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Transitivity Analysis of Hamid's Short Narrative *A Beheading*

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Abstract

The study investigates the transitivity patterns in the short narrative A Beheading (2010) by Mohsin Hamid to understand how language plays a role in the ideation of our world experience. This study aims to discover and illustrate how various processes and situations are represented in this interior monologue while also determining how frequently and what kinds of processes are employed in the text. The analysis shows that all six processes are employed in the narrative at varying frequencies. The most common uses of the material and mental processes are to provide the readers with a psychological impression of the protagonist's perplexity, panic, regret, hope, and dissonant banality, and to arouse empathy for the character. The circumstance of location is most often used to refer to the location of events among the four circumstances of manner, time, accompaniment, and location. This research follows Halliday (1985, 1994, 2004, 2014) and Eggins (2004) in classifying processes, participants and circumstances, which are employed to illustrate the characterization of the protagonist as a victim of brutality. The transitivity experiences of this character reveal and criticize the way influential political and religious personalities victimize journalists and writers.

Keywords: Transitivity, SLA, Ideation, narrative, process, participants, circumstance

Introduction

Linguistic choices play an important role to determine the purpose and meanings of specific discourses. Likewise, fiction writers use language in a specific style in their texts to convey particular meanings and a specific worldview. The current study attempts to investigate how the linguistic choices in Hamid's *A Beheading* shape experiential meanings. Following Halliday (1994, 2014) and Eggins (2004), the current work has shown how thematic meanings are encoded in events, characters and actions using the transitivity system.

According to Fludernik (2009), a story is a depiction of a prospective universe in language or image form, in the heart of which can be found one or more anthropomorphic protagonists who are existentially fixed in space and time and who primarily engage in goal-

directed action and plot structure. He continues by saying that a story offers an epistemic framework that aids in producing explanatory patterns for occurrences and in making sense of their diversity and plurality, and the reader creates the underlying reality in their minds (pp.2-7).

Systemic Functional Grammar and Transitivity

Language is thought of as a "system of meanings" that forms human experience, labels objects, restricts them into categories, and develops these categories into taxonomies. Michael Halliday, a linguist, developed Systemic Functional Grammar (SFG) in the 20th century (Halliday, 2014, p.30). Language, according to him, is a sophisticated semiotic system with multiple levels or strata, including lexicogrammar, semantic, and phonological strata (Halliday, 2014: 24-26). These systems are each positioned inside their respective meta-functional frameworks. The interpersonal metafunction, is concerned with the expression and attitudes toward whoever we address, as well as what we are talking about; the ideational metafunction, is concerned with the representation of human experience; and finally, the pragmatic metafunction, is concerned with the expression and attitudes toward what we are talking about. According to Halliday (2014), these three metafunctions sometimes referred to as modalities of meaning, are distinct and are characteristic of all languages (pp.29-30). The author separates two parts of the ideational metafunction: the experiencing and the logical. It is possible for us to construct our understanding of the world, thanks to the ideational metafunction. The present research is limited to the exploration of this metafunction through transitivity analysis.

The transitivity system, according to Halliday (2004), reduces the world of experience into a distinct set of Process Types (p.170). He defined it as a set of potentials that the speaker uses to encode his understanding of how the outside world functions (Halliday, 1974, p.134). As a result, the transitivity system serves to document how an action is carried out as well as how the speaker or reader encodes in language their mental representations of the environment and accounts for their experience of it. The Whorfian theory, which argues that language is the primary means by which reality is created, is supported by this idea. Clauses describe diverse processes, events, and actions. To sum up, it is thought that transitivity is a substantial and potent semantic phenomenon that has an impact on the verb as well as its participants and environment (Halliday, 1985).

Processes, Participants and Circumstances

The clause is the main grammatical structure in systemic functional grammar in Downing's opinion (2006). In actuality, it is the unit that enables us to manageably group together a variety of representational patterns or schemas to reflect the depth of our experience, both semantically and syntactically. She continues that we are interested in events and acts, and especially in the human individuals who are involved in them and the traits ascribed to them as language users. In other words, we're interested in learning what and how these participants act, what they say and perceive under specific circumstances (p.123). According to Halliday (1985), this is the transitivity system which outlines various processes that are understood in the language as well as the structures through which they are articulated. (p.101). He suggests following components of transitivity process:

- Process, technically defined as the happening or doing of any action such as, run, cook, hit, catch or any state of being represented by auxiliaries.
- The participants are the individuals or the entities and their attributes involved in the process. They represent who or what is doing what to whom or what.
- The circumstance provides information about the time, place, manner and cause of the process with the help of adverbials.

