



RESEARCH PAPER

Representation of Hybrid Identities in Nadeem Aslam's *The Golden Legend*: A Transitivity Analysis

Muazzma Batool¹ Dr. Muhammad Ajmal*² Dr. Rubina Masum³

1. M. Phil Scholar, Department of Linguistics & Literature, Qurtuba University of Science and Information Technology, Peshawar (D. I. Khan Campus), KP, Pakistan
2. Associate Professor, Department of Linguistics & Literature, Qurtuba University of Science and Information Technology, Peshawar (D.I. Khan Campus), KP, Pakistan
3. Assistant Professor, Department of English, Benazir Bhutto Shaheed University Lyari, Karachi, Sindh, Pakistan

DOI

[http://doi.org/10.47205/plhr.2022\(6-II\)03](http://doi.org/10.47205/plhr.2022(6-II)03)

PAPER INFO

ABSTRACT

Received:

February 07, 2022

Accepted:

April 05, 2022

Online:

April 15, 2022

Keywords:

Circumstance,
Hybrid Discourse,
Hybrid Identities,
Ideology,
Participant,
Pattern,
Process,
Transitivity

***Corresponding Author**

dr.muhammad.ajmal@qurtuba.edu.pk

This study undertakes the analysis of the hybrid discourse using transitivity model (Halliday, 1985) to uncover the ideology that is fabricated with the linguistic choices for specific meanings, conveyed in a text. These meanings can only be explored by examining how language makes them. This study aims to explore the hybrid identities of the characters under the influence of the horror, fear and violence made by both the Muslim extremists and the Americans in Pakistan. This study, based on the hybrid identities, indicates that the characters want to give themselves voice one way or the other mostly using the material process, verbal process and the mental process to highlight the respective position for themselves in the imperialist world and to fulfill their repressed desires. It has been found out in the study that the characters violate the societal and the religious ties sometimes by hiding themselves from the society and sometimes openly to foreground their hybrid identities. The process material, the participant goal and the circumstance location highly occur in the hybrid discourse whereas the least usage is of the process behavioural, the participant behavior and the circumstance contingency.

Introduction

This research paper aims at analyzing *The Golden Legend* (2017) by Nadeem Aslam employing Transitivity (Halliday, 1985) as a model for analysis to explore the hybrid identities of the characters under the influence of the horror, fear and violence made by both the Muslim extremists and the Americans in Pakistan, especially Badami Bagh, to the minorities residing there. Bhabha (1994) defines hybridity as a third space which yields the construction of culture and identity within conditions of colonial inequity. He is of the view that hybridity is a process wherewith the colonizer endeavors to translate the identity of a colonized in a universal framework but fails to do so and always creates a new one i.e. hybrid. He believes that there is non-fixity and non-universality in identities and every effort to make one's identity and culture

universal fails and the result comes in terms of the third space which is totally new unlike the stereotypes colonizer relates with colonised. The notion of purity and oneness of any culture or identity is disputable in postcolonial discourse (Ashcroft et al., 1995). This study chooses 125 clauses from the hybrid discourse for analyzing the hybrid identities.

The present study of hybrid identities arises from the belief that language is functional since it is a systemic resource for making and exchanging the meaning and choices. Beyond the formal structures of the language, Transitivity Model (Halliday, 1985) treats language contextually.

"Transitivity is a system of the clause, affecting not only the verb serving as the process but also participants and circumstances."

(Halliday and Mathiessen, 2004, p.181)

Sakrikar (2019) in one of a study explicates that the transitivity model proves a means of exploring that how the particular worldview of the ideological stand of speaker / reader is encoded through the certain linguistic structures of the text. This research paper has been implemented to answer the following research questions.

- 1) What linguistic choices have been made in order to construe a particular experiential world in novel?
- 2) What transitivity patterns do Pakistani novels make to create ideological effects on the readers through literary discourses?

Theoretical Framework

Systemic Functional Linguistics (Halliday, 1985) is a concept based on three Meta-functions: Ideational meta- function, interpersonal meta-function and textual meta-function, performed by the language. The purpose of this study is to consider the Ideational meta-function of language which expresses the Processes, Participants and circumstances, also known as transitivity. Transitivity system is a way to analyze clause effectively. The formal structure reveals how the writer perceives or experiences what is going on in the world and how the mental picture of reality is encoded. In view of Halliday (1985):

"Transitivity specifies the different types of process that are recognized in the language, and the structure by which they are expressed." (p. 101)

Basically, there are three key concepts of processes: a) the process itself realized by the verb phrase; b) the participants associated with the process realized by the noun phrase; and c) the circumstances associated with the process realized by the prepositional phrases. For distinguishing human experiences, the processes in Transitivity system are divided into six types below.

- 1) Material Process

Material processes are the process of doing involving two participants: the Actor (an obligatory role) and a Goal (may or may not involve in the process).

2) Mental Process

Mental processes reflect the world of consciousness involving cognition, perception and reaction. The two participant roles associated with the mental processes are the Sensor (the one who is sensing) and the Phenomenon (the entity being sensed, thought, seen or felt).

