussions to categorize, interpret, and analyse. But, at the end, this is a rewarding exercise by all means.

In the first step, the collection of data from *Burnt Shadows,* the text of this research, is carried out from the four sections of the novel as per the division of the novel by the writer herself (see section 2.7.1). The division of the text and the sub-text (the data collected is called sub-text) into four sections is very important for the interpretation of relevant contexts constructed in the novel for understanding and interpretation of the sub-text for the construal of the characters.

The data collection is steered by the participant roles of Hiroko Tanaka which are selected nearly in equal percentage from all the four sections of the novel. The data collected is categorised in transitivity concordances and further refined in role dynamism score tables for each section of the sub-text. The sub-text is comprised of the thirty passages collected from the four sections of the text.

In the second step, transitivity concordances, the grouping of the participant roles, Hiroko, and all other important characters, are configured for process types and participant roles (see section 3.3.1). Transitivity concordances help in understanding the dominant process types and dominant roles assigned to any character in the clauses of the selected passages of the text.

At the third step, the results emerged in the second step of transitivity concordances are further refined with the help of *'Role Dynamism Scores'*. This role dynamism score table refined the participant roles in terms of effectuality/dynamism or ineffectuality, the ability to affect the world around.

In the fourth step, the results of the second and third steps are graphically represented in the comparison, interpretation, and analysis of Hiroko and other characters.

Each step of the analysis yields a unique picture of the characterization process at its own level and contribute to the next step for the overall analysis of characterization in *Burnt Shadows.* The first step helps in understanding the dominant process types in which characters are construed. The second step demonstrates the dominant participant roles assigned to the character in the subtext, for example, the first step analysis shows that Hiroko is a thinker character of mental clauses rather than a doer of material clause types, and the second step yields results which shows that Hiroko is assigned 69% roles which are higher than all the collective sum of all the other characters which reveal that Hiroko is the focus of narration and is the central character of *Burnt Shadows*. The Figure: 10 results depict the following picture of Hiroko Tanaka and the rest of the characters in the novel.

- Hiroko has 65% roles, but has 55% dynamism.

- Konrad has 4% roles, but 80% dynamism.

- Sajjad Ali Ashraf has 13% roles and 76% dynamism.

- James has only 4% roles, but has the highest dynamism 107%,

- Ilse has 3% roles and 11% dynamism.

- Raza has 6% roles and 33% dynamism.

- Kim has 3% roles and 90% dynamism.

If we compare nation wise or gender wise the construction of these characters, the results are quite revealing. James represent the end of the Raj in India, although has less participant roles, but has the highest dynamism due to his identity and the presence of an ineffectual wife Ilse (11%) who is the least dynamic of all the characters, but it is also because of the power vested in James because of The Raj, so his characterization in the configuration of participant roles and process types construe him so dynamic in comparison to the rest of the characters.

The characterization of Hiroko Tanaka in transitivity concordances and role dynamism scores reveals that though she is not on the par with the dominant male characters of the novel, but it is obvious from the previous chapter and especially the Figure: 11 that she is the only one who has transformed the context of the situation which is the realization of culture in SFL. There is discernible development in her characterization of the first '*Nagasaki*' section to the last section, '*Speed Necessary to Replace the Loss*', Figure.11 sums up the characterization of Hiroko Tanaka and its development across the four sections of *Burnt Shadows.*

5.2. SFL and This Research

This thesis is an application of SFL theory on a literary text. The application of SFL on language in literature is not a novel idea, but here this is not stretched to the extreme limits of its applicability. The approach adopted in this thesis is interdisciplinary known as literary stylistics.

The distinctive orientation of SFL towards meaning (see 2.2) make it a theory of choice among learners of the second language. So, SFL becomes the best applicable linguistics due to this orientation. The functional view of SFL makes it distinctive for the analysis and the interpretation of different discourses in any text. Critical Discourse

Analysis (CDA) derives its impetus from SFL. These points prove Halliday's claim that, *'the aim of SFL is to say meaningful things about any text'.*

Fowler (1984) regards SFL as the most applicable linguistics, so tertiary level teaching can help the students to analyze and construct discourse.

5.3. The Limitations of the study

SFL linguistics describe three metafunctions of language; Ideational (Experiential and Logical), Interpersonal and Textual. I have studied and analyzed the text only for the experiential strand of meanings through the system of Transitivity (see section 2.3.1). The clause construes these three metafunctions simultaneously. However, the categorization of the data is rigorous and retrievable which provides an objective ground for the interpretation and analysis of the data in the sub-text.

