



RESEARCH PAPER**Gender Dynamics in *Sorrows of Sarasvati*: A Corpus-Based
Transitivity Analysis****¹Samina Ishaq*, ²Aisha Zulfiqar Choudhary and ³Ghulam Muhei ud Din**

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ABSTRACT

The present study aimed to analyze transitivity patterns in the novel *Sorrows of Sarasvati*. The purpose of the study was to analyze how certain meanings were being construed through the use of particular transitivity patterns. By doing so, the study planned to explicate the representation of characters of both the genders, male and female, by the author. The study is mixed method in nature. For the purpose of analysis, four characters, two male and two female, were selected. The total of 120 dialogues, 30 from each character, was purposively selected as sample data for the analysis. The corpus of the data was compiled in text form. Drawing on Halliday's (1985) transitivity model, scheme for the analysis was prepared, and the transitivity patterns were manually tagged in UAM corpus tool. The frequencies of the components of the transitivity were calculated overall as well as for each character. Further, the frequencies across male and female characters were compared. The results revealed a complex nature of character construal for the gender. The findings suggest that female characters were observed to be using more mental, relational, and material processes signifying that the characters were a mix of stereotypical and independent personas. Interestingly, the transitivity patterns used by male characters seemed to defy the typical strong, courageous, careless, and independent image of masculinity. The study is helpful for the academicians, both teachers and students, and researchers interested in the field to explore patterns of transitivity along with portrayal of both male and female gender.

KEYWORDS Hallidayan Transitivity System, UAM Corpus Tool, Gender Portrayal, Meaning Construction

Introduction

Language functions as a powerful instrument for comprehending and articulating human encounters with both the inner and outside realms. It is essential to thoroughly examine its underlying mechanism. Language serves as a means to express our thoughts, emotions, aspirations, wants, and understanding of the world, rendering it distinct. It also expresses a general message, views, voice, viewpoint, or ideology about the reality being discussed. It captures systems of meaning that reflect the speaker's or writer understands and personal perceptions of the world as well as society (Caffarel & Rechnievaski, 2009). Halliday (1971) examined language from both internal and exterior standpoints. The author raised inquiries on the structural organization of language and its deviation from alternative structures. Halliday developed systemic and functional linguistics (SFL) as a framework according to Harman (2008) and offered SFG as a distinctive method for

analyzing grammar in relation to its usage. This perspective on grammar provides an appropriate basis for individuals interested in the diverse applications of language. It plays a vital role in connecting societal and linguistic information in a comprehensive way. It is "focused on the social aspect instead of purely biological" (Martin et al., 1997). Language functions as tool for social interaction according to the grammatical approach. According to Wang (2010), the particular functions language serves determine how its structure and forms develop. SFG examines grammar systems as social tools which enable human interaction while language functions as an instrument for people to accomplish their social activities.

In addition to this, Halliday (1971) examines the typological categorization of different clause patterns as a method to comprehend their linguistic functions and literary qualities. Using the systemic functional framework, specifically the transitivity model, Halliday (1971) has attempted to uncover the linguistic choices that exist within literary discourse. This paradigm can be used to emphasize the linguistic choices of any genre, offering an illuminating method to analyze how meanings are constructed and conveyed. The main focus is on the fundamental semantic choices present in language, which are represented as kinds or processes conveyed in the phrase, which is the fundamental unit of creation in any text (Burton, 1982). Therefore, this study can be classified as both a grammatical analysis and a transitivity analysis, as it examines the text as a kind of communication that is encoded inside a certain context or circumstance. According to Halliday (1985), there are three primary ways such as interpersonal, textual, and ideational metafunctions in which meaning is organized in speech.

