



**RESEARCH PAPER**

**Narration of Sexual Harassment in Maheen Usmani's "The Mercurial Mr. Bhutto and Other Stories": A Transitivity Analysis**

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**ABSTRACT**

The purpose of this study is to focus on the portrayal of child sexual harassment experiences in the chapter "Baby" of the book "The Mercurial Mr. Bhutto and Other Stories" using transitivity processes and their components in order to provide a descriptive understanding of the narrative. Child Sexual behavior is directed against a child when inappropriate or coercive usually before the age of consent, it can cause physical and psychological harm. The methodology comprised a qualitative investigation by manually applying Halliday's Transitivity Analysis to examine the Process, Participants, and Circumstantial Elements of each clause following a descriptive analysis. The result reveals that the most used Transitivity Processes, Participants, and Circumstantial Elements are Material, Goal, and Location. Using this research as a paradigm, future research in literature should investigate transitivity analysis for more understanding of sexual harassment narratives. To sum up, this study closes a significant research gap by using transitivity analysis to offer a descriptive comprehension of the narrative of sexual harassment.

**KEYWORDS** Circumstantial Elements, Participants, Processes, Sexual Harassment, Transitivity

**Introduction**

Language evolved along with human growth and the establishment of human civilization. Individuals utilize language for a variety of social purposes, such as consciousness experiences of the external and internal environment (Halliday, 1971). However, according to Wood and Kroger (2000), a social language is more than just a means of description or communication—it's a tool for carrying out tasks. Therefore, language has a magical quality that makes it possible to fit the communication situation, according to Gee (2005). When speaking or writing, people create that quality that magically performs the action with language that someone is using to convey their message. (Ismail et al., 2022). Transitivity is a component of the ideational function, which deals with the dissemination of ideas. Its purpose is to depict experiences and activities such as events, actions, awareness processes, and relations. All phenomena and anything that can be described by a verb, including states, relations, and occurrences, whether physical or not, are covered by this function (Halliday, 1985; Halliday, 1976: 159). Every process type offers a unique model or schema for understanding a specific experience domain (Halliday & Matthiessen, 2004). Researchers looked at a number of variables that affect how credible claims of child sexual abuse are rated (O'Donohue et al., 1992). According to O'donohue and O'hare (1997), women were more likely than men to trust the child. This was in line with the findings of other research that looked into the reactions of possible jurors. (Goodman et al., 1988; Goodman et al., 1989). To measure the frequency of transitivity elements, the researcher employed the ant-conc corpus tool, a "put-down." (Fitzgerald et al., 1995; Leskinen et al., 2011). It's crucial to remember, though, that these come-on activities are typically driven by the desire to punish or denigrate women who defy gender norms rather than a genuine attraction to women (Berdahl, 2007; Cortina & Berdahl 2008). Ambient sexual harassment encompasses all types of sexual harassment and is characterized as an overall "frequency of sexually harassing behavior experienced by others." (Saguy, 2003).

## **Literature Review**

According to Leech and Short (2007), studying a literary text's language can help one comprehend it more fully and, as a result, recognize the writer's creative accomplishment. Using Halliday's transitivity paradigm, which has its roots in Systemic Functional Linguistics, the study specifically aims to disclose the persuasive style of George Orwell's (1945) short tale "Animal Farm" from a semantic-grammatical perspective. The high frequency of the material process types demonstrated that they followed instructions; in other words, they demonstrated their persuasiveness by doing as instructed. The inference made is that, in order to persuade someone, it is more effective to face the facts and broaden their perspective (the material process) as opposed to appealing to their emotions (the mental process) and forcing certain phrases into their heads (the verbal process). (Darani, 2014).

The study aimed to investigate the ideational or experiential meanings inside the narrative text of Virginia Woolf's "Kew Gardens" (1919; 1921). It was limited to corpus-based transitivity analysis to reveal human experiences and personas' worldviews. Additionally, the study employed a corpus-based technique. While qualitative data involves the interpretation of the facts and results, quantitative data comprises figures, frequencies, and percentages. There were 1214 segments in all, 7680 words per segment, and 8408 tokens per segment. For stylisticians and language scholars to analyze and interpret literary styles of various literary genres, the research will be important. (Scholar, 2019).

