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**TÍTULO:** Reclamando la voz femenina: un análisis de la transitividad de los “días sin carne”.

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**RESUMEN:** Este estudio se centra en los "Días sin carne" de Suleri (1991), ya que esta memoria derriba con destreza la historia hegemónica masculina mediante la reconstrucción de guiones feministas alternativos. Para analizar el texto, este estudio se basa en las posturas teóricas presentadas por Bakhtain (2010) y Beauvoir (1988), ya que estos marcos, opuestos al lenguaje masculino, exigen un nuevo estilo de escritura. El análisis revela que los procesos materiales son más dominantes. Estos procesos están asociados principalmente con Sara, que está comprometida en un intento inútil de verificar su natividad.

**PALABRAS CLAVES:** agencia, metanarrativa, Sara Suleri, análisis de transitividad.

**TITLE:** Claiming the feminine voice: a transitivity analysis of “Meatless Days”.

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**ABSTRACT:** This study focuses on Suleri's (1991) "Meatless Days" as this memoir dexterously overthrows the male hegemonic history by reconstructing alternative feminist scripts. To analyze the text, this study relies upon the theoretical stances presented by Bakhtain (2010) and Beauvoir (1988) as these frameworks -opposed to male language- demand a new style of writing. The analysis reveals that material processes are more dominant. These processes are mainly associated with Sara who is engaged in a futile attempt of verifying her nativity.

**KEYWORDS:** agency, metanarrative, Sara Suleri, transitivity analysis.

**INTRODUCTION.**

Feminist analysis of history shows that histories contains the narratives of "great men" and in historical narratives men always occupy the center which is, of course, demonstrated through their fights or conquests.

In the historical accounts of the past, women are either altogether absent or have always been portrayed from a male perspective as a result their difference is negated. Therefore, history is seen by feminisms as a subjective, phallogentric metanarrative which needs to be challenged and questioned. The postmodernist theory of history reshapes the representation of historical accounts in recent postmodern factious memoir of Suleri.

The evident division between history and fiction is questioned by the postmodernist historical novel (Mnunguli & Kisangiri, 2018; Zhampeisov et al, 2018; Shukla, 2017). Greenblatt and Gallagher (2000) point out that literature has become more historicized and history has become more literary as a result of the postmodern condition.

The capacity of history to portray reality outside the text becomes possible by the overt metafictional elements. and the truth-value of historical knowledge has been challenged by the postmodern texts. High self-reflexivity of these memoirs unmasks the processes of human construction and selection. It also assumes that history is constructed by human beings in the same way as literature; therefore, in order to subvert historical “facts”, it is attempted by these postmodernist historical memoirs to insert history into fiction.

The rewriting of historical accounts represents different point of view and this point of view challenge the society’s legitimize interpretations; so these problematized relations between history and fiction are questioned and such postmodernist texts foreground the silenced histories of the marginalized groups.

The present study aims to explore the way the subversive feminist texts problematize the marginal line between historical work and fictional work and challenge the domination and so-called authenticity made by phallogentric representations of history by applying the lexico-grammatical category of transitivity, suggested by the English linguist Halliday’s (1995; 1994) Systemic Functional Grammar. For this purpose, this study focuses on Sara Suleri’s “Meatless Days” as this dexterously subvert the male hegemonic history by reconstructing alternative feminist scripts.

Alternative histories are offered by this memoir by rewriting a special age of history in “fictional” Pakistan through the lens of exterior marginalized women who have been barred from the phallogentric world history. It is achieved by Suleri (1991) through the narration of her family history. As a result, she makes the official history another story. A bird’s eye view of the previous studies

shows that that none of them focuses on the linguistic perspective. Hence, the lexico-grammatical investigation of this memoir using the linguistic method would be insightful because transitivity provides the lens through which the point of view of the author can be located. Therefore, historiographic metafiction becomes a liberating tool, in the hands of these writers.

Especially women and ethnic writers feel that historical fiction has a strong political echo for all its playfulness: female and ethnic (re)writers use inescapably different imperatives of history from those of white men. If giving a voice to the silenced other, writing for the unspoken past and muted oppressed, or rewriting the work of legitimized male author for a woman or ethnic author is one of the objectives of the writing of historical fiction; it demands courage from both the writer and reader. (Heilmann and Llewellyn 142).

## **DEVELOPMENT.**

### **Literature review.**

This study makes use of the following theoretical constructs to investigate the construction of alternative feminist narratives. Bakhtin talks about “dialogism” and the “carnavalesque” which are taken as a tool to understand the destruction of canonical history by the silenced histories. Bakhtin’s terms are “dialogism” and “polyphony” in *The Dialogic Imagination* (2010). Dialogism is apposite to monologism. It creates an interaction with difference voices in the same literary text. This process can be compared with dialogue process. The term dialogism is used to explain the presence of “other” voices in an utterance (Vice8). For this, he employed the term “heteroglossia,” “another’s speech in another’s language” (324). Bakhtin considered it a “double-voiced discourse”, “a concentrated dialogue of two voices, two world views, two languages” (325).