The semantic categories "participant," "process," and "circumstance" illustrate how verbal constructions are employed to express events in the real world (Halliday, 1985: 102). Participants are actively involved in the process since every experiential form of clause involves at least one participant, and some varieties even have three. It is important to keep in mind that transitivity is a quality of how language users conceptualise events and represent those conceptualizations verbally rather than being a characteristic of the event itself. To put it another way, a language user might choose to linguistically encode the same event as transitive—that is, by including both an Agent and an Affected, or as intransitive, that is, by including only one participant who functions as either the Agent or the Affected (Martinez, 2002, p.614). This research will follow Halliday (1985,1994 2004, 2014) and Eggins (2004) in classifying processes, who distinguish three primary transitivity processes—Material processes, Mental processes, and Relational processes—as well as three additional secondary processes—Verbal processes, Behavioral processes, and Relational processes. These share characteristics with all three of the main processes. According to Simpson, the distinction between these processes is temporary and not absolute (2004).

Material Process

Generally, the processes that are described by the material clauses involve some observable, tangible activity. They are verbs of action, of doing, or of happening. This implies that someone performs something or takes an action(Eggins, 2004). An actor, a goal, a range, and a beneficiary are the four participants of a material clause (Eggins, 2004; Martin et al., 1997)

Mental Process

In the mental process, sensing is constructed by the mind. It consists of conscious functions such as perception, thought, and affection (Martin et al, 1997). It shows that something occurs in the participant's (senser's) mind and encodes the meanings of feeling and thought (Eggins, 2004). Participants include Senser and Phenomena.

Relational Process

Being or having in the realm of abstract relations is construed through relational processes. The procedure in this instance takes the shape of a relation between two participating entities or between one participating entity and an attribute. The classical concept of "copula constructions" is generalised in Halliday's category of relational clauses (Martin et al., 2000). According to Eggins (2004), it "covers the various ways that being can be articulated in English sentences." It doesn't require anyone or anything to act on someone else. It is focused on the connection between two entities or ideas (Babaii & Ansary, 2005). Attributive clauses with

Carrier + Attribute and identifying clauses with Token and Value are the two sub-types of the relational process.

Behavioral Process

The term behavioural process refers to the construction of mental, linguistic, and physiological (human) conduct (Thompson, 1996). This process is referred to by Halliday (1985) as a "half-way home" between mental and physical processes. It doesn't involve any action or call for any reaction. It is expressed by verbs like *watch, dream, think, listen, laugh, sneeze, lie* etc, among others. It only has one (obligatory) behaver, who is usually a conscious creature.

Verbal Process

The verbal process includes saying and all of its synonyms, such as asking, questioning, commanding, offering, asserting, explaining, demanding, threatening, suggesting, etc. The participant roles associated with verbal processes include the sayer (the speaker), target (the object being addressed by the act of saying), receiver (the addressee), and verbiage (statement, question, report, answer, and story), which is a nominalized expression of the verbal process (Eggins, 2004; Halliday, 1994, Martin et al., 1997).

Existential Process

By assuming that "there was/is something," the existential process demonstrates that something occurs or exists. There is no literal meaning to the term "there" when it refers to a place.

Mohsin Hamid's *A Beheading*

Mohsin Hamid's agonising short story *A Beheading* (2010) is an example of how clear-cut and vivid he is when exposing contemporary examples of governmental cruelty. It is almost completely the character's thoughts, with a few lines whispered to his captors. Other than what the reader might deduce from the basic information, no background is given for the story, possibly a writer or journalist who was kidnapped from his home in the middle of the night. Bound, put into a car, and placed in front of a camera. The outcome is obvious from the story's title. The reader is presented with pace, a foreboding mood, a shared bewilderment, darkness, emotion, and a rawness; there isn't any background information or explanation provided.

