A SYSTEMIC FUNCTIONAL LINGUISTIC TRANSITIVITY ANALYSIS OF CHARACTER IN *THE MAHABHARATA*, *DURYODHANA* AND *DRAUPADI*

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A SYSTEMIC FUNCTIONAL LINGUISTIC TRANSITIVITY ANALYSIS OF CHARACTER IN *THE MAHABHARATA, DURYODHANA* AND *DRAUPADI*

ABSTRACT

The current study is a Systemic Functional Linguistic (SFL) (Halliday and Matthiessen, 2014) investigation of character in a famous and timeless Sanskrit epic called *The Mahabharata*, a beloved Indian narrative classic and an important piece of history (Doniger, 2020). The data used for the study is an English retold version by Krishna Dharma (1999) who is a well-known author of Indian classics. Altogether four chapters of the book are used in relation to the topic, The Dice Game. The current study employs Halliday's System of Transitivity as a theoretical framework to analyze two central characters, Duryodhana, a Kaurava prince and antagonist of the story and Draupadi, a Pandava princess and protagonist of the story. The methodology will employ Cresswell's (2017) qualitative textual analysis and Sriniwass's (2009) SFL methodology to analyze the data in a systematic way. A total of 620 sentences were analysed regarding the two characters. For Duryodhana, the predominant Participant role is Actor (15.86%) which has the most frequent characteristics of wickedness, hot-temperedness and enviousness foregrounding him as a dominant villain. In contrast, for Draupadi, the predominant transitivity role is Goal (19.26%) which has the most frequent characteristics of helplessness, valuableness, and wisdom, rendering her the victim of Duryodhana's greed and cruelty. In terms of Circumstances, the Circumstance of Manner was the most prominent found for both Duryodhana (26.42%) and Draupadi (22.78%) which showed many adverbial and adjectival phrases showing their characteristics. Similarly, the Material process (Transformative-Transitive) was most prominent Process type found for both Duryodhana 26.12% and Draupadi 39.18%. The study has shown that the System of

Transitivity was indeed a useful tool to study how characters are constructed through a linguistic analysis of a narrative text. The significance of the study is that it shows how characters can be interpreted in an objective way using transitivity patterns found in the text.

Keywords: Systemic Functional Linguistics, System of Transitivity, *Mahabharata*, narrative, character.

ANALISIS TRANSITIVITI LINGUISTIK FUNGSI SISTEMIK PERWATAKAN DALAM *THE MAHABHARATA, DURYODHANA* DAN *DRAUPADI*

ABSTRAK

Kajian semasa adalah penyelidikan Fungsi Linguistik Sistemik (SFL) (Halliday dan Matthiessen, 2014) watak dalam epik Sanskrit yang terkenal dan abadi yang disebut The Mahabharata, klasik naratif India yang disayangi dan sejarah penting (Doniger, 2020). Data yang digunakan untuk kajian ini adalah versi bahasa Inggeris yang diceritakan semula oleh Krishna Dharma (1999) yang merupakan pengarang klasik India yang terkenal. Keseluruhan empat bab buku ini digunakan berkaitan dengan topik, 'The Dice Game'. Kajian semasa menggunakan Sistem Transitiviti Halliday sebagai kerangka teori untuk menganalisis dua watak utama, Duryodhana, seorang putera Kaurava dan antagonis cerita dan Draupadi, seorang puteri Pandava dan protagonis cerita. Metodologi tersebut akan menggunakan analisis teks kualitatif Cresswell (2017) dan metodologi Sriniwass (2009) SFL untuk menganalisis data secara sistematik. Sebanyak 620 ayat dianalisis mengenai dua watak tersebut. Bagi Duryodhana, peranan Peserta yang paling utama adalah Pelakon (15.86%) yang mempunyai ciri-ciri kejahatan, sifat marah dan iri hati yang paling sering menjadikannya sebagai penjahat yang dominan. Sebaliknya, bagi Draupadi, peranan transitiviti yang utama adalah Goal (19.26%) yang mempunyai ciri-ciri yang paling sering adalah ketidakberdayaan, kekaburan, dan kebijaksanaan, menjadikannya mangsa ketamakan dan kekejaman Duryodhana. Dari segi keadaan, keadaan sopan santun adalah yang paling ketara dijumpai bagi kedua-dua Duryodhana (26,42%) dan Draupadi (22,78%) yang menunjukkan banyak frasa adverbial dan kata sifat yang menunjukkan ciri-cirinya. Begitu juga dengan proses Material (Transformative-Transitive) yang paling menonjol adalah jenis Process yang dijumpai untuk Duryodhana 26.12% dan Draupadi 39.18%. Kajian telah

menunjukkan bahawa Sistem Transitiviti memang merupakan alat yang berguna untuk mengkaji bagaimana watak-watak dibina melalui analisis linguistik teks naratif. Kepentingan kajian adalah bahawa ia menunjukkan bagaimana watak dapat ditafsirkan secara objektif menggunakan corak transitiviti yang terdapat dalam teks.

Kata kunci: Fungsi Linguistik Sistemik, Sistem Transitiviti, Mahabharata, naratif, watak

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LIST OF SYMBOLS AND ABBREVIATIONS

SFL	Systemic Functional Linguistics
IFG	Introduction to Functional Grammar
Du	Duryodhana
Dr	Draupadi
Du (N)	Sentences related to Duryodhana using the narrator's voice
Du (QR)	Quotes related to Duryodhana
Du (Q)	Quotes spoken to Duryodhana
Du (DQ)	Direct quotes spoken by Duryodhana
Dr (N)	Sentences related to Draupadi using the narrator's voice
Dr (QR)	Quotes related to Draupadi
Dr (Q)	Quotes spoken to Draupadi
Dr (DQ)	Direct quotes spoken by Draupadi

GLOSSARY OF TERMS

The Mahabharata	An Indian epic written by Sage Vyasadev
Duryodhana	A prince who is a major antagonist of the epic and is the leader of the Kauravas
Draupadi	A princess who is a major protagonist of the epic and is the common wife of the Pandavas
Kurukshetra War	An 18-day battle between the Pandavas and the Kauravas that took place in the holy pilgrimage site, Kurukshetra
Pandavas	The sons of Pandu. Five brothers who are endowed with celestial qualities
Kauravas	The 100 sons of King Dhrtarastra, the brother of Pandu.
Shakuni	Uncle of Duryodhana who is expert at dice
King Dhratastra	Blind father of Duryodhana and the King of Hastinapur
Dushasana	Younger brother of Duryodhana
Vidura	Brother of King Dhrtarastra and uncle to the Pandavas and Kauravas
Mayasabha palace	Palace of illusions that belongs to the Pandavas
Bhishma	Grandsire of the Pandavas and Kauravas
Karna	Son of a charioteer and friend of Duryodhana

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CHAPTER 1 INTRODUCTION

1.0   Introduction

The current study is a Systemic Functional Linguistic investigation of character in a famous and timeless Sanskrit epic called *The Mahabharata*. This study attempts to show how the characteristics of two main characters in a narrative can be brought out through the perspective of Systemic Functional Linguistics (henceforth SFL), using Halliday's System of Transitivity. Halliday and Matthiessen's (2014) SFL theory of the "clause as representation" has been used to analyze "experiential meanings" related to the portrayal of character of Duryodhana and Draupadi in *The Mahabharata*.

According to Halliday and Matthiessen (2014, p.84), a single clause "contains a three-fold pattern of meaning that determines the way language has evolved." These three types of meanings are referred to as "metafunctions." Among these three, it is the ideational metafunction, that we can make sense of our experience. The "ideational metafunction" can be split into two, the "logical" and the "experiential metafunction" (ibid. p.30). The ideational metafunction can be distinguished into two components, the experiential and the logical metafunction. For the current study, the experiential metafunction will be explored.

The theoretical framework of the current study is Halliday's "System of Transitivity", which "expresses the experiential metafunction" (Halliday & Matthiessen, 2014, p.326). This System of Transitivity is realized by "Processes, Participants and Circumstances" respectively (Halliday & Matthiessen, 2014, p.220). Furthermore, this System of Transitivity provides the lexicogrammatical resources to construe the "flow of events" or 'goings-on' of

our impression of experience (ibid; p.213). Thompson's simplified introduction to Systemic Functional Linguistics has also been used to facilitate the understanding of the theory used in this current study.

Overall, this study demonstrates how a transitivity analysis was carried out to show the ways the lexicogrammatical patterns found in *The Mahabharata* can give readers more insight into how the characters are constructed using an SFL framework.

1.1 Background to the Study

1.1.1 Brief introduction to the data

The data for the current study is *The Mahabharata* (Dharma, 1999). Considered the longest epic poem ever known, *The Mahabharata* revolves around a power struggle between two groups of cousins, the *Pandavas* (the name given to the sons of Pandu) and the *Kauravas* (the 100 sons of King Dhrtarastra), for the throne of Hastinapura. resulting in a terrible 18-day war. Though there are many characters in *The Mahabharata* such as Lord Krishna, Arjuna and King Yudhistra, for the current study, the characters analyzed are Duryodhana and Draupadi.

While Duryodhana is the "leader of the *Kauravas*" and the main antagonist of the story, Draupadi is the protagonist, a divine fire-born princess, "wife of the five *Pandavas*" and female protagonist of the story (Dharma, 1999). The word antagonist comes from Greek origins and is defined as "a force that presents an obstacle or is in direct conflict with the protagonist" (Literary Devices, 2017). On the other hand, a protagonist is the "main character of a narrative" that is generally empathized with by the audience (Huhn.et al, 2014). Hence,

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character wise, Duryodhana and Draupadi are in opposition of each other, and have been selected for analysis for this current study.

1.1.2 Brief introduction to Systemic Functional Linguistics and Metafunctions

SFL offers "the most comprehensive theory of language which explains not only the internal organization of language, but also the context of its use" (Rashid , 2016). The focus of SFL is on the functional and semantic aspects of language. According to Halliday (1994), "meaning in a clause can be categorized into three metafunctions; experiential, interpersonal and textual." This idea is supported in the works of Thompson (2014, p.30), Bloor and Bloor (2004, p.10) and Eggins (2004, p.138). Metafunctions are known as "systemic clusters", which are meaning-making groups of systems (Yaqub et.al, 2017). According to Hasan (2009, p.19), these SFL metafunctions "have equal status and each is manifested in every act of language use."

While the "textual" and "interpersonal metafunction" are concerned with the use of the "clause as a message" and "clause as an exchange" respectively, the "experiential metafunction" deals with "clause as representation" following the famous SFL adage "what/who did what to what/whom under what circumstances" (Halliday, 1994, Halliday & Matthiessen, 1997, Halliday & Matthiessen, 2004). The current study uses the experiential metafunction to analyze the different lexicogrammatical features which constitute Halliday's System of Transitivity in *The Mahabharata*. Furthermore, interpretations based on transitivity analysis of character portrayal of Duryodhana and Draupadi have been described as shown by the lexicogrammatical features in the text.

The experiential metafunction has been described by Halliday (2014, p. 213) as consisting of a "flow of events" or "goings-on." They can be chunked into a "quanta of change" as a figure. This may be either a "figure of doing, sensing, happening, having, saying or being" (ibid, p. 213). Every figure consists of "a process unfolding in time", "a participant being directly involved in this process" and the optional "circumstances of time, space, cause, manner or one of a few other types" (ibid, p. 213).

These figures of human experiences show our "outer" and "inner" experience (Halliday & Matthiessen, 2014, p. 214). The outer experience comprises of Material processes revolving around "our experience of actions and events while the inner experience comprises of Mental processes that is a "replay of the outer world" by recording, reacting and reflecting and being aware of our states of being (ibid, p. 214). In addition, generalizing by relating "one fragment of experience to another" leads to the relational process. These three process types which are the material, mental and relational processes are the most frequent and hence the most prominent process types found in English.

The next three process types are described as follows. Lying "on the borderline" between the "Material and Mental processes" are "Behavioral processes", which represent "the outer manifestation of our inner workings" where we act out our "processes of consciousness" (Halliday & Matthiessen, 2014, p. 245). On the other hand, "Verbal processes, which are "on the borderline" of "Mental and Relational processes", are how "symbolic relationships" are constructed in language form such as "saying" and "meaning" (ibid, p.215). The last process type found "on the borderline between Relational and Material

process types are Existential processes" (ibid, p.215). Existential processes recognize all types of "phenomena", to "be"; as existing or happening (ibid, p.214).

Halliday (2014, p.217) states that our "model of experience" can be revealed by the transitivity system. Transitivity is represented as "network of systems" (ibid, p.217). It accounts for "content meanings" of a clause (Thompson, 2014, p.92). These content meanings can be expressed in terms of "Processes involving Participants in certain Circumstances" (ibid, p.92)

1.1.3 Character analysis and what this study does

Characters are an inseparable and an integral part of any narrative. Scholars commonly define a narrative as "a discourse that conveys a story" (Ryan, 2007). Ryan (2007) defines characters as "participants in the story worlds created by various media". Main characters are those with the greatest influence on the plot and are most affected by what happens in the story. Characters can be grouped as "protagonist or antagonist, dynamic or static, and round or flat" (Talib, 2014). More often than not, a single character can fit into multiple categories. This study will look into how two main characters, Duryodhana, a major antagonist and Draupadi, a major protagonist, are portrayed based on the experiential meanings expressed in the narrative of *The Mahabharata*.

A transitivity analysis of language use can be done (Halliday & Matthiessen, 2004) "to examine the processes in the characterization since a transitivity analysis is a significant analytical tool in accounting the ideational perspective systematically" (Simpson, 1993, as cited in Manggala, 2017). The choices in the transitivity of clauses (Hallidayan grammar) are

also said to be the most relevant to the analysis of character and setting (Toolan, 2001, p107). A transitivity analysis can bring out characters through the roles of Participants, Processes and Circumstances. All these elements constitute the transitivity system of language, which fall under the experiential metafunction. (Bloor & Bloor, 1995, p.107; Halliday, 2000, p.106; Matthiessen & Bateman, 1991, p.172, as cited in Opara, 2012). Hence, this metafunction is chosen as the focus for this study to explore the characters of Duryodhana and Draupadi in *The Mahabharata*.

1.2   Problem Statement of the Study

A lot of attention has been given to different issues of narrative research, but there has not been much focus to "the theoretical concerns that underlie the processes of analysis and interpretation" (Josselson, 2004; Polikinghorne, 1995, as cited in Kim, 2016). While the popularity of narrative research is increasing, there have been debates over how to analyze elements of a narrative in a proper systematic way. For example, it is argued "whether life events can be 'read off' from the structure and contents of stories and what, in general, is the possible and allowable extent of interpretation" in narrative (Kim, 2016). The difficulty in analyzing narratives lies in its nature of being "susceptible to endless interpretation" (Squire et al., 2013). The question of how to evaluate a narrative text in such a way that it reveals itself without our own interpretations remains a gap in this area of research.

According to Rashid (2016), only vague and general impressions of meanings are created from a basic reading of literature and there is a lack of solid proof or reason that is immediately available about how specific meanings are formulated. He explains that characters in a narrative have "internal and external parts of personality that are gradually revealed as the story progresses through interplay with other characters in a set of

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circumstances that reconstruct social contexts" laden with a variety of significances and meanings. (Rashid, 2016).

Polkinghorne (1988) as cited in Kim (2016) also posits that there are many challenges in the study of meanings in narratives. He highlights that the analysis narratives is difficult because we are "at the mercy of the storyteller's recollection or introspection", "hermeneutic (interpretive) reasoning" that is used to analyze narrative data "is not as precise as quantitative tools" and the nature of narratives being "context-sensitive, and hence are not to be treated in isolation." All these challenges make it challenging to investigate characters in narratives.

There are many different perspectives on character analysis, yet not many have investigated character in narratives without bringing in subjective views. To bridge this gap, this study hopes to provide a systematic approach of analyzing narrative texts through the system of transitivity. The system of transitivity falls under linguistics research. A textual language analysis is needed for a linguistics research of this kind. The linguistic research approach is scientific and thus "constitutes the most systematic study of human languages" (Jufrizal, 2017). The current study carries out a linguistic research to describe and explain the nature of human language in detail through an objective view. It is grounded in SFL theory, which used as a methodology tool, is "regarded as a powerful for visualising context in text" (Herbel Eisenmann & Otten, 2011; Morgan, 2006 as cited in Ebbelind, 2015). According to Ebbelind (2015), SFL methodology also enables a "text analysis on the micro level of the text" to be carried out. Hence, using this linguistic research approach will enable an objective and analytical analysis to be obtained.

Limited linguistics studies have been done on Indian classical texts such as the epic *Mahabharata*. Indian classical texts are a rich source of history, divinity, religion and language, hence worthy of investigation. *The Mahabharata* is regarded as one of the most important Vedic literatures and *"*possesses in a supreme degree, the characteristics of a true epic, great and fateful movement, heroic characters and stately diction" (Rajagopalachari, 2016, p.xii). Composed over five thousand years ago, (Dharma, 1999, p.1) it proves to be timeless. *The Mahabharata* is especially important as it also consists of the Bhagavad Gita, a most important and revered sacred conversation between Lord Krishna and Arjuna. It is found in "a plethora of commentaries and translations that continue to be published" and has been dramaticized in the media through "cinema, television and theatre" (Narlika & Narlika, 2014).

Following the works of other researchers who have carried out transitivity analysis to bring out characters in a narrative, the rationale of this study is to contribute to those works. Since the Indian classical text. *The Mahabharata*, is a rich literature with much depth, it was found useful to many areas of research such as religion and linguistics especially because it has yet to be analyzed fully especially in terms of character portrayal.

The closest study to the current one is the study by Sriniwass (2014) on the *The Mahabharata* which focused on the divinity of the main characters of the story. She used SFL transitivity and schematic structure to demonstrate how a systemic analysis of a language can be related to historical and religious themes. Her findings on transitivity and schematic structure revealed certain symbolic divinity meanings related to some of the prominent characters of the story. Her sample chosen was on the preliminary chapters of *The*

Mahabharata that was written for a children audience whereas the current study will focus on a character analysis of *The Mahabharata*. The current study will analyze some of the climax chapters in *The Mahabharata* written for an adult audience.

The significance of the current study is that it uses the System of Transitivity to analyze characters. It might interest those carrying out research in the fields of Narrative Analysis, Religious Studies, Discourse Analysis and Systemic Functional Linguistics in terms of the analysis and portrayal of characters. This study may also be of interest to those in the field of Language Teaching and Language Learning. Learners can obtain a better understanding of how to investigate characters in different types of narratives using the theoretical framework of SFL transitivity. The problem statement identified above leads to the aims and research questions described below.

1.3   Research Aims and Research Questions

The overall aim of this study is to explore how characters can be portrayed in *The Mahabharata* using the System of Transitivity. The main focus will be on how a transitivity analysis can reveal the characteristics of Duryodhana, an antagonist and Draupadi, a protagonist. Besides that, this research will also focus on the Participants, Processes and Circumstances of the clauses related to Duryodhana and Draupadi to see how they are portrayed and can be contrasted based on the experiential meanings found in the texts. Based on these research objectives, four research questions have been formulated to guide this study:

1. What are the Processes and Participants related to the characteristics of Duryodhana and Draupadi in *The Mahabharata*?

2. What are the Circumstances related to the characteristics of Duryodhana and Draupadi in *The Mahabharata*?

3. What is the distribution of Processes, Participants and Circumstances related to the characteristics of Duryodhana and Draupadi in *The Mahabharata*?

4. Can the characteristics of Duryodhana and Draupadi be interpreted from the transitivity analysis carried out in Research Questions 1, 2 and 3?

The aims and research questions above will be achieved via a transitivity analysis using Cresswell's (2018) qualitative textual analysis and Sriniwass's (2009) SFL methodology.

1.4 Delimitations of the Study

This current study limits itself to four chapters in *The Mahabharata* (Dharma, 1999), Chapter 18 to Chapter 21 that revolve around the fateful dice game between the Pandavas and Kauravas and is the climax of the story. The sentences analyzed from those chapters are those related to Duryodhana and Draupadi. There are many other central characters that also play a pivotal role in the epic such as King Yudhistra, Arjuna and Lord Krishna. However, due to the scope of the research, these central characters could not be included. In addition, the sentences analyzed for Duryodhana and Draupadi represent the gist of the characters in *The Mahabharata*. There are also other topics in SFL that can be used to bring out character. Further research is described in the conclusion chapter where it is suggested that character

analysis can utilise the other two metafunctions of Systemic Functional Linguistics which are the "interpersonal" and "textual" metafunction (Halliday & Matthissen, 2014).

1.5 Organization of the Study

In total, there are five chapters in this dissertation. In Chapter 1, the research background, problem statement, significance of the study, aims, research questions and delimitations of the study have been presented. Chapter 2 reinforces the gap that is already identified and explained in the problem statement in Chapter 1 and highlights relevant past literatures. In Chapter 3, a detailed account of the theoretical framework and research methodology of the current study is presented. Next, Chapter 4 is a presentation and discussion of the answers to the research questions posited in Chapter 1. Finally, Chapter 5 provides an overall summary of the current study, presents the implications of the current study and proposes areas for futures research to be carried out.

1.6 Chapter Summary

In this chapter, an overview of the entire study has been presented. The following chapter is the literature review where the works most relevant to the study are reviewed in detail.

CHAPTER 2 LITERATURE REVIEW

2.0 Introduction

In this chapter, the relevant literature related to the current study will be reviewed. The research problem was already established in Chapter 1. Although the research problem was already identified in Chapter 1 of this study, more detailed information will be provided to facilitate understanding on the gaps of research dealt with in this study, as well as provide the background of the study, and the theoretical framework of SFL's System of Transitivity. Hence, this chapter will provide elaborations of the various studies related to the narrative studies, character portrayal and *The Mahabharata*. It will also outline the theory of SFL and reinforce the application of the System of Transitivity.

This chapter is divided into five sections. In Section 2.1, narrative research is introduced along with previous studies done on narrative texts. It is followed by Section 2.2 which presents the Indian classical text, *The Mahabharata* as a form of a narrative and describes its significance to the world as well as past studies related to it that are both linguistic and non-linguistic. Then, Section 2.3 is about character analysis in general. Characters and characteristics will be discussed at length. Linguistic and non-linguistic analysis of characters from previous research will also be presented. In Section 2.4, a description of the theoretical framework of SFL employed in this study is provided and studies done using the System of Transitivity. It will describe relevance of SFL to the current study's investigation on characters in *The Mahabharata*. This chapter culminates with a summary of the chapter provided in Section 2.5.

2.1   Narratives

Narratives in research have garnered a lot of attention across various disciplines for more than 40 years (Gimenez, 2010). The definitions of a narrative have evolved over time. Bakthin (1981, as cited in Wall, 1984) provides an early definition of narrative as "language composed of special sorts of dialogues that radically changes the way in which we see characters." Besides that, a narrative can also be viewed as "stories which are concerned with protagonists who face and resolve problematic experiences" (Eggins & Slade 1997, p. 239). Another definition of a narrative is that it is "a mode of representation that is situated in a specific discourse context or occasion for telling" (Herman, 2009, p.9). According to Fludernik (2009), there are two important terms related to narratives, known as *narrativity* and *narration*. *Narrativity* makes a text a narrative while *narration,* which is the telling of story by a narrator, addresses all the processes by which a narrative is conveyed (Fludernik, 2009).

Narratives can be understood in terms of context, as influenced by the circumstances under which they were obtained, considering the intended audience and the narrator's motives for shaping the narrative in a certain way (Josselson et.al, 2011, p. 225). What makes narrative research stand out is that it integrates "parts to form a whole" (Kim, 2016, p. 197). In other words, narrative research help us "develop an understanding of meanings the participants in a narrative give to themselves, to their surroundings, to their lives, and to their lived experiences through storytelling" (Kim, 2016, p. 189-190). Rather than just identifying and describing themes, narrative analysis endeavors to understand the themes in relation to one

another as "parts to whole or from whole to parts" (Polkinghorne,1995 as cited in Kim, 2016). Thus, narrative analysis emphasizes content and its meanings (Riessman, 2008, as cited in Kim, 2016, p.213) which can be revealed in structural forms.

Smith and Sparkes (2009, p.2) describe a narrative as "a complex genre that typically consists of a beginning point, a cast of characters", along with a plot with the capacity "to connect events that unfold sequentially in time and space to provide an overarching explanation or consequence." In line with that, several authors describe a narrative tale as having "a clear beginning, some interacting characters, and an explanation of final sequence, and being able to confer meaning to a sequence of events within a particular space" (Gergen, 1994; Riessman, 2008 as cited in Sicilia et.al, 2017).

2.1.1 Narrative Discourse

The aim of narrative research is "to explore and conceptualize human experience as it is represented in textual form" (Salkind, 2010, p.869). Narratives can be in the form of stories, life stories, accounts, discourses, narrations and tales with not much or no difference in meaning (Gimenez, 2010, p. 200). The main concept in the traditional view of a narrative is "temporal juncture"—a locus between the clauses that occur in a certain order, when a change of that order would lead to a change in the semantic interpretation of the events (Labov, 1982 as cited by Dayter, 2015). Temporal junctures divide the story into universal buildings blocks, some of them ever-present and others optional. Labov (1972 as cited in Gimenez, 2010, p.199) created "one of the most influential models for analyzing personal narratives" that demonstrate how clauses in a narrative can perform six functions - abstract, orientation, complication, resolution, evaluation and coda." These six functions show

recurrent components of spontaneous story-telling and make up a prototypical narrative. Table 2.1 shows a brief summary of Labov and Waletzky's (1967) narrative structure which is still relevant today in analysing narratives.

1. Abstract	A brief summary statement of the substance of the narrative as viewed by the narrator. It is closely linked with the preceding utterance by the other interlocutor
2. Orientation	In the beginning of the narrative, most authors give orienting information on the time, the place, the participants in the action, and their general behaviour before or at the time of the first action
3. Complicating action	A sequence of objective events that move the story forward, with the exception of evaluative clauses, subjective events and instrumental events. Each event is separated from another by a temporal juncture
4. Evaluation	It contains the main point or focus of the narrative, usually represented by evaluating clauses directly before a particular narrative clause
5. Resolution	A final action, conclusion, end of the narrative
6. Coda	The teller relates the narrative to the present moment and derives its wider meaning

Table 2.1 : Structure of a narrative (Labov, 1967) as cited in Dayter (2013)

Rose (2007, p. 9) further breaks down each of these narrative stages according to phases. They are setting, problem, reaction and solution. An excerpt from his study also done on *The Mahabharata* is shown below :

Orientation

setting	<u>Once upon a time</u>, the king of Hastinapura, called Shantenu, went to the riverside to hunt. While hunting, he saw a very beautiful woman.
reaction	<u>Having seen that woman</u>, he fell in love. It was her he wished to make a wife.
problem	<u>But she</u> said "I will become your woman, but you may never ask me any question."
solution	<u>Then he</u> married her, and to him a child was born.