The historiographic metafiction also becomes a double voiced discourse indicating the presence of different perspective along with the legitimized historical knowledge. The silenced histories are in

battle with the legitimized historical discourse to show its monologic discourse to Bakhtin's "carnavalesque".

The term carnival is employed as tool to introduce the language of the common people to the language of powerful people, which is "symbolic of the disruption and subversion of the authority" (Cuddon 111). Thus, authority is subverted. So, the analysis of historiographic metafiction in terms of Bakhtinian carnivalesque has a liberating influence on the silenced histories.

Although Bakhtin did not directly talk about gender issues and never discussed patriarchal discourse as authoritative, his ideas are appropriated by several feminist critics, for its ability to provide a platform for silenced feminine voices to be heard along with the monologic voice of patriarchy. When his concepts are seen through gendered attitude, his definition--"another's speech in another's language, serving to express authorial intentions but in a refracted way," (324) – explains "a woman speaking man's language, expressing her intentions, but in a refracted, masculine-definite way".

Theorists belonging to the French school of feminists talk about the method of thinking that represent women as silenced other. In her seminal work, *A Room of One's Own* (2015), Woolf claims women are treated as a mirror to reflect the image of men and the self-presence of men is felt everywhere either they are present or absent. "Women," Woolf states, "have served all these centuries as looking-glasses possessing the magic and delicious power of reflecting the figure of man at twice its natural size" (2015). They are deprived of any significant function in a society which is male-dominated. They are excluded from creative writing and theoretical thinking. This exclusion creates hostile social and economic situations for them. This hostility seems a natural outcome of what is imposed on them by the patriarchy.

"Irigaray (1971) draws a parallel between female body and female creative writing in order to define matriarchal writing. She explains that male sexuality is singular, unified and monolithic because of the presence of phallus as the singular male sexual organ. Phallogocentrism is a term which combines

logocentrism and phallogocentrism. Phallogocentric discourse is fixed, unified and rational. Irigaray presents an alternative discourse which is plural and transgressive.

Kristeva, a Bulgarian feminist, in her work "Women's Time" (1981) argues that instead of existing in the linear time created by male dominated societies women exist within a different context of time. According to Kristeva, women's time is divided into seasonal cycles and linear time is devoted to dividing time into discrete and measureable units. This event-driven, subjective time enters "cosmic" time on a continuum and is governed by significant happenings in women's lives -- its place determined by the occurrence itself and its relationship to others of the same general type, each adding its own contribution to universal time and to the community of women who exist within monumental time.

In her seminal work, *The Second Sex* (2009), Beauvoir talks about the status of women in male-dominated society and claims that female gender is a construct rather than fact. Female gender is not a biological necessity. Her argument becomes the motto of feminism, that is "One is not born, but rather becomes, a woman" (295). She propagates that femininity is the construction of patriarchal society. Femininity is not something natural. She shows that men's creative writings portray women as the 'other' and deviant while men as 'normal' and wise. So according to Beauvoir both masculinity and femininity are constructed by patriarchal society and nothing is natural in them. These constructed identities enable the male-dominated societies to sustain power over women.

"Can the Subaltern Speak?" (1981) by Spivak is also an important work in this context. She questions the representation of subaltern in the colonial works of scholars of Subaltern Studies. This article is a criticism on the Subaltern Studies which represent subaltern as silenced other and oppressed. She is totally against this false representation of subaltern. The representation of "Third World" women in the theories of the West is her particular focus and she reveals that the "First World" instruments cannot let the "-subaltern to speak. The representational systems that misrepresent needs to be

changed. If this happens than the oppressed can speak and only than their voice can be heard. She further says that it is impartial to challenge and question the oppressing discourse of subaltern Studies. Spivak criticizes the appropriation of western theories representing non-western and man-made narratives representing women. This paves the way against the process of history making itself. Moreover, the postmodern novels make this subversion and transgression possible in women and postcolonial writing.

### **Research methodology.**

The present study is a mixture of qualitative and quantitative research. It is based on textual analysis one of the chapters from *Meatless Days*. “Meatless Days” has been chosen for the purpose of analysis as this work dexterously and evidently deconstruct the male hegemonic discourse while presenting an alternative feminist discourse.

To analyze the text, this study will rely upon the theoretical stances presented by Bakhtain (2010), Krestiva (1981), Iregaray (1971), Spivak (1993) and Beauvoir (1988) as -- opposed to male language- - a new style of writing is demanded by these works expressing the physical experiences of women and rejoicing women’s difference aiming at changing their traditional representation “other”. The selected data have been analyzed following the Transitivity Analysis (1993;1994) as a theoretical framework. Transitivity provides the lens through which the author’s point of view can be located. The linguistic approach beyond the sentence level reveals many choices at the clause rank. There is no linguistic approach except SFL that can investigate the social function of words and word structures. Meaning is central in the SFL so it is not solely based on grammar. The basic linguistic characteristics of texts can be exposed by Halliday’s transitivity, especially literary materials because of their rich linguistic features (Shirvani et al, 2015; Bakhshandeh et al, 2015; Vajravelu, 2018).