The goal of this study is to critically examine the researchers' classification of Durrani's *My Feudal Lord* (1995) and Angelou's *I Know Why the Caged Bird Sings* (1969) as homogenous groups of women of color, as well as to compare and contrast how oppressions of women of color are portrayed in these works. To do a clause-by-clause transitivity analysis, the data are two extracts from each narrative selected using a purposive selection technique. The chosen data have been analyzed by the researchers using Halliday's transitivity analysis (1994). The results of this study show that marginalized women of color face different forms of oppression, suffering, and experiences depending on their class, race, ethnocentric location, and cultural variations (Rabbani, 2021).

The researcher notes in this work that there will be a propensity to foster the demonization of the Other (Said, 1978) and that the portrayal of otherness will be influenced to some extent by the ideological slant of media sources (Fowler 1991, Rosen 1999, Barnhurst 2005, van Dijk 2006). The latter supports examining the ways in which public domain bias perpetuates exclusion (Wodak & Chilton, 2005). In light of the issue surrounding same-sex marriage and the new status that Irish gays now have, we look at newspaper stories to see how homosexuality is constructed in discourse (Collier 1995, Stychin 1995, Naidoo 1997, McGhee 2001, Baker 2005), and we look for examples of bigotry. In order to achieve this, a critical discourse analysis based on a corpus is carried out, with an emphasis on the concept of transitivity (Halliday & Matthiessen 2014) in order to uncover viewpoints on the subject matter. (Bartley, 2015).

One area where research is lacking is a concentrated investigation of transitivity analysis in modern literature inclusive of sexual harassment experiences, like in the chapter "Baby" of the book "The Mercurial Mr. Bhutto and Other Stories." By investigating the descriptive implications of transitivity processes, participants, and circumstantial factors in the sexual harassment story of chapter "Baby", the proposed research questions seek to close this gap and shed light on the key transitivity components in a descriptive way in this particular text. This innovative use of transitivity analysis in the analysis of a modern literary work presents a new angle on narrative analysis.

## **Theoretical Framework**

## **Transitivity**

Within the ideational meta function, the transitivity system is a sub-network that describes the language's predicate and the combined participant roles. Transitivity is a grammatical system that, according to Halliday (2004), communicates the world of experience into many processes that can be ordered; the experience represented is a reflection of true reality as it is described in the text or writing. According to Halliday (2004), transitivity is the meaning of a sentence or clause that reflects an experience's pattern. The six categories of transitivity processes that Halliday (2004) distinguishes are material, mental, relational, behavioral, existential, and verbal processes. (Apendi & Mulyani, 2020).

## **Material**

The actor and the goal are the two primary components of the material process. An actor is someone or something who performs, with the intention of acting out a role. There are four players in addition to the two primary aspects: scope, recipient, client, and attribute. According to Halliday (2004), the following verbs are utilized in the material process: give, send, buy, take, walk, and write.

## **Mental**

Halliday (2004) defined mental process as the act of thinking, feeling, and perceiving. According to Halliday, mental processes can be divided into three categories: perception (verbs of seeing and hearing), affection (processes of liking, fearing), and cognition (thinking, knowing, and understanding). There must always be two players in a mental process: a Senser, who is a human or conscious participant, and a Phenomenon, which is anything sensed. According to Halliday (2004), these verbs relate to mental processes and include listening, seeing, wanting, understanding, feeling, and observing.

## **Verbal**

The third process is verbal, or the act of expressing and understanding something (Halliday, 1994). Sayer (the person who speaks), receiver (the person to whom saying is aimed), and verbiage (the term for verbalization itself) are the three actors in verbal processes. Talk, say, ask, reply, and recommend are some of the verbs that are utilized in the verbal process, according to Halliday (2004).

## **Relational**

It is a method of existing and possessing, which is how anything is identified. According to Gerot and Wignell (1995), referenced by Anggraeni et al. (2018), a relationship process involves both having and being. The identifying process (which establishes an identity) and the attributive process (which assigns a characteristic) are the two components of the relational process. Token and value are involved in the identifying process, while carrier and attribute are in the attributive process. Verbs like is, has, will be, be, and belong are used in these.

## **Behavioral**

According to Halliday and Matthiessen (2004), it is the process of outwardly expressing inner workings through physiological or psychological action. Examples of such behaviors include breathing, snoring, smiling, hiccupping, staring, observing, listening, and thinking. There is just one participant in the group of behavioral processes, known as the behavior, and they consist of material and mental processes.