3) Behavioural Process

Behavioural processes *“represent the outer manifestations of inner workings, the acting out of processes of consciousness and psychological states”*

Halliday and Matthiessen (2014, p.215)

They embody both physiological actions and psychological behavior, becoming an interface between the mental and the material processes, like dream, stare, worry, laugh, sigh, cry, cough, breathe etc. The only participant is Behaver (a conscious being who is behaving).

4) Verbal Process

The Verbal process is the process of saying. The participants involved are the Sayer (the speaker), the Receiver (the entity to which the speech is addressed), the Target (to whom the process is directed), and the Verbiage (that which gets said).

5) Relational Process

Relational processes are the processes of ‘being’ and they establish relation between two entities. There are two modes of relational process: a) Attributive and b) Identifying. The structural elements expressing attributive mode of process are the Carrier (the person/ entity/ concept being described) and the Attribute (the quality ascribed to that Carrier). In Identifying mode, one entity (Identified) is used to identify another (Identifier).

6) Existential Process

They assert the existence of happening of something involving one participant role Existent (the event / object being to exist), typically include the word ‘there’ as a subject.

Halliday and Matthiessen (2004) are of the view that the circumstances are not directly involved in the process but enhance the process spatially, temporally and so on. They (ibid) propound nine types of circumstances.

- 1) Circumstance Extent: it deals with distance and duration.
- 2) Circumstance Location: it refers to time and space.
- 3) Circumstance Manner: means, comparison and quality are referred by this.
- 4) Circumstance Cause: it talks about the reason behind every happening.

- 5) Circumstance Contingency: concession, condition and default are dealt by this.
- 6) Circumstance Accompaniment: it concerns with the relation of one happening with the other.
- 7) Circumstance Role: this construes meaning of 'be' and 'become'.
- 8) Circumstance Matter: that which is referred to, described etc.
- 9) Circumstance Angle: meaning 'as ...say'.

Literature Review

A great number of studies have been conducted in the field of the Transitivity and in exploring the novel *The Golden Legend* (2017) but none has touched the fictional work in the light of the Transitivity exploring the theme of hybrid identity. For example, Song (2013) attempted to analyze *A Rose for Emily* employing Transitivity as a method of analysis and investigated Emily as a hybrid character since she breaks herself away from the tradition. Using Descriptive analysis as a method for analysis, Afrianto, Indrayani and Seomantri (2014) selected three Shakespearean sonnets and concluded that out of six types of the process of Transitivity these sonnets overcome the three types of process: material process, relational process, existential process and mental process and the material process occurred more than other types of process.

Zahoor and Janjua (2016) explored a poem *I Am Malala* employing Transitivity Analysis and found that Malala being broken inside needs strength and support from others because she is only a vision, a voice, a hope, an inspiration and a dream for others to stand up for their rights. Working on the same framework, Tehseem (2013) comparatively analyzed the three Pakistani newspapers and explored the ways each portray ideology; Salayo and Lontoc-Macam (2019) analyzed the character delineation; Yujie and Fengjie (2018) highlighted Doland Trump's introductory address; and Yuqiong and Fengjie (2018) examined David Cameron's speech in retaining Scotland, to quote a few.

Vitolo (2016) explored hybrid identity of Hiroko Tanaka and Raza; Zubair (2012) attempted to elucidate the lost identities of Feroza and Changez; Dizayi (2015) analyzed the characters of the novels of three post-colonial novelists; Albuhamdan and Anthony (2019) comparatively analyzed the two postcolonial novels and found out the identity crises of the characters; and Moore (2009) unveiled the terror and identities of characters after 9/11 using Judith Butler's view of terror, to quote a few.

Shoaib (2020), in his study, attempted to comparatively analyze the fictional works by Mohsin Hamid and Nadeem Aslam and foregrounded that in spite of the effects of the drone warfare of 9/11, the marginalized people (women and children) can speak. Monaco (2021), in a study, explored the theme of trauma and terror caused by 9/11 in Nadeem Aslam's works as what Shoaib (2020) investigated in his study. Using Nationalism by Benedict Anderson as method of the analysis, Shahzadi et al. (2021) explored *The Golden Legend* and found out that Pakistani people are the symbol of love and peace irrespective of the hardships they have to face during warfare as what Miller (2019) explained in the same fictional work.

Sukheeja (2017) also highlighted the theme of both the violence and the hope in the novel in the light of the theories of violence and hope given by prominent scholars like Frantz Fanon, M.K. Gandhi, Thomas W Blume, C.R. Snyder and Rene Girard. Working on the same fictional text, Mu'ad (2020) examined the religious discrimination in Pakistan especially against the Christians living in Pakistan using sociological approach as a method of study. Liaqat and Raza (2020) investigated that *The Golden Legend* is an intercultural, intertextual and inter-linguistic text as it incorporates the popular classical Urdu poetry's symbols, metaphors and diction keeping in view the theoretical frameworks of 'intertextuality' proposed by Julia Kristeva and Gerard Genette.

Analysis and Interpretation

This research paper analyzes the selected text employing transitivity method to find out the hybrid identities of the characters under the influence of the violence done by the Muslim extremists.