## **Results and discussion.**

Transitivity refers to a system that “construes the world of experience into a manageable set of process types (verbs)” (Halliday 1994, 106). This system is used to realize the experiential metafunction that it is one of the subfunctions of the ideational metafunction in which language is used to express content.

The transitivity analysis can uncover the relationship between the action of an Actor and its impact on the Goal. The transitivity in Halliday’s view is more semantic than purely a syntactic concept. A semantic process comprises of three components which function as the framework to interpret our experience about the goings-on (events). These components are the “process itself (verb), the participants in the process known as actor and goal which in different kinds of verbs or process types given different names such as the sensor in mental process (mental verb) or behavior in behavioral process (behavioral verb) and circumstances associated with the process” (Halliday & Matthiessen 2004, 170-176). These three components are realized by different groups, as follows:

1. The process itself, which is expressed by the verb phrase in a clause (verbal group).
2. The participants in the clause, which refer to the roles of entities that are directly involved in the process. (the one that behaves or says, together with the passive one that is done to, or said to. The participant is not necessarily human or even animate. They are usually known by noun phrases (nominal group or noun phrases).
3. The circumstances associated with the processes (verbs) which are normally realized by adverbial and prepositional phrases (Halliday 1985, 101-102).

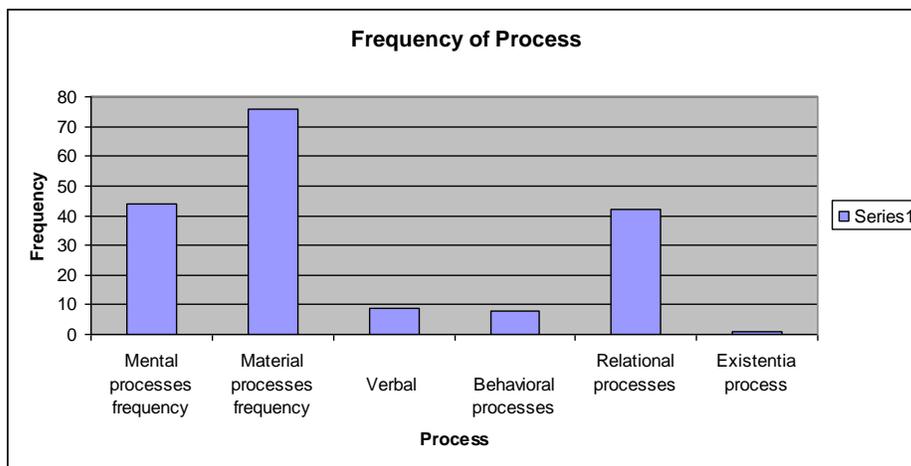
## **Frequency of processes.**

The following chart and graph reveals the overall occurrence of each process in the text.

**Total Processes = 180**

**Table of Processes**

<b>Processes</b>	<b>Frequency</b>
Material	76
Mental	44
Behavioral	8
Verbal	9
Relational	42
Existential	1



### **Material Processes.**

It is quite clear that material process has been used in highest frequency in the opening two hundred clauses of the chapter “Meatless Days”. “This indicates that the text is mainly concerned with the actions and events and the participants who carry them out. The selected clauses mainly concern with six characters i.e. Sara, Tilat, their mother and father, cook namely Qayoum and his daughter Munni. The transitivity analyses of the following clauses also reveal that most of the time Sara and her sister are involved in material processes.

1.

She	had come
Actor	Process: Material

2.

Visiting	from Kuwait	One summer
Process: Material	Circumstance: location	Circumstance: location

3.

Arriving	In New Heaven	with three children
Process: material	Circumstance: location	Circumstance: accompaniment

4.

As a surprise	It	worked	Wonderfully
Circumstance: role	Actor	Process: material	Circumstance: manner

5.

leaving	Me
Process :material	Goal

6.

Reeling	with the shock of generation	[that attends on infants [and all the detail they manage to accrue]].
Process: material	Circumstance: accompaniment	

7.

But	the end of the day	Would come	At last
	Medium	Process: middle	Circumstance: extent

8.

And	When rhythm of their sleep	Sat	Like heavy pace	Upon a room
	Actor	Process: material	Circumstance: comparison	Range

8.

One evening	my sister	Suddenly	remember to give	Me	A piece of information
Circumstance: location	Actor	Circumstance: manner	Process: material	Recipient	Goal

9.

That	She	had been storing up	like a squirrel	through the long desert month of the previous year
Goal	Actor	Process: material	Circumstance: comparison	Circumstance: manner

10.

Tilat	At twenty seven	had arrived	At womanhood	With comparatively little fuss	[Or so her aspect says_[And her astonishing recall of my mother's face has always seemed to owe more to faithfulness than to the accident of physiognomy]].
Actor	Circumstance: location	Process: material	Range	Circumstance: manner	

11.

And	They	are cooked	With kidneys
	Goal	Process: material	Circumstance: manner

12.

The babies	Left
Actor	Process: material

13.