### **Existential**

The last processes are existential in nature; they signify something's existence. This procedure typically uses "there" as the topic. In this procedure, there is just one required participant, known as the Existent. (Matthiessen & Halliday, 2004)

### **Circumstantial Elements**

The circumstances in which procedures are carried out are known as circumstances. The situation may raise concerns about the how, when, where, why, and how. Phrases like "adverbial" or "prepositional" can generally be used to verify the element of circumstance. The reference to this tagging phrase is (Gerrot & Wignell 1994). There are several different kinds of circumstances, including: 1) temporal; 2) spatial; 3) method; 6) cause; 8) accompaniment; 9) location; 10) role; and so on. (Wachyudi & Adn, 2021).

### **Material and Methods**

The research methodology utilized in this study entailed the conversion of the book into a PDF format, with a particular emphasis on Chapter 10, "Baby," from the book "The Mercurial Mr. Butto and Other Stories" by Maheen Usmani. The researcher does a qualitative study by applying manually the Transitivity Analysis of Halliday on each clause of the chapter "Baby". Each Clause is manually analyzed into transitivity participants i.e., its Process, Participants, and Circumstantial Elements. Then the researcher used the ant-conc corpus tool to find the frequency of the elements of transitivity. The researcher made tables and graphs of the frequency and percentage of transitivity elements for better understanding. Moreover, the researcher does a descriptive study on the sexual harassment story of the chapter "Baby" by using clauses that were analyzed under the Shelter of Transitivity tool by Halliday.

### **Results and Discussion**

**Table 1**  
**Analysis of Transitivity Process**

<b>Nb.</b>	<b>Process</b>	<b>Frequency</b>	<b>Percentage</b>
1.	Material	310	63%
2.	Mental	72	14%
3.	Verbal	39	7.9%
4.	Existential	5	1%
5.	Relational	36	7.3%
6.	Behavioral	29	5%
Total number of Process		491	

The data in Table 1 shows how different processes are distributed within a specific context. Among the 491 processes, the most common type is "Material," which comprises 310(63%) instances of the processes illustrating more doing Action. "Mental" processes come in second at 14% with 72 occurrences illustrating more emotions, and "Verbal" processes at 7.9% with 39 instances. With only 5 occurrences, "existential" processes make up only 1% of the total. "Behavioral" processes account for 5% of the total with 29 examples, while "relational" processes provide 7.3% with 36 cases. This data illustrates the importance of material and mental processes while demonstrating the comparatively low frequency of existential processes. It also provides insights into the distribution and frequency of various process types within the context.

**Table 2**  
**Analysis of Transitivity Participants**

<b>Nb.</b>	<b>Participants</b>	<b>Frequency</b>	<b>Percentage</b>
1.	Actor	247	27%
2.	Goal	282	31%
3.	Scope	1	0.1%
4.	Attribute	23	2%
5.	Sensor	67	7%
6.	Phenomenon	66	7%
7.	Sayer	29	3%
8.	Receiver	15	1%
9.	Verbiage	31	3%
10.	Existent	5	0.5%
11.	Token	11	1%
12.	Value	11	1%
13.	Carrier	26	2%
14.	Attribute	27	3%
15.	Behaver	27	3%
16.	Behavior	21	2%
Total number of Participants		890	

The information displayed in Table 2 shows the distribution of different "Participants," as well as the corresponding frequencies and percentages of each group. "Goal" is the most common category among these, making up 31% of the total, followed by "Actor" at 27%. While they individually account for 7% or less of the total, other categories such as "Sensor," "Phenomenon," "Sayer," and "Receiver" also have noteworthy representations. Conversely, categories such as "Scope" and "Existent" are hardly present, accounting for a mere proportion of the total. Overall, the data sheds light on the relative prevalence of various participant kinds within the study's setting, with "Goal" and "Actor" standing out as the most prevalent participant types.

**Table 3**  
**Analysis of Transitivity Circumstantial Elements**

<b>Nb.</b>	<b>Circumstantial elements</b>	<b>Frequency</b>	<b>Percentage</b>
1.	Location	79	55%
2.	Reason	1	0.7%
3.	Manner	20	14%
4.	Time	40	28%
5.	Accompaniment	2	1%
6.	Matter	2	1%
Total number of Circumstantial elements		143	

With 143 such elements found overall in Table 3; the data offered breaks down circumstantial elements within a specific scenario. These extrinsic factors fall into six different categories. With 55% of the total elements, Location is the category that appears the most frequently, followed by Time (28%). After that comes manner, which accounts for 14% respectively. At 1% apiece, Accompaniment and Matter are less common. Reason only occurs once, accounting for a negligible 0.7% of the total.