The main emphasis of this study is on the transitivity system, which encompasses several processes and experiences found in the novel *Sorrows of Sarasvati*, such as events, acts, occurring, perceiving, being, developing, and processes of consciousness. The current study is motivated by researcher's long-standing fascination in language and literature, particularly their imaginative qualities and their ability to depict consciousness. Literary works provide deep understanding of the cultural, social, spiritual, economic, and political viewpoints of the community in which the author is located as said by Diamond (1989). The researcher employed Systemic Functional Linguistics (SFL) to decipher Pakistani English literature because it goes beyond the semantic depth offered by conventional grammar schools and it is the illuminating method of studying grammar. Through speech analysis using SFL we obtain improved methods to detect concealed ideals and abstract messages in textual interpretations. The method is currently viewed as innovative within educational research. Analyzing texts through the stance of the transitivity system gives us better access to understand literary works. The present research investigates *Sorrows of Sarasvati*, English translation of Mustansar Hussain Tarar's 'Bahao' through transitivity system. Fictional narratives show gender representation through their characters because this reflects the social beliefs of the time. Literary authors use language strategically to define particular roles for male and female characters in their works and thus fashion their identities. They employ subtle language choices to establish specific views about reality although these techniques do not show direct manipulation. A thorough assessment of these decisions determines how gender representation develops. Through language authors influence how they portray male and female characters to establish particular ways of perceiving reality. Therefore, in current study, the analysis focuses on these linguistic patterns through transitivity modeling to understand representation of gender roles in *Sorrows of Sarasvati*.

Literature Review

Theoretical Background

The study uses the ideational metafunction, a theoretical concept that explains how language encodes our perceptions, conveys meaning, and articulates events and conditions, as its theoretical background. It emphasizes the role of interpreting clauses as representations, allowing speakers to express their experiences of the real world, including their internal consciousness, reactions, cognitions, perceptions, and linguistic expressions.

Transitivity is connected to processes, participants, and circumstances. It is accountable for conveying the introspective and experiencing components of meaning. The pattern of transitivity connects grammatical choices with metafunctions (Samimi, 2013).

It delineates different processes and structures inside the language. Eggins (2004) outlines the process of transitivity analysis as follows: When analyzing the transitivity structure in a clause, we focus on three main elements: 1) the choice of a process, which is represented by a verbal group in the clause, 2) the selection of participants, which are represented by nominal groups, and 3) the selection of circumstances, which are conveyed through adverbial groups or prepositional phrases. As per Halliday (1985), the transitivity system comprises the process, participants, and conditions related to the processes. Table, given below, contains information related to transitivity system.

Table 1
Transitivity System

Processes	Participants	Circumstances
Material: focuses on procedures that typically involve tangible and concrete acts, denote actions, activities, or events.	<p>Actor: is someone who carries out an action or performs a physical task.</p> <p>Goal: is the focus of the process or affected by an action.</p> <p>Range: defines the extent of an event.</p> <p>Beneficiary: gains from the process provided or carried out.</p>	<p>Extent: pertains to the spatial and temporal expansion of a process, as indicated by adverbial or prepositional groups, split into three subcategories:</p> <p>Distance: measurement of how far away something is</p> <p>Duration:</p> <p>Frequency: number of occurrences.</p>
Mental: encompass cognitive processes such as perception, cognition, and emotion.	<p>Senser: is a conscious entity engaged in conscious processing, sensing, perceiving, and thinking.</p> <p>Phenomenon: is something to be contemplated, sensed, perceived, or reacted to.</p>	<p>Location: includes subclasses such as</p> <p>Spatial: where?</p> <p>Temporal: when?</p> <p>The location is determined by prepositional phrases and by nominal groups.</p>
Behavioral: analyze the physiological and psychological aspects of human behavior, a transitional stage between mental and material processes semantically.	Behavior: is usually a conscious entity.	<p>Manner: pertains to the implementation of the process, consists of four subgroups.</p> <p>Means: expressed through 'by, with, through and by means of'.</p> <p>Quality: expressed as 'with dignity, in a dignified manner'.</p> <p>Comparison: expressed with 'what like? Unlike and adverbs of comparison'.</p> <p>Degree: expressed by adverbs of degree, such as much and considerably.</p>
Verbal: encompass expressions related to communication such as asking, questioning,	Sayer: is communicating, usually a sentient participant.	Cause: demonstrates the rationale behind the approach being