5.4. The Applications of the Study

The applications of SFL are many, and so varied, Halliday has counted 21 possible applications of his theory (Eggins, 2004). This thesis is the application of the transitivity system of SFG.

Transitivity system is a powerful tool for the study of implicit/explicit ideologies (Thompson, 2009) in any text or discourse. So, this study helps in understanding the ideologies of discourses. In the words of Althusser (2006) ideological state apparatus is more powerful than oppressive state apparatuses, so through the application of SFL the curricula can be analyzed for the ideological implications before teaching in the schools for the better inculcation and understanding of ideologies.

The methods of this research can be applied to the analysis of media discourse and history texts for the better understanding of the point of view in both these discourses.

5.5. Pointers for Future Work

This study paves the way for the application of a grammar which has meaning as its base for all the terms and concepts. Therefore, the teaching of this grammar to the students of foreign language learners is worth an explorable phenomenon.

The study of the media discourse from the perspectives of this study is worth exploring for the voicing of a specific point of view under the ideological assumptions.

The methods of this research can be applied to the study of any text, these methods are retrievable and rigorous. Transitivity system is the system of experiential metafunction, if this along with the interpersonal metafunction of SFL can be applied for the analysis of the opposition of discourses in the construction of any knowledge.

Moreover, Michael Foucault 's concept of power in discourses can also be analyzed in a media or history texts which use the power of different discourses to postulate or construct a specific ideology.

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APPENDICES

Appendix A

The Yet Unknowing World

Nagasaki, 9 August 1945

Extract: 1.

"Later, the one who survives will remember that day as grey, but on the morning of 9 August itself both the man from Berlin, Konrad Weiss, and the schoolteacher, Hiroko Tanaka, ***step out*** of their houses and ***notice*** the perfect blueness of the sky, into which white smoke blooms from the chimneys of munitions factories."

"Functional, **Hiroko Tanaka (S7) thinks**, as **she (A3) stands** on the porch of her house in Urakami and **[she] (S7) surveys** the terraced slopes, the still morning alive with the whirring cicadas. If there were an adjective to best describe how war (<u>A3</u>) <u>has changed</u> Nagasaki, **she (S7) decides**, that would be it. Everything distilled or distorted into its most functional form. **She (A3) walked** past the vegetable patches on the slopes a few days ago and **(S7) saw** the earth itself furrowing in mystification: why potatoes where once there were azaleas? What prompted this falling of love? How to explain to the earth that it was more functional as a vegetable patch than a flower garden, just as factories are more functional than schools and boys were more functional as weapons than as humans.

Extract: 2

"An old man (*I-20*) *walks* past with skin so brittle **Hiroko (S7) thinks** of a paper lantern with a figure of a man drawn on to it. **She (S7) wonders** how she (I- 20) looks to *him (S7)* or to *anyone*. To Konrad, just a gaunt figure in the drabbest of clothes like everyone else, **she (S7) guesses**, recalling with a smile Konrad's admission that when *he (S7)* first

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saw her---dressed then, as now, in white shirt and grey monpe—*he (A2)* had wanted **to paint** her **(G13)**. Not paint a portrait of her, *he* (S6) *added* quickly. But the striking contrast she (I-19) formed with the lush green of Kagawas' well-tended garden across she (A3) had walked towards him ten months ago (I-20) made *him* (S7) *wish* for a buckets of thick, vibrant paint to pour on to her waterfalls of colour cascading from her shoulders (rivers of blue down her shirt, pools of orange at her feet, emerald and ruby rivulets intersecting her arms)

'I wish you had,' **she (S6) said**, taking his hand. 'I would have seen the craziness beneath the veneer much sooner.' *He (A3) slipped* his hand out of hers (S12) with a glance that mixed apology and rebuke. The military police (A3) could come upon THEM (S12) at any moment.