Complication

problem	<u>However the child</u> she threw into the river. In the same way, his next six children she threw into the river, and the seventh child she also threw into the river.
reaction	<u>When she was going to throw the eighth child into the river</u>, he asked why she was throwing the child.
problem	<u>Then she</u> said "Because you have put the word to me after all, "I am going to leave you, and that child I will also take."

Figure 2.1 Excerpt from Rose (2007, p.9)

There are six basic stylistic units of analysis in narrative description described in Table 2.2 (Simpson 2004, as cited in Ufot, 2014).

Textual medium	A physical way to communicate a story such as novels, drama, films, cartoon strips or music.
Sociolinguistic code	A language expression of the history, culture and linguistic setting which a narrative is based on. The sociolinguistic code also locates the narrative in time and place from linguistic form.
Characterization 1	Actions and events – Description of the character development and how it connects with the actions and events of a story. It shows how narratives mix with semantic processes such as those of 'doing', 'thinking' and 'saying', and shows how these processes are attributed to characters and narrators
Characterization 2	Points of view – Explores the relationship between mode of narration and a character's or narrator's 'point of view'. Mode of narration refers to whether the narrative is relayed in the first person, the third person or even the second person, while point of view specifies whether the events are viewed from the perspective of a particular character or from that of an omniscient narrator, or a combination of both.
Textual structure	The organization and arrangement of individual narrative units.
Intertextuality	Shows how various narrative texts echo other texts and images through the technique of allusion.

Table 2.2 : Stylistics Unit of Analysis Adapted from Ufot (2014)

The descriptions of Characterizations 1 are used for the current research as it relates to the SFL theoretical framework underpinning the study.

2.1.2 Research on Narrative Discourse

There are many different ways of analyzing a narrative linguistically. For example, in analyzing the narrativity of the fairytale Sleeping Beauty, one could investigate its "macro-structure, or the story as a whole (as seen in literary and narratological studies) or its micro-linguistic structure, which naturally has been the main focus in linguistic studies" (Zeman, 2017, p.4). However, Zeman (2017, p. 4) points out that what makes micro and macro-structures in narratives different is "evidently over-simplying" as there are "different conceptualizations" of both of them.

Several linguistic studies have been done on narratives covering various aspects. Gimenez (2010) contributed a chapter on narratives entitled 'Narrative analysis in linguistic research.' He explores the key elements of traditional and new emerging sociolinguistic approaches to the analysis of narratives, focusing specifically on narrative networks. In a study by Brown and Tagliamonte (2012), it was found that narratives have significantly higher intensification rates than non-narratives, which is interpreted as a linguistic resource to increase affective meaning when performing the identity work inherent in storytelling. Besides that, Ufot (2014) also revealed in his stylistics study the ways in which the author manipulates narrative sequence and the various stylistic elements of narrative discourse and deploys them symbolically.

Narratives have not received much attention from a solely SFL perspective. The study most closely related to the current study proposed is Sriniwass's (2014) study on *Mahabharata* where she used a schematic structure and a transitivity analysis to demonstrate how a systemic functional linguistic analysis of language can be related to historical and

religious themes. She also showed that this story revealed certain symbolic divinity meanings through an analysis of prominent characters.

2.1.3 *The Mahabharata* as Narrative

The Mahabharata is an ancient Sanskrit epic written over five thousand years ago (Dharma,1999, p.1). It is the longest poem ever written (Lochtefeld, 2002), containing over 200,000 individual verse lines. Apart from the Ramayana, *The Mahabharata* is one of the most important ancient epics of India especially to Vaishnava tradition, a major sect of Hinduism. Among Hindu literatures, *The Mahabharata* is classified as *itihasa*, or history (Rajpurohit, 2020).

The Mahabharata is also regarded as the fifth Veda and was written by Vyasadev, a sage empowered by Lord Krishna to compile it. Composed first in Sanskirt (Thapar, 2020), *The Mahabharata* has now been translated into various languages all over the world. In the 11th century it was translated into Persian (Ernst, 2003, p. 178, as cited in Truschke, 2019) and sometime between the late 14th and early 16th century in Malay (Braginsky 2003, p.143). There is also a project of translating ancient Sanskrit texts that includes *The Mahabharata* into English by The Clay Sanskrit Library.

The current study uses an English retold version of *The Mahabharata*, Dharma (1999). Dharma (1999, p.1) states that *The Mahabharata* is revered as a 'sacred text' due to Lord Krishna's presence and because it contains the holy 'spiritual treatise', the Bhagavad Gita, which was spoken by Lord Krishna Himself to the Pandava prince, Arjuna. The Bhagavad Gita, which is the "essence of Vedic knowledge and one of the most important Upanisads in Vedic literature" (A.C Bhaktivedanta Srila Prabhupada, 1972, p. 2) is found in one of the parvas (episodes) in *The Mahabharata* known as the 'Bhishma parva' (Das, 2001).

Bhattacarya et. al (2018, p. xii) also describes *The Mahabharata* as "one of the few texts with the ability to transcend their time and converse with us in such intimate terms". *The Mahabharata* bestows knowledge of religion in a narrative form, "involving events, characters, and what the characters say and do" (Abrams 1999, p.173, as cited in Sriniwass, 2014, p.132).

The story is essentially about the power struggle between two groups of feuding cousins of the Kuru dynasty, the Pandavas and the Kauravas. It is a powerful and moving tale that recounts the history of the five heroic Pandava brothers and their celestial wife, Draupadi. The Pandavas were challenged to a deceitful dice game by Duryodhana, who had his uncle Shakuni, an expert dice player, play on his behalf (See Figure 2.2). In that fateful dice game, an attempt was made to disrobe Draupadi but she was saved by Lord Krishna who came to her rescue (See Figure 2.3). Cheated of their kingdom in a dice game, the Pandavas and Draupadi are exiled by their envious cousins headed by Duryodhana. This triggers a series of events leading to the famous apocalyptic Kurukshetra war, where the holy scripture, Bhagavad Gita was spoken by Lord Krishna and Arjuna (Dharma, 1999).

Figure 2.2 The dice game between the Pandavas and Duryodhana
(Source : https://mymahabharatblog.wordpress.com/2017/09/26/chapter-20-the-game-of-dice/

Figure 2.3 Draupadi being supplied an unlimited amount of cloth by Lord Krsna to safeguard her honour after the dice game between the Pandavas and the Kauravas

(Source : www.krishna.com)

2.1.4 Research on *The Mahabharata*

Being a timeless piece of literature, *The Mahabharata* is still researched even today covering a plethora of themes. In linguistic studies, there are some noteworthy ones. In a paper by Bedamatta et.al (2019), a version of *The Mahabharata* known as "Sarala Mahabharata" based on the heritage of Odisha and Odia language, was converted into "a digital human resource" – a relational database using computing and linguistic technology. *The Mahabharata* was also explored in terms of identification of character adjectives (Paul & Das, 2017). In their paper, they showed how linguistic patterns at a phrase level along with adopted features are "highly active in capturing characters and their adjectives". (Paul & Das, 2017). As mentioned before in Section 2.1.2, Sriniwass (2009) also showed how a

systematic analysis of language using the SFL theory can be related to divinity as well as historical and religious themes.

Apart from linguistics studies, there have also been several non-linguistic studies on *The Mahabharata*. Gharti Chhetri (2018) found that using the language found within the epic about the fluid nature of sexuality can play a crucial role in legitimizing and thus normalizing queer sexualities and practices. Another study by Sarker (2016) on gender relationships, showed how gender relationship is not always in compliance with the traditional rules and is highly motivated by patriarchal norms. Feminism was a popular theme that was analyzed in *The Mahabharata*. Ghosh and Singh (2014), Das (2016) and Gharti Chhetri G.C. (2018) carried out feminist research on Draupadi, one of the female protagonists in *The Mahabharata*. Besides that, Kahlon (2016) and Kalyanov (2016) also explored the representation of women in *The Mahabharata* in fighting patriarchy.

2.2   Character Analysis

To make sense of characters, readers have a tendency to resort to their schemata about real people. Characters are identified and interpreted based on the feelings they evoke upon the reader. The problem with this is that it is very subjective. Not much research has been done to let the character speak for itself based on how they have been portrayed in a narrative text. This area has been neglected in research but is important as the analysis of character presentation and formation plays a big role in any interpretation interested in identifying construction in literature (Jannidis, 2012).

2.2.1 Characters in Narratives

Characters are inseparable and an integral part of any narrative. According to Abrams & Harpham (2015, p.32-33), "characters are the persons represented in a dramatic or narrative work, who are interpreted by the reader as being endowed with particular moral, intellectual and emotional qualities by inferences from what the persons say and their distinctive ways of saying it – the dialogue – and from what they do – the action." A character's temperament, moral nature and desire for their actions and speech is driven by their motivation. A character may remain essentially "stable", or the same in outlook and disposition, from start to end or may go through a radical change, either through a gradual process of development or due to a crisis (Abrams & Harpham, 2015). Characters are often regarded as the "first and foremost elements of the constructed narrative world. (Eder et.al, 2010, p.9, as cited in Wilde, 2019)

The characterization is the process of representing characters in a literary work. Main characters are those with the greatest influence on the plot of are most affected by what happens in the story. Characters can be categorized as protagonist or antagonist, dynamic or static, and round or flat (Talib, 2014). Characterization refers to the "ascription of a property to a character" and "overall process and results of attributing traits to a given character" (Jannidis, 2012). This study will look into how two main characters; Draupadi (protagonist) and Duryodhana (antagonist) are characterized based on the experiential meanings expressed through the narratives.

2.2.2 Research on Characters

Characters have been explored in various types of linguistic research, especially in the field of stylistics. A pioneer example is Halliday's (1982) own study of William Golding's "The Inheritors" which showed how transitivity patterns related to the main character in the

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text depicted the main character's mind. Mwinlaaru's (2014) study foregrounded transitivity patterns and narrative situations, in which the character Chris was cast, were analyzed in relation to the development of his character. It was found that a semantic parallelism of activeness was established through the transitivity patterns analyzed which characterize Chris as a very effective character who transformed from a submissive citizen into an active agent.

Another study by Jeet (2016) showed how the process types from the transitivity analysis, attributed to various characters in the story, are in complete agreement with their socio-economic status and the consequent power quotient. The transitivity analysis revealed that syntactic structures used for some characters built a sub-culture of poverty that was characterized by fear, helplessness, silence and passivity. Similarly, another paper also analyzed transivity patterns which demonstrated a better understanding of how characters are constructed in the popular song "I am Malala." (Zahoor & Janjua, 2016). Besides transitivity, characters have also been investigated through a semiotics approach as shown in a study by Bertetti (2014). In this study, different ways to construct a transmedia character to illustrate a preliminary typology were shown.

Apart from linguistic studies on character analysis, there are also literary ones. While linguistic studies apply "the use of linguistic models or tools in textual analysis", literary studies refer to the study of written works within a language "using linguistic techniques" (Adigun, 2020, p.2). Linguistic models refer to theoretical frameworks such as the transitivity system as described earlier. In contrast, linguistic techniques refer to figurative devices such as similes, metaphors, hyperboles etc.

A study by Vaca Vink (2021) illustrated how characters can be viewed as social metaphors that serve as labels to make us understand different social types to discern between

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friends and enemies. This was done using a critical close reading (Lundahl, 2014, p.418, as cited in Vaca Vink, 2021), which is a literature technique "to focus on basic comprehension and a dialogue between different texts that allow for critical perspectives as well as reading between the lines." Not only that, this study also showed how method of character analysis can be effective in teaching English.

Another study based on Japanese literature also shed light on how to deal with decontextualized and trans-fictional characters and how they could not be adequately described using narrative theory. A study by Luo (2011) also analyzed how characters were constructed in three different novels and compared the differences between early modernist characterization and that of classic modernist fiction.

In this current study, characters will be analyzed using a linguistics approach, specifically an SFL analysis. While characters have been explored in many literary studies, not many studies have been done using a solely linguistics approach.

In the following section, an overview of the theoretical framework of the current study, Halliday's System of Transitivity, based on the Systemic Functional Linguistic (SFL) theory, will be presented.

2.3   Systemic Functional Linguistics

Systemic Functional Lingustics (SFL) is a theory of language developed by M.A.K Halliday (1978,1979). SFL is defined as a theory that views "language as a social semiotic resource" which is used by people to accomplish purposes by expressing meanings in context (Halliday, 1978). In other words, language in a text is viewed as a "meaning-making resource" in a social context (Halliday & Matthiessen, 2014, p.27).

Halliday (1978) opines that to describe the grammar of a language, one must describe the systems of choices that a speaker makes. Halliday's grammar is not just functional, it is systemic functional. A systemic grammar differs from other functional grammars in that it is paradigmatic: a system is a paradigmatic set of alternative features, of which one must be chosen if the entry condition is satisfied (Halliday, 1992). Halliday (1985) wrote a book entitled Introduction to Functional Grammar (IFG) which became his most popular work. The IFG book was revised over the years (1985, 1994, 2004, 2014). In 2004 and 2014, the 3rd and 4th edition to IFG was written by Halliday in collaboration with Matthiessen.

In SFL, all acts of language are equated with acts of meaning and "to mean is to act semiotically" (Halliday, 1978, p.16). According to Halliday (1978, p. 26), language choice is not random, rather it "embodies a positive reflection of language functions" that has evolved to accommodate to the needs of social human beings. Thus, language is a social phenomenon that "enacts our personal and social relationships with other people around us." (Halliday & Matthiessen, 2014, p.30). This is helpful to understand the social and semiotic role of language as it allows us to describe how social reality is "encoded in language", both in terms of how language is a means of reflecting on things and how it is a means of acting (symbolically) on people (Halliday & Matthiessen, 2014, p. 388).

This semiotic system of language is described by Halliday and Matthiessen (2014, p.24) as "complex" as it contains different levels known as "strata." To organize how we construe experience and enact social processes so wording can be produced, a stratification of different strata is used (See Figure 2.3). The first stratum is known as the stratum of semantics which shows how experience and interpersonal relationship is transformed to meaning. The next stratum is lexicogrammar which shows how meaning is transformed into

wording. Finally, there is the stratum of phonology and phonetics which focuses on organizing sound (spoken language) into structures and systems that are formal. The present study's focus is on the stratum of semantics and lexicogrammar. Figure 2.1 depicts the stratification of language as a complex social semiotic system.
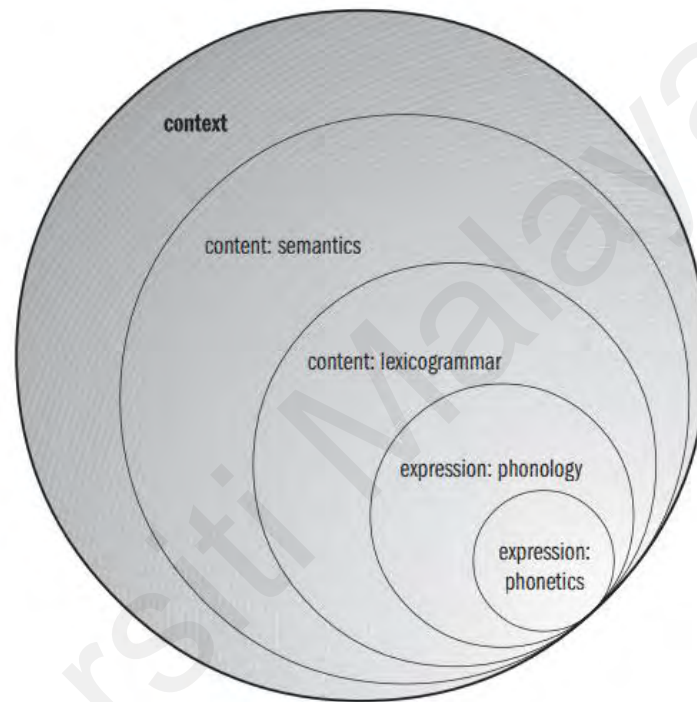
Figure 2.4 Stratification (Extracted from Halliday & Matthiessen, 2014, p.26)

As lexicogrammar is explored, it becomes apparent that the various sets of choices that are accessible to language users, can be classified into three distinct groups (Thompson, 2014). In SFL, these three groups are ideational meaning, interpersonal meaning and textual meaning (Halliday & Matthiessen, 2014). These meanings are also known as metafunctions, as they show the basic functions of language. Each of the three metafunctions is about a different aspect of the world and is concerned with a different mode of meaning of clauses. Thomspon (2014) describes the metafunctions as follows: ideational meaning concerns

language to describe the world through our experiences, and thus is also known as experiential meaning. On the other hand, interpersonal meaning is about using language to interact with others (Thompson, 2014). Finally, textual meaning is about the organization of language so its suitable in its context (Thompson, 2014). In this study, only ideational meaning is explored as it contains the System of Transitivity that has been proven to be useful to study characterization over the years (Halliday, 1971; Kennedy, 1982, Mwinlaaru, 2012).

Stratification refers to organizing language into distinct hierarchical levels. A text is a result of the choices we make in a system network consisting of many sub-systems (Halliday & Matthiessen, 2014) The grammar of the system is seen as a network of interrelated meaningful choices. To explain it by showing how it's related to others establishes a "pattern of systemic relationship." (ibid., p.49) In Systemic Functional Linguistics (SFL), there are three such systems; the System of Transitivity, System of Mood and Modality and System of Theme. These systems relate to different types of meanings. The System of Transitivity realizes experiential meanings, the System of Mood and Modality realizes interpersonal meanings and the System of Theme realizes textual meanings.

There is a correspondence between context and language that are based on the functional organization of both orders of meaning (Halliday & Matthiessen, 2014). Halliday defines 'Register' as 'variation according to use', which recognizes linguistic resources in certain contexts (Thompson, 2014). Three main dimensions of variation that characterize any register are 'field' (what is being talked about and the role of language in the activity that is going on), 'tenor' (relationships between people involved in communication), and 'mode' (whether it is written or spoken). These three are also known as different contextual variables (Halliday & Matthiessen, 2014) These contextual variables correspond to the three

metafunctions mentioned earlier. The field is expressed by experiential meanings, the tenor is expressed by interpersonal meaning and the mode is expressed by textual meanings. These different strands of meanings are brought out through their own systems which are Halliday's System of Transitivity, System of Mood and Modality and System of Theme respectively. These systems accommodate to the various lexicogrammatical features found in a text.

Within SFL, language can be viewed from two semantic perspectives; generically as a semiotic system or specifically as text (Semiotix, n.d). Language viewed as a semiotic system represents "the full meaning potential available to speakers" while language viewed as text represents "a socially constructed instance of the system" (ibid, n.d). An analogy of a traffic light can be used to illustrate this concept. Using systemic notation, the semantic options 'stop', 'caution' and 'go' correspond to their colour forms 'red', 'yellow', green' (ibid, n,d). The semantic options represent the semiotic system while the colour of the traffic lights represent the text. This research will focus on viewing language specifically as text and to realize the meanings of what features of text were selected that characterize Duryodhana and Draupadi in *The Mahabharata.*

2.3.1 Text as Language Functioning in Context

A text is created through speaking or writing. Halliday & Matthiessen (2014, p.3) define 'text' as "any instance of language, in any medium, that is able to be understood by someone who knows the language." In other words, a text can be characterized as "language functioning in context" (ibid, p.3). Within a text, there are many situations that can be developed. Hence, a need arose to develop a taxonomy of situations. In order for the taxonomy of situation texts to be meaningful, context has to be taken into consideration.

There are three "contextual variables" that are the basis for the development of this taxonomy (Halliday & Matthiessen,2014, p.35). They are "field" (social activities), "tenor" (interpersonal relationships) and "mode" (cohesion and continuity in texts). The field shows what's going on in the context of the situation; the tenor shows who's involved; and finally the mode shows the communication channel. These contextual variables make up the context of situation found in a text. Figure 2.5 illustrates how our system of language involves these three contextual variables and how they are closely associated to the three different functions which our language serves. The ideational metafunction corresponds to field, the textual metafunction to mode and the interpersonal metafunction to tenor.
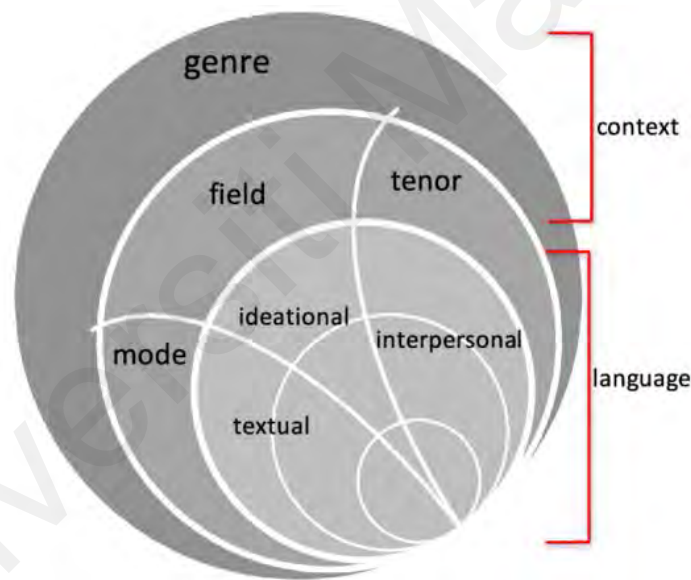
Figure 2.5 : SFL model of language in social context

(Source : Kartika & Rose, 2018)

2.3.2 Language as Tool for Meaning-Making

Language plays an important role for making meanings in our lives. Indeed, the meaning potential of language helps us in making sense of our human experiences and

interact with others (Halliday & Matthiessen, 2014). Table 2.3 shows the three different functions that language serves.

Table 2.3 : Meanings and their Functions

Meanings	Functions
Ideational meanings	Construes a model of experience and constructs logical relations
Interpersonal meaning	Enacts social relationships
Textual meanings	Creates relevance to context

(Adapted from Halliday & Matthiessen, 2014, p.85, as cited in Ooi, 2017)

For ideational meanings, there are two components called experiential meanings and logical meanings respectively. According to Halliday & Matthiessen (2014), experiential meanings "construct a model of experience" in texts whereas logical meanings "construct logical relations." The current study focuses on experiential meanings related to the character portrayal of Duryodhana and Draupadi in *The Mahabharata* and does not explore the logical meanings.

These ideational meanings, or experiential meanings, belong to the ideational metafunction that is also known as a "theory of human experience" (Halliday & Matthiessen, 2014, p.30). They explain that this ideational metafunction gives names to things and construes them into categories, and then further into taxonomies. All types of human experience can be transformed into meaning.

Thompson (2014, p.92) states that the experiential metafunction is used to account for the content meanings of 'what/who did what to what/whom.' He further explains that functional labels can be used to express the content meanings in a clause in terms of

"Processes", which are the verbal group in the clause, "Participants", which are nominal groups, and "circumstances" which are adverbial groups or prepositional phrases. Example 1 illustrates an example of these functional labels.

Example 1

They	slowly	unlocked	the front door
Participant	Circumstance	Process	Participant

(Source : Thompson, 2014, p.92)

Apart from the ideational metafunction, which views "language as reflection", Halliday and Matthiessen (2014) present the interpersonal metafunction which views 'language as action." The interpersonal metafunction carries interpersonal meanings. In contrast to the ideational metafunction, the interpersonal metafunction is interactive and personal (Halliday & Matthiessen, 2014, p.30). Each message in a clause is about something and addresses somebody. It can also be defined as "a proposition or proposal, whereby one informs or questions, gives an order or makes an offer and expresses appraisal of and attitude towards the recipient" (Halliday & Matthiessen, 2014, p.30)

The third metafunction as stated by Halliday and Matthiessen (2014) is called the "textual metafunction" which is related to how a text is constructed (p. 31). They posit that the textual metafunction possesses "an enabling or facilitating function" (ibid, p.30). Some of the features of text construction include "building up sequences of discourse, organizing the discursive flow and creating cohesion and continuity as it moves along" (ibid, p. 32). Thompson (2014) also describes the textual metafunction as a way to explain the different signals in a message that are worded by speakers. These signals are represented by certain words that can encapsulate different information and meanings. The three identified

meanings that show the construction of textual meanings in a text are repetition, conjunction and thematization (Thompson, 2014, p.146)

In Table 2.4, a clause is shown containing "three metafunctional lines of meaning" (Halliday & Matthiessen, 2014. p.212). It shows how a single sentence can be realized through three different meanings. As mentioned earlier, the scope of this study limits itself to the experiential meanings as mentioned in Section 1.5 in Chapter 1.

As shown in the table below, the textual theme "well", the mood tag "doesn't it" and the vocative "Mary" are not analysed when the analysis is focuses on just experiential meanings (ibid., p.212). As for experiential meanings, the elements analyzed were only the Token "usually," the relational process verb "means" and the Value "mostly" (ibid., p.212).

Table 2.4 Three metafunctional lines of meaning in a single clause

	Well,	*usually*	means		mostly,	doesn't	it,	Mary?
textual	Theme		Rheme					
	textual	topical						
interpersonal		Mood		Residue		Mood tag		Vocative
		Subject	Finite	Predicator	Complement	Finite	Subject	
experiential		Token	Process		Value			
syntagm:	conjunction group	adverbial group	verbal group		adverbial group	verbal group	nominal group	nominal group

(Source : Halliday & Matthiessen, 2014, p.212)

2.3.5 Summary of Definitions for Processes and Circumstances

This section provides a summary of the definitions for the Processes and Circumstances from the works of Halliday and Matthiessen (2014) and Thompson (2014) which are all based

on Halliday's Systemic Functional Linguistics (SFL). Chapter 3 will present a more detailed explanation on the Processes and Circumstances as well as Participants.