commanding, offering, stating, describing, demanding, threatening, suggesting, etc., as well as semiotic processes that involve symbolic exchanges of meaning.	<p>Receiver: is the intended recipient of the verbal communication.</p> <p>Verbiage: is a noun that represents a verbal action, such as a statement, query, report, answer, or story.</p> <p>Target: is the entity that is the focus of the communication process.</p>	<p>implemented, is further categorised into three categories.</p> <p>Explanation: (why?)</p> <p>Purpose: (why?)</p> <p>Representation: (who is acting for or on behalf of whom?)</p>
Existential: demonstrate the existence or occurrence of anything by asserting that 'there was/is something', can be recognized by the presence of the word "there" in their structure.	Existent: is the only essential participant, represents the existence, located by <i>there</i> .	Accompaniment: represents the meanings 'and', 'or', 'not' as circumstantial, corresponds to the interrogatives like <i>who/ what else</i> , but not <i>who/what?</i>
Relational: show identification, possession, and attribution.	<p>Token: is symbol or representation of something.</p> <p>Value: is the thing or concept being represented.</p> <p>Possessor: is the entity that owns, has or is associated with something else.</p> <p>Possessed: is the entity that is owned, had or associated with possessor.</p> <p>Carrier: carries or bears a particular attribute or quality.</p> <p>Attribute: is the quality or characteristic attributed to the carrier.</p>	Role: symbolizes the concept of 'being or becoming' and is associated with the Attribute or Value.
		<p>Matter: This situation can be examined by asking the question "what about?"</p> <p>Angle: the origin or perspective of the process. The validity is questioned by 'says who' and confirmed by 'according to' and 'in the words of, to, in the opinion of and from the position of.'</p>

Literature Review

Writers differently portray characters and event through the use of different linguistic choices. Therefore, Dwiprasetyo et al. (2022) conducted a study on the transitivity system of a 2019 song by SkinnyIndonesian24, using Halliday's (1985) theory of transitivity. The study revealed that the song is dominated by Material Process type, with 41.2% of occurrences. The rest are Relational, Mental, Behavioral, Verbal, and Existential Process. This suggests that the song is primarily about action and events, highlighted through the use of Material Processes. The study contributes to the understanding of language and social conditions in song lyrics, enriching the Transitivity and Mood systems.

Also, Ahmad and Hussain (2022) conducted a study to explore the experiential meanings conveyed through specific linguistic choices in Nadia Hashmi's novel, "When the Moon Is Low", using the theoretical framework of transitivity model of systemic functional linguistics (SFL). The study utilizes a mixed-method approach, combining quantitative and qualitative analysis of data, which comprises the novel itself. The results show that the author primarily employs material process in describing events and characters' actions, with participants being the most frequently used in constructing experiential meanings. The study contributes to bridging the gap between previous studies

by using a transitivity system framework on the corpus of fictional work, therefore highlighting the relationship between linguistic structures and socially constructed meaning in literary texts.

Moreover, Afzal and Sheikh (2020) explored how male and female authors differ in their representations of women in their works. The research employs Mill's feminist stylistic framework and analyzes Mueenuddin's 'Saleema' and Shahraz's 'Zamindar's Wife' using a qualitative method and purposive sampling technique. The results indicate that while Shahraz has portrayed an unconventional and bold female character, her writing is not totally free from gender stereotypes because escape from internalized patriarchy is not easy. On the other hand, sexism and gender bias against women dominate in Mueenuddin's writing, who has tried to maintain the male status quo unchallenged.

While some studies highlight gender bias, others emphasize the complexities beyond a binary male-female representation as Nhat (2021) study on gender representation in English stories found that while both genders were fairly represented, some gender bias still exists. The study aims to contribute to the use of gender literature in teaching English as a foreign or second language and contribute to language and gender literature. However, a tangible weakness of the study lies in the small size of the data scale. Several studies have specifically focused on the portrayal of female characters such as Shah at el.'s 2014 study examines the portrayal of women in Pakistani author Umaira Ahmad's novel, *Mann o Salwa*, using feminist stylistics. The research reveals that most female characters are portrayed negatively, as oppressors, and socially influenced. The study challenges the common belief that only male authors portray negative images of women, highlighting the need for further exploration of the quality of language used by female authors in their portrayals.

The review of existing literature highlights several research gaps in the field of gender representation in literature through transitivity analysis. It calls for more systematic comparisons between male and female authors, exploration of intersectionality, and investigation of literature's role in challenging gender norms. The gap also emphasizes the need for modern analytical methods, such as corpus analysis and translation studies, to enhance understanding of gender representation. Based on Ishaq (2024), present study stands out by using UAM for translation analysis and quantifying lexical choices through Hallidayan Transitivity theory.

Material and Methods

Research Design

The present study is mixed method in nature as both qualitative and quantitative measures have been taken. The frequencies of the components of transitivity were calculated, this makes the study quantitative. The transitivity choices employed in the novel were qualitatively interpreted.