Analysis of Helen and Imran's Character

"Each night (cir: Extent) Helen (Actor) emerged (pro: Material) with the lamp (cir: Accompaniment) and waited (pro: Material) on the veranda (cir: Location, Spatial). He (Sensor) could see (pro: Mental) her light (Phenomenon) from the distance (cir: Extent) and came (pro: Material) towards her (Goal) – as did the moths, (cir: Manner) making (pro: Material) her think (Goal) he himself (Carrier) was (pro: Relational) one such creature (Attribute) – and he (Actor) led (pro: Material) her (Goal) through the trees and vines (cir: Location, Spatial), the ground uneven (cir: Location, Spatial), forced up (pro: Material) here and there (cir: Location, Spatial) by roots (cir: Location, Spatial). Going past the half-shattered boat (cir: Location, Spatial) they (Actor) entered (pro: Material) the house (Goal). Sometimes (cir: Location, Temporal) he (Identified) was (pro: Relational) without a shirt (Identifier) in the hot May nights (cir: Location, Temporal)." (Aslam, 2017, p. 229)

"Helen and Imran (Actor) by the fractured moss-covered boat (cir: Location, Spatial). It (Identified) was (pro: Relational) late morning (Identifier) and she (Actor) stood (pro: Material) fully clothed (cir: Role) while (cir: Manner) he (Actor) poured (pro: Material) water (Goal) from a bowl (cir: Location, Spatial) over her head (cir: Location, Spatial). Their feet (Actor) in the mud and grass (cir: Location, Spatial)." (Aslam, 2017, p. 230)

"During the nights (cir: Location, Temporal) the two of them (Actor) talked (pro: Material) to each other (cir: Accompaniment) in low voices (cir: Manner), their bodies (Goal) lit (pro: Material) by a small flame (cir: Cause)." (Aslam, 2017, p. 231)

"Imran (Sensor) saw (pro: Mental) her lamp (Phenomenon) from the distance (cir: Extent) and appeared (pro: Material) beside her (cir: Location, Spatial). He (Identified) was (pro: Relational) naked (Identifier), the clean lines of his body (Goal) wet (pro: Material) from the river (Actor), his hair (Goal) drenched flat (pro: Material). She (Actor) walked (pro: Material) with him (cir: Accompaniment) to his house (cir: Location, Spatial) through the grass (cir: Manner)." (Aslam, 2017, p. 264)

"There were (pro: Existential) the muscles (Existent) along the back (cir: Accompaniment) which (cir: Matter) tightened (pro: Material) when he (Identified) was

(pro: Relational) *above her (Identifier) during lovemaking (cir: Location, Temporal). She (Behaver) looked (pro: Behavioural) at him (cir: Role).*" (Aslam, 2017, p. 265)

"Towards dawn (cir: Location, Temporal) he (Actor) got up (pro: Material) and turned (pro: Material) the sheet over (Goal) and began to draw (pro: Material) her (Goal) on the other side (cir: Location, Spatial)." (Aslam, 2017, p. 266)

"She (Sensor) wished (pro: Mental) for seclusion (Phenomenon) and his own hands and eyes (Identified) seemed (pro: Relational) eager (Identifier)." (Aslam, 2017, p. 290)

"Still (cir: Location, Temporal) he (Actor) quickly (cir: Manner) raised (pro: Material) her fingers (Goal) to his mouth (cir: Location, Spatial)." (Aslam, 2017, p. 291)

"I (Sayer) am (pro: Verbal) my father's daughter (Verbiage), I (Sayer) am (pro: Verbal) my mother's daughter (Verbiage), I (Sayer) am (pro: Verbal) Nargis's niece (Verbiage), I (Sayer) am (pro: Verbal) Massud'd niece (Verbiage), I (Sayer) am (pro: Verbal) my friend's friend (Verbiage), I (Sayer) am (pro: Verbal) my neighbour's neighbor (Verbiage). If (cir: Contingency) I (Sayer) had (pro: Verbal) a brother (Target) I (Sayer) would be (pro: Verbal) his sister (Verbiage), if (cir: Contingency) I (Sayer) had (pro: Verbal) a sister (Target) I (Sayer) would be (pro: Verbal) her sister (Verbiage), and one day (cir: Location, Temporal) I (Sayer) shall be (pro: Verbal) my husband's wife...(Verbiage)" (Aslam, 2017, p. 300)

Table 1
Frequency of the Processes, the Participants, and the Circumstances occur in Helen and Imran's Character

Process	Frequency	Participants	Frequency	Circumstance	Frequency
Material	19	Actor	12	Location (Temporal)	07
		Goal	11		
Mental	03	Sensor	03	Location, Spatial	14
		Phenomenon	03		
Behavioural	01	Behaver	01	Manner	05
Relational	06	Identified	05	Extent	03
a) Identifying	05	Identifier	05		
b) Attributive	01	Attribute	01		
		Carrier	01		
Verbal	11	Sayer	10	Cause	01
		Receiver	00		
		Target	02		
		Verbiage	09		
Existential	01	Existent	01	Accompaniment	04
				Contingency	02
				Matter	01
				Role	02
				Angle	00

Helen (Christian girl) and Imran (a Muslim from Kashmir) are living at Badami Bagh (Pakistan) with Nargis at her house. The Badami Bagh is full of Muslim extremists where there is no place for Christians as they are thought to be outcast. They are neither permitted to enter mosque, nor to enter in any Muslim's house. Their only place is to sweep the streets and sewerage etc. In schools, the Christians are not allowed to touch the cup, glass, chair or anything related to Muslims. They are even

not allowed to use the washrooms of the Muslims. In such environment, Helen grows up and both she and Imran falls in love with each other which is totally prohibited by Muslims as they think Christians like dogs etc. With the help of the above analysis, it can be said that due to their hidden love (under the violence done by both the Americans and the extremist Muslims) they become identity less.