Who	had gone
Actor	Process: material

14.

As completely as	She	had arrived
Circumstance: manner	Actor	Process: material

15.

I	was cooking
Actor	Process: material

16.

(I)	went on cooking
Actor	Process: material

17.

I	made	a point	[Of inquiring into the exact status of kapura and the physiological location of its secret first in the animal, then in the meal].
Actor	Process: material	goal	Circumstance: cause

18.

I	Certainly	Received	an unequivocal response
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Recipient	Circumstance: manner	Process: material	Goal
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19.

But and	here	I	rummaged for	the sweet realm of nomenclature
	Circumstance: location	Actor	Process: material	Goal

20.

But	Had	Cunningly	Devised	a ruse
	Pro.....	Circumstance: manner	...cess: material	Range

21.

to make	me	Consume	[as many parts of the world as she could]
Causative	Actor	process: material	Goal

22.

Before	She	Let.....	Me	loose in	It
Circumstance: location	agent: initiator	Pro.....	Actor	.....cess: material	Goal

23.

What else	Have	I	Eaten	on her behalf
Goal	Pro.....	Actor	.....cess: material	Circumstance cause

24.

But somehow	by the time	I	Reached	T and :trip”
	Circumstance: location	Actor	Process: material	Goal

25.

And	(I)	had to begin	Again
	(actor)	Process: material	Circumstance: location

26.

It	made	Me	Stop
Agent	Causative	Actor	Process: material

27.

So I	Bowed	my head
Actor	Process: material	Goal

28.

I	had to go	Back
Actor	Process material	Circumstance: location

29.

Neatly	Sliced	into halves
Circumstance: :manner	Process; material	Circumstance: manner

30.

Just as	We	Make	no bones
Circumstance: manner	Actor	Process material	Goal

31.

Asking the butcher to split	chicken breast	in two
Process :material	Goal	Circumstance :manner

32.

What	a falling off
Range	process material

33.

And	Hold	my head	over that curious possibility
	Process: material	Goal	Circumstance: cause

34.

To offer	another list	to this triumphant interlocutor
Process:: material	Goal	Recipient

35.

Since it	Wantonly	refused to disappear
Actor	Circumstance: manner	Process :material

36.

Instead	It	settled	in my head
Circumstance: manner	Actor	Process: material	Circumstance: location

37.

And	insisted on being reformulated	With all the tenacity of a query	[That actually expects to be met with reply]
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	Process: material	Circumstance :manner	
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38.

Finally	It	began to strike	Me
	Actor	Process: material	Goal

39.

But discarded	like table scraps	In order to submit	even the most imperfect answer
Process material	Circumstance manner	Circumstance cause	Goal

40.

And	Past	a thousand different mealtimes
	Process material	Goal

41.

(I)	try to reconstruct	the parable of kapura
Actor	Process :material	Goal

42.

And	would make	Me	too tongue tied
	Causative	Goal	Circumstance :manner

43.

By	getting at	it (kapura)	through its mate
Circumstance: manner	Process: material	Goal	Circumstance: Accompaniment

Transitivity analysis show that both Sara and her sister Tilat are associated with material actions frequently. Whenever Tilat takes the position of actor she makes Sara the recipient of her information which she has stored for many years. Material clauses associated with Sara's mother reveal how Sara's mother takes the position of an agent while causing Sara to become the actor to consume the world in a way she has devised.

In most of the remaining clauses Sara takes the position of actor to reconstruct her parable about the nature of a kapura. She tries to remember all the things presented wrongly by her mother. It becomes impossible for her to verify her own identity.

**Mental processes.**

Mental processes encode “meanings of thinking and feeling” (Eggins 2004: 225) Simpson (1993) is of the view:

“Mental processes are internalized processes, in contrast to the externalized processes of doing and speaking”.

54.

I	Had	strongly	Hoped	that they would say sweetbreads instead of testicles
Sensor	Pro.....	Circumstance: manner	...cess: mental	phenomenon: fact

55.

We	Discovered	[that there was an internal revenue]	[involved (process material) in so much talking so much listening].
Sensor	Process. Mental	phenomenon: fact	

56.

And	(I)	felt irked	[to be so probed around the issue of my own nativity]
	Sensor	Process: mental	phenomenon: act

57.

Of course	I	refused to believe	Her
	Sensor	Process: mental	Phenomenon

58.

And too	I	Needed	different ways
	Sensor	Process: mental	Phenomenon

59.

To be still thinking	about Tilat
Process : mental	Phenomenon

60.

Accordingly	I	was made	to feel	[that it was wrong	[to strip a food of its sauce [and put it back into its bodily belonging]].
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Circumstance: angle	Sensor	Causative	Process: mental	phenomenon: fact	
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61.

One	However	was interested	in this finesse
Sensor		Process: mental	Phenomenon

62.

And	I	Knew	[I had to let go of the subject]
	Sensor	Process: mental	phenomenon: fact

63.

Yet	I	was shocked
	Sensor	Process: mental

69.