Sampling and Data Collection

This study used the convenient sampling technique to choose the novel *Sorrows of Sarasvati* written. Having decided on the convenient sampling to arrive at the sample of the research, purposive sampling method was used to determine the excerpts to be used in the analysis. The total sample of 120 excerpts were collected from four major characters of the novel, that is, Parushni, Pakli, Samroo and Virchan and thirty excerpts were taken

from each character purposively. The excerpts that were selected proved to be the most illuminating and relevant for the purposes of the study.

Instrument

In the analysis of the text, the researcher used Hallidayan transitivity system. The transitivity system has been described earlier. Besides, the researchers used UAM Corpus Tool Version 3.3 to label the data and to explore the results. UAM CorpusTool 3.3 is a software tool developed for the purpose of annotation of textual data and their further analysis.

Procedure of Data Analysis

Hallidayan transitivity system was applied in order to determine the types of transitivity used to build up particular meanings in the novel and to analyze gender representations. In the process of coding and annotation of the data, UAM corpus tool was employed by the researcher. In the first step, the researcher developed a scheme of transitivity system in UAM corpus tool. Then, the researcher marked up the data in accordance with Hallidayan transitivity system with the assistance of UAM corpus tool to measure the results of the study. The researcher in the last step presented the table of overall frequencies of the findings to address the research question concerning the employment of transitivity patterns and in the following tables, the patterns of transitivity employed for the depiction of male and female characters were outlined.

Results and discussion

In this section, the results for the transitivity patterns identified in the text of the novel Sorrows of Saraswati have been represented. Further, the results related to the representation of female and male characters of the novel have been presented.

Patterns of Transitivity employed in the novel

After analyzing the selected passages from the novel, following Halliday's Transitivity model, the components of transitivity including, processes, participants and circumstances were identified and their frequencies were calculated. Figure 1 represents the overall percentages of various components of transitivity.

Figure 1

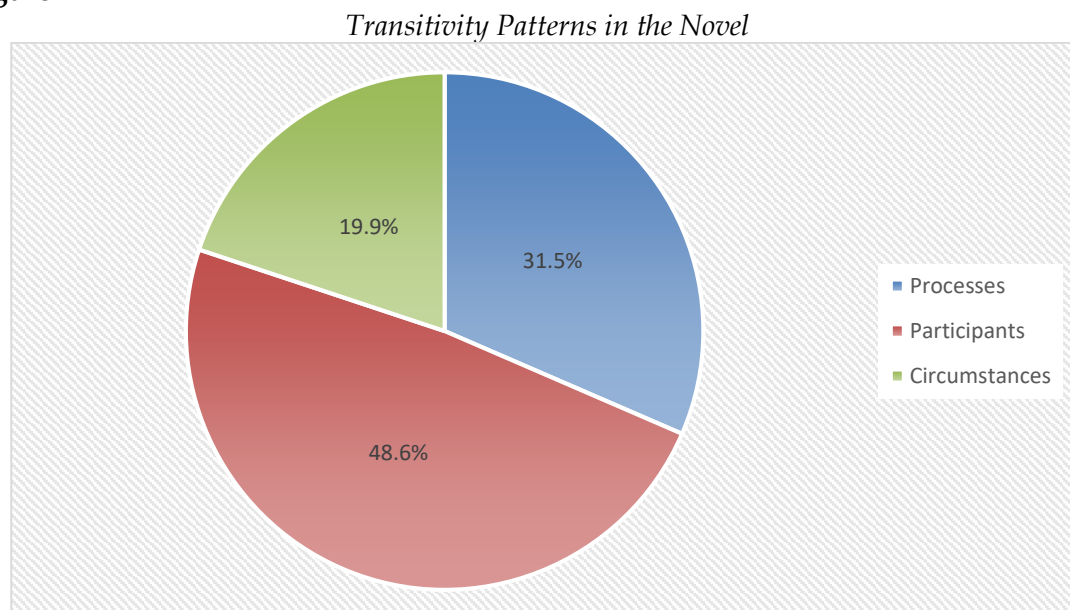


Figure 1 shows the distribution of three components of transitivity that were identified in the research. Processes, which are depicted by the darkest blue color, occupy 31.5 percent of the total. Participants, depicted in a red color, are the biggest part, taking 48.6 of the patterns. Circumstances, represented by the lightest shade of green, make up 19.9 percent. The total number of transitivity patterns identified in the sample was 1365. Table 2 presents the detailed depiction of transitivity patterns in the novel.