It can be argued on the basis of the above analysis that both characters have lost their identities since the frequency of the process material and verbal and the circumstance location especially that of spatial one is more occurring than other processes and the circumstances. This shows that there is a lot of action in their characters still in spite of the hurdles created by both the religion and the society. Helen changes her identity in a way that she does not know who she is. She introduces herself with reference to other people as she forgets about her own identity under the violence done to the Christians by extremist Muslims in Pakistan but still she proves that an unspeakable can speak by speaking as much as she can. She goes against her religious and societal ties to comfort herself from the internal turmoil and makes an illegal relationship with Imran.

On the other hand, Imran, who is a Muslim, does not care about his religious ties and engages himself in an illicit relationship with Helen under the influence of the horror he faced throughout his life in the hands of the Hindus in Kashmir. He has to lose his whole family and is left alone in the world. Now he wants to soothe himself physically, psychologically and spiritually without respecting the religious and societal norms. This makes his character a hybrid character.

Analysis of Nargis's Character

"She (Actor) was born (pro: Material) a Christian (Goal) and was (pro: Relational) fourteen years old (Identifier) when (cir: Location, Temporal) she (Sayer) pretended (pro: Verbal) to be a Muslim (Verbiage) for the first time (cir: Location, Temporal). Her real name (Identified) was (pro: Relational) Margret (Identifier) – the name (cir: Matter) she (Actor) had been given (pro: Material) at birth (cir: Location, Temporal), in the city of Lyallpur (cir: Location, Spatial). She (Actor) did not know (pro: Material) that she (Actor) would meet (pro: Material) Massud (Goal) in a few years (cir: Location, Temporal), that she (Actor) would have to carry (pro: Material) that deception (Goal) into her love and eventual marriage (cir: Role) with him (cir: Manner). ... And that good man (Actor) had died (pro: Material) without knowing the truth (cir: Accompaniment)." (Aslam, 2017, p. 61)

"She (Actor) didn't necessarily have to carry (pro: Material) her own glass, cup and spoon with her (Goal). No one (Target) said (pro: Verbal) she smelled faintly of sewage (Verbiage). No one (Target) asked (pro: Verbal) her (Receiver) when she intended to convert to the Holy True Religion (Verbiage). Nor did anyone (Target) cut her off (pro: Verbal) during the debate (cir: Location, Temporal). Instead (cir: Accompaniment), her opinions (Phenomenon) were listened (pro: Mental) to with due courtesy (cir: Manner). With each passing hour (cir: Extent) she (Sensor) felt (pro: Mental) as though (cir: Manner) she (Sensor) mattered (pro: Mental) in the wider world (cir: Location, Spatial). She (Sensor) felt (pro: Mental) her inhibitions disappearing (Phenomenon)." (Aslam, 2017, p. 190)

"She (Sensor) had suffered (pro: Mental) from cramps (Phenomenon) throughout her life (cir: Extent) because (cir: Cause) she (Goal) was forbidden (pro: Material) from using

the bathrooms (cir: Location, Spatial) at school (cir: Location, Spatial) and had to wait (pro: Material) till (cir: Extent) she (Actor) got (pro: Material) home (Goal); now (cir: Location, Temporal) the pain (Phenomenon) was mixed (pro: Mental) with anger (cir: Accompaniment)." (Aslam, ibid)

Table 2
Frequency of the Processes, the Participants, and the Circumstances occur in Nargis's Character

Process	Frequency	Participants	Frequency	Circumstance	Frequency
Material	10	Actor	08	Location (Temporal)	06
		Goal	05		
Mental	06	Sensor	04	Location, Spatial	04
		Phenomenon	03		
Behavioural	00	Behaver	00	Manner	03
Relational	02	Identified	01	Extent	03
a) Identifying	02	Identifier	02		
b) Attributive	00	Attribute	00		
		Carrier	00		
Verbal	04	Sayer	01	Cause	01
		Receiver	01		
		Target	03		
		Verbiage	03		
Existential	00	Existent	00	Accompaniment	03
				Contingency	00
				Matter	01
				Role	01
				Angle	00

The most occurring circumstance location and the processes (mental and material) shows that under the influence of the turmoil done to Christians in Pakistan she has to lose her identity or adopt duality in her character in a way that she neither is a true Muslim, nor a true Christian. Since there is no respectable place for Christians in Pakistan, therefore, she has to be Muslim to express herself and to enjoy her life with respect at one hand whereas on the other hand she conceals her truth from her husband throughout her life.