Extract: 3

The man (S7) with the brittle skin turns to *look* back at **her (P11)**, touching his own face as if trying to locate the young man beneath the wrinkles. *He (S7)* has *seen* this neighbourhood girl – **the traitor's daughter** (P11) –several times in the last few months and each time it seems that the hunger (A3) they are all inhabiting conspires to make her (S12) more beautiful: the roundness of her childhood face has melted away completely to reveal the exquisiteness of sharply angled cheekbones, a mole resting just atop one of them. But somehow **she (A3) escapes** all traces of harshness, particularly when as now, her mouth curves up on one side, and a tiny crease appears just millimetres from the edge of the smile, as though marking a boundary which becomes visible only if you try to slip pass it. *The old man (A3) shakes* his head, aware of the foolishness *he (S7)* is exhibiting in *staring* at the young woman (P11) who is entirely unaware of him, being grateful, too,

for something (I-20) in the world which can still prompt foolishness in *him (P11)*." (pp. 6.7.8)

"*A voice (S6) says*, 'Her father is Matsui Tanaka, the traitor (V22),' and there's a *ripple of unpleasantness (E14)* around the shelter, *more people (B5) making* space for her but in a way, that suggests *they (S7) don't want* her (P11) here.

She (S7) doesn't care. She (C9) is out now, gulping in the fresh air which almost seems cool by comparison"   (p. 15)

Extract: 4

"She (S7) glimpses "her hands as she holds them up – blistered from the combination of factory work and bamboo-spear drills". This was not how **she (S7) imagined** twenty-one. Instead, she **(S7) imagined** "Tokyo – Hiroko Tanaka in the big city, wearing dresses, leaving lipstick marks on the wine glasses in jazz clubs, her hair cut just below the ear – single-handedly resurrecting the lifestyle of the 'modern girl' of the twenties whose spirit had lived on in *Sutairu* through the thirties."

But that was childish dreaming. Or borrowed dreaming, really. She (S7) saw "the way her mother sighed and laughed over stories of the modern girls" and she (S7) imagined "their world as the only mode of escape from the dutiful life". Though the older she (C9) got the more **she (C9) was certain** *her mother (S7)* – so devoted to husband and daughter and home – never really desired the escape, only *[she](S7) enjoyed,* "the idea that it existed in the world." That was where she and her daughter so sharply differed. For Hiroko, "to know was to want". But that world glimpsed in magazines was known far less than the world she could reach out and grasp by the roots of its rust-coloured hair.

Now the childhood dreams are past. Now there is *Konrad (E14)*. As soon as the war ends, there will be her and Konrad. As soon as war ends, there will be food and silk. She'll never wear grey again, [she] never re-use tea leaves again, [she] never lift a bamboo-spear, or [She] enter a factory or bomb-shelter. As soon as the war ends there will be a ship to take her and Konrad far away into a world without duty.

When will the war end? 'It cannot happen quickly enough." "Konrad has heard about the new bomb from Yoshi. He runs for Hiroko thinking, ' *And if it is to fall on Hiroko let it fall on him, too".* (p. 16)

Extract: 5

"Hiroko (A3) steps out on to the verandah. Her body from neck down a silk column, white with three black cranes swooping across her back. She (S7) looks out towards the mountains, and everything is more beautiful to her than ever before. She (B5) turns her head and [she] (S7) sees the spires of Urakami Cathedral, which *Konrad (A3) is looking up* at when *he (S7) notices* a gap open between the clouds. Sunlight streams through, pushing the clouds apart even further.

"Hiroko." And the world goes white. (p. 23)

Extract: 6

"The light (C9) is physical. It [Light] (A2) throws Hiroko (G13) forward, sprawling. Dust (A3) enters her mouth, her nose (G13), as she (A3) hits the ground, as it burns. Her first response (I-18) is a fear that the fall (A3) has torn her mother's silk kimono (S12). **She (A3) raises** herself off the ground (Hiroko acting upon her own body), **[She] (S7) looks down**. There is dirt (E14) on the kimono, but no tear. Yet something (I-19) is wrong. **She (A3) stands up**. The air (C9) is suddenly hot and **she (S7)** can **feel** it on her skin. **She (S7)** can **feel** it on her back. She glides her hand over her shoulder, touches flesh where

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there should be silk. Moves her hand further down her back, touches what is neither flesh nor silk but both. She (S7) wonders if this has something to do with the burning she (S7) felt as she (A3) fell. Now there is no feeling (E14*). She taps the place that is neither flesh nor silk. There is no feeling (E14*) at all."