Then	how many simple equations	Had	I	Now	Doubt?
circumstance: location	Phenomenon	pro....	Sensor	Circumstance: location	....cess mental

70.

The thought	Appalled	Me
Phenomenon	Process: mental	Sensor

71.

May be	my mother	Knew	[that sweetbreads are testicles]
Pro.....	Sensor	....cess: mental	phenomenon: fact

72.

How much	I	Must	must have suffered
Circumstance: extent	Sensor		process :mental

73.

Gosh	I	Thought
	Sensor	Process: mental

74.

To think	[That my mother could do that to me]
Process: mental	phenomenon: fact

75.

For of she	Must	have known	in her welsh way	[that sweetbreads could never be sweetbreads in Pakistan]
course	Sensor	Process: mental	Circumstance: manner	phenomenon: fact

76.

I	mulled over	that question	for days
Sensor	Process: mental	Phenomenon	Circumstance: extent

77.

After	It	had been posed
Circumstance: location	Phenomenon	Process: mental

78.

And	I	Decided	[that the game was not to be played again]
	Sensor	Process: mental	phenomenon: fact

79.

For a brief span of time	I	Felt	Free
Circumstance: cause	Sensor	Process: mental	Phenomenon

80.

Until some trivial occasion	a dinner	[where chicken has been cleverly cooked to resemble veal ]	caused	me	To remind	My friends of [that obsolete little phrase "mutton dressed up as lamb"].
Circumstance: cause	Agent		Pro.....	sensor	....cess mental	Phenomenon

81.

Which	had been	such	a favorite	of my mother
Phenomenon	pro....		....cess: mental	Sensor

82.

I	Sensed	[that it would be unwise]
Sensor	Process: mental	phenomenon: fact

83.

And	(I)	Knew	[what I had to do]
	Sensor	Process: mental	phenomenon: fact

84.

So	I	Decided	[to approach kapura in a mildly devious way]
	Sensor	Process: mental	phenomenon: act

85.

To the best of my knowledge	I	Had	never	Seen	Kapura	Cooked outside the company of kidney
Circumstance: manner	Sensor	Pro....	Process: mental	Process: mental	Phenomenon	Circumstance: location

86.

And so	for Tilat's edification alone	I	tried to begin	with the story of the kidney	[Which (I) should remembered long ago not, 25 years after its occurrence].
	circumstance: cause	Actor	Process: material	Circumstance: manner	

87.

His little girl Munni	I	Especially	Remembers
Phenomenon	Sensor	circumstance: manner	Process: mental

88.

Because	I	Liked	[ the way her hair curled]
	Sensor	Process: mental	phenomenon: act

89.

I	Suddenly	realized	[that my friends had fallen away]
Sensor	Circumstance: manner	Process: mental	phenomenon: fact

90.

To imagine	[ how that game of guile and trust could have survived even a single repetition]
process: mental	phenomenon: fact

91.

But	I	Recollect	It	Distinctly	as a weekly ritual
	Sensor	process: mental	Phenomenon	Circumstance: manner	circumstance: role Location

92.

To hear	[me sigh]
Process: mental	phenomenon:

93.

And	Wonder	[where I should possibly begin]
	Process: mental	Phenomenon

94.

So	I	Decided	[to approach kapura in a mildly devious way]
	Sensor	Process: mental	phenomenon: act

95.

And	Making	my mother	Beam	At the prospect of such fresh milk
	Causative	Sensor	Process: mental	Phenomenon

96.

My older brother Shahid	Liked	Pets
Sensor	Process: mental	Phenomenon

97.

And	and convinced	Me	[That we should beam too]
	Process: mental	Sensor	phenomenon: fact

98.

My mother	[not being there] did not see	Me
Sensor	process: mental	Phenomenon

99.

And	(I)	tried to faint
	Sensor	Process: mental

100.

But	(I)	could not (faint)
	Sensor	Process: mental

The transitivity analysis of these mental clauses reveals the fact that mental clauses are mainly associated with Sara. Sara is in the position of sensor and involved in deciding, thinking, imagining, hoping, knowing, sensing, needing, believing, realizing, doubting, seeing, recollecting, liking, feeling. This shows how Sara experienced different phenomenon which may empower and disempowered her.

**Behavioral processes.**

Behavioral processes “represent outer manifestation of inner workings, the acting out of processes of consciousness and physiological states” (Halliday1994:107).

101.

Then	Tilat and I	could talk
Circumstance :extent	Behaver	Process: behavioral

102.

each of us	was obliged to talk	too much	about [ what the other did not already know]
Behaver	process: Behavioral	Circumstance: manner	Circumstance: matter

103.

“Balls, darling, balls”	Someone	Drawled
	Behaver	Process: behavioral

104.

I	with a sudden spasm of free time	Watched
Behaver	Circumstance: manner	process: Behavioral

105.

As	I	Chatted	about the curiousness of those phrases
	Behaver	Process: behavioral	circumstance: matter

106.

And	Then	(Munni)	burst into tears
	circumstance: extent	Behaver	Process: behavioral

107.