Table 2
Transitivity Patterns in the novel

Processes	Percentage	Participants	Percentage	Circumstances	Percentage
Material	16.46%	Actor	9.96%	Location	11.43%
Mental	4.91%	Range	0.59%	Purpose	1.68%
Behavioral	1.17%	Beneficiary	0.73%	Manner	2.27%
Relational	5.64%	Recipient	0.15%	Matter	0.29%
Verbal	2.49%	Senser	3.96%	Cause	0.66%
Existential	0.59%	Phenomenon	4.62%	Role	0.15%
		Behaver	0.88%	Angle	0.07%
		Carrier	3.52%	Accompaniment	0.29%
		Attribute	3.37%	Source	0.44%
		Token	1.03%	Frequency	0.22%
		Value	1.03%	Extent	0.44%
		Possessor	0.73%	Scope	0.22%
		Possessed	0.66%	Concession	0.07%
		Existent	0.73%	Contrast	0.15%
		Sayer	2.05%	Exception	0.07%
		Receiver	1.17%	Mean	0.22%
		Verbiage	3.08%	Degree	0.15%
		Target	0.15%	Behalf	0.07%
		Goal	9.60%	Comparison	0.29%
		Addressee	0.29%	Reason	0.51%
				Quality	0.07%

The findings in Table 2 illustrate the distribution of process types in the novel, with material processes being the most dominant, accounting for 16.48% of all processes. Relational processes follow at 5.64%, and mental processes make up 4.91%, slightly lower than relational. Verbal processes represent 2.49% of the total, while behavioral and existential processes are the least common, together accounting for less than 2%. The prevalence of material processes highlights the novel's focus on physical actions and events, emphasizing the characters' interactions with their environment. This reflects the challenges faced in the narrative. In contrast, mental processes, more prominent in female characters, hint at their inner complexity and psychological depth, suggesting that while action dominates, the novel also delves into the characters' internal lives. Further, Table 2 reveals that *Actors* (9.96%) and *Goals* (9.60%) are prominent aligning with the high frequency of material processes, which emphasize action and their objects in the narrative. The most frequent process is the material (administrative), followed by relational processes, indicating a focus on both actions and relationships in the novel. Significant participants include *Senser* (3.96%) and *Phenomenon* (4.62%), reflecting an emphasis on characters' sensations and experiences. In relational processes, *Carrier* (3.52%) and *Attribute* (3.37%) are notable, alongside *Token* and *Value* (both 1.03%), and *Possessor* (0.73%) and *Possessed* (0.66%). These signify a focus on the creation of relationships and qualities. Participants like *Sayer* (2.05%), *Verbiage* (3.08%), and *Receiver* (1.17%) highlight the narrative style, with a moderate focus on communication. Other participant types are less frequent, suggesting varying degrees of attention to communication and existential aspects in the

text. The table highlights the distribution of various circumstances in the novel *Sorrows of Sarasvati*. The most frequent circumstance is *Location*, with 156 occurrences, making up 11.43% of the total. *Purpose* follows with 23 instances (1.68%), and *Manner* appears 31 times (2.27%). Less frequent circumstances include *Matter* and *Accompaniment*, each with 4 occurrences (0.29%), and *Cause* with 9 instances (0.66%). *Effect* appears slightly more often, at 10 occurrences (0.73%). Other categories such as *Role*, *Angle*, *Concession*, *Quality*, and *Behalf* are each used once (0.07%). *Source* and *Extent* occur 6 times each (0.44%), while *Frequency*, *Scope*, and *Means* each appear 3 times (0.22%). *Contrast* and *Degree* have 2 instances each (0.15%). Rarely used circumstances like *Exception*, *Concession*, and *Quality* also contribute 0.07% each. *Comparison* is mentioned 4 times (0.29%), and *Reason* appears 7 times (0.51%). This distribution shows that *Location* is by far the most common circumstance, while other types are much less represented.

Transitivity Patterns and Character Portrayal

This study employed transitivity analysis, a linguistic tool rooted in Systemic Functional Linguistics, to examine the portrayal of male and female characters in the novel *Sorrows of Sarasvati*. The primary objective was to understand how language choices, particularly in terms of process, participant, and circumstance, illuminate the representation of gender roles and character dynamics within the narrative. By analyzing the linguistic patterns employed by the author, this study sought to uncover the underlying ideologies and social structures embedded in the text.