Literature Review

Halliday was a pioneer in transitivity analysis (1971). He looked at how William Golding's *The Inheritors* used transitivity syntactic patterns to build the book's theme, in this case, the interaction between a new tribe that the Neanderthals had never encountered. Another well-known example comes from Kies (1992), who also explored passivity in George Orwell's *1984*. To put it another way, transitivity analysis has long been used to understand how writers and speakers use language, meticulously examining the way that sentences reflect semantic processes, who participates in them, and the circumstances in which they occur. As a result,

transitivity analysis is not a brand-new tool in stylistics study. By using functional analysis, particularly transitivity analysis, researchers have attempted to study the ways in which language patterns can produce particular meanings and ideologies that are not always obvious to readers (Mehmod et al., 2014, p. 79). Burton (1982), Kennedy (1982), Simpson (1993), Montgomery (1995), Silva (1998), Ji & Shen (2004, 2005), Iwamoto (2008), Rodrigues (2008), Mwinlaaru (2012), and numerous other linguists have also employed the SFL framework to analyse literary discourse. The transitivity model has been demonstrated to be a practical technique for exploring the experience's meaning and analysing the characters in creative writing. These research endeavours provided us with the framework for examining the linguistic choices made in the selected data. In Pakistan, Qasim et al. (2018) have analysed the characters from *The Reluctant Fundamentalist by* Mohsin Hamid from the perspective of transitivity. The current study adds to this body of knowledge and sheds light on how to comprehend transitivity patterns in literary texts, particularly those written from the first-person narrative point of view. This study demonstrates how a specific choice of transitivity structures has aided in the interpretation of the text's major ideas.

Research Objective

This study seeks to trace the type of transitivity patterns of Processes, Participants, and Circumstances which have been employed to construct and represent the experience of reality around the protagonist in the selected text.

Methodology

The entire text of the short story is marked with statement numbers and this research follows Halliday (1985, 1994, 2004, 2014) and Eggins (2004) in classifying processes, participants and circumstances, which are employed in the text. This study analyses all clauses to sort out all types of processes, participants and circumstantial elements to reveal the scheme of thought which the writer utilises to unveil the characters and their thoughts.

Data Findings

Overall 204 instances of process use have been found in the total of 118 statements. Table 2 presents the frequency of each process type. Total 82 instances of circumstance have been found in the text. Table 3 presents the frequency of each type of circumstance.

Table 1. The Process types and Participant Configurations

S1. I pt: Senser *hear* pr: Mental *the window shatter* Pt: act Phenomenon
S2. There 's(is) pr: Existential *no air conditioner on* pt: Existent *to muffle* pr: Material *the sound* pt: Goal
S3. I pt: Actor *get* pr:Material *out of bed* cir:Location.
S4. I pt: Senser *wish* pr:Mental *I* pt: Carrier *wasn't* pr: Relational Attributive *my age* pt: Attribute
S5. I pt: Senser *wish* pr:Mental *I* pt:Carrier *was* pr:Relational Attributive *as old as my*