Extract: 7

"Hiroko (S7) looks down, [she] (B5) sees *a reptile* (P11) crawling up the path towards her house. She (S7) understands now. The earth (A3) has already opened up, disgorged hell (S12). *Her (A3) neighbour's daughter is running* towards *the reptile (S12)* with a bamboo spear in her hand – her grip is incorrect. *The reptile* [Hiroko's father] *(A3) raises* its head and *the girl (A3) drops* the spear, *[the girl] (S6) calls* out Hiroko's father's name. "Why does she expect him to help?" Hiroko (S7) wonders, as *the girl (S6) keeps chanting*, 'Tanaka-san, Tanaka-san,' hands gripping the sides of her face as *she (S7) stares* at *the reptile* (P11).

The only light (E14) is from the fires. *Her neighbour (S6) is calling up* her name (V22), somewhere close. The *neighbour (C9) is* inside the house, her footsteps on the stairs. Where is Urakami Cathedral? Hiroko (A3) bats at *the air* (S12) with her hands, trying to clear away whatever separates the spires from her sight. Where is the Cathedral? Where *is Konrad* (C9)?

Why she (A3) is falling?   (p.26)

Appendix B

Veiled Birds, Delhi 1947

Extract 8

"There was a woman (E14) there, hands in her trouser pockets, looking at the portrait of James, Elizabeth and their son Henry which hung on the wall. In addition to the blue trousers, flared below the knee, she (A3) was wearing a cream pullover with sleeves pushed up to the elbows, and her dark hair was cut just below her ears. Even with her back turned to them she (C9) looked like no one James knew among the Delhi set.

'Are you here to see my wife?' *he (S6) said*.

She (A3) turned, and *James said*, 'Good Lord,' as *he (S7)* found himself looking at a Japanese woman (P11).   'I am Hiroko Tanaka. You must be James Burton.'   (pp. 41)

 ". . . But when she (A3) looked at the portrait – the man in his expensive suit, one hand on his wife's shoulder, the other resting on the cabinet which showcased sports trophies – she (S7) saw immediately what the painter had captured so perfectly: the complacency of James Burton...."   (pp. 42)

Extract 9

"She (I-20) struck *him (S7)* as a woman who (B5) would allow certain liberties – to beetles and to curious man – if the intentions weren't discourteous." (p, 45)

"The desire to sit down on the ground and weep was strong, but instead Hiroko (A3) stepped on to the verandah, and (A3) into another world. Everything was colour, and the twittering of birds. It was like walking into the imagination of someone who has no other

form of escape. So beautiful, and yet so bounded in. She (A3) sat down on the chair *James (A2) had pulled out* for her (B10), and (S6) said yes, she would love some tea."

<center>(pp 46, 47)</center>

Extract 10

"Yes. Why? Can't woman travel alone in India?' [Hiroko said] (S6)

Elizabeth (B10) almost *laughed.* So much for those demure Japanese woman of all the stories *she'd (B10) heard*. Here was the one (E14) who (A2) would squeeze <u>the sun </u>(G13) in her fist if she (B10) ever got the chance; (S6) yes, and tilt her head back to swallow its liquid light. At what point, *Elizabeth (S7) wondered,* had *she (S7) started to believe* <u>there was virtue</u> (E14) in living a constrained life? *She (A3) clicked* her heels against the floor in impatience at herself. Virtue had nothing to do with it.   [James] *(S6)* 'Well, there is no law against it if that's what you mean,' *James (S7) was oddly perturbed* by this woman (I-20) who he couldn't place. Indians, Germans, the English, even Americans . . . *he (S7) knew* how to look at people and understand the context from which they sprang. But this Japanese woman in trousers. What on earth she (C9) was all about? 'But there are rules, and there is common sense. I certainly wouldn't allow Elizabeth . . .' (*S6*) *He (B5) faltered* as Hiroko (S7) glanced towards *Elizabeth* (P11) "to see her reaction to his choice of verb".

Extract 11.

"James, you bastard. *Elizabeth (S7) felt* a rush of protectiveness towards the Japanese woman (P11) who had clearly come here because there was nowhere else for her to go. Which was a ridiculous thing to do, of course, but that hardly justified the cutting dismissal with which *James (S6) had just directed* her (V22) towards the door." (p- 48)

Extract 12.

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'I have some money and no attachments. It means I don't need to make plans [Hiroko] (S6).' The truth was she (C9) had little money – the voyage from Tokyo had cut a swathe through her savings – but she (C9) had very confidence that her three languages and glowing references from the Americans would be sufficient to secure employment anywhere in the world. 'How long I stay depends on how Delhi and I get along.' (S6) She (B5) turned to Elizabeth, the slight repositioning of her shoulders dismissing James just as effectively as he'd dismissed her. 'Could you tell me where I can find a respectable boarding house? (S6) I (C9) have references from the Americans in Tokyo, and from Yoshi Watanbe, grandson of Peter Fuller from Shropshire.