Analysis of Lily and Aysha's Character

"Lily (Identified) was (pro: Relational) with Aysha (Identifier) in her room (cir: Location, Spatial), nothing (Existent) but darkness (Existent) around them (cir: Location, Spatial). He (Actor) used (pro: Material) the light (Goal) in his phone (cir: Location, Spatial) to obtain momentary glimpses (cir: Cause) of her (cir: Cause), of the love and need (cir: Cause) in her face (cir: Location, Spatial). The living unuttered thought (Existent) within the eyes (cir: Location, Spatial). This – their desire (Identified) for each other (cir: Cause) – was (pro: Relational) the simplest thing (Identifier) in the world (cir: Location, Spatial), and what (cir: Material) outraged (pro: Mental) her (Sensor) was (pro: Mental) not that the world could deny her something (Phenomenon) so small (cir: Manner), so basic (cir: Manner). It (Existent) was (pro: Existential) there in the daily (cir: Location, Temporal) indignations of her son too (cir: Cause)." (Aslam, 2017, p. 135)

"When they (Sensor) heard (pro: Mental) a harsh noise (Phenomenon) echoing (pro: Mental) through the neighbourhood's air (cir: Location, Spatial), they (Behaver) were both startled (pro: Behavioural)." (Aslam, ibid)

Billu: "Who were (cir: Accompaniment) you (Actor) talking (pro: Material) to during the night (cir: Location, Temporal) in this room (cir: Location, Spatial)?"

Aysha: "No one (Vebiage)."

Billu: "I (Sayer) saw (pro: Verbal) you (Target)."

"'It's time to get up and get ready' (Verbiage), she (Sayer) said (pro: Verbal)." (Aslam, 2017, p. 86)

"'This room (Carrier) smells (pro: Relational) like Lily (cir: Manner),' he (Sayer) said (pro: Verbal), absently (cir: Manner). 'You (Carrier) smell (pro: Relational) like him (cir: Manner).'" (Aslam, 2017, p. 87)

"To spray a little rose water (cir: Cause) in her room (cir: Location, Spatial)." (Aslam, ibid)

Table 3
Frequency of the Processes, the Participants, and the Circumstances occur in Lily and Aysha's Character

Process	Frequency	Participants	Frequency	Circumstance	Frequency
Material	02	Actor	02	Location (Temporal)	02
		Goal	01		
Mental	04	Sensor	02	Location, Spatial	09
		Phenomenon	02		
Behavioural	01	Behaver	01	Manner	05
Relational	04	Identified	02	Extent	00
		a) Id entifying	02		
		b) At tributive	02		
		Carrier	02		
Verbal	03	Sayer	03	Cause	06
		Receiver	00		
		Target	01		
		Verbiage	01		
Existential	01	Existent	03	Accompaniment	01
				Contingency	00
				Matter	01
				Role	00
				Angle	00

The circumstances are used more than the processes so far as Aysha (a Muslim widow) and Lily's (a Christian, (Helen's father) whose wife (Grace) is killed) characters are concerned which indicate that there is less action or the action is hidden from everyone around them. Both flout their societal and religious norms to make an illicit relation or to satisfy their internal disaster created by Muslim extremists because Aysha, after her husband's death, is not allowed to marry anyone by her brother in law (Shakeel, one of the Muslim extremists) whereas Lily, on the other hand, wants to satisfy his physical lust after the death of his wife and he was unable to do so openly

as he is not even allowed to enter the house of any Muslim. Even Aysha (who conceals her secret from her son), on asking her son that with whom she talks during night, does not reply his question and says something else in response. For this extremism, done by the Muslim extremists, both Aysha and Lily have to lose their own identities and to flout their societal and religious ties.

Analysis of Babur's Character

"That man (Actor) defiled (pro: Material) the mosque (Goal) with his presence' (cir: Accompaniment)." (Aslam, 2017, p. 138)

"No one (Target) can stop (pro: Verbal) us (Receiver) from avenging this insult.' (Verbiage)" (Aslam, 2017, p. 139)

"Bring down (pro: Verbal) that fone tower' (Verbiage)". (Aslam, ibid)

"Ask (pro: Verbal) that ugly black dog (Target) to show himself (Verbiage) and tell (pro: Verbal) us (Receiver) the crucifix isn't his, (Verbiage)' Babur (Sayer) said (pro: Verbal). ... 'Where (Verbiage) is (pro: Verbal) his daughter (Target)?' ... Two large containers (Goal) had been brought (pro: Material) into the house (cir: Role), and she (Behaver) watched (pro: Behavioral) as one of them (cir: Accompaniment) was opened (pro: Material) and the petrol it contained (Goal) began to be poured (pro: Material) onto the rickshaw (cir: Location, Spatial), the man (Actor) leaning (pro: Material) into the interior (cir: Location, Spatial) and drenching (pro: Material) the seat (Goal), as she (Actor) had seen (pro: Material) Lily (Goal) do with water (cir: Matter) when he (Actor) washed (pro: Material) the vehicle (Goal) out in the lane (cir: Location, Spatial). There came (pro: Existential) sounds of loud ... (Aslam, 2017, p. 139) metallic blows (Existent) from the tower (cir: Extent) at the back (cir: Location, Spatial). The men (Actor) were raising (pro: Material) fists (Goal). 'Let's burn down (pro: Mental) every Christian house (Phenomenon) before daybreak (cir: Location, Temporal).' 'No (Verbiage).' Babur (Sayer) - visibly (cir: Manner) concerned (pro: Behavioral) - squared (pro: Material) his shoulders (Goal) in a full display of vigour (cir: Manner). 'We (Actor) mustn't harm (pro: Material) anyone else (Goal), just the man (Goal) who lives (pro: Material) here (cir: Location, Spatial)'." (Aslam, 2017, p. 140)