Table 2.5 shows a summary of definitions for the different Processes from the two different sources mentioned earlier.

Table 2.5: Definitions for Different Processes from two sources

(Adapted from Halliday & Matthiessen, 2014; Thompson, 2014 as cited in Ooi, 2017)

	Halliday and Matthiessen (2014)	Thompson (2014)
Material Process	A quantum of change manifested as events resulted from some energy input.	Processes which involve physical actions: running, throwing, scratching, cooking, sitting down, and so on.
Mental Process	Our experience of the world of our own consciousness.	Processes which go on within the world of our mind, instead of occurring in the external world.
Relational Process	Processes of characterization and identification.	Processes whereby a relationship is built between and object and a quality.
Behavioural Process	Processes of physiological and psychological behaviour.	Processes which are related to human physiology and can help us to differentiate between purely mental processes and the visible physical features of these processes.
Verbal Process	Any kind of symbolic exchanges of meaning; processes of "saying."	The physical act of saying something to reflect some mental operations.
Existential Process	Representation of something which exists or happens.	Processes which are merely for expressing the existence of an entity without any predicates.

(Adapted from Halliday & Matthiessen, 2014; Thompson, 2014 as cited in Ooi, 2017)

Table 2.6 shows a summary of definitions for the different Circumstances from the two different sources mentioned earlier.

Table 2.6 : Definitions of Circumstances from two sources

Circumstance Type	Halliday and Matthiessen (2014)	Thompson (2014)	Grammatical Expression from Halliday and Matthiessen (2014)
Extent	How long ? (Duration)	How long/often? (Duration)	"for; throughout 'measured' nominal group" (p. 313). e.g.: "for two hours" (p. 315).
	How far? (Distance)	How far? (Distance)	"for; throughout 'measured' nominal group" (p. 313). e.g.: "for seven miles" (p. 315).
	How many times? (Frequency)	-	
	How often ? At what intervals? (Interval)	-	
Location	When? (Time) [then, now]	When ? (Time)	"at, in, on; to, until, till, towards, into, from, since, during, before, after" (p. 313). "Adverb of time: today, yesterday, tomorrow; now, then" (p. 313). e.g.: "at six o'clock" (p. 315)
	Where? (Place) [there, here]	Where? (Space)	"at, in, on, by, near; to, towards, into, onto, (away) from, out of, off; behind, in front of, above, below, under, alongside ..." (p. 313). "Adverb of place: abroad, overseas, home, upstairs, downstairs, inside, outside; out, up, down, behind; left, right, straight ...; there, here" (p. 313). e.g.: "in the kitchen" (p. 315).
Manner	How? (Means)	With what? / By what means? (Means)	"by, through, with, by means of, out of [+ material], from" (p. 313). e.g.: "by means of the written words" (p. 318
	How? (Quality)	In what way? (Quality)	"in + a + quality (e.g. dignified) + manner/way, with + abstraction (e.g. dignity); according to" (p. 313). "adverbs in -ly, -wise; fast, well; together, jointly, separately, respectively" (p. 313). e.g.: "calmly" (p. 319)

	How? What…like? (Comparison)	What…like? (Comparison)	"like, unlike; in + the manner of ..." (p. 313). "adverbs of comparison: differently" (p. 313). e.g.: "like the devil" (p. 319)
	How much? (Degree)	How much? (Degree)	"to + a high/low/... degree/extent" (p. 313). "Adverbs of degree: much, greatly, considerably, deeply [often collocationally linked to a lexical verb, e.g. love + deeply, understand + completely]" (p. 313). e.g.: "a great deal" (p. 320).
Cause	Why? (Reason)	Why? As a result of what? (Reason)	"because of, as a result of, thanks to, due to, for want of, for, of, out of, through" (p. 313). e.g.: "of heart failure" (p. 321).
	Why? What for? (Purpose)	What for? (Purpose)	"for, for the purpose of, for the sake of, in the hope of (p. 313). e.g.: "for the sake of a headline" (p. 321)
	Who for? (Behalf)	Who for? (Behalf)	"for, for the sake of, in favour of, against ['not in favour of'], on behalf of" (p. 313). e.g.: "for you" (p. 322).
Contingency	Why? (Condition)	(Condition)	"in case of, in the event of" (p. 313). e.g.: "in case of blood stains" (p. 323).
	(Default)		"in default of, in the absence of, short of, without ['if it had not been for']" (p.313).
	(Concession)	(Concession)	"despite, in spite of" (p. 313). e.g.: "regardless of the mental state of the individual" (p. 323)
Accompaniment	Who/What with? (Comitative)	Who/what with?	"with; without" (p.314). e.g.: "with/without Tom" (p. 324)
	And who/what else? (Additive)		"as well as, besides; instead of" (p.314). e.g.: "as well as/instead of Tom" (p. 324).
Matter	What about?	What about?	"about, concerning, on, of, with reference to, in ['with respect to']" (p. 314). e.g.: "about the Paris Review" (p. 327).
	"The goods being transferred construed circumstantially." (p. 239)	-	"rob/deprive him of his money" (p. 239)
Angle	(Viewpoint)	From what point of view?	"to, in the view/opinion of, from the standpoint of" (p. 314). e.g.: "in my view" (p. 328).

	(Source)		according to, in the words of" (p. 314). e.g.: "according to a report" (p. 328)
Role	What as? (Guise)	What as? (Guise)	as, by way of, in the role/shape/guise/form of" (p.314). e.g.: "as a young boy" (p. 326)
	What into? (Product)	What into? (Product)	"into" (p.314). "into amino acids" (p. 326)
Locative source	"The original owner" being construed circumstantially (p. 239).	-	"take/steal/borrow money from a friend" (p. 239)

(Adapted from Halliday & Matthiessen, 2014; Thompson, 2014 as cited in Ooi, 2017)

2.3.7 Research on Transitivity

Prior research has employed Halliday's System of Transitivity to analyze experiential meanings in various types of texts. It has covered areas like education, literature, religious narratives, and politics. For education, there was a study on an engineering lecture (Kuswoyo & Rido, 2019), critical responses in final drafts by students (Hadiyati, 2018) and gender roles in English textbooks (Moecharam et. al, 2017). Transitivity works on literature included a study on Allen Poe's short stories (Landa, 2017), dialogue between characters in the novel "The Fault in Our Stars" (Gustafito & Kamayana, 2016), "Burnt Shadows" (Rashid, 2016), "Heart of Darkness" (Kaur, 2020) and children's narrative texts in English picture books (Arba, 2019).

As for narrative religious texts, Sriniwass (2014) showed how transitivity could bring out divinity themes in *The Mahabharata*, a cherished Indian classic, while Kobat (2021) explored the holy Islamic text, Surah Al-Kahf (People of the Cave). Some examples of political texts were on translations shifts in Obama and Trump's inauguration speech (Hidayat, 2018), a speech by Kamala Harris on the 2020 Presidential victory in the USA (Liani, 2021) and religious violence in a newspaper, The Jakarta Post (Anwar, 2014). Granted that a wide variety of texts were analysed using the System of Transitivity, studies on narrative religious texts are scarce, especially on characters in Indian epics. To the best of the researcher's knowledge, transitivity has only been applied on characters in *The Mahabharata*, an Indian epic, by Sriniwass (2014).

While transitivity on characters in Indian epics has not been explored in depth, there are many noteworthy studies done on character portrayal using transitivity. The transitivity system is helpful "in uncovering the participants involved, how the speaker/writer locates himself in relation to the others, and whether the participants take an active or passive role in

the communication" (Nguyen, 2012, p.88). A study by Rashid (2016) showed how transitivity was used in the novel "Burnt Shadows" to bring out the characteristics of the main character, Hiroko Tanaka. Rashid (2016) showed how a transitivity analysis was able to successfully demonstrate how the character Hiroko was depicted as passive and ineffectual throughout the narrative. The technique of "foregrounding" was used to show different process types that lead to the conclusion of Hiroko's characteristics.

Similarly, a study on "Heart of Darkness" by Alaei and Ahangari (2016) also showed how the field of a situation is constructed through the examination of transitivity patterns in a text. Racist and imperialistic ideologies that underpinned the narrative were discovered through the use of the character's voices as the author. Ideational patterns that were foregrounded in the text such as the highest frequency of Process types, verbs and circumstantial elements, that were used to describe the characters, were able to determine the ideology of the author.

A study by Jegede (2018) who identified circumstantial options in seven editorials also revealed how circumstances, which are one of the transitivity features, are used "to help articulate a better understanding of the news media, the unique handling of language and text and the impact on thought and culture". Besides that, it was also shown how "the transitivity system has enabled us to understand how editorials are written and how to critically examine the editors' tone and mood as they are expressed in their language" (Jegede, 2018).

Another study by Mahmood and Hashmi (2020) also used transitivity as a tool to highlight the characteristics of Nilopher in the novel, "The Stone Woman". It was found that the Processes, Participants and Circumstances were effective in bringing out different

characteristics of Nilopher throughout the novel as well as "how language choices are made in portraying characters and the discourse of social interaction" (Mahmood & Hashmi, 2020)

There has not been much research carried out on comparing characters using a transitivity analysis. Types of Processes found in the system of transitivity are integral in the "building characters or characterization in which the writer depicts the personality of a character directly or indirectly" (Msyuya, 2014, as cited in Nugraha & Mahdi, 2020) As for contrasting characters, especially a protagonist and an antagonist, it is interesting to see how their characteristics are developed in relation to each other. What's more, since the character Duryodhana, is a male antagonist while Draupadi, is a female protagonist, a discussion on their characteristics based on their gender roles is also intriguing. *The Mahabharata* is an immensely rich text, thus there is plenty of data to show the different ideological patterns that shape the characters of Duryodhana and Draupadi.

Regarding gender roles, a study by Moecharam et. al (2017) demonstrated how a transitivity analysis on EFL text books showed two different stand-points; serving as texts which maintain gender roles, yet simultaneously providing gender roles that go beyond the stereotyped male and female roles. This research also integrated the concept of "power asymmetry" which leads to how gender roles are constructed. The practice of power asymmetry paints the interactions between those who are associated with its domination and those who are on the receiving end (Francis, 2004 as cited in Moecharam et.al, 2017). Besides that, this study also made use of the concept of domination of women by men, that originated from perceptions of masculinity and patriarchy.

Up until now, there has not been much transitivity analyses regarding contrasting characters in Indian classical texts, although transitivity analyses have been employed in various genres like education, literature, religious narratives, and politics. Thus, this current study carries out a transitivity analysis on the character of Duryodhana and Draupadi in *The Mahabharata* to investigate how they can be contrasted in terms of their characteristics. It is strongly hoped that this research can enhance our understanding of how characters can be interpreted in an objective way based on the experiential choices shown in the language used to describe them.

2.4   Chapter Summary

This chapter has reviewed previous literature which has facilitated a clear grasp on the research gaps pointed out that will be dealt with in this study. The previous research related to character analysis and The *Mahabharata* included both linguistic work and non-linguistic ones. Furthermore, prior transitivity analyses related to Systemic Function Linguistic have also been presented. Apart from these research works, *The Mahabharata*, which is the data source for this current study, has been introduced along with the characters analyzed in this study, Duryodhana and Draupadi. An overview of the Systemic Functional Linguistics (SFL) theory, which the current study's framework known as the System of Transitivity is based on, has also been provided. The next chapter will present a thorough description of the research methodology used in this study.

CHAPTER 3 RESEARCH METHODOLOGY

3.0 Introduction

This chapter presents the research methodology used in this study based on an SFL framework. This chapter outlines three main sections. The first section is the theoretical frameworks of this study which is the System of Transitivity which is based on Halliday and Matthiessen's (2014) model. Elaborations on the different components that make up the System of Transitivity, specifically the Participants, Processes and Circumstances are given.

The next section demonstrates the coding decisions concerning data analysis. These coding decisions provide detailed methods on how to encode sentences according to Participants, Processes and Circumstances.

This last section describes the research design of this study. A description of the data chosen for this study is provided. Besides that, the boundaries of the data are also defined within the scope of transitivity. A comprehensive list of all the transitivity features to be found in the data is also given. Each step of the research design is presented in a flow chart and is explained in detail. The methodology of how the System of Transitivity will be used to analyse characters in this study is also shown. This chapter concludes with a sample analysis of the data of this study along with a summary of the chapter.

3.1 Theoretical Framework for Data Analysis

The theoretical framework for this research will be based on the transitivity model of Systemic Functional Linguistics (Halliday, 2014). It is further supported with examples from Halliday and Matthiessen (2014) and Thompson (2014).

3.1.1 System of Transitivity

According to Halliday and Matthiessen (2014), the System of Transitivity comprises of Process types, Participants and Circumstances. These elements are realised by the verbal group, nominal group, adverbial group and prepositional phrase which are presented in the Table 3.1.

Table 3.1: Typical Experiential Functions of Group and Phrase Classes (Adapted from Halliday & Matthiessen, 2014, p. 177)

Types of Elements	Explanation	Typically Realized By
Process	" what is done"	Verbal Group
Participants	"who does it"	Nominal Group
Circumstances	"Where, when, why and how it happens"	Adverbial Group and Prepositional Group

The system of transitivity is also known as a "model of experience" which reflects reality (Halliday & Matthiessen, 2014, p.61). The heart of the system of transitivity is the 6 process types. They categorize verbs according to their different attributes. An analogy of a colour wheel is used by Halliday and Matthiessen (2014) to show how grammar construes

our experiences (Figure 3.1). Due to its ability to differentiate specific actions of events, the participants involved as well as the circumstances they are done in, this model is considered appropriate to analyze characters to reveal what they do, say and think.
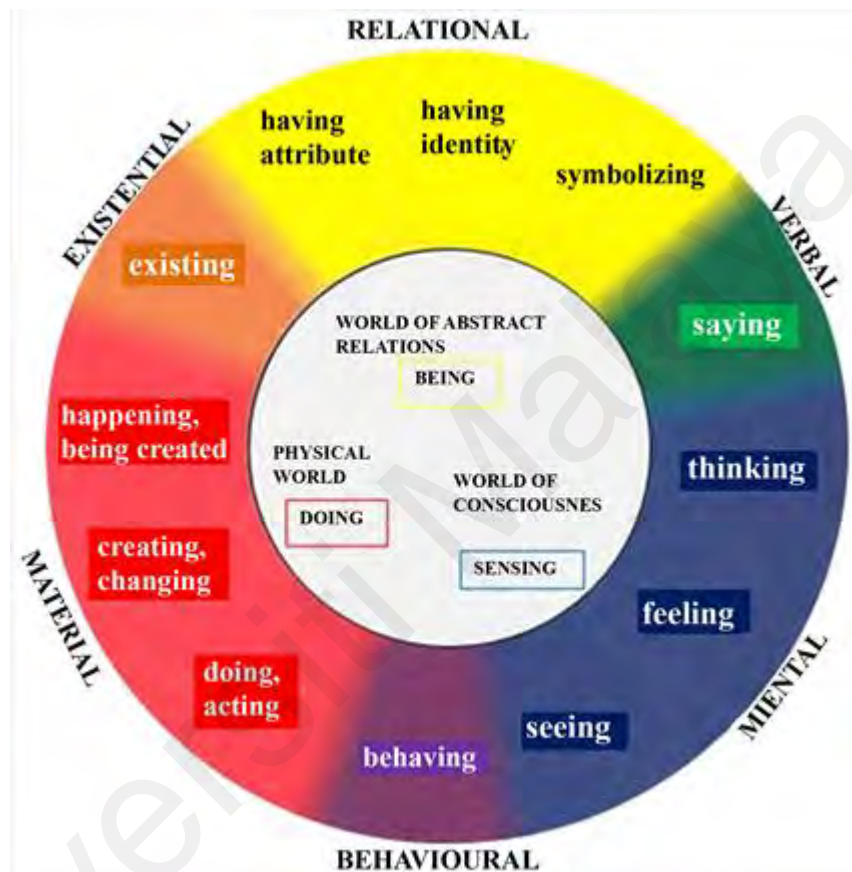
Figure 3.1 Transitivity "wheel" (adapted from Haliday, 1994 as cited in Ignatieva, 2019)

Just as there are different shades formed when colours overlap, "the different regions of the 6 Process types are continuous, shading into one another and these border areas represent the fact that the Process types are fuzzy categories" (Halliday & Matthiessen, 2014, p. 216). Meaning to say, a single action can be realized as more than one Process type. For example, the domain of emotion can be both a Process in a 'mental' clause (e.g. she liked it; it pleased

her) and a quality serving as a participant in a 'relational' one (e.g. she was happy [about it]; it made her happy). A mixture of these Process types gives a text its "flavor" and shows a text unfolds. Each Process type makes its own contribution to the text (Halliday & Matthiessen, 2014, p. 220). For example, Verbal processes are dominant in reporting contexts while Material verbs can be found the most in enabling contexts, recipes and other procedural texts. Figure 3.1 demonstrates Halliday's process types.

Figure 3.1 will be used as a guide in this research to sort the verbs found from the narrative data. It will also take into account the 'shading' of different Process types that can happen and identify the verbs falling into more than one category of Process types. To get clarity on how the Process types were chosen, this section illustrates each Process type and distinguish their characteristics thoroughly. Any instances of "fuzzy categories" will be determined by focusing closely on the context of each sentence. Samples from Halliday and Matthiessen (2014) and Thompson (2014) are used to elaborate on each transitivity concept.

A group of Participant roles is assigned to each of the 6 Processes, which is represented by both nominal groups and adjectival groups. There are two categories of Participant roles, main and oblique participants. Main Participants (traditionally known as Subject and direct Objects), such as Actor, Senser, Goal and Phenomenon, are directly involved in the Processes and must always appear. In contrast, oblique Participants (traditionally known as indirect Objects), such as Recipient, Beneficiary and Receiver, are optional. Table 3.2 below summarizes the Process types and their related participants.

Table 3.2 Process types and the assigned participants (Adapted form Thompson, 2014, p.108)

Process type	Core meaning	Main Participants	Oblique Participants
Material	'doing', 'happening'	Actor, (Goal)	Recipient, Client, Scope/Range, Attribute
Mental • Perception • Cognition • Emotion • Desideration	'sensing' • 'perceiving • 'thinking' • 'feeling' • 'wanting'	Senser Phenomenon	-
Relational • Attributive • Identifying	'being, having' • 'attributing' • 'identifying'	• Carrier, Attribute • Value, Token • Identified, Identifier	• Attributor • Beneficiary • Assigner
Verbal	'saying'	Sayer, (Target)	Receiver, Verbiage
Behavioural	'behaving'	Behaver	Behaviour, Phenomenon
Existential	'existing'	Existent	-

3.1.1.1 Material Processes

Material processes consist of the most prominent types of processes that involve physical actions such as playing, jumping, cleaning and so on. Thompson (2014) provides the traditional definition of a verb as a 'doing word'. The 'doer' of this type of action is known as the 'Actor', which is compulsory in any Material process, even if not explicitly mentioned. The 'Actor' can be either animate or inanimate entities. Material processes can be categorized as those that represent the action as involving only the Actor and those that are 'being done to' another participant. This second participant is the 'Goal' as the action is directed towards this participant. Example 1 shows some material processes with animate and inanimate participants, respectively.

Example 1

| He | was sawing | wood |
Edward	smashed	the glass
Actor (Animate)	Process : Material	Goal
The unhappiness	disappeared	
The pounding rhythm	shook	walls and floors
Actor (Inanimate)	Process : Material	Goal

Animate and Inanimate Participants in Material Processes (Adapted from Thompson 2014)

Forming the biggest and most diverse category in transitivity, material processes can be sub-categorized at various levels. One type of grouping is Transformative and Creative. Transformative processes are those that are 'done to' existing Goals and relates to some change of state of the actor whilst Creative processes are responsible for bringing Goals or Actors into existence (Thompson, 2014).

3.1.1.1a Transformative (Intransitive)

In the Transformative (Intransitive) type of clause, the end result is "the change of some aspect of an already existing Actor" (Halliday & Matthiessen, 2014, p.185). The coding decision for Transformative (Intransitive) clauses is that it only has "one Participant" and "impacts the Actor" (ibid, p.225). Intransitive transformative clauses can be probed by asking "what happened?" and "what did X do?" Example 2 shows two sentences that are Transformative-Intransitive vis-à-vis the probes mentioned. In each of the sentences, only one Actor is present and is impacted, 'The rocks' in the first sentence and 'He' in the second sentence. In the first sentence, we can see a change in the Actor 'The rocks' which changes

into small pieces. Similarly, in the second sentence, we can see the change in the Actor 'He' as the boy had changed in terms of his position and movement by running away.

Example 2

Probe	Sentences		
What happened?	The rocks	broke	(into small pieces).
	Actor	Process: Material (Transformative-Intransitive)	
What did X do?	He	ran	(away).
	Actor	Process: Material (Transformative-Intransitive)	

Transformative-Intransitive Processes (Source : Halliday & Matthiessen, 2014, p.230)

3.1.1.1b Transformative (Transitive)

In the Transformative (Transitive) type of clause, the end result is "the change of some aspect of already existing Goal" (Halliday & Matthiessen, 2014, p.185). The coding decision for Transformative (Transitive) clauses is that it "impacts a Goal" (ibid, p.225). Transitive transformative clauses can be probed by asking similar probes to Intransitive-transformative clauses, "what happened to X?" and "what did X do to Y?" Example 3 shows two sentences that are Transformative-Transitive vis-à-vis the probes mentioned. In each of the sentences, the Goal is impacted, 'them' in the first sentence and 'him' in the second sentence. In the first sentence, we can see a change in the Goal 'them' which refers to the rocks changing into small pieces. Likewise, it the second sentence, we can see the change in the Goal 'him' as the boy was chased away by the girl and was no longer near the girl.

Example 3

Probe	Sentences			
What happened?	The pressure	broke	them	(into small pieces)
	Actor	Process: Material (Transformative-Transitive)	Goal	
What did X do to Y?	She	chased	him	away
	Actor	Process: Material (Transformative-Transitive)	Goal	

Transformative-Transitive Processes (Source: Halliday & Matthiessen, 2014, p.230)

3.1.1.1c Creative (Intransitive)

In the Creative (Intransitive) type of clause, the end result is "the coming into existence of the Actor" (Halliday & Matthiessen, 2014, p.231). The coding decision for Creative (Intransitive) clauses is that the only Participant is the Actor (ibid, p.225). Intransitive creative clauses can be probed by asking "what happened?" and "what happened to X?" Example 4 shows two sentences that are Creative (Intransitive) vis-à-vis the probes mentioned. In each of the sentences, the Participant present are both Actors, 'Rocks' in the first sentence and 'They' in the second sentence. In the first sentence, it is shown how the Actor 'Rocks' is brought into existence by being formed. Similarly, the Actor 'Rocks' can also be replaced with the pronoun 'They' as shown in the second sentence.

Example 4

Probe	Sentences	
What happened?	Rocks	formed
	Actor	Process: Material (Creative-Intransitive)
What happened to X?	They	formed.
	Actor	Process: Material (Creative-Intransitive)

Transformative-Intransitive Processes (Source: Halliday & Matthiessen, 2014, p.230)

3.1.1.1d Creative (Transitive)

In the Creative (Transitive) type of clause, the end result is "the coming into existence of the Goal" (Halliday & Matthiessen, 2014, p.231). The coding decision for Creative (Transitive) clauses is that the Goal is being transformed (ibid, p.225). Transitive creative clauses can be probed by asking "what happened?" and "what did X do?" Example 5 shows two sentences that are Creative (Transitive) vis-à-vis the probes mentioned. In the first sentence, the Goal "the rocks" is being brought into existence. Similarly, in the second sentence, the Goal 'them' is also brought into existence.

Example 5

Probe	Sentences		
What happened?	The pressure	formed	the rocks.
	Actor	Process: Material (Creative-Transitive)	Goal
What did X do?	It	formed	them
	Actor	Process: Material (Creative-Transitive)	Goal

Transformative-Intransitive Processes (Source: Halliday & Matthiessen, 2014, p.230)

In Material processes, common Participants found are "Actor", "Goal", "Beneficiary", "Scope" and "Attribute". The Actor is the 'one doing the material deed" and must be present in all Material processes (Martin et.al, 1997, p.103). The coding decisions for the Actor are that it is "source of energy", can be animate or inanimate, leads to a different outcome and is the "doer" (Halliday & Matthiessen, 2014, as cited in Ooi, 2017, p. 97).

The Goal is "a participant impacted by a doing (the one done to/with)" (Martin et.al, 1997, p.103). The Goal is frequently followed by a Role, Attribute, Recipient or a Location (Martin et.al, 1997, p.119). The Goal is not compulsory in Material processes. The coding decisions for the Goal are that it "suffers or undergoes the Process" or is "one to which the Process is extended" (Halliday & Matthiessen, 2014, p.226 as cited in Ooi, 2017, p. 97). Besides that, other coding decisions for the Goal are "goods or services" and "the original owner" (Halliday & Matthiessen, 2014, as cited in Ooi, 2017, p. 97).

The Beneficiary is "a Participant benefitting from the doing" (Martin et.al, 1997). The Beneficiary can be probed by looking at the version of the clause following a goal. It is also realized with a preposition. Like the Goal, it is also not compulsory in Material processes. The coding decision for Beneficiary is that it is "benefactive" or "receives a benefit which is not beneficial" or is "the one that goods are given to" (Halliday & Matthiessen, 2014, p.237 as cited in Ooi, 2017, p.97)

Example 6 shows how the "Actor", "Goal", "Beneficiary" can be used in Material processes. In each sentence, there is an Actor present, 'She' in the first sentence and 'He' in the second sentence. In the first sentence, the Goal "the house" is what the Material process 'built' is extended to. However, the Goal is optional and does not always have to be present in Material processes, as seen in in the second sentence where the Goal is absent

Example 6

She	built	the house	for the kids
Actor	Process	**Goal**	**Beneficiary**

(Adapted from Martin, et.al, 1997)

The "Scope" is usually found in 'intransitive' clauses where there is only one participant, the Actor. (Halliday & Matthiessen, 2014, p.241). The "Scope" divides into two types, "Scope (Entity)" and "Scope (Process)". "Scope (Entity)" is "the domain over which the Process takes place" (Halliday & Matthiessen, 2014, p.239, as cited in Ooi, 2017, p.97). "Scope (Process)" is the Process in general or specific terms (Halliday & Matthiessen, 2014, p.239, as cited in Ooi, 2017, p.97). In contrast with "Goal", which can be probed with "do to" or "do with", a Scope cannot. Example 7 shows two sentences involving "Scope". In the first sentence, "the court" is "Scope (Entity)" showing where the Process takes place. In the second sentence, "a heavy price" is "Scope (Process)" because it is specifying the process.