Instead,	She	Cried	with her mouth wide open
Circumstance:	Behaver	Process: behavioural	Circumstance: manner

Transitivity analysis of the behavioral clauses shows that most of the time Sara and Tilat are in position of women and they are talking in epistemological way.

Munni, cook Qayoum’s daughter take the position of behaver while weeping and crying. Munni behaves in this way because she has become a target of deception by Sara and Ifat. Sara relates this

situation of Munni with herself because she has also been deceived in the same way by her mother about the nature of Kapura.

### Verbal processes.

Verbal processes are the processes of saying and all its synonyms.

108.

Sara	Said	Tilat	her voice deep with the promise of surprise	[Do u know what Kapura are?]
Receiver	Process: verbal	Sayer	Circumstance: manner	Verbiage

109.

[Of course, I do]	I (Sara)	answered	with some affront
	Sayer	Process: verbal	Circumstance: manner

[Of course, I (actor) do (know) (process: mental)] In this embedded clause, Sara takes the position of sensor. Here the use of the phrase “of course” and circumstance of manner is quite significant. When Tilat asked Sara about the nature of kapura, Sara replied “of course I do”. This usage of the phrase ‘of course’ and the manner with which it is uttered may signify that she has knowledge about the nature of Kapura which no one outside her immediate family could possibly know. It is quite ironic because later she realized that kapura are not simply sweet breads as she sternly believed earlier.

110.

She	Gently	Said	["They are testicles,]
Sayer	Circumstance: Manner	Process: verbal	Verbiage

111.

Something	[that had once sat quite simply inside its own definition]	was declaring	Indepence	From its name and nature,	[Claiming a perplexity [that I did not like]].
Sayer		Process verbal	verbiage	Circumstance: manner	

112.

I	was	Always	Interrupted
Target	Process: verbal	circumstance: extent	

113.

Qayoum	called up	the children	one by one
Sayer	Process: verbal	Receiver	Circumstance: manner

114.

And	deserved to be reproached	for being such an unreliable informant	
	Process verbal	Circumstance: reason	(Target, Tilat)

The transitivity analyses of the verbal clauses show that mostly Sara and Tilat subsequently take the positions of sayer and receiver. Sometimes even they become target as Tilat becomes the target of reproach by Sara being an unreliable informant. This reproach, however, is quite ironic because later she realized her own lack of knowledge.

### Relational processes.

115.

And	in those days	our cook	Was	Qayoum
	Circumstance location	Token	Process: Relational Identifying	Value

116.

He	Had	a son and two daughters	[with whom we were occasionally allowed to play]
Carrier	Process: Relational Attributive.	attribute	

117.

And because of all the times	that she	Was	such a perfect recipient of a fake pan
circumstance: cause	Token	Process: relational identifying	Value

118.

The reason	only [it had become a question in my mind]	Was	Tilat's fault	of course
Token		Process: Relational Identifying	Value	

119.

All of them	designed to constitute	a large surprise
Carrier	Process: Relational attributive	Attribute

120.

Our conversations	Were	meals, delectable	but fraught with a sense of prior copyright
Token	process: relational Identifying	Value	Circumstance: manner

121.

Natives	should	Always	be	Natives
Token	Pro....		...cess: relational attributive	Value

122.

But	Tilat's face	Was	kindly	with superior knowledge
	Carrier	Process: Relational Attributive	Attribute	Circumstance manner

123.

And	That	Was	the end of that
	Token	Process: Relational Identifying	Value

124.

So	next time	I	Was	in the taut companionship of Pakistan in New York
	Circumstance location	Carrier	Process: Relational attributive	circumstantial attribute

125.

Expatriates	Are	Adamant
Carrier	Process: Relational attributive	Attribute

126.

(Expatriate are)	Entirely passionate	about such matters as the eating habits of the motherland
	Attribute	Circumstances: matter role

127.

I	Find	It	Odd
Assigner	Process Relational	carrier	Attribute

128.

It	Was	an evil day
Carrier	Process Relational	attribute

129.

and	They	Are	very good
	Carrier	Process: Relational	Attribute

130.

Exactly what	They	Are
Value	Token	Process: Relational

131.

(they are)	not sweetbreads
	Attribute

132.

That's what	Kapura	really	Are
Token	Value		Process: Relational

133.

Kapura	as a naked meat,	Equals	Testicles
Token	Circumstance: role	Process: relational	Value

134.

Better	It	is tantamount	to a testicle
	Token	Process: Relational	Value

135.

Which	Is	just a way of saying	[that pancreas is not a pleasant word to eat]
Carrier	Process Relational	Attribute	

136.

It	Was	my mother	after all [Who(sayer) had kid(verb) me(target)]
Token	Process Relational	Value	circumstance: extent

137.

[who	had kid	Me
Sayer	process: verbal	Target

138.

that sweetbreads	Are	Sweetbreads
Token	Process Relational Identifying	Value

139.

and if	She	were wrong	on that score
	Carrier	Attribute	Circumstance: cause

140.

The second possibility	[that occurs to me]	Was	even more unsettling
Carrier		Process Relational attributive	Attribute

141.