"Every other Christian (Carrier) in Badami Bagh (cir: Location, Spatial) is (pro: Relational) decent (Attribute) and law-abiding (Attribute) and knows his limits (Attribute). They (Identified) are (pro: Relational) our brothers (Identifier)'. His tone (Carrier) was (pro: Relational) a mixture of command and cajolery (Attribute)'." (Aslam, ibid)

Table 4
Frequency of the Processes, the Participants, and the Circumstances occur in Babur's Character

Process	Frequency	Participants	Frequency	Circumstance	Frequency
Material	12	Actor	06	Location (Temporal)	01
		Goal	10		
Mental	01	Sensor	00	Location, Spatial	05
		Phenomenon	01		
Behavioural	01	Behaver	01	Manner	02
Relational	03	Identified	01	Extent	01
a) Identifying	01	Identifier	01		

b) Attributive	02	Attribute	04		
		Carrier	01		
Verbal	05	Sayer	02	Cause	00
		Receiver	02		
		Target	03		
		Verbiage	05		
Existential	01	Existent	01	Accompaniment	02
				Contingency	00
				Matter	01
				Role	01
				Angle	00

Babur (another Muslim extremist) too loses his identity as at one time he orders his gang to destroy the Lily's belongings as he is a Christian and his crucifix is found in the mosque which foregrounds that he enters the mosque and the Christians are not allowed to enter there while on the other hand, he forbids his gang to destroy the other Christians houses for the fear of his personal loss because he is the one in Badami Bagh who provides the apartments to Christians on rent. His hybrid identity is revealed through the highest usage of the material and verbal processes.

Analysis of the Character of Pakistani Laws

“The laws (Goal) are being misused (pro: Material). You (Actor) can go (pro: Material) to a police station (cir: Location, Spatial) and say (pro: Material) I (Sensor) heard (pro: Mental) my neighbor say something rude about God or Muhammad, peace be upon him, (Phenomenon) and the police (Actor) arrest (pro: Material) the neighbour (Goal) and you (Actor) can move (pro: Material) into his house (cir: Location, Spatial). Innocent people (Goal) are dead or in jail (pro: Material) because of that law (cir: Cause). Entire Christian neighbourhoods (Goal) have been reduced (pro: Material) to ashes (cir: Role) by mobs accusing Christians (cir: Manner) of blasphemy (cir: Cause). Just last week (cir: Location, Temporal) a Christian couple (Goal) was thrown (pro: Material) into the furnace (cir: Role) of a brick kiln by a mob (cir: Manner) for blasphemy (cir: Cause).” (Aslam, 2017, p. 116)

“There is (pro: Existential) only one place (cir: Extent) where Islam and the modern world (Existent) can meet (pro: Existential) – and that (Identified) 's (pro: Relational) the battlefield (Identifier). The modern world (Actor) forces (pro: Material) women (Goal) to behave like prostitutes (cir: Cause) and forced (pro: Material) men (Goal) into avarice (cir: Role), into unreasonable acts (cir: Role). Look (pro: Verbal) around you (cir: Location, Spatial) – there is (pro: Existential) no justice in Pakistan (Existent), no food for our people (Existent), no clean water (Existent), no medicine (Existent). Is (pro: Relational) it (Identified) Islam's fault (Identifier)? No (Verbiage), it's the fault of the modern world (Verbiage), and the corrupt swine (Verbiage) who preside over it (cir: Matter), both here (cir: Location, Spatial) and in the West (cir: Location, Spatial).” (Aslam, 2017, p. 118)

“I (Sayer) am (pro: Verbal) here (cir: Location, Spatial) to arrest this girl (Verbiage) for doubting the existence of djinns (cir: Cause). She (Identified) has been (pro: Relational) under investigation (Identifier) since the massacre at the Tilla Jogian magazine (cir: Extent). In an article (cir: Location, Spatial) she (Actor) wrote (pro: Material) she (Behaver) cast doubt upon (pro: Behavioral) the existence of the djinn (cir: Cause) and therefore (cir: Cause) doubted (pro: Behavioral) the truth of the Koran (cir: Cause).” (Aslam, 2017, p. 143)

"Lily (Goal) was ultimately held responsible (pro: Material) for the deaths of eleven Christians (cir: Cause) and of the hundred or so injured (cir: Cause), Lily (Carrier) the blasphemer (Attribute), who deserved (pro: Mental) the death penalty (Phenomenon), and his daughter too (cir: Accompaniment)." (Aslam, 2017, p. 156)