This information sheds light on how contextual factors are distributed and emphasizes how important location and time-related details are in the situation at hand.

Transitivity analysis in Table 1,2,3 reveals that the most used Transitivity Process is Material (63%), the Transitivity Participant is Goal (31%), and the Circumstantial element is Location (55%).

**Examples of Transitivity Elements**

Some examples of Transitivity Elements from the chapter “Baby” are given below:

- (a) **Material Process:** I (*Actor*) had to (*Material*) face him down (*Goal*).
- (b) **Mental Process:** she (*Sensor*) was grateful (*Mental*) that both kids did not fall sick (*Phenomenon*).
- (c) **Verbal Process:** Asim (*Sayer*) said (*Verbal*) she had an overactive imagination (*Verbiage*).
- (d) **Behavioral Process:** I (*Behaver*) can sleep (*Behavioral*) alone. (*Behaver*).
- (e) **Relational Process:** This baba (*Carrier*) is (*Attributive*) too good (*Attribute*).
- (f) **Existential Process:** It was (*Existential*) as if it had never happened (*Existent*).

The section that follows goes into detail on how each process type is examined and studied in order to see how the main story and their characters progress throughout the narrative toward his reformation accomplishment.

**A Descriptive analysis under Transitivity**

**Nazia’s Motherhood**

Nazia’s Motherhood lies in the dark tunnel that has the other side opened with a bright light. As is shown by the Participant Actor “Dark Circles” followed by the Participant Attribute “framed by lanky hair”. Nazia is showing sorrowfulness over what happened to her in her Motherhood. Process Material “Looked” followed by a Participant’s Goal “like a wreck” and Participant Attribute “framed by lanky hair” demonstrate her fragile destructive condition similar to a shipwreck that is somehow marooned. Then the Writer Maheen Usmani illustrates a puzzling situation with Nazia doubting her Motherhood and asking herself with the Participant Carrier “If kids” are alacrity of blessing with the Participant Attribute “such a blessing”. Nazia still appears to exhibit some emotions of uncertainty with Process Mental “feel” followed by a Participant Phenomenon “like a limp rag?”. After all the beauty of Motherhood, she still perceives herself floppy human.

**Table 4  
Transitivity Analysis of Clause 1**

<b>Actor</b>	<b>Material</b>	<b>goal</b>	<b>Attribute</b>
Dark circles	stood out	amid the pallor of her skin	framed by lanky hair.

**Table 5  
Transitivity Analysis of Clause 2**

<b>Actor</b>	<b>Material</b>	<b>Goal</b>	<b>Attribute</b>
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She	looked	like a wreck	, that too a shipwreck.
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**Table 6  
Transitivity Analysis of Clause 3**

<b>Carrier</b>	<b>Attributive</b>	<b>Attribute</b>	<b>Sensor</b>	<b>Mental</b>	<b>Phenomenon</b>
If kids	were	such a blessing,	why did she	feel	like a limp rag?

Later, another realization is portrayed by the writer Maheen Usmani. A sudden smile comes to her face with a Process Material “Tugged” and Participant Actor “A smile”. She came across the berth of her child as illustrated by Circumstantial Element “next to the cot.” Realizing she is all smiles as visible by the Participant Goal “at the corners of her lips”. The scene continues gracefully by illustrating the beauty of Nazia’s child. Actor Participant “Her daughter” followed by the Process Material “lay fast” and Participant Goal “asleep,” illustrates her daughter's comforting stage. The writer wittily describes the Nazia daughter's beauty by Process Material “unfurling” and Participants Actor and Attribute “dark curls”, “like butter scoops on the pink pillow.” All her daughter's beauty came across her suddenly changing her pensive.

**Table 7  
Transitivity Analysis of Clause 4**

<b>Actor</b>	<b>Material</b>	<b>Goal</b>	<b>Actor</b>	<b>Material</b>	<b>Goal</b>	<b>Location</b>
A smile	tugged	at the corners of her lips	as she	came	to a stop	next to the cot.