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parents pt:Attribute.*Or as young as my son* pt:Attribute
S6. I pt: Senser *wish* pr: Mental *it* pt:Carrier *didn't have to be* pr:Relational Attributive *me* pt:Sayer *telling* pr:Verbal *my wife* pt:Reciever *to stay* pr:Material *where* cir: Location *she* pt:Carrier *is* pr:Relational Circumstantial, *saying* pr*:*Verbal *everything* pt:Verbiage *will be* pr:Relational Attributive *fine* pt:Attribute *in a voice she doesn't believe* cir:Manner *and I* Senser *don't believe pr:*Mental *either*.
S7.We both pt: Senser *hear* pr: Mental *the shouting* pt: Fact Phenomenon *downstairs* cir: Location. '*Put on some clothes*, pt: Verbiage '*I* pt:Sayer *'m saying* pr: Verbal *to her* pt: Receiver. '*It'll be better if you're wearing clothes*.' Pt: Verbiage
S8.The electricity pt:Goal*'sgone* pr:Material so *I* pt: Actor *use* pr:Material *my phone* pt:Goal *to light the way* cir: Reason.
S9.Already there's pr: Existential *the sound of men running up the wooden stairs* pt: Existent.
S.10I pt: Actor *shut* pr: Material *the bedroom door* pt:Goal *and lock* pr: Material *it* pt: Goal *behind me* cir: Location.
S11.Shadows pt: Actor *are jumping* pr:Material *and stretching* pr:Material *from multiple torches* cir: Location.
S12. I pt: Actor *raise* pr:Material *both my hands* pt: Goal. *'I'm here*,' pt: Verbiage *I* pt:Sayer *say* pr:Verbal *to them* pt: Reciever.
S13. I pt: Senser *want* pr: Mental *to say* pr: Verbal *it* pt:Verbiage *loudly* cir: Manner. Projection
S14. I pt:Sayer *sound* pr: Verbal *like a whispering child* cir: Manner. '*Please. Everything is all right*.' Verbiage
*S15.I pt:*Carrier '*m* pr:Relational Attributive *on the floor* cir: Location.
S16.Someone pt: Actor *has hit* pr: Material *me* pt: Goal.
S17. I pt:Senser *don't know* pr: Mental Cognitive *if it* pt:Carrier *was* pr:Relational Attributive *with a hand or a club* cir: Accompaniment.
S18. My mouth pt:Carrier *is* pr: Relational Attributive *full of liquid* pt:Attribute. *I* pt:Actor *can't get* pr:Material any words pt:Goal *out* cir: Location.
S19. I' pt: Behaver (a)m *gagging* pr: Behavioural and *I* pt: Agent have to *let Causativemy jaw* Goal *hang open* pr: Material so I pt:Behaver can breathe pr: Behavioural.
S20. Behind my back cir: Location *my wrists* pt:Goal *are being taped* Material together .
S21. It pt: Phenomenon *feels* pr:Mental *like electrical tape* pt:Phenomenon, *the kind of tape* pt:Range *you* Actor *wrap* pr:Material *arounda tennisball* cir:Location *for street cricket* cir: Reason *when* cir: Time *you* pt: Carrier 're pr: Relational Attributive *a kid* pt:Attribute
S22. I' pt: Behaver am lying pr: Behavioural *on my face*cir location and there's pr:Existential a *grinding pain* pt:Existent *from that* cir:Reason so *I* Actor *make* pr:Material *some noise* Goal before cir: Time *I* Senser *black out* Mental.
S23. I pt:Carrier '*m* pr:Relational Attributive *between two men* circ: Location
S24. They pt: Actor *are holding* pr:Material *me* pt:Goal *under my armpits* cir: Location and *dragging* pr:Material *me* pt:Goal *out the front door* cir:Location.
S25. I pt:Senser *don't know* pr:Mental *how much time has passed* pt:Phenomenon.
S26. It' is *Relational* Attributive *still night c*ir:Time
S27. The electricity pt:Actor *has come* pr:Material *back* cir:Location *so the gatelights* pt:Carrier *are* pr:Relatiobnal *on* pt:attribute.