Example 7

The dormouse	crossed	the court
Actor	Process: Material	**Scope (Entity)**
The whole country	is paying	a heavy price.
Actor	Process: Material	**Scope (Process)**

(Source: Halliday & Matthiessen, 2014, p.241)

The "Attribute" is another Participant of Material Processes that can also be divided into two types, "Attribute (Resultative)" and "Attribute (Depictive)". "Attribute (Resultative)" construes "the resultants qualitative state of Actor or Goal after the process has been completed" (Halliday & Matthiessen, 2014, p. 242). "Attribute (Depictive)" specifies "the state which the Actor or Goal is in when it takes part in the process" (ibid, p. 243). Example 8 shows two sentences involving "Attribute". In the first sentence, "the court" is "Attribute (Resultative)" because it shows the result of the process. In the second sentence, "a heavy price" is "Attribute (Depictive)" because it describes the Goal as how it is during the process.

Example 8

They	stripped	her	clean.
Actor	Process: Material	Goal	**Attribute (Resultative)**
You	don't get	it	fresh.
Actor	Process: Material	Goal	**Attribute (Depictive)**

(Source: Halliday & Matthiessen, 2014, p.242)

3.1.1.2 Mental Processes

While Material processes account for what goes on in the external world, Mental processes explain what goes on in the "internal world of the mind" (Thompson, 2014). According to Halliday and Matthiessen (2014), the distinction between Material and Mental processes are that Material processes are events in our "material world" while Mental processes are events in "the world of our own consciousness." Mental processes are verbs like think, imagine, like, want, see, etc. The coding decisions for Mental processes include "a quantum of change" that "flows from a person's consciousness or as impinging on it" as well as "a representation of the content of thinking, believing, presuming and so on" (Halliday & Matthiessen, 2014, p.254, as cited in Ooi 2017, p.99)

Since the person is not 'acting' but rather 'undergoing' the mental processes, different labels are given for the Participant roles that are more appropriate (Thompson, 2014). The Participants in the mental clauses are referred to as the "Senser" and "Phenomenon." The Senser is usually only human-like and "endowed with consciousness" (Halliday & Matthiessen, 2014, p249). The coding decisions for the Senser are "a conscious being", "the one that senses", "pets, domestic animals and other higher animals" and "a human collective." (Halliday & Matthiessen, 2014, as cited in Ooi 2017, p.99)

In contrast, the Phenomeonon is less restrictive and can be entities which are "felt, thought, wanted or perceived" (ibid, p.251) such as "a person, concrete object, abstraction or fact" (Thompson, 2014, p.98). The coding decisions for the Phenomenon are "entities of any kind", "impinging on the person's consciousness", "an act", "a fact", "that which is felt,

thought, wanted, or perceived" and "denoting a Process or quality reified as a thing" (Halliday & Matthiessen, 2014, as cited in Ooi 2017, p.99)

The four sub-categories of mental processes are "Perceptive", "Cognitive", "Desiderative" and "Emotive" (Thompson, 2014, p.99).

3.1.1.2a Perceptive Mental Processes

Perceptive Mental Processes refer to actions perceived by the senses such as "seeing, hearing, etc" (Thomspon, 2014, p.99). The coding decision for Perceptive Mental Processes is that it is something that is "seen, heard, tasted or perceived" (Halliday & Matthiessen, 2014, p.252, as cited in Ooi 2017, p. 99). Example 9 shows three different sentences of Perceptive Mental Processes with the verbs "could not see", "heard" and "felt."

Example 9

He He Cordelia	could not see heard felt	anything. a faint sound. her face burning.
Senser	Process: Mental, Perceptive	Phenomenon

(Source: Thompson,2014)

3.1.1.2b Cognitive Mental Processes

Cognitive mental processes relate to "the process of deciding, knowing, understanding, etc" (Thompson, 2014, p99). The coding decision for Cognitive Mental Processes is that it is "a representation of the content of thinking" (Halliday & Matthiessen, 2014, p.246, as cited in Ooi 2017, p. 99). Example 10 shows three different sentences of Cognitive Mental Processes with the verbs "can imagine", "would choose" and "never discovered."

Example 10

You No one She	can imagine would choose never discovered	his reaction. such a colour. the exact address.
Senser	Process: mental, cognitive	Phenomenon

(Source: Thompson, 2014)

3.1.1.2c Emotive Mental Processes

As for Emotive Mental processes, they describe processes of "feelings" (Thompson, 2014). The coding decision for Emotive Mental Processes is that it is "lexically gradable" and "graded by a Circumstance of Degree" (Halliday & Matthiessen, 2014, p.245-246, as cited in Ooi 2017, p. 99). Example 11 shows three different sentences of Emotive Mental Processes with the verbs "hated", "like" and "appreciated."

Example 11

She II	hated like appreciated	the thought of leaving him alone. most operas. the fact that you kept quiet.
Senser	Process: mental, emotive	Phenomenon

(Source: Thompson, 2014)

3.1.1.2d Desiderative Mental Processes

The last type of Mental processes called Desiderative processes describe actions of 'wanting' (Thompson, 2014, p.99). The coding decision for Desiderative Mental Processes is that it 'shows desires' (Ooi, 2017, p. 99). Example 12 shows two different Desiderative Mental Sentences using the verbs 'don't want' and 'may crave.'

Example 12

I You	don't want may crave	any trouble. a cigarette
Senser	Process: mental, desiderative	Phenomenon

(Source: Thompson, 2014, p.100)

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A notable feature found in several Mental processes is its reversibility, meaning to say, either the Senser or Phenomenon can be the Subject of a clause (Thompson, 2014, p. 100). Contrary to Material processes, where the Goal can only be a Subject in a passive clause, Mental processes do not always have this type of restriction. This is common especially for Emotive Mental processes. Example 13 and 14 illustrate this concept of reversibility between the Senser and Phenomenon.

Example 13

This news His lack of self-esteem The realization	seemed to puzzle never worried horrified	her. him. her.
Phenomenon	Process: Mental, Emotive	Senser

(Source: Thompson, 2014, p.99)

Example 14

She Him She	seemed to be puzzled was never worried was horrified	by this news. by his lack of self-esteem. by the realization.
Phenomenon	Process: Mental, Emotive	Senser

(Source: Thompson, 2014, p.99)

The Perceptive, Cognitive and Desiderative Mental processes are not as easily reversible as Emotive processes. However, they can be reversed by using "metaphorical wordings", treating the Mental process like a Material one (Thompson, 2014, p101). Example 15 and 16 show two sentences, one a Cognitive Mental Process and the other a Perceptive Mental Process, which are reversed.

Example 15

I	was stuck	by an awful thought.
Senser	Process: Mental (Cognitive)	Phenomenon
Her eye	caught	a flash of colour.
Senser	Process: Mental (Perceptive)	Phenomenon

(Source: Thompson,2014)

Example 16

An awful thought	has just struck	me.
Phenomenon	Process: Mental (Cognitive)	Senser
A flash of colour	caught	her eye.
Phenomenon	Process: Mental (Perceptive)	Senser

(Source: Thompson,2014)

3.1.1.3 Relational Processes

Relational processes are described by Halliday and Matthiessen (2014, p259) as processes "to characterize and to identify" something. Relational processes construe both our outer and inner experience by modeling this experience as 'being' rather than as 'doing' (as in material processes) or 'sensing' (as in mental processes) (Halliday & Matthiessen, 2014, p259).

Example 17 shows the difference between a Relational and Material process. The first row shows a material clause which contains some "distinct phases of unfolding" (Halliday & Matthiessen, 2014, p. 260). For example, the bottle was filled in the initial phase of the unfolding of a process and the bottle will be empty in the final phase, the outcome. We can construe this materially as a "dynamic change in quality" (ibid, p. 260). However, in a Relational process there is a uniform flow without the unfolding of the "distinct phases." The

static quality is construed, the bottle is just being empty, with the "input of energy" absent (ibid, p. 260).

Example 17

Material Process			
	She	's emptying	the bottle
	Actor	Process: Material	Goal
Relational Process			
	The bottle	is	empty
	Carrier	Process: Relational	Attribute

(Source: Halliday & Matthiessen, 2014, p.260)

Apart from this, it was also observed that it can be confusing to distinguish between a Mental and Relational process due to their similarity about "states" (Halliday & Matthiessen, 2014, p.261). A feature of Mental processes that distinguishes them from Relational processes is that the Senser of a Mental process is usually human or endowed with consciousness. On the other hand, the Participants for relational processes are not always conscious beings. They can be "not only things, but also acts and facts" (ibid, p.261). In Mental clauses, these things, acts or facts are construed as the Phenomenon of consciousness of the Senser while in Relational clauses, they are construed as the Participants in "a relationship of being" (ibid, p.261). The Participants in Relational processes consist of Carrier, Attribute, Token and Value.

Example 18 contrasts a Mental and Relational process. In the first row, a Mental clause is shown with a Senser portrayed by "she" as a conscious human. In contrast, the second row shows two Participants in a relationship of being. The first Participant is a Carrier portrayed by "she" and the second one is an Attribute that depicts her as "afraid (of stupidity)."

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Example 18

Mental Process			
	She	fears	stupidity
	Senser	Process: Mental	Phenomenon

Relational Process			
	She	is	afraid (of stupidity)
	Carrier	Process: Relational	Attribute

(Source: Halliday & Matthiessen, 2014, p.260)

The coding decisions for the Relational processes are "to characterize and identify", "the experience of 'being'", "an inert change", "must have tow Participants", "a link between two Participants" and "things, acts or facts as Participants" (Halliday & Matthiessen, 2014, 258-262, as cited in Ooi, 2017, p. 100). To sum it up, Halliday and Matthiessen (2014) state that Relational processes demonstrate the relationship between two entities. They happen in the event when "something is said to 'be' something else" (ibid., p.261). Hence, it is noteworthy that there are always two Participants or "be-ers" that are put in a relationship (ibid., p.261).

3.1.1.3a Identifying

There are also two categories of this abstract relationship; "identify" or "class membership" (ibid., p.262). If it belongs to "identify", it will be known as an "identifying" Relational process where one of its Participants is "a restatement of the other" Participant (ibid, p.263). On the other hand, if it belongs to "class membership" it will be known as "attributive" Relational process where one of its Participants is the member of a class (ibid, p.262).

For "identifying" Relational processes, Halliday and Matthiessen (2014, p.276) explain that there are two Participants that are identified in terms of one another. The main verb for an identifying Relational process has an "equative" meaning (Thompson, 2014, p.104). For example, "is defined as", "represent", "constitutes", "represent" and "include" etc. (ibid, p. 105)

For this kind of identification, Halliday and Matthiessen (2014) mention that a member of a class needs to be assigned and to make that "a class of one" (p.277). The member is a "Token" while the one-member class is a "Value" (ibid, p.279). Thompson (2014, p.103) expounds a Token as "the specific embodiment" in the "more general category" of the two, Value.

One type of identifying Relational process is the identifying intensive Relational process. The coding decisions for identifying intensive Relational process is "establishing uniqueness, glossing (technical) names, and interpreting evidence", "come with a definite Participant", "equation, equivalence, roleplay, naming, definition, symbolization (including glossing and translation), exemplification and demonstration" (Halliday & Matthiessen, 2014, p.277, 284-285, as cited in Ooi, 2017, p. 101).

Example 19 illustrates an identifying intensive Relational clause in which the Token is portrayed by "the triangle" which is a specific embodiment in the general one-member class known as Value (Thompson, 2014, p.103). The Value is portrayed by the nominal phrase "the strongest shape" (ibid, p. 103). Finally, the identifying Relational process is represented by the form of the verb to be, 'is' (ibid, p.103).

Example 19

The strongest shape	is	the triangle.
Value	Process: Relational (Identifying)	Token

(Source: Thompson, 2014)

Another possible Participant in identifying relational clauses is called the "Assigner" (Halliday & Matthiessen, 2014, p.288). An Assigner's role is to assign "the relationship of identity" to a Value and Token (ibid, p.288).

Example 20 illustrates an identifying Relational clause where "We" is the Assigner (Halliday & Matthiessen, 2014, p.288). "We" assigns the relationship of identity to the Token, represented by "it" and the Value represented by "the authorial voice" (ibid, p. 288).

Example 20

We	might call	it	the authorial voice
Assigner	Process: Relational (Identifying)	Token	Value

(Source: Thompson, 2014)

In some identifying Relational processes, there is also "a relationship between two entities" which shows "possession." It can be expressed as a feature of a Process or one of its Participants in the identifying relational clause (Halliday & Matthiessen, 2014, p.295).

The coding decisions of identifying possessive Relational processes are "the relationship of ownership", "possession in a broader, more generalized sense", "one entity being extended by another", "relationship as a feature of the Participants/Process" and "have

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'an agnate reversed variant" (Halliday & Matthiessen, 2014, p.259,294-295, as cited in Ooi, 2017, p. 101).

Example 21 illustrates an identifying Relational clause of which the Token is portrayed by "Peter" and the Value portrayed by "the piano" (Halliday & Matthiessen, 2014, p.295). The possessive verb "owns" represents the identifying relational process (ibid, p.295). This example shows the relational identifying process as a form of possession.

Example 21

Peter	owns	the piano
Token	Process: Relational (Identifying) (Possessive)	Value

(Source: Halliday & Matthiessen, 2014, p.295)

Example 22 illustrates how possession can also be shown as a Value. Here the Token is "the piano" and the form of the verb to be, 'is' represents the relational Identifying process. "Peter" portrays the Value and is presented as the form of possession.

Example 22

The piano	is	Peter's
Token	Process: Relational (Identifying)	Value (Possessive)

(Source: Halliday & Matthiessen, 2014, p.295)

According to Halliday and Matthiessen (2014), identifying Relational processes can also show "circumstantial elements" of "time, place, manner, cause, accompaniment, role, matter or angel." These circumstantial elements can take the form of either a Process or Participant.

The coding decisions for identifying circumstantial Relational processes are "the relationship of 'time, place, manner, cause, accompaniment, role, matter and angle" and "expresses a circumstantial relation" (Halliday & Matthiessen, 2014, p.290, as cited in Ooi, 2017).

Example 23 illustrates an identifying Relational clause with a Value portrayed by "the whole day" and a Token portrayed by "The fair". The Token in this identifying relational process has a circumstantial element of time.

Example 23

The fair	takes up	the whole day
Token	Process: Relational (Identifying)	Value (Circumstantial)

(Source: Halliday & Matthiessen, 2014, p.295)

3.1.1.3b Attributive

As for attributive Relational clauses, Halliday and Matthiessen (2014) identified the two Participants associated with it as Carrier and Attribute. The Attribute is a class in an attributive relational clause that is more general while the Carrier is the other Participant that's assigned to the class. Attributive Relational processes are used to characterize a Carrier and evaluate the Carrier by giving it an Attribute. An Attribute can represent the quality of the entity in a particular class or a general class.

One type of attributive Relational process is the attributive intensive Relational process. The coding decisions for the attributive intensive Relational process are "an entity has some class", "the class is specified by reference to its entity" and the "class is specified by reference to a quality of its entity" (Halliday & Matthiessen, 2014, p.267, as cited in Ooi, 2017, p.102).

Example 24 illustrates an attributive intensive Relational clause where the Carrier is portrayed by the nominal group "Your story" while the Attribute is portrayed by the adjectival phrase "complete nonsense." (Halliday & Matthiessen, 2014, p.267) Here, the Attribute is the Participant that is the quality of the entity in the general class of stories.

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Example 24

Your story	sounds	complete nonsense
Carrier	Process: Relational (Attributive - Intensive)	Attribute

(Source: Halliday & Matthiessen, 2014, p.267)

Another Participant that can be found in attributive Relational clauses is called the "Attributor" (Halliday & Matthiessen, 2014, p.288). The Attributor is the Participant that assigns the Attribute in an attributive relational clause to the Carrier, as depicted in Example 25.

Example 25 illustrates an attributive intensive Relational clause in which the Attributor represented by "they" assigned the Carrier portrayed by "Mary" to a class of happy persons portrayed by the Attribute "happy" (Halliday & Matthiessen, 2014, p.288)

Example 25

They	made	Mary	happy.
Attributor	Process: Relational (Attributive-Intensive)	Carrier	Attribute

(Source: Halliday & Matthiessen, 2014, p.295)

As pointed out by Halliday and Matthiessen (2014, p.294, 295), in some clauses where the verb "have" is used to express a "possessive" relational process, the Attribute can refer to "the thing possessed." On the other hand, there are also clauses where the "Possessor" takes the role of an Attribute while the "Possessed" is represented by the Carrier (ibid, p.295).

Example 26 illustrates an attributive relational clause where "Peter" takes the role of the Possessor as a Carrier while "the piano" is the thing possessed as an Attribute (Halliday & Matthiessen, 2014, p.295). Finally, the verb phrase "belongs to" reflects the attributive relational process that is possessive (ibid, p.295).

Example 26

The piano	belongs to	Peter
Attribute (Possessed)	Process: Relational (Attributive-Possessive)	Carrier (Possessor)

(Source: Halliday & Matthiessen, 2014, p.295)

Attributive Relational processes can also exhibit certain "circumstantial elements" of "time, place, manner, cause, accompaniment, role, matter or angle" (Halliday & Matthiessen, 2014, p. 290). They can manifest as An Attribute or a Process in an attributive Relational process which has circumstantial nature.

Example 27 illustrates an attributive Relational clause where the Carrier is portrayed by "the rain" and the Attribute is "forty days and forty nights" (Halliday & Matthiessen, 2014, p. 290). The Attribute here exhibits the circumstantial time for how long the rain lasts. Finally, the verb "lasted" reflects the Relational process. (ibid, p.290)

Example 27

The rain	lasted	forty days and forty nights
Carrier	Process: Attributive (Relational)	Attribute (Circumstantial)

(Source: Halliday & Matthiessen, 2014, p.290)

3.1.1.4 Behavioural Processes

Behavioural processes refer to "physiological and psychological behaviour" (Halliday & Matthiessen, 2014, p.301). According to Thompson (2014, p.109), Behavioural processes allow us to differentiate between "purely mental processes" and the "outward physical signs of those processes." For example, 'see' is classified as a Mental process but "watch" and "look" are Behavioural processes. The coding decisions for Behavioural processes include "physiological and psychological behaviour", "consciousness as forms of behaviour", "verbal processes as forms of behaviour", "other physiological processes" and "bodily postures and pastimes" (Halliday & Matthiessen, 2014, p. 301-302, as cited in Ooi, 2017, p.105).

It is typical of Behavioural processes to only have a single participant known as the "Behaver" who must be human (Thompson, 2014, p.109). The coding decision for Behaver is that it is the 'behaving' Participant and 'a conscious being' (Halliday & Matthiessen, 2014, p. 301, as cited in Ooi, 2017, p. 105).

Example 28 illustrates a behavioral process where the Behaver is the nominal group "We all" while the Behavioural process is portrayed by the verb "laughed". "Laughed" specifically relates to a human physiological process.

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Example 28

We all	laughed
Behaver	Process: Behavioural

(Source: Thompson, 2014, p.109)

Sometimes, another Participant can also be found in Behavioural Processes known as 'Behaviour' which makes the process more specific. The coding decision for 'Behaviour' is that it is 'analogous to the Range of a Material clause' (Halliday & Matthiessen, 2014, p. 301, as cited in Ooi, 2017, p. 102)

Example 29 illustrates a Behavioural process where the Behaver is portrayed by the personal pronoun "She" and the Behaviour is shown by the nominal phrase "a faint sigh" (Thompson, 2014, p.109). Finally, the verb "gave" portrays the Behavioural process and "a faint sigh" adds specification to that process (ibid, p.109).

Example 29

She	gave	a faint sigh.
Behaver	Process: Behavioural	Behaviour

(Source: Thompson, 2014, p.109)

3.1.1.5 Verbal Processes

Halliday and Matthiessen (2014, p.302) define Verbal processes as "clauses of saying." These verbal processes enable "dialogic passages" to be constructed. As Thompson (2014, p.106) puts it, verbal processes are the "intermediate between mental and material processes." The coding decisions for Verbal processes include "any symbolic exchange of meaning", "comes with a direct quote or indirect report" and "quoting and reporting from various

scholars while indicating the writer's stance" (Halliday & Matthiessen, 2014, p.303, as cited in Ooi, 2017, p. 102).

It was maintained that the two main Participants of a verbal process are the "Sayer" who speaks something and the person addressed by the Sayer, the "Receiver" (Halliday & Matthiessen, 2014). It should be borne in mind, that the Sayer does not always have to be human. The coding decisions for a Sayer are "the speaker", "not a 'conscious' Participant" and "puts out a signal" (Halliday & Matthiessen, 2014, p.303-304). On the other hand, the coding decisions for the Receiver are "the addressee", "the one to whom the saying is directed", "a receptive Subject" and "a conscious being (a potential speaker), a collective or an institution" (ibid, p.303, 306).

Besides the Sayer and the Receiver, the content of a verbal process spoken by another Participant is called the "Verbiage" (ibid, p.306). The coding decision for the Verbiage is "projects goods-&-services", "the name of the saying", "occurs with very general verbs like *give* and *make*", "speech functional categories such as question, statement, order, command, etc" (p.306) and "generic categories" (Halliday & Matthiessen, 2014, p.306, as cited in Ooi, 2017, p.106). The final Participant that can occur in verbal processes is called the "Target" (ibid, p. 307). A Target is defined as "a person, an object or an abstraction" the verbal process of the Sayer is directed to (ibid, p. 307). The coding decision for the Target is "a language" and "the entity targeted by the Process of saying" (Halliday & Matthiessen, 2014, p.306, as cited in Ooi, 2017, p.106).

Example 30 illustrates a verbal process shown by the verb "explained" (Thompson, 2014, p.108). Here, the Sayer is portrayed by the personal pronoun "I" while the Receiver is

portrayed by "to her" (ibid, p. 108) The content of the verbal process is reflected by the phrase "what it meant" which is the Verbiage.

Example 30

I	explained	to her	what it meant.
Sayer	Process: Verbal	Receiver	Verbiage

(Source: Thompson, 2014, p.108)

Example 31 shows a verbal process represented by the verb "criticizes" (Thompson, 2014, p.108). In this case, the Sayer is non-human, which is the noun "the report" and the nominal group "Lilly's quality control procedures" is the Target (ibid, p. 307).

Example 31

The report	sharply	criticizes	Lilly's quality control procedures.
Sayer		Process : Verbal	Target

(Source : Thompson, 2014, p.108)

3.1.1.6 Existential Processes

According to Halliday and Matthiessen (2014, p.307), "Existential" processes are employed to demonstrate that "something exists or happens." Although it is the least common type of processes found in a discourse, Existential processes still play "an important and specialized" role such as in the beginning of a narrative in the Setting and Orientation stages. (ibid, p.307)

Thompson (2014) points out that Existential processes can be easily recognized in clauses by the presence of the word "there." Halliday & Matthiessen (2014, p.308) also note that the word 'there' prepares readers for "something that is about to be introduced and is presented as new information." Nonetheless, the word 'there' actually has "no experiential

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meaning" as it is not a Participant or a Circumstance. (Thompson, 2014, p.308). The coding decisions for Existential processes are "something exists or happens" and is "represented by the word "there" which has no representational function but indicates the feature of existence" (Halliday & Matthiessen, 2014, p.307-308, as cited in Ooi, 2017, p. 107).

In every Existential clause, only a single Participant is present called the "Existent" (ibid., p.309). This Existent is "an entity or event that is being said to exist" (ibid, p.309). The coding decision for the Existent is that it is "the existing entity or event" or "any phenomenon construed a 'thing'" (Halliday & Matthiessen, 2014, p.309, as cited in Ooi, 2017).

Example 32 illustrates an Existential process whereby the Existent is portrayed by the nominal phrase "a man" (Halliday & Matthiessen, 2014, p. 309). The Existential process is represented by the word "is."

Example 32

There	is	a man	at the door
	Process: Existential	Existent	

(Source: Thompson, 2014, p.108)

3.1.2 Circumstances

In all types of the six Processes explained above, there can also be Circumstances which are elements that occur freely (Haliday & Matthiessen, 2014). Thompson (2014, p.114) elaborates that these Circumstances are expressed by "circumstantial Adjuncts" that "encode the background against which the process takes place." All Circumstances fall under either prepositional or adverbial groups.

These Circumstances can be further categorized depending on different types of background conditions that reoccur. According to Halliday and Matthiessen (2014), there are

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two similar categories of Circumstances called the Circumstance of "Extent" (ibid, p315) and Circumstance of "Location" (ibid, p.316). The Circumstance of Extent can be divided into two subclasses called "Spatial" and "Temporal" to show "duration", "frequency" or "distance" (ibid, p315). As for Circumstance of "Location", the two subclasses that belong to it are also Spatial and Temporal and express place and time.

Example 33 illustrates a few grammatical expressions for the different subclasses of both the Circumstances of Extent and Circumstance of Location. As shown in the example, Circumstances of Extent which are Spatial can be used to show distances. In contrast, for durations and frequencies, they can be expressed by Circumstances of Extent which are Temporal. Furthermore, the example also demonstrates how two grammatical expressions for Circumstances of Location can be either Spatial or Temporal to express place-based or time-based content.

Example 33

	Spatial	Temporal
Extent	Distance *Walk (for) seven miles*	Duration *Stay for two hours* Frequency *Knock three times*
Location	Place *Work in the kitchen*	Time *Get up at six o' clock*

(Source: Halliday & Matthiessen, 2014, p.315)

Another category of Circumstances is the Circumstances of "Manner" which shows how a process is realized. (Halliday & Matthiessen, 2014, p. 318). Circumstances of Manner consist of four subcomponents: "Quality", "Means", "Comparison" and "Degree" (ibid,

p.318). Quality and Degree are expressed with adverbial groups while Means and Comparisons are expressed with prepositional phrases (ibid, p.319).