Extract 13.

Whether it was simple curiosity, a feeling of sympathy, or a desire to offend James, Elizabeth didn't know, but *she (S6) found herself saying*, 'Why don't you stay here for a few days while we sort out further arrangements. Your luggage?'

'I left it with the man outside'. (S6) Hiroko (S7) tried to reconcile Konrad's bitter comments about Ilse, *the sister (I-20) who made him feel* so unwelcome in Delhi, with this woman of warmth and hospitality. 'But, please, I don't want to impose (S6)

(pp.48, 49)

Extract 14.

"Hiroko pressed her fingers just beneath her shoulder blade. From Tokyo to here she (A3) had found momentum in momentum. She (S7) had not thought of destination so much as departure, wheeling through the world with the awful freedom of someone with no one to answer to. She (T8) had become, in fact, a figure out of myth. The character (A3) who loses everything and (I-20) is born anew in blood. In the stories these characters were

always reduced to a single element: vengeance or justice. All other components of personality and past shrugged off.

<div align="right">(p. 49)</div>

Extract 15.

"Hiroko (A3) had spent one entire afternoon looking at the picture of Harry Truman. She (S7) did not know how to want to hurt the bespectacled man, though she (S7) suspected she (S7) would feel a certain satisfaction if someone dropped a bomb on him; as for justice, it seemed an insult to the dead to think there could be any such thing. It was a fear (E14) of reduction rather any kind of quest (I) that that had forced her (A3) away from Japan. Already she (S7) had started to feel that word 'hibakusha' (A2) start to consume her (G13) life. To the Japanese she (I-19) was nothing beyond an explosion-affected person (I-18); that was her definite future. And to the Americans . . . well, she (S7) was not interested in being anything to The Americans anymore."

<div align="center">(pp. 59,60)</div>

Extract 16.

'Mr Konrad was---' *Sajjad* (S6) pulled his ear-lobe, trying to find a way to express himself. 'I liked him very much.'

Hiroko (B5) smiled as she sat down at the bridge table. It was so easy to see why Konrad has said this man this man was the only person in Delhi worth seeing.

'He mentioned you. He said you were lovely.'[Hiroko], (S6)

'Lovely?'[Sajjad] (*S6*)

'Yes. (S6)' She (S7) watched *him (P11)* take in the compliment as though it were a feast. 'Why didn't you want me to say anything to you in front of the Burtons the day I arrived?'[Hiroko](S6)

<div align="center">118</div>

Sajjad (A2) set down the lined exercised book he had bought with his own money for the lesson, wiping his cuff against the remnant of a tea stain.

'I didn't know what you were going to say. But it didn't seem right. [*Sajjad*]*(S6)*'

'What didn't?'[Hiroko] (S6)

Extract 17.

'*I (A3) work* for Mr Burton.' *He (S6) quickly added*, 'Not like Lala Buksh. I'm not a servant. *I'm (C9) going to be* a lawyer, one day. Already *I know (S7)* all <u>there is to know about.......</u>' *He (S6)* stopped, aware *he (S6) was* boasting. 'I'm not a servant,' *he (S6) repeated* firmly. 'But *I'm (C9)* . . . you're . . .'

'Yes? [Hiroko] **(S6)**

'You had just walked in. A link to her dead brother. It was not the time for you to stop and talk to me.' *[Sajjad] (S6)* What he meant was, 'I could see that you were going to speak to me as an equal. They would have held it against both of us. You would not have asked to stay.' 'I think we should start the lesson.' *(S6)*

(p. 62)

Extract 18.

"I (C9) worked as a translator for over a year. Made friends with one American nurse, in particular, *who* took me to have my hair cut short like hers, and let me borrow her clothes when we went out to nightclubs together. I'd (I-19) grown up in the war; <u>these peacetime luxuries (E14) were</u> all new to me (T8). I didn't ever want to go back to Nagasaki, but I (C9) was content to be in Tokyo with the Americans. And then one day – near the end of '46 – *the American (S6)* with the gentle face *said* "the bomb was a terrible thing, but it had to be done to save American lives". I knew (S7) straight away I couldn't keep working for them........." (p. 63)

"*Sajjad (S7) considered* all this as Hiroko's gaze (B5) turned inwards, then *(A3) sat back* in his chair, *looking (S7) out* at the garden, and let her (C9) be."