Table 5
Frequency of the Processes, the Participants, and the Circumstances occur in the Character of Pakistani Laws

Process	Frequency	Participants	Frequency	Circumstance	Frequency
Material	12	Actor	05	Location	01
		Goal	08	(Temporal)	
Mental	02	Sensor	01	Location, Spatial	06
		Phenomenon	02		
Behavioural	02	Behaver	01	Manner	02
Relational	03	Identified	03	Extent	02
a) Id	03	Identifier	03		
entifying	00	Attribute	01		
b) At		Carrier	01		
tributive					
Verbal	02	Sayer	01	Cause	10
		Receiver	00		
		Target	00		
		Verbiage	04		
Existential	03	Existent	05	Accompaniment	01
				Contingency	00
				Matter	01
				Role	03
				Angle	00

In the light of the above analysis, it is highlighted that apart from the characters in the fictional text, the role of the Pakistani laws is also hybrid. There is no place, no respect, no good food, no clean water, no medicine, and no justice for Christians. They are considered blasphemers. Anyone who hears or says anything about Christians is considered by the law and the Christians are punished. Same is done by the Muslim extremists with Helen and her father Lily. The former is announced culprit due to her doubt about djinns whereas the latter's crime is the placing of the crucifix in the mosque.

Findings and Conclusion

Table 6
Frequency of the Processes, the Participants, and the Circumstances occur in All Characters

Process	Frequency	Participant	Frequency	Circumstance	Frequency
Material	55	Actor	33	Location	17
		Goal	35	(Temporal)	
Mental	16	Sensor	10	Location, Spatial	38
		Phenomenon	11		
Behavioural	05	Behaver	04	Manner	17
Relational	18	Identified	12	Extent	09
a) Id	13	Identifier	13		
entifying	05	Attribute	06		

b) At tributive		Carrier	05		
Verbal	25	Sayer	17	Cause	18
		Receiver	03		
		Target	09		
		Verbiage	22		
Existential	06	Existent	10	Accompaniment	11
				Contingency	02
				Matter	05
				Role	07
				Angle	00

This research paper, comprises 125 clauses, has been analyzed using transitivity system keeping in view the processes, participants and the circumstances. In the light of the table 6, it is said that the most occurring process is the material process (occurs 55 times) which shows that there is a lot of action in the fictional work in spite of the violence, horror and fear as what Sukheeja (2017) highlighted the theme of both the violence and the hope in the novel. The second place is that of the verbal process that occurs in the study 25 times indicating that those who are to be afraid of the destruction around them are actually not afraid and say what they want to say unlike the hurdles and give themselves voice in an imperialist society. The third number is that of the relational process which takes place 18 times but in relational process the identifying mode occurs more than that of the attributive mode which highlights that the characters, having hybrid identities, identify their relationships between one another irrespective of the fact that a lot of frustration is there around them. On the fourth number, there comes the mental process that foregrounds that although the minds of the minorities have been shattered by the authorities but still they can think about themselves. The existential process is on fifth no whereas behavioural process on the last number. The former occurs 6 times whereas the latter only 5 times which illustrate that under the influence of the violence the happenings of the hybrid characters and outer manifestation of the inner working are very less as they put a veil on every action they perform.

Apart from the processes used in the study, there is also the usage of participants. Since it has already been discussed that material process occurs more than other ones, therefore, the participants the Actor and the Goal appear more than other. But the numbers of the participant Goal (35) are more than that of the participant Actor (33) which explains that the performed actions are more target oriented. The second number is of the verbal process and the participants involving the sayer (17), the receiver (03), the target (09) and the verbiage (22) where the most occurring participants are the verbiage which again highlights the target oriented action of the characters i.e. to hybrid their identities as what Vitolo (2016) analyzed in a study. While establishing relations, the characters identify (identifier, 13 and identified, 12) themselves more than attributing (attribute, 06 and carrier, 05) themselves. As it has been notified earlier that the actions of the characters are target oriented, so, in mental process the participant phenomenon comes 11 times whereas the sensor 10 times. The last and the least one are the existent (10) and the behavior (04) which reminds us again the hybrid nature of the characters.

So far as the role of the circumstances is concerned, the circumstance location (55 times) is on priority as in spite of the hurdles around the characters there is a lot of action, both spatially and the temporally, still to fulfill the hybrid nature of the characters as what Shoaib (2020) foregrounded that in spite of the effects of the drone warfare of 9/11, the marginalized people (women and children) can speak. Miller (2019) and Shahzadi et al. (2021) explored the same that Pakistani people are the symbol of love and peace irrespective of the hardships they have to face during warfare. The second number is the circumstance cause (18) foregrounding the reason behind every happening. On the third number, there comes the manner describing the ways the action is performed whereas accompaniment (11) comes after it for indicating the relationship between the entities involved in the process. The extent is on ninth number to show that how far, how many times and how long the actions are being performed. The least numbers are of the role (07), the matter (05) and the contingency (02) whereas the circumstance angle has not been used anywhere in the text by the hybrid characters.