Circumstances of Manner (Means) show the means by which a Process happens. Circumstances of Manner (Quality) that are usually realized with adverbial groups, are employed to depict the "qualitative dimension" of a Process in terms of "speed, skill, tone, difficulty and easy" among others (Halliday & Matthiessen, 2014, p. 318). Besides that, Circumstances of Manner (Quality) can also "embody positive or negative interpersonal evaluations" using comparisons (ibid, p.319). Thompson (2014, p.115) also notes that Circumstance of Manner (Quality) is the most frequent type of Circumstance of Manner and is usually expressed by '-ly' adverbs such as 'quickly' and 'easily.' As for Circumstance of Manner (Comparison), they can be identified in prepositional phrases that include the word "like" or "unlike" (Halliday & Matthiessen, 2014, p. 318). The final subcomponent of Circumstances of Manner (Degree) are employed to describe "the extent of the actualization" of a Process that frequently happens prior to or immediately after a Process (ibid, p.320).

Example 34 illustrates some grammatical expressions for the various subcomponents of Circumstances of Manner. They are Means, Quality, Comparison and Degree respectively. The grammatical expressions corresponding for the various subcomponents are bolded.

Example 34

Subcategory	Grammatical Expression
Means	What were you making **with that**? (p.318)
Quality	He learned to walk in **a certain way** (p.319)
Comparison	As you well know, we sometimes work **like the devil** with them. (p.319)
Degree	Their seams didn't show **at all**. (p. 320)

(Source: Thompson, 2014, p.116)

The next category introduced by Halliday and Matthiessen (2014) is the Circumstance of "Cause." Circumstances of Cause can be split into three subcomponents called "Reason" (ibid, p.321) "Purpose" (ibid, p.321) and "Behalf" (ibid, p.322). Circumstances of Cause (Reason) are employed to reflect the reason resulting in a process taking place whilst Circumstances of Cause (Purpose) are employed to reflect the purpose or primary objective for a process to take place. Finally, Circumstances of Cause (Behalf) are employed to show the person on entity on whose behalf or for whose sake an action takes place.

Example 35 illustrates different grammatical expressions for each of the subcomponents for Circumstances of Cause, namely Reason, Purpose and Behalf. The grammatical expressions corresponding to each subcomponent are all bolded respectively.

Example 35

Subcomponent	Grammatical Expression
Reason	They left **because of the draught.**
Purpose	It's all done **with a view to promotion**
Behalf	Put in a word **on my behalf.**

(Source: Thompson, 2014, p.116)

Furthermore, there is also the Circumstance of "Contingency" which is employed for the specification of an element which the "actualization of the process" is dependent upon (Halliday & Matthiessen, p.323). There are also three subcomponents called "Condition", "Concession" and "Default" (ibid, p.323). Circumstances of Contingency (Condition) interpret circumstances that must be obtained so the process is actualized. On the other hand, Circumstances of Contingency (Concession) interpret "frustrated cause" of the process. Thompson (2014, p.115) also notes that Circumstances of Contingency (Concession) is a

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form of "negated cause" that shows circumstances that "might have led to a particular outcome but did not." Finally, Circumstances of Contingency (Default) gives the impression of a "negative condition" (Halliday & Matthiessen, 2014, p.342)

Example 36 illustrates the grammatical expressions for the different subcomponents of Circumstances of Contingency known as Condition, Concession and Default. The grammatical expressions for each subcomponent are bolded respectively.

Example 36

Subcategory	Grammatical Expression
Condition	Get back to the bedroom and change clothes **in case of bloodstains**.
Concession	**In spite of its beacon**, many ships have been wrecked on this rocky coast during storms or in dense fog.
Default	**In the absence of any prior agreement between the parties as to the rate of salvage payable**, the amount is assessed, as a rule, by the Admiralty Court.

(Source: Thompson, 2014, p.116)

Halliday and Matthiessen (2014, p.324) also note another category called Circumstances of Accompaniment which is a kind of "joint participation" in a process (ibid, p.324). The two subcomponents for Circumstance of Accompaniment are "Comitative" (ibid, p.324) and "Additive" (ibid, p. 325). Each of them has a positive and negative aspect.

As explained by Halliday and Matthiessen (2014), the Comitative is employed in a Process involving two entities. In contrast, the Additive is employed in clauses where two Participants of a process are treated separately as two different instances. Even though both Participants typically have similar function, one of them is portrayed "circumstantially" for "the purpose of contrast" (Halliday & Matthiessen, 2014, p.325)

Example 37 illustrates some grammatical expressions for the two subcomponents of Circumstances of Accompaniment that are Additive and Comitative. Each subcomponent has a positive and negative aspect. The grammatical expressions have been bolded for each aspect respectively.

Example 37

Subcomponent	Grammatical Expression
Additive (positive)	Jane set out **with her umbrella**.
Additive (negative)	I came **without my key**.
Comitative (positive)	Fred came **as well as Tom**.
Comitative (negative)	Fred came **instead of Tom**.

(Source: Thompson, 2014, p.116)

Besides this case where the Participant is represented circumstantially, there are also cases where a relational process can also be represented circumstantially. The latter can be categorized as Circumstances of "Role" that can be further divided into two subcomponents known as "Guise" and "Product" (Halliday & Matthiessen, 2014, p.326). A Circumstance of Role (Guise) conveys the circumstantial meaning of "be" in the role of an assigned "identity" or "attribute" (Halliday & Matthiessen, 2014, p.326). In contrast, a Circumstance of Role (Product), which expresses the meaning of "become" (ibid., p.326).

Example 38 illustrates the grammatical expressions for the two subcomponents of Circumstance of Role known as Guise and Product. The grammatical expressions for each of the subcomponents are bolded respectively.

Example 38

Subcategory	Grammatical Expression
Guise	I've asked him for the name of his tutor **as a referee.**
Product	They've turned the drill hall **into a fitness center.**

(Source: Thompson,2014, p.116)

According to Halliday and Matthiessen (2014, p.327), there are also the Circumstances of "Matter." They are typical present in verbal processes to depict what is "referred to, narrated, described." etc as the Verbiage (ibid., p. 327).

Example 39 illustrates the grammatical expression for a Circumstance of Matter shown by the prepositional phrase "of the consequences of the truth" (2014, p.327).

Example 39

Circumstance Type	Grammatical Expression
Matter	We must warn **of the consequences of the truth.**

Source: Thompson (2014, p.116)

In addition, there is also the Circumstance of "Angle" which can be divided into two subcomponents called "Viewpoint" and "Source." Circumstances of Angle (Source) which typically appear in verbal processes are employed to point out the Sayer or "the source of information" (ibid, p.328). In contrast, Circumstances of Angle (Viewpoint) which appears frequently in mental processes as Sensers are employed to convey information on "somebody's viewpoint" (ibid, p.328).

Example 40 illustrates the grammatical expression for both these subcomponents of Circumstances of Angle, Source and Viewpoint. The grammatical expressions for each subcomponent are bolded.

Example 40

Subcomponent	Grammatical Expression
Source	Torture and sexual violence against prisoners is widespread in jails across the United States, **according to a report published yesterday.**
Viewpoint	They're guilty **in the eyes of the law.**

Source: Thompson (2014, p.116)

3.2   Research Design

Figure 3.2 depicts a flow chart of the research steps carried out for the study. It includes the selection, collection and transcription of the data as well as the interpretation of findings. This entire research process was synchronous to the writing of this thesis.

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┌─────────────────────────────────────────────────────────────────────┐
│        Step 1 - Selection, Collecting and Transcription of Data       │
└─────────────────────────────────────────────────────────────────────┘
            ⇩                                         ⇩
┌──────────────────────────┐        ┌──────────────────────────────────┐
│  Step 2 – Selection of   │        │   Step 3 – Analysis of Transitivity │
│  sentences for the analysis │      │  (Related to Research Question 1 and 2) │
│  of characteristics       │        └──────────────────────────────────┘
│  of Duryodhana and        │                        ⇩
│  Draupadi in Content      │        ┌──────────────────────────────────┐
└──────────────────────────┘        │  Step 3a – Identification of the  │
                                     │        Unit of Analysis           │
                                     └──────────────────────────────────┘
                                                     ⇩
                                     ┌──────────────────────────────────┐
                                     │     Step 3b – Coding of all       │
                                     │           Sentences               │
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                                     ┌──────────────────────────────────┐
                                     │     Step 3c – Listing of the      │
                                     │    Transitivity Features to be    │
                                     │             Analysed              │
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                                     │   Step 3d– Listing of the Coding  │
                                     │    Decisions that Guide the       │
                                     │      Transitivity Analysis        │
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                                     ┌──────────────────────────────────┐
                                     │   Step 3e– Transitivity Analysis  │
                                     │     for Sentences Related to      │
                                     │     Duryodhana and Draupadi       │
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┌─────────────────────────────────────────────────────────────────────┐
│  Step 4– Relating the Transitivity Analysis to Character Portrayal (Pertaining to │
│                        Research Question 3)                           │
└─────────────────────────────────────────────────────────────────────┘
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│  Step 5 – Interpretation of Findings (Pertaining to Research Question 4) │
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Figure 3.2 Research Flowchart for the Current Study

3.2.1 Selection, Collection and Transcription of Data

In the current study, 'purposive sampling' was chosen as the sampling procedure. Purposive sampling is done to yield "information rich" cases (Patton, 2001). The four chapters chosen from the *The Mahabharata* (Dharma, 1999) show the most interaction and development of the two characters analyzed, Duryodhana and Draupadi. Since they yield the most information, these chapters are purposely chosen to bring out the most findings.

Cresswell's (2018) qualitative textual analysis was also employed to analyze the texts in the chapters in a systematic way, by coding the elements of the text to get quantitative insights. Through the process of coding the text that includes establishing various categories for the analysis, qualitative content analysis enables large sets of data to be examined, replicated, and inferred in a valid way. The three criteria of "authenticity", "credibility", "appropriateness" to achieve validity and accuracy have been carefully followed for the current study.

Many books on *The Mahabharata* were looked at as potential data sources but they did not have a clear-cut story line told in the form of Labov's (1967) narrative model signaling a beginning to end. In the course of my supervision, I was introduced to Dharma's (1999) *Mahabharata* which was a hard copy book. It was found to be better compared to the other versions of *The Mahabharata* that were looked at because it is more organized and has rich descriptions of the two characters analyzed in this study.

Upon further investigation, it was found that the data source, *The Mahabharata* (Dharma, 1999) has also been published online. The online copy was retrieved from

that is a verified website that has received permission to post the book on behalf of The Bhaktivedanta Book Trust, the publisher of the book. Thus, it fulfils the first criterion for the quality of the data source that is authenticity. Hence, it was suitable to be used as it could be easily transcribed for a textual investigation.

The text from the online source mentioned above has been thoroughly checked and compared with the physical copy of the book to ensure everything was the same. No form of changes or distortions were made leading it to comply with the second criterion, credibility.

Lastly, the third criterion known as appropriateness, is achieved as the language used was grammatically accurate and intelligible. Not only that, the language of the data is also rich with vivid descriptions of the characters. This contributed to the appropriateness of the text to be interpreted for meaning.

As a result, this data source and chapters selected successfully fulfil all the four criteria to ensure the quality of the data source is maintained.

In line with the methods proposed by Sriniwass (2011, p.197), the data were selected, collected and transcribed as "running verbal texts" in the form of "orthographic units" (Sriniwass, 2011, p. 197). A detailed account of the data will be shown in Step 3.2.1.1.

3.2.1.1 Data Description

In this section, the description of the data for the transitivity analysis is provided. Specific information for the data such as name of chapter, word count and summary has been given in Table 3.3.

Table 3.3 Data Description

Chapter	Word Count	Title	Summary of Chapter
Chapter 18	3253	Duryodhana's Envy	The Kaurava prince, Duryodhana visits the magnificent Mayasabha palace of his cousins, the Pandavas. The palace is full of illusions and Duryodhana finds himself a victim of those deceptions repeatedly. He suffers intense humiliation. Full of chagrin, the proud prince leaves angrily. Seeking revenge, Duryodhana devises an evil plan with his uncle, Shakuni to conquer the Pandavas' wealth through a game of dice.
Chapter 19	4359	The Dice Game	Yudhistra is invited to the palace along with his brothers, the Pandavas, to play dice with Shakuni. They start gambling but the game favours the conniving Shakuni. One by one, Yudhistra starts losing all of his possessions including his own brothers and himself.
Chapter 20	5461	Draupadi Dragged to the Assembly	The Pandavas' common wife, Draupadi is also staked and mercilessly dragged out to the assembly to become a slave by the wicked Dushasana. Her piteous cries to her husband and Kuru elders fall on deaf ears. Dushasana claims she is nothing more than a maidservant now and shamelessly tries to humiliate her by disrobing her in front of everyone. Helpless, Draupadi surrenders to Krsna, the Supreme Lord and He heroically supplies her a sari of unlimited length thus keeping her covered and safeguarding her honour.
Chapter 21	3263	The Pandavas' Exile	King Dhrtarastra, the father of Duryodhana feels compassionate and gives Draupadi two wishes. She uses them to free her husbands and get back their celestial weapons. Duryodhana is not satisfied and upon another game of dice, the Pandavas lose again and are sentenced to exile for thirteen years.

3.2.2 Step 2 – Selection of sentences for the analysis of Characteristics of Duryodhana and Draupadi in Content

After the transcription and coding process, the next step was to identify sentences that were related to Duryodhana and Draupadi to be used for the transitivity analysis. In the following figure, the boundaries for determining the data that has been chosen for the transitivity analysis is provided in detail. Only sentences about the characters, Duryodhana

and Draupadi have been selected. This includes how they are described using the narrator's voice, direct quotes from the character, quotes spoken to the character and quotes referring to the character. They have been coded as follows :

Du – Duryodhana	**DQ – Direct Quotes by Character**
Dr – Draupadi	**Q – Quotes spoken to Character**
N – Narrator's voice	**QR – Quotes referring to Character**

Figure 3.3 : Coding for Character

Besides that, clauses that do not concern the characters according to the above criteria have not been analysed. In addition, the clauses that refer to the characters as part of a group, are also not included for the analysis. For example, if the character is part of the nominal group "they". Both of these kinds of clauses are shaded grey to show they are not part of the analysis. Conjunctions and relative pronouns were also left out in the analysis as they do not show transitivity.

Figure 3.4 shows a sample of how the enumerated and coded data look like from the sample :

20.	**Duryodhana** smiled slightly.	C20/S1/P7	Du (N)	
21.	"Let **Draupadi** come here and ask her question directly to Yudhisthira.	C20/S2/P7	Du (DQ)	Dr (QR)
22.	We shall all hear his reply."	C20/S3/P7	Du (DQ)	
23.	The pratikamin again left the hall.	C20/S4/P7		
24.	Tears fell from his eyes as he approached **Draupadi**'s room for the second time.	C20/S5/P7		Dr (N)
25.	He stood before **the queen** unable to speak.	C20/S6/P7		Dr (N)
26.	**She** asked him what Yudhisthira had said in reply.	C20/S7/P7		Dr (N)
27.	With difficulty the servant said, "**O princess**, the assembly is summoning you.	C20/S8/P7		Dr (Q)
28.	It seems the destruction of the Kurus is close at hand.	C20/S9/P7		Dr (Q)
29.	When the weak-brained **Duryodhana** wishes to take you before the assembly, he will surely no longer be able to protect his prosperity."	C20/S10/P7	Du (QR)	Dr (Q)

Analyzed (rows 20–22)
Not Analyzed (row 23)
Analyzed (rows 24–29)

Figure 3.4 : Screenshot of sample of transcribed data from *The Mahabharata*
(Dharma, 1999)

3.2.3 Analysis of Transitivity (Related to Research Questions 1 and 2)

After the text was further filtered for the sentences pertaining to Duryodhana and Draupadi, they were then analysed using SFL transitivity. Once the unit of analysis was identified, each sentence related to Duryodhana and Draupadi from the transcribed raw text of the Chapter 18 to Chapter 21 from *The Mahabharata* (Dharma, 1999) was then enumerated for the transitivity analysis. The next step was to determine and list out all the transitivity features that would be analyzed. To make sure the transitivity analysis was solid, a detailed outline of the coding decisions that guided the current transitivity analysis was provided.

3.2.3.1 Step 3a – Identification of the Unit of Analysis

In line with the Systemic Functional Linguistic (SFL) traditions to analyze authentic texts, the initial step taken is "to identify the unit of analysis" in the data (Sriniwass, 2011, p.197). By definition, the unit of analysis is whatever 'structural or meaning carrying units" (ibi, p.196) that are examined in a text analysis.

Thompson (2014) states that the three main components of a transitivity analysis, Process, Participants and Circumstances are usually expressed by certain groups. While it is typical of Processes to be realized by verbal groups, Participants are realized by nominal groups and Circumstances by prepositional or adverbial groups. Thus, it is this "level of group or phrase" that is the unit of this transitivity analysis. (Sriniwass, 2011, p.197). In the transitivity analysis, "the group and phrase constituents" (ibid, p.196) are labelled as various Processes, Participants and Circumstances with respect to each of their roles to express

experiential meanings. The connection of all these groups or phrases lead to the formation of clauses. According to Sriniwass (2011), a clause is known as the basic unit of meaning in any type of Systemic Functional Linguistic (SFL) analysis of authentic texts.

In this research, the unit of analysis is a single orthographic unit or sentence. In other words, the transitivity analysis was carried out on each sentence in the data related to Duryodhana and Draupadi that has been explained earlier.

3.2.3.2 Step 3b – Coding of all Sentences

A system of enumeration is employed to differentiate the various sentences in the data to present the analysis of the data in a comprehensive way. Table 3.4 shows the enumeration for the characters analyzed, the four chapters of *The Mahabharata* (Dharma, 1999) chosen, their titles and the number of sentences analyzed for each character in each chapter respectively.

Table 3.4 Coding of Data

Name of Character	Title of Chapter	No. of Sentences Analyzed	Total
Duryodhana (Du)	Chapter 18 :	161	166
Draupadi (Dr)	Duryodhana's Envy	5	
Duryodhana(Du)	Chapter 19 : The Dice	80	98
Draupadi (Dr)	Game	18	
Duryodhana (Du)	Chapter 20 : Draupadi	56	279
Draupadi (Dr)	Dragged to the Assembly	223	
Duryodhana (Du)	Chapter 21 : The	41	67
Draupadi (Dr)	Pandavas' Exile	26	
		Grand Total	610

The whole data selected for this study has been retyped and separated chronically according to chapters (C), sentences (S) and paragraphs (P). A unique code is given to every

sentence to avoid confusion during the analyzing process. The system of coding is enumerated as shown in Table 3.5

Table 3.5 Coding of Sentences

Chapter 18: Duryodhana's Envy	
Duryodhana had also decided to stay on for a while in Indraprastha with Shakuni.	C18/S1/P1
The prince burned from envy of the Pandavas' success.	C18/S2/P1
They had far exceeded him in their power and influence.	C18/S3/P1

3.2.3.3 Step 3c – Listing of the Transitivity Features to be Analysed

A list of all the transitivity features that consist of various Processes, Participants and Circumstances to be analyzed was made to prepare for the current transitivity analysis. Table 3.5 shows the list of the six main Process types as well as their respective sub-components. In total, the transitivity analysis will cover 17 process types. To break it down, Material processes and Mental processes have four subcomponents each, Relational processes have six, and Behavioural, Verbal and Existential processes have one each. Each process is abbreviated as "Pr" in the raw analysis.

Table 3.6 List of Processes and Sub-components

Material Process	
1.	Transformative (Intransitive)
2.	Transformative (Transitive)
3.	Creative (Intransitive)
4.	Creative (Transitive)
Mental Process	
5.	Emotive
6.	Cognitive
7.	Perceptive
8.	Desiderative
Relational Process	
9.	Attributive (Intensive)
10	Attributive (Possessive)
11.	Attributive (Circumstantial)
12	Identifying (Intensive)
13.	Identifying (Possessive)
14.	Identifying (Circumstantial)
Behavioural Process	
15.	Behavioural
Verbal Process	
16.	Verbal
Existential Process	
17.	Existential

Table 3.7 show the list of all the Participants to be analyzed in the current transitivity analysis. Material process consist of 7, Mental processes have 2, Relational processes have 6, Behavioural processes have 2, Verbal processes have 4 and Existential processes have 1. In total, there are 22 Participants to be analysed. No abbreviations were used for the Participants. Every Participant is written in its full form in the whole transitivity analysis appended in Appendix E and G as it is fairly short and easily fits.

Table 3.7 List of Participants

Type of Participant	
Material Process	
1.	Actor
2.	Goal
3.	Scope (Entity)
4.	Scope (Process)
5.	Beneficiary
6.	Attribute (Resultative)
7.	Attribute (Depictive)
Mental Process	
8.	Senser
9.	Phenomenon
Relational Process	
10.	Carrier
11.	Attribute
12.	Token
13.	Value
14.	Attributor
15.	Assigner
Behavioural Process	
16.	Behaver
17.	Behaviour
Verbal Process	
18.	Sayer
19.	Receiver
20.	Verbiage
21	Target
Existential Process	
22.	Existent

Table 3.8 shows a list of all the Circumstances to be analysed in this current transitivity analysis. In total, there are 23 Circumstance types to be analysed. Each circumstance is abbreviated as "Cir" in the analysis.

Table 3.8 List of Circumstances

	Circumstance Type
1.	Extent (Duration)
2.	Extent (Distance)
3.	Extent (Frequency)
4.	Extent (Temporal)
5.	Location (Temporal)
6.	Location (Spatial)
7.	Manner (Means)
8.	Manner (Quality)
9.	Manner (Comparison)
10.	Manner (Degree)
11.	Cause (Reason)
12.	Cause (Purpose)
13.	Cause (Behalf)
14.	Contingency (Condition)
15.	Contingency (Concession)
16.	Contingency (Default)
17.	Accompaniment (Comitative)
18.	Accompaniment (Additive)
19.	Angle (Source)
20.	Angle (Viewpoint)
21.	Role (Guise)
22.	Role (Product)
23.	Matter

3.2.3.4 Step 3d - Listing Coding Decisions that Guide the Transitivity Analysis

To prepare for the coding process of the different Processes, Participants and Circumstance in each sentence analyzed from the selected chapters of *The Mahabharata* chosen for this study, all the coding decision guiding the current analysis were explained in detailed as follows.

3.2.3.5 Step 3e - Transitivity Analysis for Sentences Related to Duryodhana and Draupadi

In this current transitivity analysis, the different transitivity features such as Process types, Participants and Circumstances in every unit of analysis or sentence found in the transcribed chapters of *The Mahabharata* (Dharma, 1999) were identified. Appendix E and G shows the entire transitivity. Sriniwass (2011, p.197) states that this process of identifying

the transitivity features in each unit of analysis or "principal markers" found in the data is important for a coherent transitivity analysis.

Once the transitivity analysis was completed, the sentences were further filtered for only the ones that show characteristics of Duryodhana and Draupadi.

All the Processes, Participants and Circumstances that were identified were tabulated and quantified. This step of calculating their frequencies of occurrence is also known as "counting of principal markers identified for the unit of analysis to note extent of use" (Sriniwass, 2011, p.197)

Through this research step, all the findings gathered are used to answer Research Question 1: What are the Processes and Participants related to the characteristics of Duryodhana and Draupadi in The Mahabharata? and Research Question 2 : What are the Circumstances related to the characteristics of Duryodhana and Draupadi in *The Mahabharata*?

3.2.4 Step 4 - Relating the Transitivity Analysis to Character Portrayal (Pertaining to Research Question 3)

The present transitivity analysis identified the different transitivity features consisting of Processes, Participants and Circumstances. Furthermore, the various characteristics in relation to the characters analysed, Duryodhana and Draupadi, were also grouped with examples of the sentences analyzed. Throughout the data, the six Processes were used to realize the portrayal of these characters.

For each Process type, examples are given for each characteristic were also elaborated in relation to Duryodhana and Draupadi. A detailed analysis of the characteristics corresponding to the different transitivity features consisting of Processes, Participants and Circumstances will be shown in Chapter 4.

3.2.5 Step 5 – Interpretation of Findings (Pertaining to Research Question 4)

In this final research step, a discussion along with interpretations of the findings from the present transitivity analysis will be compared and contrasted with the findings of previous transitivity analyses stated in the literature review in Chapter 2.

3.3   Chapter Summary

This present chapter has outlined the theoretical framework and research design of the current research in a comprehensive manner. In the next chapter, a detailed presentation of the findings of this study will be provided in relation to the two research questions formulated in Chapter 1.

CHAPTER 4 FINDINGS

4.0   Introduction

In this chapter, the findings related to Research Questions 1, 2 3 and 4 that were introduced in Chapter 1 and elaborated on in Chapter 3 are provided.

Section 4.1.1 will present the findings to Research Question 1 : What are the Processes and Participants related to Duryodhana and Draupadi in *The Mahabharata*? Similarly, Section 4.1.2 will present the findings for Research Question 2 : What are the Circumstances related to Duryodhana and Draupadi in *The Mahabharata*?

Next, Section 4.1.3 will provide the quantitative findings in the form of general distribution tables to answer Research Question 3 : What is the distribution of Processes, Participants and Circumstances related to Duryodhana and Draupadi in *The Mahabharata*? In Section 4.1.4, the findings are presented to answer Research Question 4: Can the characteristics of Duryodhana and Draupadi be interpreted from the transitivity analysis carried out in Research Questions 1, 2 and 3?

In Section 4.2, a discussion on the interpretations of the findings are presented with reference to significant observations from the quantitative findings in relation to the characteristics of Duryodhana and Draupadi.

Finally, a summary of the chapter is provided in Section 4.3.

4.1 Findings

In this section, the findings for all the research questions of the current study are provided.

4.1.1 Findings Related to Research Question 1

As explained in Chapter 3 (Section 3.2.2), the sentences related to the characteristics of Duryodhana and Draupadi from the data source were sorted and filtered. Table 4.1 shows the total number for sentences related to Duryodhana and Draupadi and the total number and percentage of sentences showing characteristics.