Extract 19.

"Here she was, not walking around the great tower so much as prowling. *He'd (S7) thought* of her (P11) as a wounded bird when she (A3) first came to stay, but now *he (S7) saw* something more feral in her (P11).

I have to get away, I have to get away, Hiroko (S7) thought, circling the minaret. She (C9) was nothing in this world. <u>It (C9) was clear</u> now. Better even to be a hibakusha than nothing. Last evening, when *James Burton (S6) had whispered*, 'Tomorrow morning we're all going to see Sajjad's Delhi,' she (S7) had felt her face stretch into a smile that didn't seem possible. His world wasn't close to outsiders! The Burtons weren't entirely resistant to entering an India outside the Raj! And she, (I-20) Hiroko Tanaka, was the one *to show both Sajjad and the Burtons (S7)* that there was no need to imagine such walls between their worlds. Konrad had been right to say barriers were made of metal that could turn fluid when touched simultaneously by the people on either side."   (p.- 118)

Extract 20.

"How does one become a Muslim?' (S6) (Hiroko said to Sajjad) 'One repeats the Kalma – la ilaha ilallah Muhammadur rasool Allah – three times. *(S6)*' 'Say that slower.' (S6) As the car headed down the hill, speeding up, the flowers appeared increasingly blurred in their frenzy to burst out the surrounding greyness.   'why?' *(S6)*

'So I can repeat it three times.' (S6)

Sajjad (C9) was silent for a while.

'Don't you at least want to know what it means?' *(S6) he said* at last.

'No I'm not saying it because I believe it. I'm saying it because I see no reason to make things more difficult for you with your family than is necessary,' (S6) Again *he (C9) was silent*, and this time she began to worry.'Have I offended your beliefs?' (S6)

'I'm just surprised by your practicality.' *(S6) He (A3) touched* her arm (S12).

'And grateful for it.' *(S6) (p. 129)*

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Extract 21.

"I can't ask any of my friends home,' *he (S6) had yelled*, the sound was so unexpected *Sajjad (A3) had run* into the room. 'With your walking around, showing your legs. Why can't you be more Pakistani?' [Raza] *(S6)* Afterwards, she and Sajjad hadn't know whether to howl with laugher or with tears to think that their son's teenage rebellion was asserting itself through nationalism. For a while, though, she (A2) had packed away her dresses and (A3) taken to wearing shalwar kameezes at home, though previously they were garments she reserved for funerals and other ceremonies with religious component; Sajjad said nothing, only (B5*) gave* her (P11) the slightly wounded look of a man who realises that his wife is willing to make concessions for her son which she would never have made for him. But a few months later, when *Raza (S6) said* her kameez were too tight, she (A3) returned to the dresses.

Hiroko was thinking about her thirty-five years of married life and the adjustments they both have made for each other throughout these years. The following passage describes these negotiations of marriage. (p. 130)

Extract 22.

"Sometimes when Hiroko (S7) looked back on the first years of marriage what she (S7) saw most clearly was a series of negotiations – between *his notion of a home as social place* and her idea of it as a private retreat; between his belief that she would be welcomed by the people they live among if she wore their clothes, celebrate their religious holidays, and her insistence that they would see it as false and had to learn to accept her on her own

terms, between his that a man should provide for his wife and her determination to teach; between his desire for ease and her instinct towards rebellion. It was clear (P11) to her (S7) that the success of their marriage was based on their mutual ability to abide by the results of those negotiations with no bitterness over who had lost more ground in individual encounters. And also, *Sajjad added (S6)*, taking her hand, when she once told him this, it helped that they found each other better company than anyone else in the world. Other things helped, too, Hiroko whispered (S6) back, late at night."

<div align="center">(pp. 132,135, 136)</div>

Extract 23.