It	Was	almost as bad as attempting [to imagine [what the slippage was?] [that took me from nipple to bottle and away from the great letdown] that signifies lactation (value)].
Carrier	Process: relational attributive circumstantial	circumstantial attribute

142.

[to imagine	“what the slippage was”
process: mental	Phenomenon

143.

what	The slippage	Was
Token	Value	Process: identifying relational

144.

[that	Took	Me	from nipple to bottle and away from the great let down]
Agent	Process: material	Goal	Circumstances: location & manner

145.

[that	Signifies	Lactation].
Token	Process: relational identifying	Value

146.

My only resource	Was	To make lists	[,cramped and strictly alphabetical catalogs of all the gastronomic wrongs [I could blame on my mother]].
Token	Process relational identifying	Value	

147.

another	was	“neither flesh nor fowl”
Token	Process relational identifying	Value

148.

and my only audience	Was	the question itself
Token	Process relational identifying	Value

149.

To where	I	Belonged
Value	Token	Process relational identifying

150.

Tilat	Was	not around
Carrier	Process relational attributive circumstantial	Attribute

151.

The breast	would be	too flagrant
Carrier	Process relational identifying	Attribute

Relational processes are used to indicate the kind of attributes and values associated by the author with different participants as carrier and token.

Transitivity analysis of the relational clauses shows that with the exception of very few clauses almost all the relational clauses are directly related to Kapura. When Sara’s sister asked from her about the nature of Kapura, she replied with full confidence that they are sweetbread. Either she gives the attribute of very good, of sweetbread or the value of sweetbreads. She claims that native should be natives. But Tilat with a superior knowledge reveals the fact that kapura are actually testicles not sweetbreads at all. At this point, Sara questions her own nativity and shows her mistrust towards her mother who may deceive her consciously.

The things which link to Sara’s doubt about her own nativity are her mother’s alteration of sweetbreads for kapura and her own inability to understand the Sara's reality. Suleri compares the slippage between sweetbread and testicle to breast feeding: Since her infancy she was unsure about

the naming and meanings of things. She attempts to remember all the things presented wrongly to her by her mother. It becomes impossible for her to verify her own nativity. Kapura, breast feeding reveals the problem of authentication in nationality and gender. Suleri gives this deception about the nature of kapura the attribute of the way she was deceived to take away from nipple to bottle. She gives this deception the value of lactation.

The transitivity analysis of the relational clauses reveals that it is impossible to define authenticity of Pakistani traditions and notion of unified identity. The problems presented by imitation and representation are also complex and cannot be easily explained. Even your native position cannot define your identity.

### **Unearthing Nationalist Hegemonic Discourse through Transitivity.**

The following twenty eight clauses mainly deal with how Suleri (1991) has deconstructed the nationalist hegemonic discourse with a consciously feminist discourse. That is why these clauses have been analyzed separately. These clauses unmask how transitivity contributes towards unearthing the political and religious hegemony by an alternative feminine historical discourse.

Kriestiva (1981), a Bulgarian feminist, in her work *Women's Time* says that women exist within a different context of time rather than linear time created by male dominated societies. According to Kristeva, linear time is devoted to dividing time into discrete and measureable units and women's time is divided into seasonal cycles.

This event-driven, subjective time is governed by significant happenings in women's lives, and enters "cosmic" time on a continuum--its place determined by the occurrence itself and its relationship to others of the same general type, each adding its own contribution to universal time and to the community of women who exist within monumental time. This is what done by Suleri. The transitivity analysis of the following classes reflect how culinary emerges as a counter discourse, destabilizing the mechanism by which gendered national subjectivity is granted visibility.

152.

Am	I	wrong?
Process: relational attribute	Carrier	Attribute

153.

To say	[That my parable has to do (PRO. MAT.) with nothing less than the imaginative extravagance of food and all the transmogrifications of which [[it is capable?]] (verbiage)
Process: verbal	Verbiage

154.

That parable	my	has to do	with nothing less than the imaginative extravagance of food and all the transmogrifications
Actor		Process: material	Circumstance: manner

155.

of which	[it	Is	capable]
Circumstance	Carrier	Process relational attributive	Attribute

156.

Food	Certainly	gave	Us	A way	[not simply of ordering a week or day but of loving inside history]
actor	Circumstance: manner	Process: material	recipient	Goal	

Transitivity analysis of the above clauses show how Sara is going to deconstruct the male created discrete units to measure history by presenting an alternative feminist script in culinary terms. When Sara takes the position of actor to construct a parable than ‘extravagance of food and all the transmogrifications’ become goal. Moreover, food takes the position of actor by making them the recipient of a way to live inside history. Her continuous use of the word parable portrays these incidents as a series of stories meant to teach the reader, and by questioning herself at the same time she takes the reader on the journey alongside her.

157.

Measuring	Everything
Process Material	Goal

158.

[we	Remembered	against a chronology of cooks]
Sensor	Process: mental	Phenomenon

159.

Just as	Papa	Has	His own yardstick
Circumstance: comparison	Carrier	Process: relational attributive possessive	Attribute

160.