S28. The gatekeeper pt:Carrier is pr:Relational Attributive *dead identity* pt:attribute. *He* carrier'*s* pr:Relational Attributive *an old man* pt:Attribute and *he* pt:Behaver's *lying* pr: Behavioural *foldedin* cir: Manner *on himself* cir: Location.
S29. His face Carrier *is* Relational Attributive *so thin* attribute.
S30. He pt:Senser *looks* pr:Mental *like* cir: Manner *we* pt:Actor *'ve been starving* pr:Material *him* pt:Goal
S31. I pt:Senser (a)*'m wondering* pr:Mental how cir: Manner *they* pt: Actor *killed* pr:Material *him* pt:Goal. *I* Senser *'m looking* pr:Mental *at him* cr:Location, *looking* pr:Mental *for blood* pt:Phenomenon.
S32. But *I* pt: Carrier *don't have* pr:Relational Possessive *enough time* pt:Attribute.
S33. I pt: Senser t*hink* pr:Mental *there are* pr: Existential *four of them* pt:Existent
S34. They pt:Carrier *have* pr: Relational Possessive *a copper-colored '81 Corolla* pt:Attribute.
S35. We pt:Carrier *used to have* pr:Relational Possessive *a car like* pt:Attribute that when *I* pt:Carrier *was* pr:Relational Attributive *growingup* pt: Attribute.
S36. This one pt:Carrier *is* pr: Relational Attributive *in bad shape* pt:Attribute.
S37. They pt:Actor *open* pr:Material *the trunk* pt:Goal and *dump* pr:Material *me* pt:goal *insIde* cir:Location.
S38. I pt:Senser *can'tsee* pr:Mental *anything* pt:Phenomeonon. *My face* pt:Carrier *is* pr:Relational Atrributive partly pt:Manner *on a rough carpet* cir:Location.
S39. The other part pt:Carrier *is* pr:Relational Attributive *on the spare tyre* cir:Location.
S40. Its rubber pt: Actor *sticks* pr:Material *to me* pt:Goal.
S41. Or maybe *I*'pt:Actor *msticking* pr:Material *to it pt: Goal*.
S42. The shocks pt:Goal *areshot* pr:Material, and *every bump* pt:Actor *slams* pr:Material *through the car* cir:Location
S43. I pt:Senser *think* pr:Mental *of being at the dentist* pt:Act Phenomenon, when *it* pt:Carrier *'salreadyhurting* pr:Relational Attributive and *you* pt:Senser *know* pr:Mental *it 'sgoing to hurt* pt:Phenomenon *more* cir:Extent and *you* pt:Senser just *waitand try to think* pr:Mental *of mind tricks to make it hurt less* pt:Phenomenon
S44. I pt: Senser *feel* pr:Mental *feverish* pt:Phenomenon , *a high, malarial fever that makes me shiver and drift in and out of sleep* Projection.
S45. I pt:Senser *hope* pr:Mental *they* pt:Actor *didn't kill* pr:Material *my son* pt:Goal *andmy wife* pt:Goal *andmy parents* pt:Goal. *I* pt:Senser *hope* pr:Mental *they* pt:Actor*didn't rape* pr: Material *my wife* pt:Goal. *I* pt:Senser *hope* pr:Mental *whatever they* pt:Actor *do* pr:Material *to me* pt: Goal *they* pt: Actor *don't use* pr:Material *acid* pt:Scope *on me* pt:Goal.
S46. I pt:Senser *don't want* pr:Mental *to die* pt:Phenomenon but *I* pt*:*Senser *don't mind* pr:Mental *dying* pt:Phenomenon . *I* pt:Senser *just don't want* pr:Mental *to be tortured* Phenomenon.
S47. I pt:Senser *don't want* pr:Mental *anyone* pt: Actor *to crush* pr:Material *my balls* pt:Goal *with a pair of pliers* circ: Accompaniment and *put* pr:Material *his cigarette* pt:Goal *out in my eye* cir:Location.
S48. I pt:Senser *don't want* pr:Mental *this car pt:*Phenomenon *ride* pr:Material *ever to end* cir:Location.
S49. I' pt:Senser *m getting used to* pr:Mental *it* pt:Pheomenon *now* cir:Time.
S50. T*hey* pt:Actor *take* pr:Material *me* pt:Goal *out in the sunlight* cir:Location.
S51. They pt:Carrier *'re* pr: Relational Attributive *big men* pt:Attribute.*Biggerthanme*