"It was in Hiroko's company that *he (S7) felt* his love for Raza most powerfully – it was indivisible from his love for his wife. Those first years of married life (Identified) which Hiroko (S7) recalled as 'negotiations' – *he (S7) was* still *startled* sometimes by the language of practicality which she (A3) could bring to situations of intimacy – *he (S7) remembered* quite differently. Always, in the beginning, the fear of losing her. She (C9) was a woman who had learnt that she (A3) could leave everything behind, and survive. And some nights *he'd (A3)* wake *to find* her (S7) looking steadily *at him (P11)*, and [Sajjad] *(S7) believe* that she (S7) was imaging – practising life without *him (P11)*. For *him*, the loss of home had a quite different effect – <u>it (I-20) made</u> *him (S7)* believe *he (A3) only survived it* because *he (C9) had* her (A16). Would survive anything if he had her; would lose everything if he lost her. All these 'negotiations' – he would have given in to her on each one if he didn't know she would disdain him for it. So behind every negotiation was his own calculation of where to give in, where to hold his ground in order to keep her love and respect."   (p. 176)

<div align="center">123</div>

Extract 24.

"There was one about the girl (E14) whose dying father slithers towards her (S12) in the shape of a lizard; she (C9) is so terrified by his grotesqueness it takes her (S7) years to understand that his final act was to come towards her (S12), after a life time of walking away. The one about *the boy (E14)* shaken out of his life and told that was a dream, and so was everyone *he (S7) loved* in it – the charred world, this prison, this aloneness is reality. The one about the purple-backed bookcreatures with broken spines who immolate themselves rather than exist in a world in which everything written in them is shown to be a fantasy. The woman (A3) who loses all feelings, <u>fire entering (A3)</u> from her back and <u>(A2) searing</u> her heart, so it's possible for her to (S7) see a baby's corpse and (S7) think only, there is another one. *The man and woman (A3)* who walk through shadow-worlds in search of the ones *they (S7) loved*. <u>Monsters</u> (A3) who <u>spread</u> their wings and (A2) <u>land</u> on <u>human skin</u>, <u>resting there</u>, <u>biding (B5) their time</u>. The army of fire demons, dropped from the sky, who kill with an embrace. The schoolteacher in a world where textbooks come to life; she cannot escape the anatomy text, its illustrations following her everywhere – bodies without skin, bodies with organs on display, bodies that reveal what happens to bodies when nothing in them works anymore." (pp. 178,179)

Extract 25

'But I don't want you to think of my life is haunted by the past,' Hiroko (S6) continued. 'I'm (V22) told most <u>hibakusha have survivor's guilt</u>. Believe me, I don't. Here I (E14) am, breathing in the sea air, watching (B5) for salamanders and hermit crabs with a Weiss while my husband and son built forts on the sand. Yesterday, I (A3) picked up the ringing telephone and heard (B5) my old friend Ilse's voice for the first time in thirty-five years.' She (B5) smiled with a deep pleasure. It had been extraordinary, the way the intervening

years had compressed into nothing, and *they (S6) had talked without constraint for over an hour*, *Ilse's voice (C9)* happy in a way it had never been during the days of her marriage to James. 'And tomorrow morning I (A3) will walk into the school yard with my neighbour and friend, Bilqees, who teaches with me, and my students will crowd around to tell me (R21) about their trip to the zoo, so many of them chattering at the same time that I won't understand a word any of them saying. Yes, I (S7) know everything can disappear in a flash of light. That doesn't make it any less valuable."   (p. 185)

Extract 26.

His fear of her leaving subsided over the years, but didn't disappear entirely until the day Raza was born and he entered the hospital room to see his wife holding their child in her arms with a look of terror which said she had been handed something she could never leave behind, never survive the loss of. And then she looked at Sajjad, differently from ever before, and he knew she was tethered to their marriage by the tiny, wailing creature."

(p. 245)

Appendix D

The Speed Necessary to Replace Loss

New York, 2001 – 2

Extract 27.

"There was a certain frailty about Hiroko (E14) that hadn't existed three and a half years earlier when she (A3) first entered this apartment with a manner that suggested she (S7) knew she (C9) was late – by about half a century – but that she (S12) would be forgiven for it. Surely it was ridiculous, *Kim (S6) told* herself, not to accept a certain brittleness of someone Hiroko's age. And yet it was hard to give credence to such a thought – there was something so youthful in her (E14) posture, legs tucked under body, elbow resting on sofa-back while her hand propped up her chin and a cigarette glowed between two fingers. The shadows in her corner of the unlit apartment conspired to make it seem just a short-circuiting of the mind to think this woman (T8) in silk pyjamas with stylishly short hair was seventy-seven years old. (Kim's description)   (p. 249)

". . . her continued willingness to enter into new experiences without too much concern for whether anyone else might consider it either foolishness or frivolity." (Narrator's description)

        "I (S7) want the world to stop being such a terrible place, Hiroko said." (pp. 293, 294)

        "Tell me what you're thinking,' *Kim (S6) said*, burrowing her hands into the pockets of her winter coat.   (pp, 292, 293)

Extract 28.