Table 4.1 Total Sentences for Duryodhana and Draupadi

Character	Total Number of Sentences Related to Character, x	Total Number of Sentences Showing Characteristics, y	Percentage of Sentences Showing Characteristics, x/y X 100
Duryodhana	283	132	46.64%
Draupadi	275	116	42.18%
Grand total	558	248	44.44%

The data shows that there is a total of 132 sentences out of 283 sentences that show the characteristics of Duryodhana (46.64%). As for Draupadi, there are 116 sentences out of 275 sentences that showed the characteristics of Draupadi (42.18%). In total, 248 out of 558 sentences (44.44%) show characteristics of Duryodhana and Draupadi. These sentences showing their characteristics were revealed from the transitivity analysis consisting of Processes, Participants and Circumstances that will be explained in detail in the following section.

4.1.1.1 Processes related to the characteristics of Duryodhana in *The Mahabharata*

In this section, examples of the different Process types along with their sub-components in relation to the characteristics of Duryodhana are presented. It was found that the Process types found related to the characteristics of Duryodhana were "Material processes", "Mental processes", "Relational (Attributive-Intensive) processes", "Relational (Identifying-Intensive) processes", "Relational (Identifying-Possesive) processes", "Behavioral processes" and "Verbal processes" (Halliday & Matthiessen, 2014). Brief explanations of the examples are also provided for each Process type found.

No examples were found for the "Relational (Attributive-Circumstantial)" process, "Relational (Attributive-Possessive) process", "Relational (Identifying-Circumstantial) process" and "Existential process" relating to the characteristics of Duryodhana (Halliday & Matthiessen, 2014).

4.1.1.1a Material processes

i. Transformative

Example 1

C18/S7/P37 (i)	Either	I	**will gain control**	of the earth
		Actor	**Pr: Material (Transformative-Transitive)**	Scope (Entity)
C18/S7/P37 (ii)	or	I	**will die**	
		Actor	**Pr: Material (Transformative-Intransitive)**	

In C18/S7/P37, Duryodhana is speaking to his uncle Shakuni and is expressing his jealousy towards his cousin, King Yudhistra, who was the emperor of the world. Duryodhana had just returned from King Yudhistra's luxurious palace of illusions and became a victim of its many deceptive designs. Full of chagrin, he decides that will not be able to live unless he gets to seize the earth from King Yudhistra.

This sentence consists of two clauses that are analyzed separately. Two transformative types of material processes are found. Transformative material processes are actions 'done to' existing goals (Thompson, 2014). The first clause, C18/S7/P37 (i) , shows the transformative Material process ,'will gain control.' It is transitive as it is followed by an object. The second clause C18/S7/P37 (ii) shows the transformative Material process, 'will die.' It is intransitive as it is not followed by a direct object. 'Will gain control' and 'will die' depict Duryodhana as a hot-tempered character who is willing to take aggressive and drastic measures to get what he wants. Thus, the characteristic depicting Duryodhana in this sentence is hot-temperedness.

ii. Creative

Example 2

C21/S4/P19	He	will bring down	only death and destruction.
	Actor	Pr: Material (Creative-Transitive)	Goal

In C21/S4/P19, Duryodhana's uncle Vidura is warning Duryodhana's father about Duryodhana's evil intentions to cheat King Yudhistra of his kingdom through a deceitful game of dice. Vidura feared and foresaw that fulfilling Duryodhana's evil requests would reap fatal consequences. The Material process type 'will bring down' is creative as it 'brings

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a Goal into existence' (Thompson, 2014). It is also transitive as it is followed by an object, in this case, the Goal 'only death and destruction.' 'Death and destruction' are obviously something unwanted and for Duryodhana to bring that upon everyone, is telling of his wicked nature, giving him the characteristic of wickedness.

Example 3

C21/S3/P22	"(Now) Duryodhana's unopposed and absolute sovereignty	shall begin."
	Actor	Pr: Material (Creative-Intransitive)

In C21/S3/P22, after conquering the Pandavas and exiling them to the forest along with their wife Draupadi, Duryodhana and his followers are delighted. With his enemies away, Duryodhana possessed the power to rule the earth as shown by the creative intransitive Material process "shall begin". This shows Duryodhana's wickedness and thirst for power.

4.1.1.1b Mental Processes

i. Perceptive

Example 4

C19/S8/P31	Creating hostilities with the powerful Pandavas,	he	does not see	the fall which awaits him.
		Senser	Pr: Mental (Perceptive)	Phenomenon

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In C19/S8/P31, Vidura continues to advise Duryodhana's father to not grant Duryodhana's requests because of the impending danger that Duryodhana would bring upon himself by causing friction with his powerful cousins, the Pandavas. This perceptive Mental process type 'does not see' portrays Duryodhana as ignorant and foolish for not realizing the consequences of his actions, shown by the attribute in the beginning of the sentence 'Creating hostilities with the powerful Pandavas', which would result in 'the fall which awaits him.'

ii. Cognitive

Example 5

C18/S4/P9 (i)	Who	**knew**	what evil schemes
	Senser	**Pr: Mental (Cognitive)**	Phenomenon
C18/S4/P9 (ii)	Duryodhana and his brothers	**would dream up?**	
	Senser	**Pr: Mental (Cognitive)**	

In C18/S4/P9, the narrator uses a rhetorical question to dramatically depict the internal thoughts of King Yudhistra as he reflected on Sage Vyasadev's warning about Duryodhana. This foreshadows Duryodhana as a threatening person. The cognitive Mental processes 'knew' in C18/S4/P9 (i) and 'would dream up' in C18/S4/P9 (ii) are both a 'representation of the content of thinking' (Halliday & Matthiessen, 2014, p.246) and depicts Duryodhana as a threat who is capable of thinking of 'evil schemes' that are difficult to predict.

iii. Emotive

Example 6

C18/S4/P1	Duryodhana	**could not stand**	the fact that Yudhistira was now the emperor of the world, (a position he felt should belong to him)
	Senser	**Pr: Mental (Emotive)**	Phenomenon

In C18/S4/P1, Duryodhana visits the palace of illusions and is overwhelmed with envy towards his cousin Yudhistra. Duryodhana felt that he deserved the title of emperor of the world, not Yudhistra. The emotive Mental process type 'could not stand' is a negative modal auxiliary idiom that is "lexically gradable" (Halliday & Matthiessen, 2014, p. 245) as it shows how unbearable it was for Duryodhana to witness his cousin Yudhistra prosper. It also shows Duryodhana's feelings of envy towards Yudhistra as he couldn't tolerate the fact that Yudhistra obtained the position of the "emperor of the world", thus rendering Duryodhana with the characteristic of enviousness.

iv. Desiderative

Example 7

C18/S3/P42 (i)	Clearly	your son	**wants**	only the Pandavas' wealth
	Cir: Manner (Quality)	Senser	**Pr: Mental (Desiderative)**	Phenomenon

In C18/S3/P42, Duryodhana's uncle Vidura addresses Duryodhana's father and tries to warn him about his son's evil intentions. Vidura could tell that Duryodhana only wanted to

have the dice game to win over the Pandavas' wealth. The dice game was merely a cunning ploy to easily conquer the Pandavas. The desiderative Mental process "wants" shows Duryodhana's cunningness to obtain the Pandavas' wealth.

4.1.1.1c Relational Processes

i. Attributive Intensive

Example 8

C19/S8/P34	You	**are**	shameless, ungrateful, and disobedient	to your elders.
	Carrier	**Pr: Relational (Attributive-Intensive)**	Attribute	Cir: Angle (Viewpoint)

In all the sentences analyzed for Duryodhana pertaining to his characteristics, only the intensive type for Relational Attributive processes were found. This means that "the entity has some class" (Halliday & Matthiessen, 2014, p. 69). Attributive relational and attributive circumstantial processes were not present. In C19/S8/P34, Vidura was warning the royal assembly about Duryodhana. Duryodhana then directly insults his uncle Vidura with the class 'shameless, ungrateful and disobedient". As Vidura was a family elder, Duryodhana should not have addressed him in such a way. Again, this shows that Duryodhana is disrespectful towards his seniors.

ii. Identifying

On the other hand, for the identifying Relational processes, two types were found. They are identifying intensive Relational processes and identifying possessive Relational processes.

Example 9

C18/S5/P7	This war	will be	Duryodhana's fault,	not yours.
	Value	Pr: Relational (Identifying-Intensive)	Token	Cir: Accompaniment (Additive)

In C18/S5/P7, Sage Vyasadev meets Yudhistra and predicts the future about a war between Yudhistra and the Kauravas. Duryodhana is identified as the cause of the impending war, shown by the identifying intensive Relational process 'will be.' This process type, which interprets evidence (Halliday & Matthiessen, 2004, p. 277) is declared as a bold statement. By being the cause of a war, Duryodhana is rendered as a wicked character.

Example 10

C18/S8/P15	This whole world	shall be	mine	, along with the magnificent Mayasabha.
	Value	Pr: Relational (Identifying-Possessive)	Token	Cir: Accompaniment (Additive)

In C18/S8/P15, a direct quote by Duryodhana is shown where he fantasizes about possessing the whole world. "Shall be" is an identifying possessive Relational process as it shows the feature of possession (Halliday & Matthiessen, p.295). It also has an "agnate

reversed variant" (ibid, p. 259) which is 'I shall have the whole world'. Duryodhana's craze

for power and control also contributes to the characteristic of wickedness.

4.1.1.1d Verbal Processes

Example 11

C21/S1/P7	Seeing his father's hesitation,	Duryodhana	**implored**	him.
		Sayer	**Pr: Verbal**	Receiver

In C21/S1/P7, Duryodhana is convincing his father to grant his permission to invite his

cousins, the Pandavas for the dice game. His father, King Dhrtrastra, is reluctant at first

because he did not want to create any enmity between the cousins. Nevertheless, Duryodhana

is determined to get his way by constantly persuading him as shown by the Verbal process

"implored." This shows that Duryodhana is a persuasive character who is skillful at getting

what he wants.

4.1.1.1e Behavioural Processes

Example 12

C19/S1/P37	Duryodhana	**laughed**	derisively
	Behaver	**Pr: Behavioural**	Cir: Manner (Quality)

In C19/S1/P37, Duryodhana mocks his uncle Vidura when he tries to offer words of

wisdom. Duryodhana's disrespectfulness as he was ridiculing his uncle is shown through the

behavioural process "laughed" which is a "physiological process" (Halliday & Matthissen,

2014, p. 301)

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4.1.1.2 Participants related to the characteristics of Duryodhana in *The Mahabharata*

In this section, examples of the different Participants along with their sub-components in relation to the characteristics of Duryodhana are presented. The Participants found were "Actor", "Goal", "Scope (Entity)", "Attributive (Depictive)", "Beneficiary", "Senser", "Phenomenon", "Carrier", "Attribute", "Token", "Value", "Behaver", "Behaviour", "Sayer", "Receiver", "Verbiage" and "Target" (Halliday & Matthiessen, 2014). Brief explanations of the examples are provided.

No examples were found for "Scope (Process)", "Attribute (Resultative)", "Assigner" and "Existent" (Halliday & Matthiessen, 2014).

i. **Participants in Material Processes**

Example 13

C18/S2/P5	As he made his way back to Hastinapura,	Duryodhana	sat	brooding and miserable	in his chariot
		Actor	Pr: Material (Transformative-Transitive)	Attribute (Depictive)	Cir: Location (Spatial)

In C18/S1/P5, Duryodhana had just left the Mayasabha palace, after being humiliated there. On his chariot, Duryodhana is represented as the Actor and his miserableness is shown by the depictive Attribute "brooding and miserable." Having witnessed the opulence possessed by his cousins and becoming a victim of the many palace illusions, Duryodhana feels miserable.

Example 14

C20/S2/P55 (i)	To further insult and incite Bhima,	the Kaurava prince	then	uncovered	his right thigh (which resembled the trunk of an elephant)
		Actor	-	Pr: Material (Transformative – Transitive)	Goal
C20/S2/P55 (ii)	and	showed	it	to Draupadi	
		Pr : Material (Transformative – Transitive)	Goal	Beneficiary	

In C20/S2/P55, Duryodhana is maddened by power and to further enrage his cousin Bhima, Duryodhana's disgraceful character is shown as he audaciously demands Draupadi, a chaste, married lady, to sit upon his lap. His characteristic of disrespectfulness is shown by his role as the Actor, "the Kaurava prince", and the Goal, "his right thigh" and "it" as well as Draupadi's role as the Beneficiary "to Draupadi".

Example 15

C18/S7/P37 (i)	Either	I	will gain control	of the earth
		Actor	Pr: Material (Transformative-Transitive)	Scope (Entity)
C18/S7/P37 (ii)	or	I	will die	
		Actor	Pr: Material (Transformative-Intransitive)	

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In C18/S7/P37, Duryodhana is so consumed with jealousy and this drives him to desire to possess whatever the Pandavas have. His wickedness and obsession with power is shown by the Scope (Entity), "of the earth", which shows the range of what Duryodhana wants to control.

ii. **Participants in Mental Processes**

Example 16

C18/S8/P4	Duryodhana	was (still) burning	from his failure to win the Panchala princess
	Senser	Pr : Mental (Emotive)	Phenomenon

In C18/S8/P4, Duryodhana is portrayed in his role as the Senser, "a conscious being" (Halliday & Matthiessen, 2014, p. 245) who felt so much embarrassment from the Phenomenon, "from his failure to win the Panchala princess", which is a "fact" (ibid, p. 252). Prior to the dice game, there was a competition to win Draupadi's hand in marriage, Duryodhana had failed in front of kings from all over the world. The fact that his cousin Arjuna had won aggravated his humiliation even more. Thus, he was feeling very embarrassed as shown by the metaphorical expression "was still burning."

iii. **Participants in Relational Processes**

Example 17

C18/S3/P34	As he remembered it again,	his anger	was	inflamed
		Carrier	Pr: Relational (Attributive-Intensive)	Attribute

In C18/S3/P34, Duryodhana is persuading his father to allow him to invite the Pandavas for a dice game to win their riches as he could not tolerate his embarrassment at their palace of illusions. Duryodhana is depicted as the Carrier 'his anger' which is 'the entity to which the class is ascribed' (Halliday & Matthiessen, 2014, p. 268). The possessive pronoun 'his' refers to Duryodhana. The preposed attribute 'As he remembered it again,', refers to his humiliation at the Mayasabha palace. He became a victim of the illusions of the palace and was mocked by his cousins and Draupadi. Remembering that incident, made his anger worse, shown by the Attribute, 'inflamed', which is 'an adjective' (ibid, p. 268). This renders Duryodhana as a hot-tempered character.

Example 18

C18/S2/P26	Duryodhana	was		his dear most son
	Identified	Pr: Relational (Identifying-Possessive)		Value

In C18/S2/P26, Duryodhana's role as the Identified is shown to be treasured very much by his father, King Dhrtarastra. King Dhrtarastra identifies him as the Value 'his dear most son', which is 'the higher 'content'' (Halliday & Matthissen, 2014, p. 292), in this sentence showing that Duryodhana belonged to him and was the object of his affection. Despite his son's malicious desires, King Dhrtarastra was still very attached to Duryodhana and felt compelled to agree to his wishes.

iv. **Participants in Verbal Processes**

Example 19

C18/S11/P2	He	snapped	angrily	at the palace servants walking in front of him
	Sayer	Pr: Verbal	Cir: Manner (Quality)	Target

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In C18/S11/P2, Duryodhana is in disbelief at the opulence of the palace of illusions. His jealousy towards his cousins, the Pandavas, causes him to become angry. Duryodhana is referred to as the Sayer using the personal pronoun 'he.' As he entered the magnificent palace of his cousins, he was astonished and full of envy. His verbal action of snapping at the Target, 'the palace servants waking in front of him', shows him to be easily irritated and taking his envy out on them unfairly. This renders him as a hot-tempered character.

v. **Participants in Behavioural Processes**

Example 20

C19/S3/P31 (i)	Duryodhana	scowled,	but his father remained silent
	Behaver	Pr: Behavioural	

In C19/S3/P31 (i), Duryodhana reacts rudely towards his uncle Vidura. The fact that his own father did not intervene and admonish him shows that Duryodhana got away with disrespecting his own uncle in public. Duryodhana's role as a Behaver shows how he reacted towards Vidura in an angry manner by scowling which is a 'physiological behaviour' (Halliday & Matthiessen, 2014, p. 301). This contributes to Duryodhana's characteristic of hot-temperedness.

4.1.1.3 Processes related to the characteristics of Draupadi in *The Mahabharata*

In this section, examples of the different processes along with their sub-components in relation to the characteristics of Draupadi are presented. It was found that the Process types found related to the characteristics of Draupadi were "Material processes", "Mental (Cognitive) processes", "Mental (Perceptive) processes", "Mental (Emotive) processes", "Relational (Attributive-Intensive) processes", "Relational (Attributive-Possessive) processes", "Relational (Identifying-Intensive) processes", "Behavioral processes", "Verbal

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processes" and "Existential process" (Halliday & Matthiessen, 2014). Brief explanations of the examples are also provided for each Process type found.

No examples were found for the "Relational (Attributive-Circumstantial)" process, "Relational (Identifying-Possessive) process" and "Relational (Identifying-Circumstantial) process" relating to the characteristics of Duryodhana (Halliday & Matthiessen, 2014).

4.1.1.3a Material Processes

i. Transformative

Example 21

C20/S2/P14 (i)	He	grabbed hold	of her long, wavy hair			
	Actor	Pr: Material (Transformative-Transitive)	Goal			
C20/S2/P14 (ii)	and	(he)	forcibly	pulled	her	along with him.
		Actor	Cir: Manner (Quality)	Pr: Material (Transformative-Transitive)	Goal	Cir: Accompaniment (Comitative)

In C20/S2/P14, Draupadi is dragged forcibly into the royal assembly by Duryodhana's brother, Dushashana. This sentence is analyzed as two separate clauses. Here, Draupadi is seen being victimized by Dushashana. Dushashana physically abuses Draupadi by 'grabbing hold' of her. He also 'pulled' her by force. 'Grabbing hold' and 'pulled' are both transformative Material processes that are transitive as Draupadi is the recipient of the action. This characterizes Draupadi as helpless.

C20/S1/P19 (i)	Draupadi	fell	to the floor of the hall,
	Actor	Pr: Material (Transformative-Intransitive)	Cir: Location (Spatial)
C20/S1/P19 (ii)	(she)	(was) crying	in helplessness and distress
	Actor	Pr.: Material (Transformative-Intransitive)	Cir: Manner (Means)

In C20/S2/P19, upon reaching the royal assembly, Draupadi's helplessness is further shown by the transformative Material processes that are intransitive, 'fell' and 'cry.' These verbs are not followed by any direct object.

ii. Creative

Example 23

C20/S9/P34(ii)	"For such a woman	there	is	nothing wrong
	Cir: Matter		Pr: Existential	Existent
C20/S9/P34(ii)	(even if) she	is brought	naked	into the assembly
	Goal	Pr: Material (Creative-Intransitive)	Attribute (Depictive)	Cir: Location (Spatial)

In C20/S9/P34 (ii), Draupadi is further victimized by a wicked friend of Duryodhana, Kamsa. Kamsa criticized her and he felt Draupadi deserved to be publicly shamed and there was no harm in doing so even if she 'is brought' naked in front of everyone. 'Is brought' is a creative Material intransitive process. The passivation of Draupadi being assigned to the action of being brought naked into the assembly characterizes her as a helpless and pitiful.

4.1.1.3b Mental Processes

i. Perceptive

Example 24

C21/S6/P36 (i)	They	were plunged	in grief
	Actor	Pr: Material (Transformative-Transitive)	Goal
C21/S6/P36 (ii)	to see	the Panchala princess about to enter forest	
	Pr: Mental (Perceptive)	Phenomenon	

In C21/S6/P36, the Pandavas had lost the last round of the dice game and are exiled to the forest with Draupadi. Draupadi's preparation for her exile to the forest invokes the sympathy of the ladies in the palace. They were heartbroken to see their beloved royal princess being sent to live in the forest for thirteen years. 'To see' is a perceptive Mental process, "which is something that is 'seen, heard, tasted, or perceived'" (Halliday & Matthiessen, 2014, p. 252) that depicts Draupadi as a helpless and pitied character who was beloved by many.

ii. Cognitive

Example 25

C20/S6/P45	Am I, Dharmaraj's lawful wife,	born in the same order to which he belongs,	to be considered	a servant woman or not?
	Senser		Pr: Mental (Cognitive)	Phenomenon

In C20/S6/P45, Draupadi pleads to the royal assembly after being dragged by Dushashana. In a helpless state, she questions the assembly on whether she should rightfully be treated as a servant or not. 'To be considered' is a cognitive Mental process that shows "a representation of the content of thinking" (Halliday & Matthiessen, 2014, p. 246) and Draupadi's strong argument and need for justice. Having no one in her corner, she is thus rendered helpless and tries her best to fight for herself.

iii. Emotive

Example 26

C20/S9/P45	I	cannot tolerate	it	any longer
	Senser	Pr: Mental (Emotive)	Phenomenon	Cir: Extent (Temporal)

In C20/S9/P45, Draupadi's cry for help falls on deaf ears and she expresses that she cannot bear her mistreatment anymore. "Cannot tolerate" is an emotive Mental process that shows Draupadi's pitiful and emotional state which further contributes to the characteristic of helplessness.

4.1.1.3c Relational Processes

i. Attributive

Example 27

C20/S2/P3	Draupadi	became	angry
	Carrier	Pr: Relational (Attributive-Intensive)	Attribute

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Upon hearing the news of being staked, Draupadi is filled with anger. In C20/S2/P3, "became" is an attributive Relational process that is intensive showing the 'quality of the entity' (Halliday & Matthiessen, 2014, p.267), as 'angry.' This characterizes Draupadi as furious. No examples were found for attributive Relational processes that were possessive and circumstantial in relation to the characteristics of Draupadi.

ii. Identifying

Example 28

C20/S5/P35	Her strength	was	nothing	compared to Dushashana's.
	Value	Pr: Relational (Identifying-Intensive)	Token	Cir: Manner (Comparison)

In C20/S5/P35, Draupadi is portrayed by the narrator as not being strong enough to protect herself from Dushahana's attempt to disrobe her publicly. The identifying Relational process, 'was' that is intensive, shows the equating of her strength to nothing in comparison to that of Dushashana. This contributes to her characterization as helplessness. No examples were found for identifying Relational processes that were possessive and circumstantial in relation to the characteristics of Draupadi.

4.1.1.3d Verbal Processes

Example 29

C20/S10/P35 (iii)	(Draupadi)	(and) cried	"0 Govinda! 0 Keshava! 0 beloved of the gopis and Lord of Vrindavan! 0 Janardana, you are the destroyer of all afflictions. I am sinking in the Kuru ocean. 0 Lord, 0 soul of the universe, 0 creator of the world! Save me who am distressed and losing my senses in this evil assembly!"
	Sayer	Pr: Verbal	Verbiage

In an act of complete surrender, the omitted subject of the sentence, Draupadi, is the Sayer who gives up trying to save her honour and tosses her arms upwards to Lord Krishna. She realizes that He is the only one who can save her from her unfortunate predicament.

In C20/S10/P35 (iii), "cried" is a verbal process showing her desperation and attitude of surrender to God in her distressed condition.

4.1.1.3e Behavioural Processes

Example 30

C20/S11/P47	Draupadi	**wept**	like a female osprey
	Behaver	**Pr: Behavioural**	Cir: Manner (Comparison)

In C20/S11/P47, Draupadi breaks into tears after Bhishma, the grandsire, is unable to answer her properly about whether she has been won rightfully or not in the dice game. Left hanging, she cries in helplessness as shown by the Behavioural process "wept."

4.1.1.3f Existential Processes

Example 31

C20/S9/P35 (i)	There	was	only one person	
		Pr: Existential	Existent	
C20/S9/P35 (ii)	who	could save	her	: Krishna.
	Act-	Pr: Material (Transformative-Transitive)	Goal	-tor

In C20/S9/P35 (i), after all her cries for help to those assembled in the royal assembly, Draupadi surrenders to Lord Krishna, realizing He is her only refuge. The Existential process 'was' shows how Lord Krishna was the only person in existence that could save her in her hour of need.

4.1.1.4 Participants related to the characteristics of Draupadi in *The Mahabharata*

In this section, examples of the different participants along with their sub-components in relation to the characteristics of Draupadi are presented. The Participants found were "Actor", "Goal", "Scope (Entity)", "Attributive (Depictive)", "Scope (Process)", "Beneficiary", "Senser", "Phenomenon", "Carrier", "Attribute", "Token", "Value", "Behaver", "Behaviour", "Sayer", "Receiver", "Verbiage", "Target" and "Existent" (Halliday & Matthiessen, 2014). Brief explanations of the examples are provided.

No examples were found for "Attribute (Resultative)" and "Assigner" (Halliday & Matthiessen, 2014).

Brief explanations of the examples are also provided.

i. Participants in Material Processes

Example 32

C20/S4/P18 (i)	(as) this wretch	drags	me	into the hall
	Actor	Pr: Material (Transformative-Transitive)	Goal	Cir: Location (Spatial)

In C20/S4/P18, Draupadi's fury is shown by addressing Dushashana, as 'this wretch', who takes on the role of the Actor in this sentence. She is appalled at the fact that the assembly was silent as Dushashana mercilessly dragged her in front of them. She refers to herself as

the Goal represented by "me" to show how she was victimized by Dushasana. This renders her helpless.

Example 33

C20/S4/P44	I	have (not)	as yet	offered	my respects	to my superiors
	Actor	Pr: Mat (Transformative-Transitive)	Cir : Location (Temporal)	-rial	Goal	**Beneficiary**

In C20/S3/P43, despite being dragged out into the assembly, Draupadi does not forget her values and shows her respectful nature by insisting on offering her respects to her elders first. This is shown by the Beneficiary, "to my superiors".

Example 34

C20/S3/P1 (i)	Therefore	come	with me	to Dhrtarastra's assembly,
		Pr: Material (Transformative-Transitive)	Cir : Accompaniment (Comitative)	Scope (Entity)
C20/S3/P1 (ii)	where	you	will be engaged	in some menial work
		Actor	Pr : Material (Transformative-Transitive)	Scope (Process)

In C20/S3/P1, Dushashana, Duryodhana's brother enters Draupadi's chamber and orders her to follow him out to the royal assembly. When Draupadi tries to escape, she is forced out by Dushashana. The Scope (Entity) is "to Dhrtarastra's assembly", the place where Draupadi would be humiliated in front of everyone and was meant to do "some menial work" which is the Scope (Process). This depicts Draupadi's helplessness in this situation.