pt:Attribute.
S52. They pt:Actor *take* pr:Material *me* pt:Goal *into a house with paint peeling off the walls* cir:Location and *put* pr:Material me pt:Goal *in a bathroom with no windows* cir:Loaction , *just a skylight* .
S53. I pt:Behaver've Behavioural already cir:Extent pissed pr:Behavioural myself and my legs pt: Carrier itch pr: Relational Attributive from dried urine cir: Reason.
S54. I pt:Sayer *don't make* pr:Verbal *a sound* pt:Verbiage. *I* pt:Behaver *sit* pr:Behavioural *there* circ: location and *prepare* pr:Mental *to cooperate* pt:Phenomeon.
S55. I pt:Senser *wish* pr: Mental *I* pt:Senser *could remember* pr: Mental *how to say* pr:Verbal *my prayers* pt:Verbiage
S56. I pt:Sayer *'d ask* pr:Verbal *them* pt:Reciever to *let me pray* pt:Verbiage .
S57. Show pr: Material *them* pt: Goal *we're the same* pt: Range.
S58.But *I* pt: Senser can't risk pr: Mental *it* pt:Phenomenon.
S59. I pt:Actor 'll pr:Material *make a mistake* pt:Range and *if they* pt:Senser *see* pr:Mental *that* pt:Phenomenon , *things* pt:Carrier *will be* pr: Relational Attributive *eve*n cir:Extent *worse* pt:Attribute *for me* .
S60. Maybe I pt:Sayer *can just mumble* pr:Verbal *to myself* pt:Reciever and *they* pt:Senser *'ll thiNk* pr:Mental *I'* pt:Carrier *m* pr:Realtional Atrributive *religious* pt:Attribute
S61. They pt:Actor *come* pr:Material *back* cir: Location *when* cir:Time *it* pt:Carrier 's pr:Relational *dark* pt:Attribute
S62. They pt:Sayer *arespeaking* pr:Verbal *a languageIdon't understand* pt:Verbiage
S63. I pt:Senser *don'tthink* pr:Mental *it's Arabic or Pashto* pt: Phenomenon.
S64. What pt:Value *is* pr:Relational Identifying *it* pt:Token?
S65. Is pr:Relational Identifying *it* pt:Token *fucking Chechen* pt:Value?
S66. What pt: Value *is* pr: Relational Identifying *that fucking language*? Pt: Token
S67. Who the fuck pt: Value *are* pr: Relational Attriburive *these people* pt: Carrier?
S68. That pt:Carrier *'s* pr:Realtional Atrributive *good* pt:Attribute.
S69. The more pathetic cir:Extent *I* pt:Senser *look* pr:Mental, *the better* cir:Extent.
S70. '*Sirs*,' pt:Verbiage *I* pt:Sayer *say* pr:Verbal *in the mostgrovellingUrduIcan manage* cir:Manner. 'What have I done? I beg your forgiveness.' pt:Verbiage
S71. My mouth pt:Actor *doesn'twork* pr:Material *properly* cir:Manner so *I* pt:Sayer *have to speak* pr:Verbal slowly cir:Manner
S72. Even then cir: Extent *I* pt:Carrier sound pr: Relational Attributive *likeI'm drunk* pt:Attribute.
S73. Or like someone pt:Actor *has cut off* pr:Material *half my tongue* cir:Extent.
S74. They pt:Senser *ignore* pr:Mental *me* pt:Phenomenon.
S75. One pt:Actor *is setting up* pr:Material *a video camera* Goal *on a tripod* Location.
S76. The other pt:Actor *is plugging* pr:Material *a light* pt:Goal *into a portable UPSunitthe size of a car battery* cir:Location
S77. I pt:Senser *know* pr:Mental *this* pt:Phenomenon fact.
S78. I pt:Senser *don't want* pr:Mental *this* pt:Phenomenon fact.
S79. I pt:Senser *don't want* pr:Mental *to be that goat* pt:Phenomenon fact.
S80. The one we bought for Big Eid. Phenomenon fact.
S81. I pt:Actor *usedto feed* pr:Material *it* pt:Goal *after school* cir:Time
S21. We pt:Carrier *kept* pr:Relational Possessive *it* pt:Atrribute *for a week* cir:Extent