'Fairy tales,' Hiroko (S6) replied, watching the river rush past. A few degrees colder and it would freeze. Were there lovers or artists standing by ready to paint a beloved's name

under the ice? Hana. Her lost daughter. She (B5) glanced sideways at the woman standing next to her. 'When *Raza (C9) was* young I didn't want him to know what I (A3) had lived through but I (S7) wanted *him (P11) to understand* the awfulness of it. Does that make sense? So I (A3) invented all these stories, terrible stories. Too terrible to tell my son, in the end. I (S7) keep thinking of them these days.' *Kim (B5) nodded*.

'My father told me (R21) about them once. You don't mind, do you?'

'No. I wish now I'd (S6) told *Raza (R11).* Told everyone. Written it down and put a copy in every school, every library, every public meeting place.' She (B5) frowned, as though trying to unpick some minor knot of confusion. 'But *you (S7) see*, then I'd (A3) read the history books, Truman, Churchill, Stalin, the Emperor. My story (P4/C9) seemed so small, so tiny a fragment in the big picture. Even Nagasaki – seventy-five thousand dead; it's just a fraction of the seventy-two million who died in the war. A tiny fraction. Just over .001 per cent. Why all this fuss about .001 per cent?' [Hiroko] (S6)   'You lived it,' *Kim (S6) said*. 'Your father died in it. Your fiancé died in it. There's no shame in putting all the weight in the world on that.'

It was the wrong answer.

Hiroko (B5) turned to her, face bright with anger. 'Is that why? That's why Nagasaki was such a monstrous crime? Because it happened to me?' She pulled the gloves off and threw them at Kim. 'I don't want your hot chocolate,' she (S6) said and (A3) stalked away." (pp. 312)

Extract 29.

"Understanding, Hiroko (B5) turned her face away, wishing she (A3) had raised *a son* (S12) who could fit such a glorified image. She didn't whether or not to tell Abdullah the truth – *her son (C9) was a mercenary,* all *he (A3) had done* to help Abdullah was make

one phone call to a woman he'd never met to try and pass all responsibility on to her, and despite his promises to the contrary he hadn't returned for Harry's funeral and hadn't even bothered to explain why. That final failure was the one which most convinced her (P11) that her relationship with her son was entirely comprised of lies – she (S7) still felt betrayed as she (S7) recall her final conversation with him, just hours after Harry's death, when *he (S6) said* in a tone of voice she (S7) believed completely, 'Ma, I have to come to bury him. I have to see you.' But when *Kim (A3) called* his satphone to find out when he was flying in, and if he'd agree to read something at the funeral, a man called Steve had answered the phone and said Raza wouldn't be coming back to New York for the funeral, or any time in the near future, for security reasons, he couldn't say anything more."   (pp.322

Extract 30.

"There's only one person (E14) left in this world who (P4) *I (S7) love*. She (A3) can came to see *me (S12)* if *I'm (C9)* there.' After that, after *he'd (S7) seen* her (P11), *he (S7)* could *decide* what else, what next. But first *he (S7)* just *needed* to see her (P11). There was nothing else. There was no one else."   (p. 362

"*You (A2)* just put *them* in a little corner of the big picture. In the big picture of Second World War, what was seventy-five thousand more Japanese dead? Acceptable, that is what it was. In the big picture of threats to America, what is one Afghan? Expendable. Maybe he's guilty, maybe not. Why risk it? Kim, you are the kindest, most generous woman I know (S6). But right now, because of you, I (S7) understand for the first time how nations can applaud when their governments drop a second bomb nuclear bomb.'"

"There is no law against reporting someone on the hunch. And *he (A3) did* a lot wrong,' the policeman said. 'I probably shouldn't be telling you this. But I think *you (S7)* deserve

to know. Your government has been searching for *that man (P11)*. They're very glad to have *him (S12)* in their custody now. Miss, your father would be proud of *you (P11)*.'

Hiroko (A3) stood up and (A3) walked slowly over to the window. Outside, at least, the world went on." (p.363)