Example 35

C20/S5/P61	Chaste and always devoted to virtue,	you	are	the foremost of all my daughters in law.
	Attribute (Depictive)	Token	Pr : Relational (Identifying-Intensive)	Value

In C20/S5/P61, before departing to the forest for exile, Draupadi approaches her mother-in-law, Queen Kunti to bid her farewell. Queen Kunti expresses her pride in Draupadi's character throughout all that she was made to suffer. The depictive Attribute "chaste and always devoted to virtue", shows Draupadi's valuableness and how dear she was to Queen Kunti.

ii. Participants in Mental Processes

Example 36

C20/S9/P23	Having obtained us as her husbands	this innocent girl	does not deserve to suffer	in this way.
		Senser	Pr : Mental (Emotive)	Cir : Manner (Means)

In C20/S9/P23, Bhima, one of the Pandavas, stands up for Draupadi as she was being mistreated. The Pandavas were considered highly virtuous and honourable. Feeling compassionate towards Draupadi, Bhima tries to save Draupadi. Draupadi's innocence is depicted in her role as the Senser, "this innocent girl." She was a pious princess with virtuous husbands and was not at fault in any way, yet she was made to suffer so abominably without anyone coming to rescue her. This makes Draupadi helpless.

Example 37

C20/S1/P36	From (where he was seated in Dwaraka,)	Krishna	heard	Draupadi's piteous cries.
	Cir : Location (Spatial)	Senser	Pr : Mental (Perceptive)	Phenomenon

In C20/S1/P36, the phenomenon 'Draupadi's piteous cries' further accentuates Draupadi's pitiful state. As she was getting disrobed in the royal assembly, she cried her heart out to Lord Krishna to save her from her helpless state.

iii. Participants in Relational Processes

Example 38

C19/S2/P57 (vi)	and who	is	such that anyone would desire her -
	Carrier	Pr : Relational (Attributive-Intensive)	Attribute

In C19/S2/P57 (vi), King Yudhistra describes the valuableness of Draupadi as he reluctantly stakes her as his final stake in the dice game. Draupadi's valuableness is shown by the Carrier "who" and the Attribute "such that anyone would desire her."

Example 39

C19/S2/P57 (vi)	she	shall be	my final stake.
	Token	Pr : Relational (Identifying-Possessive)	Value

In C19/S2/P57, Draupadi's role as both a Token and Value depicts how she was gambled by her own husband as his final stake in the dice game. Maddened by gambling and having being cheated in the dice game, Yudhistra stakes his innocent and valuable wife. This

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outrageous act upon poor Draupadi characterizes her as valuable despite being subject to deceit.

iv. Participants in Verbal Processes

Example 40

C20/S1/P34 (ii)	(when) Draupadi	refused to allow	him	to compete in her swayamvara.
	Sayer	Pr : Verbal	Receiver	Verbiage

In C20/S1/P34 (i), Draupadi had refused Karna, the son of a charioteer, to compete in her swayamvara (a competition to win her hand in marriage). As Draupadi was of royal birth, she deemed that Karna was not worthy to become her husband. The Sayer is represented by Draupadi while 'him' refers to Karna and is represented by the Receiver. The Verbiage is represented by "to compete in her swayamvara." These Participants in the Verbal process show how Draupadi took pride in her status as a royal princess and exercised her right to choose who is worthy of marrying her.

vi. Participants in Existential Processes

Example 41

C20/S9/P34(ii)	"For such a woman	there	is	nothing wrong
	Cir: Matter		Pr : Existential	Existent
C20/S9/P34(ii)	(even if) she	is brought	naked	into the assembly
	Goal	Pr : Material (Creative-Transitive)	Attribute : (Depictive)	Cir : Location (Spatial)

In C20/S9/P34, the Existent, 'nothing wrong" shows how Draupadi was a victim of mistreatment as Karna, a friend of Duryodhana, claimed that since Draupadi was 'won', it did not matter if she was attired or not. This audacity of Karna to speak this way about Draupadi, a respected princess, with no objections from anyone, further contributes to Draupadi's characteristic of helplessness.

4.1.2 Findings related to Research Question 2

This section will answer Research Question 2 : What are the Circumstances related to Duryodhana and Draupadi in *The Mahabharata*? It is divided into two sections, Circumstances related to the characteristics of Duryodhana in *The Mahabharata* and Circumstances related to the characteristics of Draupadi in *The Mahabharata.*

4.1.2.1 Circumstances related to the characteristics of Duryodhana in *The Mahabharata*

In this section, examples of sentences showing circumstances related to the characteristics of Duryodhana are presented along with brief explanations. The Circumstances found were "Circumstance of Location (Temporal and Spatial)", "Circumstance of Extent (Temporal)", "Circumstance of Manner (Quality, Comparison, Degree and Means)", "Circumstance of Cause (Behalf)", "Circumstance of Angle (Viewpoint), "Circumstance of Matter" and "Circumstance of Accompaniment (Comitative and Additive)" (Halliday & Matthiessen, 2014). Brief explanations of the examples are provided.

No examples were found for the "Circumstance of Extent (Spatial)", "Circumstance of Cause (Purpose and Reason)", "Circumstance of Contingency", "Circumstance of Angle (Source)" and "Circumstance of Role" (Halliday & Matthiessen, 2014).

4.1.2.1a Circumstance of Location

i. Temporal

Example 42

C18/S5/P10	Having witnessed their astounding sacrifice and seeing them shining like gods in heaven,	my heart	burns	**day and night**
		Sensor	Pr : Mental (Emotive)	**Cir : Location (Temporal)**

In C18/S5/P10, Duryodhana's extent of envy towards his cousins is shown by the Circumstance of Location (Temporal) represented by "day and night." Duryodhana is shown to be so envious that he cannot stop thinking about his cousins' success.

ii. Spatial

Example 43

C19/S2/P38	Duryodhana	leaned	forward	eagerly	as Shakuni threw the dice
	Actor	Process : Material (Transformative – Intransitive)	Cir : Location(Spatial)	Cir : Manner (Quality)	

In C19/S2/P38, Duryodhana shows his eagerness in the dice game as he knows that his uncle Shakuni is bound to win every time. The Circumstance of Location (Spatial) "forward" shows where Duryodhana was leaning towards, which was the dice game.

4.1.2.1b Circumstance of Extent

i. Temporal

Example 44

C20/S1/P28	Duryodhana's hearty laughter	rang out	**again**
	Actor	Pr : Material (Transformative-Intransitive)	**Cir : Extent (Temporal)**

In C20/S1/P28, Duryodhana observes the helpless situation of his cousins the Pandavas as they kept losing in the dice game and is relishing their discomfort. His wickedness is shown by laughing heartily more than once as shown by the Circumstance of Extent (Temporal), "again".

4.1.2.1c Circumstance of Manner

i. Quality

Example 45

C18/S6/P15	Duryodhana	spoke	**eagerly**
	Sayer	Pr : Verbal	**Cir : Manner (Quality)**

In C18/S6/P15, Duryodhana is talking to his uncle Shakuni about conquering the Pandavas. As Shakuni convinces him that he will be successful in doing so, Duryodhana shows his eagerness by quickly replying to him as shown by the Circumstance of Manner (Quality), "eagerly". Duryodhana was so eager to conquer the Pandavas and seize all their wealth and possessions.

ii. Comparison

Example 46

C18/S6/P10	(Indeed) I	am drying up	like a shallow pool in the summer sun
	Sensor	Pr : Mental (Emotive)	Cir : Manner (Comparison)

In C18/S6/P10, Duryodhana's burning jealousy towards his cousins is shown by the Circumstance of Manner (Comparison) represented by "like a shallow pool in the summer sun." He makes this comparison using this simile to show how much he is suffering due to his jealousy.

iii. Degree

Example 47

C18/S2/P10 (ii)	"Why are	you	sighing	again, and again?"
		Behaver	Pr : Behavioural	Cir : Manner (Degree)

In C18/S2/P10 (ii), after Duryodhana leaves the Mayasabha palace, he sits miserably in his chariot due to having been humiliated there. His act of sighing repeatedly depicts his miserableness as shown by the Circumstance of Manner (Degree), "again and again".

iv. Means

Example 48

C18/S4/P21	As he remembered it, however,	Duryodhana's heart	burned	with the fire of envy
		Senser	Pr : Mental (Emotive)	Cir : Manner (Means)

In C18/S4/P21, Duryodhana recounts the incidents that happened in the Mayasabha palace to his father, King Dhrtarastra. Remembering it caused him to feel envious of the Pandavas as shown by the Circumstance of Manner (Means), "with the fire of envy".

4.1.2.1d Circumstance of Cause

i. Behalf

Example 49

C19/S6/P32	Do not sink	into an ocean of grief	for the sake of one crooked family member.
	Pr : Material (Transformative – Transitive)	Goal	Cir : Cause (Behalf)

In C19/S6/P32, Vidura, Duryodhana's uncle, tries to advise King Dhratrastra to reject his son, Duryodhana. He explains that it is not worth grieving "for the sake of one crooked family member", which is a Circumstance of Cause (Behalf). Duryodhana was described as crooked as he was concocting cunning and evil plans to constantly torture his cousins, the Pandavas.

4.1.2.1e Circumstance of Angle

i. Viewpoint

Example 50

C18/S7/P4	Everything	was	intolerable	to him	(– the magnificence of the palace, the incomparable beauty of the queens who moved about within it), and particularly Draupadi)
	Carr-	Pr : Relational (Attributive-Intensive)	Attribute	Cir : Angle (Viewpoint)	-ier

In C18/S7/P4, Duryodhana is described explicitly as unable to tolerate the opulence possessed by his cousins, the Pandavas. The Circumstance of Angle (Viewpoint) represented by "to him" shows how Duryodhana was personally affected, specifically by the embedded clause "the magnificence of the palace, the incomparable beauty of the queens and particularly Draupadi."

4.1.2.1f Circumstance of Matter

Example 51

C20/S13/P47	They	appeared		to be afraid	of Duryodhana's power
	Carrier	Pr : Relational (Attributive-Intensive)		Attribute	Cir : Matter

In C20/S13/P47, despite Draupadi's plea of mercy, all the kings present in the royal assembly remained silent because of Duryodhana. Duryodhana's threatening presence is represented by the Circumstance of Matter 'of Duryodhana's power.' This shows what an influentially wicked character Duryodhana was.

4.1.2.1g Circumstance of Accompaniment

i. Comitative

Example 52

C18/S8/P15	This whole world	shall be	mine	,along with the magnificent Mayasabha.
	Value	Pr : Relational (Identifying-Possessive)	Token	Cir : Accompaniment (Comitative)

In C18/S8/P15, Duryodhana fantasizes about being the ruler of the whole word. His obsession with power and greed is shown as not even the entire world is enough for him, he needs to possess the luxurious Mayasabha palace of the Pandavas as well. This is shown in the Circumstance of Accompaniment (Additive) represented by "along with the magnificent Mayasabha." and portrays Duryodhana's wickedness.

ii. Additive

Example 53

C18/S5/P7	This war	will be	Duryodhana's fault,	not yours.
	Value	Pr : Relational (Identifying-Intensive)	Token	Cir : Accompaniment (Additive)

In C18/S5/P7, Sage Vyasadev predicts the future about an impending war and assures King Yudhistra that he should not blame himself for it. The war would be Duryodhana's doing, as the sole cause as shown by the Circumstance of Accompaniment (Additive), "not yours".

4.1.2.2 Circumstances related to the characteristics of Draupadi in *The Mahabharata*

In this section, examples of the different circumstances related to the characteristics of Draupadi are presented along with brief explanations. The Circumstances found were "Circumstance of Location (Spatial and Temporal)", "Circumstance of Extent (Temporal)", "Circumstance of Manner (Means, Comparison, Quality, and Degree)", "Circumstance of Cause (Reason)", "Circumstance of Accompaniment (Additive and Comitative)", "Circumstance of Matter", "Circumstance of Angle (Viewpoint)" and "Circumstance of

Contingency (Concession)" (Halliday & Matthiessen, 2014). Brief explanations of the examples are provided.

No examples were found for the "Circumstance of Extent (Spatial)", "Circumstance of Cause (Purpose and Behalf)", "Circumstance of Contingency (Condition and Default)", "Circumstance of Angle (Source)" and "Circumstance of Role" (Halliday & Matthiessen, 2014).

4.1.2.2a Circumstance of Location

i. Spatial

Example 54

C20/S1/P14 (i)	Dushashana	roared	in anger	
	Behaver	Pr : Behavioural	Cir : Manner (Means)	
C20/S1/P14 (ii)	and	(he)	ran	after her.
		Actor	Pr : Material	Cir : Location (Spatial)

In C20/S1/P14 (ii), Draupadi attempts to escape from Dushasana, who wanted to force her into the assembly. She is then chased by the wicked Dushasana as shown by the Circumstance of Location, "after her". This shows Draupadi's helplessness.

ii. Temporal

Example 55

C20/S4/P62 (i)	She	bowed	before the king
	Actor	Pr : Material (Transformative-Transitive)	Cir : Location (Temporal)

In C20/S4/P62 (i), despite the terrible ordeal she had to go through, Draupadi remains true to her values and does not forget to be respectful of her superiors in the royal assembly. The Circumstance of Location (Temporal), "before the king" shows Draupadi's

respectfulness.

4.1.2.2b Circumstance of Extent

i. Temporal

Example 56

C20/S9/P45	I	cannot tolerate	it	any longer
	Senser	Pr : Mental (Emotive)	Phenomenon	Cir : Extent (Temporal)

In C20/S9/P45, Draupadi's expresses how the insult done to her in the royal assembly was unbearable to her. Her helplessness is shown by the Circumstance of Extent (Temporal), "any longer".

4.1.2.2c Circumstance of Manner

i. Means

Example 57

C20/S1/P8	Draupadi	looked	with compassion	upon the distressed servant
	Senser	Pr : Mental (Perceptive)	Cir: Manner (Means)	Phenomenon

In C20/S1/P8, a servant comes to Draupadi's quarters to request her to appear before the royal assembly for the second time on the order of Duryodhana. Draupadi could sense that the servant was feeling uncomfortable and distressed when he came to her and this evokes her compassion towards him, as shown by the Circumstance of Manner (Means), "with compassion."

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ii. Comparison

Example 58

C20/S8/P35	As Dushashana pulled harder,	she	looked	around the hall	like a frightened deer assailed by a lion.
		Sensor	Pr : Mental	Cir : Location (Spatial)	**Cir : Manner (Comparison)**

In C20/S8/P35, Dushashana tries to disrobe Draupadi in the royal assembly by pulling her sari (traditional clothing worn by Indian women). The Circumstance of Manner (Comparison) represented by "like a frightened deer assailed by a lion", shows how Draupadi was tortured so cruelly and was in a very pitiful condition.

iii. Quality

Example 59

C20/S10/P45 (ii)	(and) I	will	**happily,**	obey	you.
	Actor	Pr : Mate-	**Cir : Manner (Quality)**	Pr : -rial (Transformative-Transitive)	Goal

In C20/S10/P45 (ii), after being dragged out to the royal assembly, Draupadi appeals to her elders to tell her what she should do. Out of desperation and seeing no one to answer her question on whether she was rightfully staked at the dice game or not, she places her trust in her elders and assures them that she is willing to do what they think is right. The Circumstance of Manner (Quality), "happily" shows how Draupadi was willing to comply with her elders and be obedient to their instructions.

iv. Degree

Example 60

C20/S3/P47 (i)	O Panchali,	that even under today's circumstances	you	would turn to	religion
		Cir : Contingency (Concession)	Actor	Pr : Material (Transformative-Transitive)	Goal
C20/S3/P47 (ii)	(it)	shows	**how worthy**	you	are
		Pr : Material (Transformative-Transitive)	**Cir : Manner (Degree)**	Goal	-

In C20/S3/P47 (ii), Draupadi's mother-in-law Queen Kunti praises Draupadi before she leaves for exile to the forest. Draupadi valuableness is shown by the Circumstance of Manner (Degree), "how worthy".

4.1.2.2d Circumstance of Cause

i. Reason

Example 61

C20/S2/P62	She	knew	he had relented	(only) out of fear.
	Senser	Pr : Mental (Cognitive)	Phenomenon	Cir : Cause (Reason)

In C20/S2/P62, Draupadi finally gets sympathy from King Dhrtarastra who wishes to grant her boons to make up for the injustice she was subjected to. However, Draupadi knew he had only relented "out of fear", which represents the Circumstance of Cause (Reason). This shows Draupadi's wisdom in understanding the king's motives.

4.1.2.2e Circumstance of Accompaniment

i. Additive

Example 62

C20/S4/P20	Apart from those three,	everyone else	in the hall	was afflicted	with sorrow to see the princess treated this way
	Cir : Accompaniment (Additive)	Senser	Cir : Location (Spatial)	Pr : Mental (Emotive)	Phenomenon

In C20/S4/P20, Draupadi's torture in the royal assembly garnered the sympathy of everyone except for Duryodhana, Dushashana and Karna. The negative Circumstance of Accompaniment (Additive) represented by "apart from those three", shows Duryodhana, Dushashana and Karna enjoying watching Draupadi suffer helplessly.

ii. Comitative

Example 63

C20/S2/P14 (ii)	and	(he)	forcibly	pulled	her	along with him.
		Actor	Cir : Manner (Quality)	Pr : Material (Transformative-Transitive)	Goal	Cir : Accompaniment (Comitative)

In C20/S2/P14, the positive Circumstance of Accompaniment (Comitative) represented by "along with him" shows how Draupadi was forced to follow the wicked Dushasana into the royal assembly. Although she was a noble queen, she was being treated like an animal in a helpless state.

4.1.2.2f Circumstance of Matter

C20/S9/P34(ii)	"For such a woman	there	is	nothing wrong
	Cir: Matter		Pr : Existential	Existent
C20/S9/P34(ii)	(even if) she	is brought	naked	into the assembly
	Goal	Pr : Material (Creative-Transitive)	Attribute (Depictive)	Cir : Location (Spatial)

In C20/S9/P34(ii), Karna, a friend of Duryodhana, disrespects Draupadi by treating her as a slave and says that there is no fault in even bringing a woman like her stripped of her clothes to the assembly. This insult to Draupadi in her helpless state is shown by the Circumstance of Matter, "For such a woman" as it concerns Draupadi.

4.1.2.2g Circumstance of Angle

i. Viewpoint

C21/S7/P36	Draupadi	saluted and embraced	them all	according to their status.
	Actor	Pr : Material (Transformative-Transitive)	Goal	Cir : Angle (Viewpoint)

In C21/S7/P36, Draupadi shows respect to the ladies in the royal chamber shown by the Circumstance of Angle (Viewpoint) represented by "according to their status." Some of the ladies were her elders, some were her friends; and so she respectfully bade them goodbye befitting their status.

4.1.2.2h Circumstance of Contingency

i. Condition

Example 66

C20/S3/P47 (i)	O Panchali,	**that even under today's circumstances**	you	would turn to	religion
		Cir : Contingency (Condition)	Actor	Pr : Material (Transformative-Transitive)	Goal
C20/S3/P47 (ii)	(it)	shows	how worthy	you	are
		Pr : Material (Transformative-Transitive)	Cir : Manner (Degree)	Goal	-

In C20/S3/P47, Draupadi maintains her royal integrity and holds on to religious principles despite the ordeal she had to undergo. The Circumstance of Contingency, (Condition) represented by "that even under today's circumstances", shows how Draupadi was wise to stay true to the path of righteousness and was valued for this.

4.1.3 Findings related to Research Question 3 (general distribution table)

This section presents the findings related to Research Question 3 regarding the general distribution table for Participants, Processes and Circumstances related to the characteristics of Duryodhana and Draupadi in *The Mahabharata*.

4.1.3.1a Participants related to the characteristics of Duryodhana in *The Mahabharata*

Table 4.2 Participants related to the characteristics of Duryodhana in *The Mahabharata*

Character	Duryodhana																					
	Hot temperedness		Enviousness		Wickedness		Cunning		Foolishness		Miserableness		Disrespectfulness		Eagerness		Embarrassment		Persuasiveness		TOTAL	
Participants / Characteristic	n	%	n	%	n	%	n	%	n	%	n	%	n	%	n	%		%	n	%	n	% (Total percentages)
Actor	8	22%	4	11.11%	12	33.33%	2	5.56%	2	6%	1	2.78%	1	2.78%	2	5.56%	4	11.11%	0	0.00%	36	100%
Goal	2	6%	5	16.13%	9	29.03%	4	12.90%	3	9.68%	0	0.00%	4	12.90%	0	0.00%	4	12.90%	0	0.00%	31	100%
Scope (Entity)	1	100%	0	0.00%	0	0.00%	0	0.00%	0	0%	0	0.00%	0	0.00%		0.00%		0.00%	0	0.00%	1	100%
Attributive (Depictive)	1	33%	0	0.00%	0	0.00%	0	0.00%	0	0%	1	33.33%	0	0.00%		0.00%	1	33.33%	0	0.00%	3	100%
Beneficiary	1	25%	1	25.00%	0	0.00%	1	25.00%	0	0%	0	0.00%	1	25.00%	0	0.00%	0	0.00%	0	0.00%	4	100%
Senser	2	7%	5	18.52%	13	48.15%	1	3.70%	4	15%	0	0.00%	0	0.00%	0	0.00%	2	7.41%	0	0.00%	27	100%
Phenomenon	2	6%	5	14.71%	15	44.12%	2	5.88%	4	12%	1	2.94%	0	0.00%	1	2.94%	4	11.76%	0	0.00%	34	100%
Carrier	1	11%	4	44.44%	2	22.22%	0	0.00%	0	0%	0	0.00%	0	0.00%	0	0.00%	0	0.00%	2	22.22%	9	100%
Attribute	1	10%	4	40.00%	2	20.00%	0	0.00%	0	0%	0	0.00%	1	10.00%	0	0.00%	0	0.00%	2	20.00%	10	100%
Token	0	0%	1	14.29%	4	57.14%	1	14.29%	0	0%	0	0.00%	0	0.00%	0	0.00%	0	0.00%	1	14.29%	7	100%
Value	0	0%	1	12.50%	5	62.50%	1	12.50%	0	0%	0	0.00%	0	0.00%	0	0.00%	0	0.00%	1	12.50%	8	100%
Behaver	2	14%	0	0.00%	6	42.86%	3	21.43%	0	0%	2	14.29%	0	0.00%	1	7.14%	0	0.00%	0	0.00%	14	100%
Behaviour	0	0%	0	0.00%	1	33.33%	0	0.00%	0	0%	0	0.00%	1	33.33%	1	33.33%	0	0.00%	0	0.00%	3	100%
Sayer	4	21%	1	5.26%	4	21.05%	3	15.79%	0	0%	1	5.26%	0	0.00%	1	5.26%	0	0.00%	5	26.32%	19	100%
Receiver	0	0%	0	0.00%	0	0.00%	0	0.00%	0	0%	0	0.00%	0	0.00%	0	0.00%	0	0.00%	1	100.00%	1	100%
Verbiage	2	17%	1	8.33%	3	25.00%	3	25.00%	0	0%	1	8.33%	0	0.00%	0	0.00%	0	0.00%	2	16.67%	12	100%
Target	2	22%	0	0.00%	3	33.33%	1	11.11%	0	0%	1	11.11%	0	0.00%	0	0.00%	0	0.00%	1	22.22%	9	100%
TOTAL	29	12.76%	32	14.1%	79	34.8%	22	9.69%	13	5.73%	8	3.52%	8	3.52%	6	2.64%	15	6.61%	15	6.61%	227	100%

(n= number of Participants)

*The percentages were calculated using the formula below:

[Total number of a particular Participant type corresponding to a particular characteristic (n)]

——— X   100

[Total number of a particular Participant type across the characteristics]

Example:

Total number of 'Goal' for 'Hot-temperedness' = 2
Total number of 'Goal' across all characteristics = 31

Percentage of 'Goal' for 'Hot-temperedness' = 2/31 X 100
                                                     = 6%

4.1.3.1b Participants related to the characteristics of Draupadi in *The Mahabharata*

Table 4.3 Participants related to the characteristics of Draupadi in *The Mahabharata*

Character	Draupadi																			
Participants / Characteristic	Helplessness		Furiousness		Wisdom		Pride		Valuableness		Compassion		Surrender		Respectfulness		Obedience		TOTAL	
	n	%	n	%	n	%	n	%	n	%	n	%	n	%	n	%	n	%	n	%
Actor	22	50%	4	9.09%	6	13.64%	1	2.27%	1	2.27%	0	0.00%	2	4.55%	6	13.64%	2	4.55%	44	100%
Goal	30	58%	2	3.85%	7	13.46%	0	0.00%	4	7.69%	0	0.00%	3	5.77%	5	9.62%	1	1.92%	52	100%
Scope (Entity)	6	86%	0	0.00%	0	0.00%	0	0.00%	0	0.00%	0	0.00%	0	0.00%	0	0.00%	1	14.29%	7	100%
Scope (Process)	1	100%	0	0.00%	0	0.00%	0	0.00%	0	0.00%	0	0.00%	0	0.00%	0	0.00%	0	0.00%	1	100%
Attribute (Depictive)	1	33%	0	0.00%	0	0.00%	0	0.00%	2	66.67%	0	0.00%	0	0.00%	0	0.00%	0	0.00%	3	100%
Beneficiary	1	33%	1	33.33%	0	0.00%	0	0.00%	0	0.00%	0	0	0	0.00%	1	33.33%	0	0.00%	3	100%
Senser	8	57%	1	7.14%	1	7.14%	1	7.14%	0	0.00%	1	7.14%	2	14.29%	0	0.00%	0	0.00%	14	100%
Phenomenon	15	63%	1	4.17%	3	12.50%	0	0.00%	2	8.33%	1	4.17%	0	0.00%	1	4.17%	1	4.17%	24	100%
Carrier	7	30%	4	17.39%	0	0.00%	0	0.00%	11	47.83%	0	0.00%	1	4.35%	0	0.00%	0	0.00%	23	100%
Attribute	8	32%	4	16.00%	0	0.00%	0	0.00%	12	48.00%	0	0.00%	1	4.00%	0	0.00%	0	0.00%	25	100%
Token	5	36%	3	21.43%	0	0.00%	0	0.00%	4	28.57%	0	0.00%	2	14.29%	0	0.00%	0	0.00%	14	100%
Value	4	33%	3	25.00%	0	0.00%	0	0.00%	4	33.33%	0	0.00%	1	8.33%	0	0.00%	0	0.00%	12	100%
Behaver	5	83%	0	0.00%	0	0.00%	0	0.00%	0	0.00%	0	0.00%	0	0.00%	0	0.00%	1	16.67%	6	100%
Behaviour	1	100%	0	0.00%	0	0.00%	0	0.00%	0	0.00%	0	0.00%	0	0.00%	0	0.00%	0	0.00%	1	100%
Sayer	7	44%	2	12.50%	3	18.75%	3	18.75%	0	0.00%	0	0.00%	0	0.00%	1	6.25%	0	0.00%	16	100%
Receiver	2	29%	3	42.86%	0	0.00%	1	14.29%	0	0.00%	0	0.00%	0	0.00%	0	0.00%	1	14.29%	7	100%
Verbiage	4	29%	0	0.00%	3	21.43%	3	21.43%	0	0.00%	0	0.00%	1	7.14%	2	14.29%	1	7.14%	14	100%
Target	1	100%	0	0.00%	0	0.00%	0	0.00%	0	0.00%	0	0.00%	0	0.00%	0	0.00%	0	0.00%	1	100%
Existent	2	67%	0	0.00%	0	0.00%	0	0.00%	1	33.33%	0	0.00%	0	0.00%	0	0.00%	0	0.00%	3	100%

| TOTAL | 130 | 48.15% | 28 | 10.37% | 23 | 8.52% | 9 | 3.33% | 41 | 15.19% | 2 | 0.74% | 13 | 4.81% | 16 | 5.93% | 8 | 2.96% | 270 | 100% |