Table 3
Implication of Transitivity Patterns across Gender

Transitivity Patterns	Female Characters	Male Characters
Processes	28.4%	30.1%
Participants	49.2%	47.5%
Circumstances	22.4%	22.5%

Table 3 illustrates the transitivity patterns for male characters, revealing that 30.1% of the patterns involve processes, highlighting their active involvement in events. Material processes (118 occurrences) dominate, portraying male characters as frequently engaging in actions that impact the physical world. While action-oriented, the male characters are also depicted in a multifaceted way, with a balanced representation of relational, mental, verbal, existential, and behavioral processes, reflecting their thoughts, relationships, and states of being. Participants account for 47.5% of the patterns, with the most common roles being Actor (82) and Sensor (34), reinforcing male characters as initiators of actions and conscious beings. Other roles, such as Goal, Carrier, and Possessor, further add complexity to their portrayal. Circumstances make up 22.5%, indicating moderate attention to the context of male characters' actions, with "Location" (time and place) being the most frequent type of circumstance. Overall, male characters are central to the narrative, with emphasis on both their actions and the circumstances surrounding them. The analysis in Table 3 highlights the transitivity patterns used by female characters Parushni and Pakli. A significant portion of the language (49.2%) is participant-oriented, with the most common participant role being "Actor" (20.2%), indicating that these female characters are actively engaged in the story. The focus is on their roles, identities, and relationships, often portraying them as subjects of external circumstances or actions initiated by others. Despite this, the characters are shown to take active roles in their lives, with 28.4% of the processes involving their actions and events, primarily through material processes (50.9%), suggesting frequent physical actions. A smaller focus (22.4%) is placed on circumstances, indicating limited attention to the context or setting, with "Location" being the most frequent type of circumstance, covering aspects of time and place.

Discussion

The study investigates the portrayal of male and female characters in the novel *Sorrows of Sarasvati* using the Hallidayan Transitivity System and the UAM Corpus tool. It compares the findings with previous studies and discusses the overall transitivity patterns of female and male characters. The research questions are addressed individually. The transitivity analysis of the novel reveals that most processes involve material activity, emphasizing the authors' emphasis on actions and events. This aligns with the themes of characters' interactions with their physical surroundings and the novel's difficulties. The mental life element is most evident in female characters, hinting at an inner, complex life. The distribution of process types in the novel follows narrative patterns, with material processes emphasizing physical activity and occurrences. The author's focus on material processes in "*Sorrows of Sarasvati*" gives the story a sense of realism through tangible actions and activities. The gender relations in the novel are described using transitivity patterns, with male characters often connected to material processes like *Virchan*, indicating agency belongs to masculinity. *Pakli* and *Parushni* are also involved in the material process, but their activities are limited and linked to women's work. The transitivity analysis of the participants helps portray the characters in a nuanced way, not stereotypically, and gives the audience a glimpse of their personalities, needs, and struggles. The domination of participants and material processes aligns with previous studies. (for example, Zhen et al. , 2023) who also pointed out the action and character relation in the narrative texts. This paper has therefore sought to use the transitivity analysis to describe the complex portrayal of female and male characters in the novel "*Sorrows of Sarasvati*". The conclusions drawn from the findings facilitate the viewers' comprehension of gender roles and motives, wants, and needs of the characters that are not stereotyped. In this way, the results of the present study have enriched the understanding of the author's topics and representation of life in the novel by focusing on the linguistic characteristics of the text.

The second question deals with the portrayal of female characters in novel *Sorrows of Sarasvati*. There are two major female characters in the novel *Sorrows of Sarasvati* and the findings from the transitivity analysis are discussed here one by one. Figure 4.3 contained the overall representation of female characters through transitivity analysis in the novel. The findings showed that with a total of 220 instances, processes form the backbone of the analyzed text. Material processes, occurring 112 times, dominate the landscape, suggesting a strong emphasis on actions and events. This indicates a dynamic and active portrayal of the subject matter. The inclusion of relational (45), mental (39), verbal (13), existential (5), and behavioral (6) processes reveals a balanced representation of various actions, states, and experiences. Further, the data reveals 381 instances of participants, underscoring their crucial role in the text. Actors, with a frequency of 77, are the most prominent, highlighting the agency and involvement of entities in the narrative. Senser (36) and phenomenon (36) occurrences indicate a focus on perception and experience. Other participant types, such as carrier, attribute, and possessor, contribute to a complex portrayal of entities, encompassing their roles, qualities, and possessions. The presence of 73 goals suggests a strong orientation towards outcomes and objectives, contributing to a purposeful narrative. Moreover, circumstances, occurring 173 times, provide context to the processes and participants. Time (47) and place (46) dominate, grounding the narrative in a specific spatiotemporal setting. Manner (19), cause (4), purpose (8), and other circumstance types contribute to a nuanced understanding of the conditions surrounding events.