**Table 8  
Transitivity Analysis of Clause 5**

<b>Actor</b>	<b>Material</b>	<b>Goal</b>	<b>Actor</b>	<b>Material</b>	<b>Attribute</b>
Her daughter	lay fast	asleep,	dark curls	unfurling	like butter scoops on the pink pillow.

This part ends when Nazia finally relieves her dark notion while seeing her daughter and melting all her miseries of Motherhood. Displayed by the Process Material “was what made it” and the Participant Goal “worthwhile for her.”

**Table 9  
Transitivity Analysis of Clause 6**

<b>Actor</b>	<b>Material</b>	<b>Goal</b>
This	was what made it	worthwhile for her.

**Nazia Suspicion on Maid Bilqees**

The story of the chapter “Baby” moves on with Nazia's suspicion of the maid Bilqees abusing his son Danny. Nazia starts suspecting Bilqees when she insists on sleeping with his son as he is not feeling well. The writer presents the situation as by Process Material “will sleep” and ends with Participant Goal “better”. Nazia’s son still wanted to sleep alone revealed by the Process of Mental “want to sleep” and Participant Phenomenon “alone. Not with you.” Nazia conjectured situation is displayed by her sudden desist by the Process Material “paused” while buttering her toast.

**Table 10**  
**Transitivity Analysis of Clause 7**

<b>Actor</b>	<b>Material</b>	<b>Goal</b>	<b>Actor</b>	<b>Material</b>	<b>Goal</b>
I	will sleep	in his room	until baby	gets	better."

**Table 11**  
**Transitivity Analysis of Clause 8**

<b>Sensor</b>	<b>Mental</b>	<b>Phenomenon</b>
I	want to sleep	alone. Not with you.

**Table 12**  
**Transitivity Analysis of Clause 9**

<b>Actor</b>	<b>Material</b>	<b>Material</b>	<b>Goal</b>
Nazia	paused	while buttering	her toast.

Nazia’s son was shaken by the incident that happened to him. The incident weighs enough to make him quiet. The writer further elaborates on it using the Process Material “was shaking” with the Participant's Goal “his head”. Circumstantial Element “What is it, Danny?” presents Nazia's frightful queries to know why his son is to behave like that.

**Table 13**  
**Transitivity Analysis of Clause 10**

<b>Actor</b>	<b>Material</b>	<b>Goal</b>	<b>Actor</b>	<b>Material</b>	<b>Goal</b>
He	was shaking	his head	before she	could	finish.

**Table 14**  
**Transitivity Analysis of Clause 11**

<b>Matter</b>
“What is it, Danny?”

Maheen Usmani depicts the similarity in the situation by using the Participant Phenomenon “but she recognized it” by the character Nazia. Process Mental “that look on his face” illustrates her quarriable feeling towards her son's facial.

**Table 15**  
**Transitivity Analysis of Clause 12**

<b>Sensor</b>	<b>Mental</b>	<b>Phenomenon</b>
It was new,	that look on his face,	but she recognized it.

**Sexual Harassment of Nazia’s son Danny**

Nazia’s son Danny gathers his little man's courage to tell her mother what happened to him. Apprising her mother, Danny starts telling the pervert conducting of the maid Bilqees. Process Material “pulled down” Participant Goal “my pajama, Amma.” Perfectly demonstrates it. The behavior of the maid Bilqees was disgusting as suggested by the Participant's Goal “She was touching me”. The words uttered from his mouth are presented by the Participant's Verbiage “My private parts” and specifying it by the Participant's Verbal “pointed downwards’



**Table 16  
Transitivity Analysis of Clause 13**

Sayer	Verbal	Actor	Material	Goal
"She	didn't speak	But she	pulled down	my pajama, Amma."

**Table 17  
Transitivity Analysis of Clause 14**

Behaver	Behavioral	Behavior
"No Amma, I	couldn't ...	she was touching me

**Table 18: Transitivity Analysis of Clause 15**

Verbiage	Sayer	Verbal
"My private parts."	He	pointed downwards.