S83. I pt:Actor *wouldbreak* pr:Material *shoots* pt:Goal *off the hedge, green shootsthatstained my hands* pt*:* Range, *and feed* pr:Material *them* pt:Goal *to that goat* pt:Range
S84. It pt:Carrier was pr:Relational Atrributive *a nice goat* pt:Attribute, *but with dead eyes cir*: Accompaniment
S85. I pt:Senser didn't like pr:Mental its eyes pt:Phenomenon.
S86. I pt:Senser *liked* pr:Mental *the way it chewed sideways* pt:Fact phenomeon
S87. It pt:Carrier *was* pr: Relational Attributive *like a pet* pt:Attribute .
S88. I pt:Actor *never* cir:Time *petted* pr:Material *it* pt:Goal, but *it* pt:Carrier *was* pr:Relational Attributive *like a pet*.pt:Atrribute
S89. It pt:Carrier *had* pr:Relational Attributive *small feet* pt:Attribute
S90. It pt:Behaver *could stand* pr:Behavioural *on a brick* cir:Location *to reach the leaves* cir:Reason
S91. My parents Agent *let* Causative *me* pt:Senser *watch* pr:Mental *a man* pt: Actor *come* pr: Material and wrestle pr:Material it pt:Goal to the ground cir:Location and say pr:Verbal a prayer pt:Verbiage and sacrifice pr:Material it pt:Goal to God Contigency.
S92. 'Look, pr:Mental *don't do* pr:Material *this* pt:Goal.' *I'* pt:Sayer *m speaking* pr:Verbal *English* pt:Verbiage *now* cir:Time , *slurring, making no sense* Projection
S93. The words pt:Verbiage *are just dribbling* pr: Verbal *outof my mouth* cir:Location
S94. I pt:Actor *can't stop* pr:Material *them* pt:Goal.
S95. They pt:Carrier *are* pr: Relational Attributive *liketears* pt:Attribute
S96. '*I* Actor 've always censored pr: Material myself pt: Goal
S97. I Sayer've *never* cir:Time *written* verbal *about religion*. Matter
S98. I pt:Carrier *'vealways* cir:Extent *tried* pr: Relational Attributive *to be respectful* pt:Attribute
S99. If *I* pt:Actor *havemade* pr:Material *a mistake* Range just *tell* pr:Verbal *me* pt:Reciever
S100. Tell pr:Verbal *me* pt:Receiver *what to write* pt:Verbiage
S101. I pt:Sayer 'll pr:Verbal never cir:Extent write pr:Verbal again cir:Extent
S102. I Sayer*'ll* never cir: Time write pr: Verbal again cir: Extent if you Senser don't want pr: Mental me to pt: Phenomenon.
S103. It pt:Pheomenon doesn't matter pr: Mental to me pt: Senser.
S104. It pt:Carrier *is* not pr:Relational Attributive *important* pt: Attribute.
S105. We pt:Carrier *are* pr: Relational Attributive *the same* pt: Attribute. *All of* us pt: Carrier. *I* pt:Sayer *swear* pr:Verbal *it* pt:Pheomenon.'
S106. They pt:Actor *tape* pr:Material *my mouth* pt:Goal *shut* pr:Manner and *pin* pr:Material *me* pt:Goal *flat on my stomach* cir:Manner
S107. One of them pt:Actor *gets* pr:Material *behind me* cir:Location and pr:Pulls Material *my head* pt:Goal *up by the hair* cir:Location.
S108. It pt: Carrier *feels* pr: Relational Attributive *sexual* pt: Attribute *the way he does it* cir: Manner
S109. I pt:Sensor *wonder* pr:Mental *if my wife* pt: Carrier *is* pr:Relational Attributive *still* cir:Time *alive* pt:Attribute *and if she* pt:Actor *'s going to sleep* pr: Material *with another man* cir: Accompaniment *after* cir:Time *I* pt:Actor *'m gone* pr: Material.
S110. How many cir:Extent *men* pt:Goal *is she* pt:Actor *going to sleep* pr: Material *with* cir: Accompaniment?

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S111. I pt:Senser *hope* pr:Mental *she* pt:Actor *doesn't* pr: Material. *I* pt: Senser *hope* pr: Mental *she pt: Carrier 's* pr: Relational Attributive *still* cir: Time *alive* pt:Attribute.
S112. I pt: Senser *ca*n *see* pr:Mental *the long knife* pt:Phenomenon *in his hand* cir:Location
S113. He pt:Sayer 's *speaking* pr:Verbal *into the camera* cir:Location
S114. I pt:Senser *don'twantto watch* pr:Mental . *I* pt:Behaver *shut* pr:Behavioural *my eyes* pt:Behaviour.
S115. I pt:Senser *want* pr:Mental *to do something* pr:Material *to make my heart explode* Range *so I* pt: Actor *can be gone* pr:Material *now* cir:Time.
S116. I pt:Senser *don't want* pr:Mental *to stay* pt:Phenomenon.
S117. Then cir: Time *I* pt: Senser *hear* pr:Mental *it* pt:Phenomenon.
S18. I pt:Senser *hear* pr:Mental *the sound of my blood rushing out* pt:Phenomenon and *I* pt:Behaver *open* pr:Behavioural *my eyes* pt:Behavior *to see* pr:Mental *it* pt: Phenomenon *on the floor* cir:Location *like ink* cir: Manner *and I* pt:Senser *watch* pr:Mental *as I* pt:Senser *end* pr:Mental *before* cir:Time *I* pt:Carrier *am* pr:Relational Attributive *empty* pt:Atrribute