Parushni is a vivid and ambiguous character in the dialogue, characterized by her assertiveness and determination. Her actions and cognition dominate the dialogues, highlighting her agency in regulating and constructing her environment and emotions. *Parushni* is a problem-solver who assumes responsibilities of her work and handles

difficult circumstances. She shows a proper understanding of the environment, identifying the source of heat as the kiln. As an independent adult, she manages the village's communal life, managing drinking water, tilling land, and sowing seeds for crops. Parushni has the desire to be independent, as seen when she builds her own thatch and leaves Mati. She takes care of her appointments and organizes her own accommodation. Her commitment to quality and community services is evident in her work experience and her desire to be a hardworking employee.

Parushni, a woman who grinds flour daily and fulfills societal duties, desires to challenge norms while remaining content with her simple life. She questions certain rites and is innovative in solving problems with limited materials. Parushni's thoughts on stale flour, worship of rites, and graven images reveal her ethnic background and religion. Her innovative solutions, such as cutting the umbilical cord with a sharp stone, reveal her conditioning and potential sexual nature.

The other example infers that if there was such a thing as Parushni's sexual nature then there could only be one aspect of it. This is according to her feeling an ecstatic sense sprouting from her groin, which is a clear indication that she is sexually attracted by him. However, to comprehend it further within the work, one has to dig deeper into the matter. The snippets introduce elements of the unknown or the secret in Parushni's world. This is well illustrated in her awareness of heat from Pakli's kiln and touching the snake like creature.

Pakli, a character in the story, is an empowered, informed, and rebellious woman who stands on her own. She connects deeply with her community without losing her forward-thinking approach which shows her mastery of societal matters and her assertive nature. As both a master craftsworker and a mother Pakli possesses deep knowledge about the difficulties women experience in her community. Through her dialogues she illustrates the hardships women encounter in her culture while showing her leadership qualities to others. She possesses both keen observation skills and straightforwardness which help her properly evaluate people. The artwork of Pakli derives from her personal life history and major life events. The character of Parushni displays multiple facets which include both bold rebellion and intense passion and strong determination. She tries to exist as an individual alongside conventional expectation by finding solace through her ties to nature.

Through their dialogues in "Sorrows of Sarasvati" the characters Pakli and Parushni present contrasting transitivity patterns which help define their personalities. Pakli presents herself as a forceful personality but Parushni faces limitations because she dedicates herself to home responsibilities. The characters demonstrate mental processes which reveal their capacity to think and process their thoughts. Pakli shows her social understanding through her intellectual thinking but Parushni shows her emotional state through her mental processes. Through the balance of material and mental activities the play shows how women navigate between doing and thinking while revealing their social standing. Shah et al. (2014) presented women through submissive and suppressed characterizations. The active and empowered nature of Pakli and Parushni makes them depart from traditional gender stereotypes according to research findings on non-conventional female character representation (Afzal & Sheikh, 2020).

The third question is about the representation of male characters in the novel *Sorrows of Sarasvati*. There are two major male characters in the novel *Sorrows of Sarasvati* and the findings from the transitivity analysis are discussed here one by one. Figure 4.4 illustrates the distribution of transitivity patterns employed by male characters within the given corpus. The analysis reveals a predominance of material processes (118 instances)

for male characters, suggesting a focus on actions and events. This portrays male characters as active agents within the narrative. While material processes dominate, the presence of relational (34), mental (31), verbal (17), existential (16), and behavioral (10) processes indicates a multifaceted portrayal of male characters, encompassing their thoughts, relationships, and states of being beyond physical actions. Moreover, male characters are primarily depicted as actors (82 instances), reinforcing their agency and involvement in the narrative. The occurrence of sensors (34) suggests a focus on perception and experience, while the presence of carriers, attributes, and possessors contributes to a complex portrayal of their roles and qualities. The high frequency of goals (65) emphasizes a strong orientation towards objectives and outcomes for male characters. Further, the data indicates a significant focus on place (72 instances) for male characters, grounding their actions within specific settings. This suggests a strong connection between male characters and their environment. While time (26 instances) is also present which overall indicates the strong presence of circumstance of Location. Other circumstances such as manner, cause, and purpose occur less frequently, indicating a relatively limited exploration of the contextual factors influencing male characters' actions.