The victim who was Nazia’s son Danny was abused by their housemaid Bilqees. The sexual intention that is unwanted is described as gender harassment which is basically a put-down (Fitzgerald et al., 1995; Leskinen et al., 2011). The maid keeps abusing him shown by the Process of Material “kept touching” and Circumstantial Element Location “down there”. Adult objectifying behavior by Bilqees was extremely disliked by Danny as shown by Participant Sensor “I” and Process Mental “didn't like”. Nazia’s child as being a child and not realizing what was going on tried to ignore it by Process Material “pretended” and Participant Goal “to be sleep”. The writer further windup the situation by the Process Material “turned” and Participant Goal “on my side”. The writer illustrated how the victim tried to ignore the situation and turned to the other side of the bed to escape from it.

**Table 19  
Transitivity Analysis of Clause 16**

Actor	Material	Goal	Location
She	kept touching	me	down there.

**Table 20  
Transitivity Analysis of Clause 17**

Sensor	Mental	Phenomenon
I	didn't like	it.

**Table 21  
Transitivity Analysis of Clause 18**

Actor	Material	Goal	Actor	Material	Goal	Actor	Material	Goal
I	pretended	to be sleep	but she	did not	stop.	So I	turned	on my side."

**Nazia’s own Sexual Harassment Memories**

The narrative continues when Nazia gets lost in her childhood memories when she was also once harassed by her house helper Raza Bhai. The bitter situation was cleverly displayed in clauses by the writer Maheen Usmani. Process Material Process “hand slips” followed by the Circumstantial Element Location “my shirt” depicts it well. In the 2<sup>nd</sup> clause below, Process Material “touches” with Participant Goal “my belly button” also portrays the harassing acts. In the third and fourth clauses given below, Process Material “touches”, and “creeps” with the Participant Goal “my belly button”, and “up higher” more extremely proclaim the situation happenings. Nazia in this state feels it as illustrated by the Participant Phenomenon “like sandpaper”.

**Table 22**  
**Transitivity Analysis of Clause 19**

<b>Actor</b>	<b>Material</b>	<b>Goal</b>	<b>Location</b>
Raza bhai's	hand slips	under	my shirt.

**Table 23**  
**Transitivity Analysis of Clause 20**

<b>Actor</b>	<b>Material</b>	<b>Goal</b>	<b>Actor</b>	<b>Material</b>
He	touches	my belly button.	I	stiffen.

**Table 24**  
**Transitivity Analysis of Clause 21**

<b>Actor</b>	<b>Material</b>	<b>Goal</b>	<b>Sensor</b>	<b>Mental</b>	<b>Phenomenon</b>
His hand	creeps	up higher;	it	feels	like sandpaper.

Participant Actor “His hand” talks about the Raza Bhai when Process Material “circles” his hand towards the Participant Goal “my chest”. Further demonstration of Raza Bhai persecution is evinced through the Process Material “dips” with the Participant Goal “his hand” followed by the Circumstantial Element Location “lower and lower”. The other half clause also follows the same pattern with Process Material “reaches” and the Participant Goal “my thighs”.

**Table 25**  
**Transitivity Analysis of Clause 22**

<b>Actor</b>	<b>Material</b>	<b>Goal</b>
His hand	circles	my chest.

**Table 26**  
**Transitivity Analysis of Clause 23**

<b>Actor</b>	<b>Material</b>	<b>Goal</b>	<b>Location</b>	<b>Actor</b>	<b>Material</b>	<b>Goal</b>
but he	dips	his hand	lower and lower	until he	reaches	my thighs.

Nazia’s horrible memories came to a turn when she gathered her courage and escaped herself with all long enduring pain. She starts shouting with all her lungs out so that the Raza Bhai may get frightened by her little voice that was roaring at the moment. Process Verbal “shouting” with Participant Verbiage “my heart thudding painfully against my ribs” demonstrates it well. Nazia was at her peak consciousness as some adult trying to be at her best rage. Her aggregating temper can be clearly seen when with Participant Actor “Don't you” followed by the Process Material “ever touch” completing it with the Participant Goal “me again!”.

**Table 27**  
**Transitivity Analysis of Clause 24**

<b>Sayer</b>	<b>Verbal</b>	<b>Verbiage</b>
I was	shouting,	my heart thudding painfully against my ribs.

**Table 28**  
**Transitivity Analysis of Clause 25**

<b>Actor</b>	<b>Material</b>	<b>Goal</b>
"Don't you	ever touch	me again!"