References

- Afrianto, Indrayani, L. M., Seomantri, Y. S. (2014). Transitivity Analysis on Shakespeare's Sonnets. *IOSR Journal of Humanities and Social Science*, 19 (1), 78-85.
- Ashcroft, B., Gareth, G. & Tiffin, H. (1995). *The Post-Colonial Studies Reader*. London: Routledge.
- Aslam, N. (2017). *The Golden Legend*. India: Penguin Random House.
- Albuhamdan, B. S. & Anthony, E. M. (2019). Identity Crises In Multicultural Societies: A Study Of Selected Postcolonial Novels (The Inheritance of Loss, Digging to America). *Epitome: International Journal of Multidisciplinary Research*, 5 (9), 1-8.
- Bhabha, H.K. (1994). *The Location of Culture*. London: Routledge.
- Dizayi, S. A. H. (2015). The Crisis of Identity in Postcolonial Novel. *International Conference on Education and Social Sciences*, 999-1007.
- Halliday, M. A. K. (1985). *An Introduction to Functional Grammar*. London: Edward Arnold.
- Halliday, M. A. K. ([2002] 1992). *How do you mean?* In J. J. Webster (ed.) *On Grammar. Volume 1 in Collected Works of M. A. K. Halliday*. London and New York: Continuum.
- Halliday, M. A. K. & Mathiessen, C. M. I. M. (2004). *An Introduction to Functional Grammar 3rd ed*. London: Hodder Arnold.
- Halliday, M. A. K., & Matthiessen, C. M. I. C. (2014). *Halliday's Introduction to Functional Grammar (4th ed.)*. Oxon: Routledge.
- Liaqat, Q. & Raza, A. (2020). Diasporic Intertextual Musings: The Relevance of Classical Urdu Poetry to Contemporary Pakistani Situation in Nadeem Aslam's *The Golden Legend*. *NUML Journal of Critical Inquiry*, 18 (I), 50-68.
- Miller, B. (2019). Reading as Resistance: *Practicing Literacy and Interconnection in Nadeem Aslam's The Golden Legend*. *The Comparatist*, 43, 341-355.
- Monaco, A. (2021). Refracting Post-9/11 Terror: Trauma and Empathy in Nadeem Aslam's Postcolonial Fiction. *Postcolonial Text*, 16 (2), 1-19.
- Moore, L. (2009). British Muslim Identities and Spectres of Terror in Nadeem Aslam's *Maps for Lost Lovers*. *Postcolonial Text*, 5(2), 1-19.
- Mu'ad, I. (2020). *Religious Discrimination against Christian Pakistani Portrayed in Nadeem Aslam's The Golden Legend* [Unpublished thesis]. Universitas Islam Negeri Maulana Malik Ibrahim Malang.
- Sakrikar, S. S. (2019). M. A. K. Halliday's Transitivity- An Overview. *International Journal of English Language, Literature in Humanities*, 7 (1), 59-80.

- Salayo, J. D. & Lontoc-Macam, A. (2019). Exploring character delineation: A transitivity analysis of O. Henry's "A Retrieved Reformation". *Asian Journal of English Language Studies*, 7, 151-168.
- Shahzadi, S., Hanif, M., Ahmad, A., Ali, H., & Kousar, M. (2021). Concept of Nationalism Employed In The Golden Legend By Nadeem Aslam. *Humanities & Social Sciences Reviews*, 9 (3), 1609-1615.
- Shoaib, M. (2020). Imprecise Attacks, Invisible Victims: Representation of Drone Warfare in Selected Post-9/11 Pakistani Fiction. *Journal of Research in Humanities*, 56 (2), 31-44.
- Song, Z. (2013). Transitivity Analysis of *A Rose for Emily*. *Theory and Practice in Language Studies*, 3 (12), 2291-2295.
- Sukheeja, V. (2017). Violence and Hope in Nadeem Aslam's *The Golden Legend*. *Language in India*, 17, 351-362.
- Tehseem, T. (2013). Transitivity in Pakistani Journalistic Discourse: A Linguistic Analysis of Ideology. *ELF Annual Research Journal*, 15, 20-38.
- Vitolo, D. (2016). The Performance of Identity in Kamila Shamsie's *Burnt Shadows*. *Transnational Literature*, 8(2), 1-8.
- Yujie, Z. & Fengjie, L. (2018). Transitivity Analysis of American President Donald Trump's Inaugural Address. *International Journal of Literature and Arts*, 6 (2), 28-34.
- Yuqiong, Z. & Fengjie, L. (2018). Transitivity Analysis of David Cameron's Speech in Retaining Scotland. *International Journal of Language and Linguistics*, 6 (3), 70-79.
- Zahoor, M. & Janjua, F. (2016). Character Construction In Tributative Songs: Transitivity Analysis Of The Song "I Am Malala". *Trames*, 20 (2), 201-213.
- Zubair, S. (2012). Crossing Borders, Reinventing Identity (ies): Hybridity in Pakistani English Fiction. *Pakistan Journal of Social Sciences*, 32(1), 65-75.