Samroo, a talented and inventive man, struggles with his situation, societal roles, and his relationship with Parushni. Despite hardships, Samroo accepts his situation, demonstrating his strength. He wants to live a basic existence through proper etiquette yet his heart seeks better circumstances and his emotions conflict with each other. The combination of his longing for a better future and social standards forces Samroo to remain polite even though he is exhausted which shows his internal conflict.

Samroo, a character in the film, struggles between his personal desires and societal expectations. His physical disabilities together with his life challenges drive his feelings of hopelessness because he wishes to live without limitations. The way Samroo spits on the ground along with the sensation of a cactus plant in his throat symbolize his inner torment. The character expresses both feelings of isolation and his wish for someone to take over his responsibilities to demonstrate his need for a life without limitations. The close relationship between Samroo and Parushni leads them to provide mutual support. Samroo demonstrates his attraction to Parushni when he lowers himself to show care for her. His emotional state becomes apparent when he tastes her sweat because it makes him feel like he is dissolving within her. Samroo's complicated personality reveals his thoughts about masculinity as well as his need for companionship and his search for meaning in a brutal existence.

Virchan's personality combines personal wants with responsibilities that developed from his experiences through travel and contemplation. His life experiences combined with his geographical position guide his perception of the world. The human qualities within Virchan emerge through his feelings of vulnerability and his need to understand the unknown world as well as his desire for companionship. Through feeling sorry and sensing anxiety and understanding he demonstrates his capacity for empathetic thinking toward others. Virchan takes initiative to express his thoughts yet his actions remain confined by the social circumstances that surround him. His desire to understand everything leads him to act since he seeks answers to all of life's mysteries. Through his soliloquy about the life-death cycle and his attempts to wake up the villagers he shows his intellectual capacity. Although he fights against traditional beliefs Virchan continues to embody the customs of his cultural heritage. His dedication to nature together with his knowledge of cultural customs establishes him as a traditional individual. The cultural background of Virchan strongly influences his personality traits.

Virchan displays both leadership traits and takes action throughout his adventures. The question marks surrounding Virchan's leadership competencies arise from both his unrealistic conduct and his unspecific objective orientation. The difficult and uncertain terrain along with adversity shape Virchan's life experiences. His aggressive behavior and meditating attitude result from his love for Parushni and his wish to lead others through dangerous situations. As a brave independent female Virchan shows her weakness in facing the unknown while longing for the company of others. His flexible personality stands open to personal growth while his life experiences will shape his worldview and forthcoming actions. Through his life experiences Virchan develops positive psychological transformations because of losing the river and dealing with future uncertainty. Through his language which unites material aspects and mental elements he portrays a man who fights an internal struggle between his emotions and thoughts. The character Virchan shows greater social involvement through his active behavior and material and verbal communication patterns. Through his speaking the play reveals Samroo's ability to think about himself and his thoughts. The distribution of actor and goal roles in Samroo's text demonstrates his active participation with his environment yet Virchan's balanced word usage shows his more advanced character development. The characterization of Samroo adds to academic research on masculinity by showing how masculinity can exist in diverse and complex forms.

Conclusion

This study analyzes transitivity in *Sorrows of Sarasvati* to understand how gender representation interacts with ideological influences. The study uncovers systematic patterns regarding process activities and their human subjects and environmental factors which explain the linguistic shaping of gender norms. The text contains many material processes yet these appear unevenly spread throughout the text which suggests gender-based power dynamics at play. Physical activities in the story show women with restricted freedom yet male characters possess greater independence and dominance. The text shows women through relational and mental processes which emphasizes their traditional roles and subjective nature while men are linked to action and ambition. The book challenges traditional male dominance through its detailed character portrayals particularly with Parushni. This linguistic study based on transitivity analysis unveils useful knowledge regarding literary gender constructions while presenting a scientific linguistic analysis method within research fields of gender studies and literary studies.

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