**Nazia Terminating Maid**

Following all the circumstances that were seen and heard by Nazia i.e., sexual harassment of his son Danny by her house maid Bilqees. Nazia took a firm decision of terminating her house maid Bilqees. She has an unwavering adherence trust on his son Danny and she determines to protect his child at all means. Her decision is shown by Participant Actor "She", Process Material "has" with the Participant Goal "to go". Writer shows the desperation of Nazia getting rid of Bilqees right away. Participant Mental "wanted" reveal her desperation with the Participant Phenomenon "that woman gone from her son's life" to terminate Bilqees. Third Clause below also indicate the Nazia's desperation of removing Bilqees from his son life as soon as possible evince by the Circumstantial Element "tomorrow. Bas" with a Participant Goal "rid of Bilqees"

**Table 29**  
**Transitivity Analysis of Clause 26**

<b>Actor</b>	<b>Material</b>	<b>Goal</b>
"She	has	to go."

**Table 30**  
**Transitivity Analysis of Clause 27**

<b>Sensor</b>	<b>Mental</b>	<b>Phenomenon</b>
She	wanted	that woman gone from her son's life.

**Table 31**  
**Transitivity Analysis of Clause 28**

<b>Actor</b>	<b>Material</b>	<b>Goal</b>	<b>Time</b>
"I am	getting	rid of Bilqees	tomorrow. Bas."

Nazia set her heart to get rid of Bilqees on that exact day. She was all determined to put an end to Bilqees narrative. Process Material "to be" and Participant Goal "done" go around with Circumstantial Element "Time" intelligently displayed it. At last, Maheen Usmani brilliantly finishes the scenario with emotive Participant Mental "want" when Nazia finally gathers herself from the trauma happened with her son Danny and from her past frightening memories. Nazia finally tells the Bilqees to leave as shown by Participant Sensor "I" and Participant Phenomenon "you to go".

**Table 32**  
**Transitivity Analysis of Clause 29**

<b>Actor</b>	<b>Material</b>	<b>Goal</b>	<b>Time</b>
It had	to be	done.	Tonight.

**Table 33**  
**Transitivity Analysis of Clause 30**

<b>Sensor</b>	<b>Mental</b>	<b>Phenomenon</b>
I	want	you to go."

These all-shed light on how Nazia suffered from sexual abuse in her childhood and now her son is also facing the same abuse from her maid within their house. Nazia doesn't

want her son to face the same that she suffered in her childhood. So even though her husband does not believe her, she still believes his son and fires the maid Bilqees.

## **Conclusion**

In summary, this study used a descriptive methodology based on Halliday's Transitivity Analysis to conduct a thorough investigation of the sexual harassment narrative found in the book "The Mercurial Mr. Bhutto and Other Stories" chapter "Baby". The study focused on the important problem of child sexual harassment, a very unsettling kind of abuse that causes young victims' physical and mental health to suffer. This study aims to contribute to the literature on the representation of sexual harassment experiences in contemporary literature by offering a more profound and nuanced understanding of the story through the qualitative examination of transitivity processes, participants, and circumstantial components.

The research methodology utilized in this study entailed the conversion of the book into a PDF format, with a particular emphasis on Chapter 10, "Baby." An exhaustive manual implementation of Halliday's Transitivity Analysis on every clause in this chapter revealed the complex network of actors, players, and incidental factors involved. The analysis was made more thorough by using the ant-conc tool to measure the frequency of transitivity elements. The study produced tables and graphs as visual aids to help make the transitivity components easier to understand.

The results of the investigation showed important patterns in the story. Notably, the Material processes had a preponderant component, accounting for 63% of the transitivity processes. This implies that behaviors and actual occurrences were crucial to the story, maybe illustrating how immediate and palpable sexual harassment experiences are. Moreover, the predominance of Goal participants (31%) demonstrated the agency of those narrators. The significance of the setting in forming the context of the harassment story is highlighted by the importance of location circumstantial components (55%) in the analysis.

In summary, this study successfully filled a significant vacuum in the literature by using transitivity analysis to provide a descriptive understanding of the sexual harassment story in "The Mercurial Mr. Bhutto and Other Stories" chapter "Baby." The study offered light on the complex nature of child sexual harassment in addition to highlighting the prevalence of Material processes, Goal participants, and Location contextual aspects. This analysis presents a fresh method for narrative analysis while also advancing our knowledge of how these experiences are represented in modern literature.

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