A word	He	Loved	with which [to measure history]
Phenomenon	Sensor	Process: mental	Circumstance: means

161.

And would talk	About the Ayub era, or the 2 <sup>nd</sup> martial law or the Bhutto regime.
Process: behavioral	Circumstance: matter

162.

So my sister and I	Would place	Ourselves in time	By remembering and naming cooks
Actor	Process: material	Circumstance: location	circumstance: manner

163.

In the Qayoum days	We	Would say	[to give distinct flavor to a particular anecdote or in the Allah Ditta era]
Circumstance: location	Sayer	Process: verbal	Verbiage

164.

to give	a distinct flavor	to a particular anecdote	or in the Allah Ditta era
Process: material	Goal	Recipient	circumstance: location

165.

and our evocations	only get	more passionate
Carrier	process: relational attributive	Attribute

166.

and now that	Cooks	are	dying breed	in Pakistan
circumstance: location	Carrier	process: relational attributive	attribute	circumstance: location

167.

and cooks	have left	Us	for the more ample kitchens of the Gulf States and the more cramped but lucrative spaces of the curries in a hurry at Manchester and Leeds
Actor	process: material	Goal	circumstance: cause

Here, we can see that both Sara and her father are involved in mental processes while constructing history. When father takes the position of sensor, he perceives history in term of yardstick, a discrete and measureable male constructed unit to measure linear time.

Yardstick takes the position of phenomenon which shows that father measure history by keeping track of male heads of state. On the other hand, when Sara takes the position of sensor; she perceives history in culinary terms. Chronology of cooks is the phenomenon with which she measures history. Whereas her father measures history by keeping track of male heads of state, Suleri measures history by keeping track of male cooks of home. Moreover, remembering and naming cooks take the position of actors by making her the goal to find their place in time.

The transitivity analysis makes explicit not only the connection between body and history, but it reveals a gendered dichotomy: the males participate directly in history; the women, on the other hand, exist only in metaphorical relation to it. They keep track of history by what they consume; by what enters and fills their bodies.

168.

There	is	Something	[Nourishing about the memory of all those shadow dynasties]:
	process: existential	Existent	

169.

[nourishing	about the memory of all those shadow dynasties]
process: material	circumstance: matter

Existential process encodes a state of being or existent. Existent ‘something’ with embedded clause ‘nourishing about all those shadow dynasties is quite significant. It’ may hint towards the way Sara is going to deconstruct male hegemonic historical discourse.

170.

We	have to subsist	on the litany	[that begin]
Actor	process: material	Range	

171.

[that	begins]
Actor	process: material

172.

after Ayub	Came	General Yahya
circumstance: location	process: material	Actor

173.

after the Bhutto years	Came	General Zia –ul- Haq
circumstance: location	process: material	Actor

174.

but (we)	can also add
(actor)	process: material

175.

Qayoum	Begat	Shorty and his wife
Actor	process: material	Goal

176.

And	They	Begat	the Punjabi poet called khansama
	Actor	process: material	Goal

177.

He	Begat	Ramzan and Karam bearer
Actor	process: material	Goal

178.

Ramzan	Begat	Tassi Passi
Actor	process: material	Goal

179.

and	He	Begat	Allah Ditta, meanest of them all
	Actor	process: material	Goal

180.

We	were always waiting	for Allah Ditta[to die]
Actor	process: material	Client

Transitivity analyses of the following clauses clearly reveal how Suleri has presented an alternative feminist script parallel to the male constructed hegemonic discourse. The male heads of the state in Sara's father's discourse and cooks in Sara's discourse are associated with material processes. The male head that comes after an earlier head, take the position of actor in material process but in the case of cook, the earlier cook take the position of actor to let the other to take his position.

The actor position of the later heads of the state may signify that a war is going on between the heads of the states as one head usurp the position of other by taking the position of actor; but case with the cooks is quite opposite. Moreover, again the underlying humor of using biblical language to describe the line of cooks that passed through Suleri's household is an attempt to unearth the nationalist male constructed hegemonic discourse with an alternative feminist script.

Sara's own tenuous connection with past refuses to be circumscribed by a patriarchal nationalist logic rather Sara strategically remembers the past and commemorates the past on her own lens rendering the official face of Pakistan tangential to her own personal history which includes the domestic workers, cooks and khansamas in her household.

## **CONCLUSIONS.**

Findings of the study indicate that transitivity contributes towards unearthing the hegemonies and multiple identities. The analysis shows that material process is more dominant. These material processes are mainly associated with 'Sara' who is engaged in a futile attempt of verifying her

nativity. And the material process associated with cooks and heads of the state unravel how ‘Sara’ has presented an alternative feminist historical discourse.

The study can be a great contribution to post feminism as it is based on postmodern approach towards feminism. The present research confined itself to only one chapter of the memoir. As a matter of fact, the memoir has a great scope for future researchers as the transitivity analysis of the whole memoir can be conducted by them; so, the future researchers can expand this research to investigate the whole text of the memoir to make its comprehensive analysis.

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