Table 2. Frequency of Process types

Process Type	Statement No.	Frequency
Material	S2, S6, S3, S8, S10, S11, S12, S16, S18, S19, S20, S21, S22, S24, S27, S30, S31, S37, S40, S41, S42,S45, S47, S48, S50, S52, S57, S59, S61, S71, S73, S74, S75, S76, S81, S83, S88, S91 ,S92, S94, S96, S99, S106, S107, S109, S110, S111, S115	65
Mental	S1. S4, SS, S6, S7, S13, S17, S21, S25, S30, S31, S33, S38, S43, S44, S45, S46, S47, S48, S49, S55, S58, S63, S77, S78, S79, S85, S86, S92, S103, S109, S111, S112, S114, S116, S117, S118	60
Relational	S4, S5,6, 1S5, S17, S18, S21, S23, S26, S28, S29, S32, S34, S35, S36, S38, S39, S43, S51, S53, S57, S59, S61, S64, S65, S66, S67, S72, S21, S81, S84 , S87, S88, S89, S95, S98, S104, S105, S108, S109, S111, S118	45
Verbal	S6, S7, S12, S13, S14, S54, S55, S56, S60, S62, S70, S71, S91,S92, S93, S97, S99, S100, S101, S105, S113	24
Existential	S2, S9, S22, S33	04
Behavioural	S19, S 22, S 28, S53, S54, S90, S114, S118	13

Table 3. Frequency of Circumstance

Circumstance Type	Frequency
Location	36
Time	16
Manner	14
Extent	13
Accompaniment	05

Reason	05
Matter	01

Transitivity Analysis and Discussion

Table 1 displays the ranking and embedded clauses for each sentence, along with the process type and participant choices for each clause. The frequency of material processes is highly dominant in the text, with a frequency of 65, as shown in Table 2, which lists the total number of each process type in the text. This suggests that the narrative is primarily concerned with actions, events, and the people who take part in them. With a frequency of 60, the number of mental processes likewise dominates the other process type. Although the text focuses primarily on concrete, physical activities, it frequently places the main character in the position of goal, which implies that the main character is a person who is impacted by the actions of others. The main character primarily functions as the sensor in the text's perception of events, according to the mental process. Table 2 additionally demonstrates that the text also uses a sizable share of behavioural processes. The inclusion of existentials, with just 04 instances, reveals that the activities are occasionally framed as taking place within surroundings that are declared merely as existing. In contrast to the higher percentage of mental processes, which hints that conscious cognition, rather than bodily behaviour, is primarily the focus of the text, these processes create the character as a physiologically affected participant. There are 44 occurrences of relational processes in the text as well, but attributes predominate in this group. This suggests that the text uses a lot of description. Each type of circumstantial factor in the texts is represented numerically in Table 3. Since they add specificity to the information provided, circumstances also serve to enhance the experiential richness of the text. Therefore, the frequency of circumstantial detail increases the text's experience density and works in conjunction with other techniques to create a highly composed style. While location is the most common condition, time is the second most common, followed by method and then extent as the most common categories observed in the text. There are fewer instances of accompanying circumstance, cause, and matter. Therefore, the text focuses on locating events in time and space, documenting where, when, and for how long they occurred as well as what led to those circumstances.

Conclusion

According to the data shown in Table 2, there are 204 processes utilised in the text of *A Beheading*, with the material clause processes predominating as the data chosen are narrative texts. A number of actors participate in these processes. Goal-directed material processes number 47. The process of creating mental clauses is connected to the following frequency. It reveals the emotions and inner thoughts of Pakistani journalists who are subjected to severe and turbulent circumstances. The next main frequency of process is relational, where attributive processes are more numerical than possessive or identifying. The relative underrepresentation of relational dynamics, however significant, demonstrates Hamid's goal to describe the characters' circumstances. The verbal process is concerned with the phenomenon in which the speakers, such as the protagonist, comment on the happenings, particularly the problem of media victimisation. The existential processes introduce some significant occasions and institutions in the form of declarations. The concluding clause, which uses a variety of transitivity processes, demonstrates the text's complexity and intricate nature, highlighting both the distinctiveness and

variety of Pakistani English fiction and the author's overarching plan for revealing the characters' motivations.

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