(n= number of Participants)

*The percentages were calculated using the formula below :

$$\frac{\text{[Total number of a particular Participant type corresponding to a particular characteristic (n)]}}{\text{[Total number of a particular Participant type across the characteristics]}} \times 100$$

Example :

Total number of 'Actor' for 'Helplessness = 22
Total number of 'Actor across all characteristics = 44

Percentage of 'Actor' for 'Helplessness' = 22/44 X 100
                                        = 50%

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4.1.3.2a Processes related to the characteristics of Duryodhana in *The Mahabharata*

Table 4.4 Processes related to the characteristics of Duryodhana in *The Mahabharata*

Character	Duryodhana																					
Processes / Characteristic	Hot temperedness		Enviousness		Wickedness		Cunning		Foolishness		Miserableness		Disrespectfulness		Eagerness		Embarrassment		Persuasiveness		TOTAL	
	n	%	n	%	n	%	n	%	n	%	n	%	n	%	n	%	n	%	n	%	n	%
Material																						
Transformative (Transitive)	7	20%	5	14%	9	26%	4	11%	1	3%	1	3%	4	11%	0	0%	4	11%	0	0%	35	100%
Transformative (Intransitive)	2	25%	1	13%	2	25%	1	13%	0	0%	0	0%	0	0%	2	25%	0	0%	0	0%	8	100%
Creative (Transitive)	0	0%	0	0%	1	100%	0	0%	0	0%	0	0%	0	0%	0	0%	0	0%	0	0%	1	100%
Creative (Intransitive)	0	0%	0	0%	1	100%	0	0%	0	0%	0	0%	0	0%	0	0%	0	0%	0	0%	1	100%
Mental																						
Cognitive	0	0%	0	0%	5	50%	1	10%	2	20%	0	0%	0	0%	0	0%	2	20%	0	0%	10	100%
Perceptive	0	0%	0	0%	3	60%		0%	0	0%	1	20%	0	0%	1	20%	0	0%	0	0%	5	100%
Emotive	2	13%	9	56%	5	31%		0%	0	0%	0	0%	0	0%	0	0%	0	0%	0	0%	16	100%
Desiderative	0	0%	0	0%	1	25%	1	25%	2	50%	0	0%	0	0%	0	0%	0	0%	0	0%	4	100%
Verbal	0	0%	1	6%	6	33%	1	6%	0	0%	2	11%	0	0%	1	6%	0	0%	7	39%	18	100%
Relational																						
Attributive (Intensive)	1	9%	4	36%	2	18%	0	0%	0	0%	2	18%	0	0%	0	0%	0	0%	2	18%	11	100%
Identifying (Possessive)	0	0%	0	0%	1	100%	0	0%	0	0%	0	0%	0	0%	0	0%	0	0%	0	0	1	100%
Identifying (Intensive)	0	0%	1	17%	4	67%	1	17%	0	0%	0	0%	0	0%	0	0%	0	0%	0	0	6	100%
Behavioural	2	11%	1	6%	7	39%	3	17%	0	0%	3	17%	0	0%	1	6%	1	6%	0	0	18	100%
TOTAL	14	10.45%	22	16.42%	47	35.07%	12	8.95%	5	3.73%	9	6.72%	4	2.99%	5	3.73%	7	5.22%	9	6.72%	134	100%

(n= number of Participants)

*The percentages were calculated using the formula below :

[Total number of a particular Process type corresponding to a particular characteristic (n)]   X   100   ———————————————————————————————————————   [Total number of a particular Process type across the characteristics]

Example :

Total number of Material (Transformative-Transitive) processes for 'Hot-temperedness' = 7
Total number of 'Actor across all characteristics = 35

Percentage of Material (Transformative-Transitive) for 'Hot-temperedness' = 7/35 X 100
                                                     = 20%

4.1.3.2b Processes related to the characteristics of Draupadi in *The Mahabharata*

Table 4.5 Processes related to the characteristics of Draupadi in *The Mahabharata*

Character	Draupadi																			
Processes / Characteristic	Helplessness		Furiousness		Wisdom		Pride		Valuableness		Compassion		Surrender		Respectfulness		Obedience		TOTAL	
	n	%	n	%	n	%	n	%	n	%	n	%	n	%	n	%		%	n	%
Material																				
Transformative (Transitive)	36	54%	4	6%	5	7%	6	9%	4	6%	0	0%	3	4%	7	10%	2	3%	67	100%
Transformative (Intransitive)	6	86%	0	0%	0	0%	0	0%	1	14%	0	0%	0	0%	0	0%	0	0%	7	100%
Creative (Transitive)	1	50%	0	0%	0	0%	1	50%	0	0%	0	0%	0	0%	0	0%	0	0%	2	100%
Creative (Intransitive)	1	100%	0	0%	0	0%	0	0%	0	0%	0	0%	0	0%	0	0%	0	0%	1	100%
Mental																				
Cognitive	4	44%	0	0%	2	22%	2	22%	0	0%	0	0%	1	11%	0	0%	0	0%	9	100%
Perceptive	4	57%	0	0%	0	0%	0	0%	1	14%	1	14%	1	14%	0	0%	0	0%	7	100%
Emotive	8	80%	1	10%	0	0%	1	10%	0	0%	0	0%		0%	0	0%	0	0%	10	100%
Verbal	6	33%	3	17%	2	11%	2	11%	0	0%	0	0%	1	6%	3	17%	1	6%	18	100%
Relational																				
Attributive (Possessive)	0	0%	0	0%	0	0%	0	0%	1	100%	0	0%	0	0%	0	0%	0	0%	1	100%
Attributive (Intensive)	6	24%	4	16%	6	24%	0	0%	8	32%	0	0%	1	4%	0	0%	0	0%	25	100%
Identifying (Intensive)	4	31%	3	23%	0	0%	0	0%	4	31%	0	0%	2	15%	0	0%	0	0%	13	100%
Behavioural	7	88%	0	0%	0	0%	0	0%	0	0%	0	0%	0	0%	0	0%	1	13%	8	100%
Existential	2	67%	0	0%	0	0%	0	0%	1	33%	0	0%	0	0%	0	0%	0	0%	3	100%
TOTAL	85	49.70%	15	8.77%	15	8.77%	12	7.012%	20	11.7%	1	0.58%	9	5.26%	10	5.84%	4	2.33%	171	100%

(n= number of Participants)

*The percentages were calculated using the formula below :

[Total number of a particular Process type corresponding to a particular characteristic (n)]   X   100   ———   [Total number of a particular Process type across the characteristics]

Example :

Total number of Material (Transformative-Transitive) processes for 'Helplessness' = 36
Total number of 'Actor across all characteristics =67

Percentage of Material (Transformative-Transitive) for 'Helplessness' = 36/67 X 100
                                                           = 54%

4.1.3.3a Circumstances related to the characteristics of Duryodhana in *The Mahabharata*

Table 4.6 Circumstances related to the characteristics of Duryodhana in *The Mahabharata*

Character	Duryodhana																					
Circumstances / Characteristic	Hot temperedness		Enviousness		Wickedness		Cunning		Foolishness		Miserableness		Disrespectfulness		Eagerness		Embarrassment		Persuasiveness		TOTAL	
	n	%	n	%	n	%	n	%	n	%	n	%	n	%	n	%	n	%	n	%	n	%
Circumstance of Location (Temporal)	0	0%	2	67%	0	0%	0	0%	1	33%	0	0%	0	0%	0	0%	0	0%	0	0%	3	100%
Circumstance of Location (Spatial)	0	0%	0	0%	1	14%	1	14%	0	0%	1	14%	1	14%	2	29%	1	14%	0	0%	7	100%
Circumstance of Extent (Temporal)	0	0%	0	0%	2	40%	3	60%	0	0%	0	0%	0	0%	0	0%	0	0%	0	0%	5	100%
Circumstance of Manner (Quality)	4	29%	0	0%	1	7%	3	21%	1	7%	1	7%	0	0%	2	14%	1	7%	1	7%	14	100%
Circumstance of Manner (Comparison)	0	0%	1	33%	2	67%	0	0%	0	0%	0	0%	0	0%	0	0%	0	0%	0	0%	3	100%
Circumstance of Manner (Degree)	0	0%	0	0%	0	0%	3	75%	0	0%	1	25%	0	0%	0	0%	0	0%	0	0%	4	100%
Circumstance of Manner (Means)	0	0%	1	11%	5	56%	0	0%	1	11%	1	11%	0	0%	0	0%	0	0%	1	11%	9	100%
Circumstance of Cause (Behalf)	0	0%	0	0%	0	0%	1	100%	0	0%	0	0%	0	0%	0	0%	0	0%	0	0%	1	100%
Circumstance of Matter	0	0%	1	100%	0	0%	0	0%	0	0%	0	0%	0	0%	0	0%	0	0%	0	0%	1	100%
Circumstance of Accompaniment (Additive)	0	0%	0	0%	1	100%	0	0%	0	0%	0	0%	0	0%	0	0%	0	0%	0	0%	1	100%
Circumstance of	0	0%	0	0%	2	67%	0	0%	1	33%	0	0%	0	0%	0	0%	0	0%	0	0%	3	100%

Accompaniment (Comitative)																					
Circumstance of Angle (Viewpoint)	0	0%	1	50%	0	0%	0	0%	0	0%	0	0%	1	50%	0	0%	0	0%	0	0%	2	100%
TOTAL	4	7.55%	6	11.32%	14	26.4%	2	11 20.75%	4	7.55%	4	7.55%	2	3.77%	4	7.55%	2	3.77%	2	3.77%	53	100%

(n= number of Participants)

*The percentages were calculated using the formula below :

[Total number of a particular Circumstance corresponding to a particular characteristic (n)]

_____ X   100

[Total number of a particular Circumstance across the characteristics]

Example :

Total number of Circumstance of Manner (Quality) for 'Hot-temperedness' = 4
Total number of 'Actor across all characteristics =14

Percentage of Material Circumstance of Manner (Quality) for 'Hot-temperedness' = 4/14 X 100
                                                                                    = 29%

4.1.3.3b Circumstances related to the characteristics of Draupadi in *The Mahabharata*

Table 4.7 Circumstances related to the characteristics of Draupadi in *The Mahabharata*

Character	Draupadi																			
Circumstances / Characteristic	Helplessness		Furiousness		Wisdom		Pride		Valuableness		Compassionate		Surrendered		Respectfulness		Obedience		TOTAL	
	n	%	n	%	n	%	n	%	n	%	n	%	n	%	n	%	n	%	n	%
Circumstance of Location (Spatial)	9	60%	3	20%	0	0%	0	0%	1	7%	0	0%	2	13%	0	0%	0	0%	15	100.00%
Circumstance of Location (Temporal)	3	60%		0%	1	20%	0	0%	0	0%	0	0%	0	0%	1	20%	0	0%	5	100.00%
Circumstance of Extent (Temporal)	4	50%	2	25%	1	13%	0	0%	0	0%	0	0%	1	13%	0	0%	0	0%	8	100.00%
Circumstance of Manner (Quality)	9	75%	1	8%	1	8%	0	0%	0	0%	0	0%	0	0%	0	0%	1	8%	12	100.00%
Circumstance of Manner (Comparison)	5	63%	2	25%	0	0%	1	13%	0	0%	0	0%	0	0%	0	0%	0	0%	8	100.00%
Circumstance of Manner (Means)	10	56%	4	22%	2	11%	0	0%	1	6%	1	6%	0	0%	0	0%	0	0%	18	100.00%
Circumstance of Manner (Degree)	1	50%		0%	1	50%	0	0%	0	0%	0	0%	0	0%	0	0%	0	0%	2	100.00%
Circumstance of Cause (Reason)	2	67%	0	0%	1	33%	0	0%	0	0%	0	0%	0	0%	0	0%	0	0%	3	100.00%
Circumstance of Matter	1	100%	0	0%	0	0%	0	0%	0	0%	0	0%	0	0%	0	0%	0	0%	1	100.00%
Circumstance of Accompaniment (Additive)	1	100%	0	0%	0	0%	0	0%	0	0%	0	0%	0	0%	0	0%	0	0%	1	100.00%
Circumstance of Accompaniment (Comitative)	3	100%	0	0%	0	0%	0	0%	0	0%	0	0%	0	0%	0	0%	0	0%	3	100.00%
Circumstance of Contingency (Concession)	0	0%	0	0%	0	0%	0	0%	1	100%	0	0%	0	0%	0	0%	0	0%	1	100.00%
Circumstance of Angle (Viewpoint)	0	0%	0	0%	0	0%	0	0%	1	50%	0	0%	0	0%	1	50%	0	0%	2	100.00%
TOTAL	48	60.76%	12	15.19%	7	8.86%	1	1.27%	4	5.06%	1	1.27%	3	3.8%	2	2.53%	1	1.27%	79	100%

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(n= number of Participants)

*The percentages were calculated using the formula below :

[Total number of a particular Process type corresponding to a particular characteristic (n)]

[Total number of a particular Process type across the characteristics] **X** **100**

Example :

Total number of Circumstance of Manner (Quality) for 'Helplessness' = 9
Total number of 'Actor across all characteristics =12

Percentage of Material Circumstance of Manner (Quality) for 'Helplessness' = 9/12 X 100
= 75%

4.1.4 Findings Related to Research Question 4 (Percentage of characteristics)
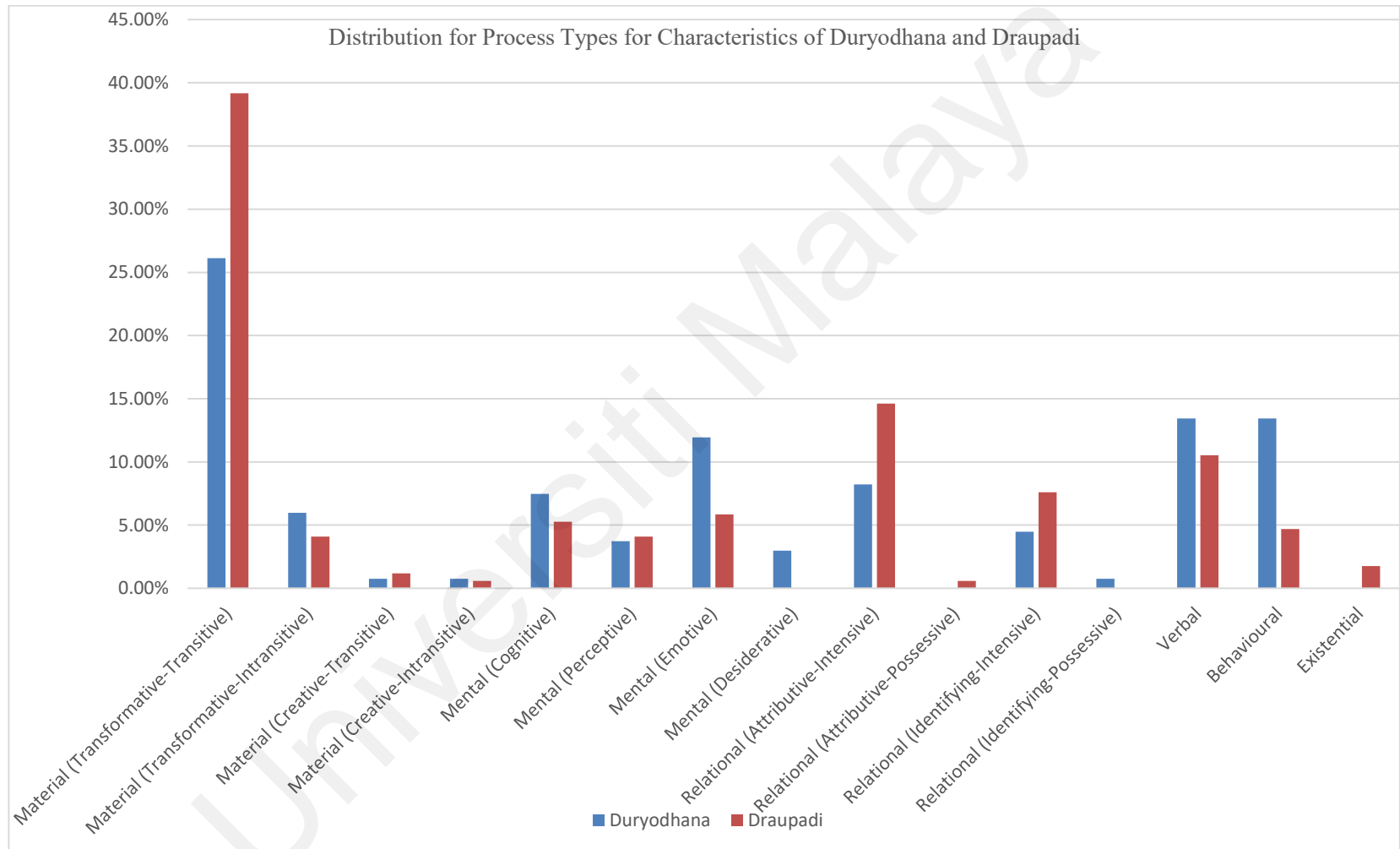
Figure 4.1 Distribution of Process Types for Characteristics of Duryodhana and Draupadi

In Figure 4.1, the frequencies of the process types that show the characteristics of Duryodhana and Draupadi are displayed. According to Eggins (2004), a Material process is a "means of doing, related to physical and tangible actions that can be done by an entity or some entities to another entity or other entities." The highest percentage for both characters was the Material Process (Transformative-Transitive). For Duryodhana it was 26.12% and for Draupadi it was 39.18%. Among the verbs noted were :

Table 4.8 Examples of Verbs found in the Material Processes (Transformative-Transitive)

Related to the Characteristics of Duryodhana and Draupadi

Character	Material Process (Transformative-Transitive)
Duryodhana	"will gain control" "leapt" "shall conquer" "would (never) return" "smashed" "uncovered" "shall take" "will be engaged"
Draupadi	"be forced to sweep" "am dragged" "fell' "grabbed hold" "being persecuted" "buried" "was broken" "began to drag" "took hold" "take off" "threw"

The verbs above in Table 4.8 show a series of critical actions attributed to the antagonist Duryodhana and the protagonist Draupadi. Duryodhana has shown a dominant role in the Material processes compared to Draupadi. He is usually depicted as the Participant who does the action, such as "*Either I will **gain control** of the earth, or I **will die***!*"* This brings out his most prominent characteristics of wickedness (35.07%) (Dharma, 1999). In contrast, Draupadi is often victimized as a Participant whom the action is done to, such as in "*He forcibly **pulled** her along with him.*" or assigned to, for example, "*Let her **be forced to** sweep the chambers*" (Dharma, 1999). This brings out her most prominent characteristic as helpless (49.71%).
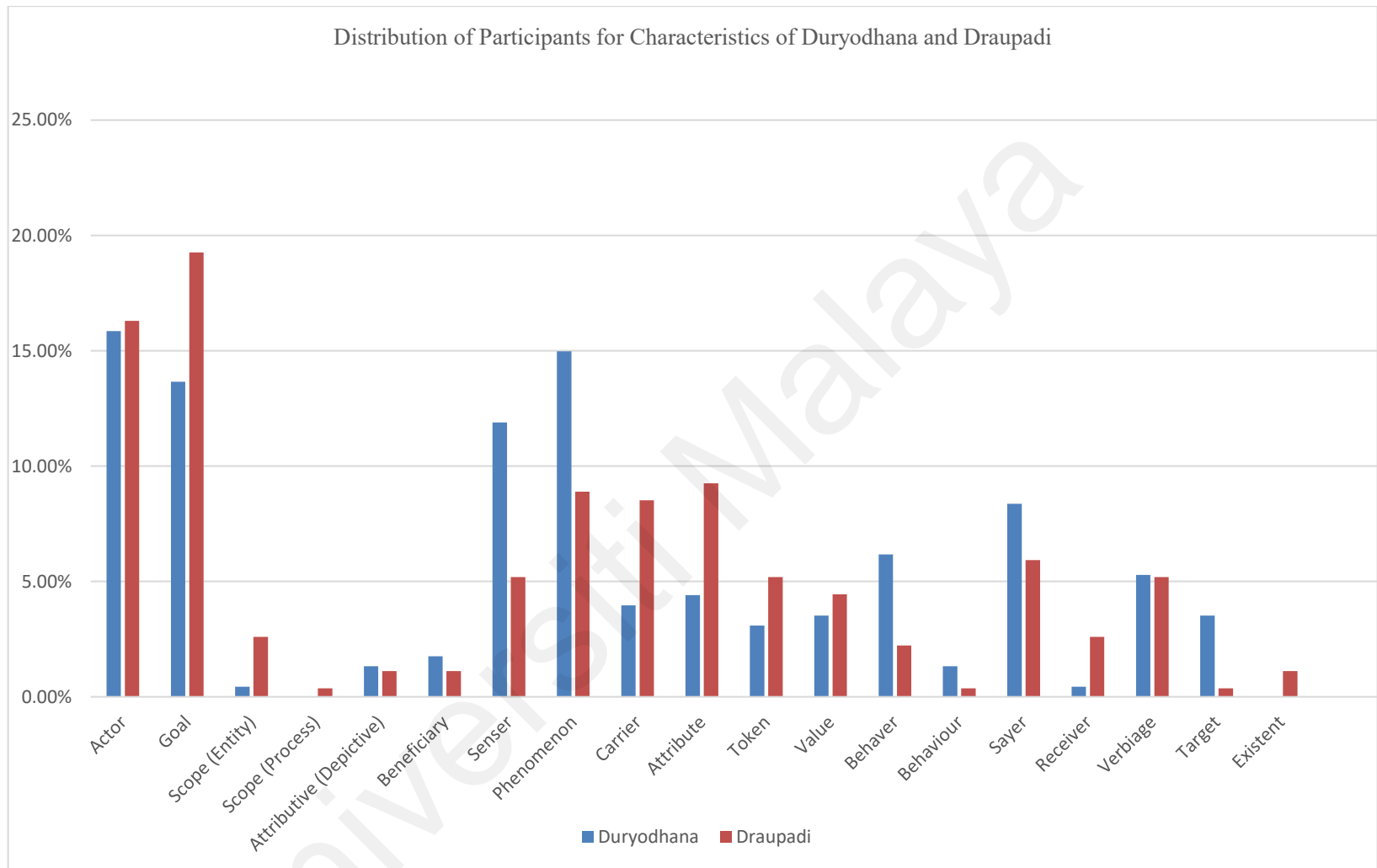
Figure 4.2 Distribution of Participants for Characteristics of Duryodhana and Draupadi

In Figure 4.2, the frequencies of the Participants that show the characteristics of Duryodhana and Draupadi are displayed. The highest percentage Duryodhana was Actor (15.86%) while for Draupadi it was Goal (19.26%). Table 4.9 shows some examples of Participants noted :

Table 4.9 Examples of Participants found that show characteristics of Duryodhana and Draupadi

Character	Participant	Examples
Duryodhana	Actor	*-the prince* *-his mind* *-I* *-Duryodhana* *-Duryodhana's hearty laughter* *-Duryodhana's unopposed and absolute sovereignty*
Draupadi	Goal	*-the helpless princess* *-what she deserves* *-glory* *-you* *-the hair of the princess of Panchala* *-the ancient Kuru race* *-this princess* *-her pale face* *-to Draupadi* *-the wailing Draupadi*

As mentioned before, Duryodhana's characteristics were most brought out through the role of the Actor. An Actor is "the one that does the deed" (Halliday & Matthiessen, 2014, p. 224). We can see a building of Duryodhana's character from being embarrassed and hot-

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tempered, "*Humiliated and angry, **the prince** stormed out.*" which triggers him into becoming envious, "*..**his mind** bent on revenge.*" resulting in his wicked behaviour towards the Pandavas after conquering them, "*Now **Duryodhana's unopposed and absolute sovereignty** shall begin.*" (Dharma, 1999).

Conversely, Draupadi's characteristics were most brought out through the role of the "Goal". A "Goal" is what an action is directed at or extended to" (Halliday & Matthiessen, 2014, p.226). Her valuable attributes and the unfairness of her mistreatment further deepens our sympathy with her plight. For example, "*...and you adorn **the ancient Kuru race**,*" "*O Panchali, that even under today's circumstance you would turn to **religion**, shows how worthy **you** are and adds **glory** to your name*","*...and went **to Draupadi** like a jackal entering a lion's den,*" *The Kaurava then dragged **the wailing Draupadi** into the assembly hall.*" (Dharma, 1999)
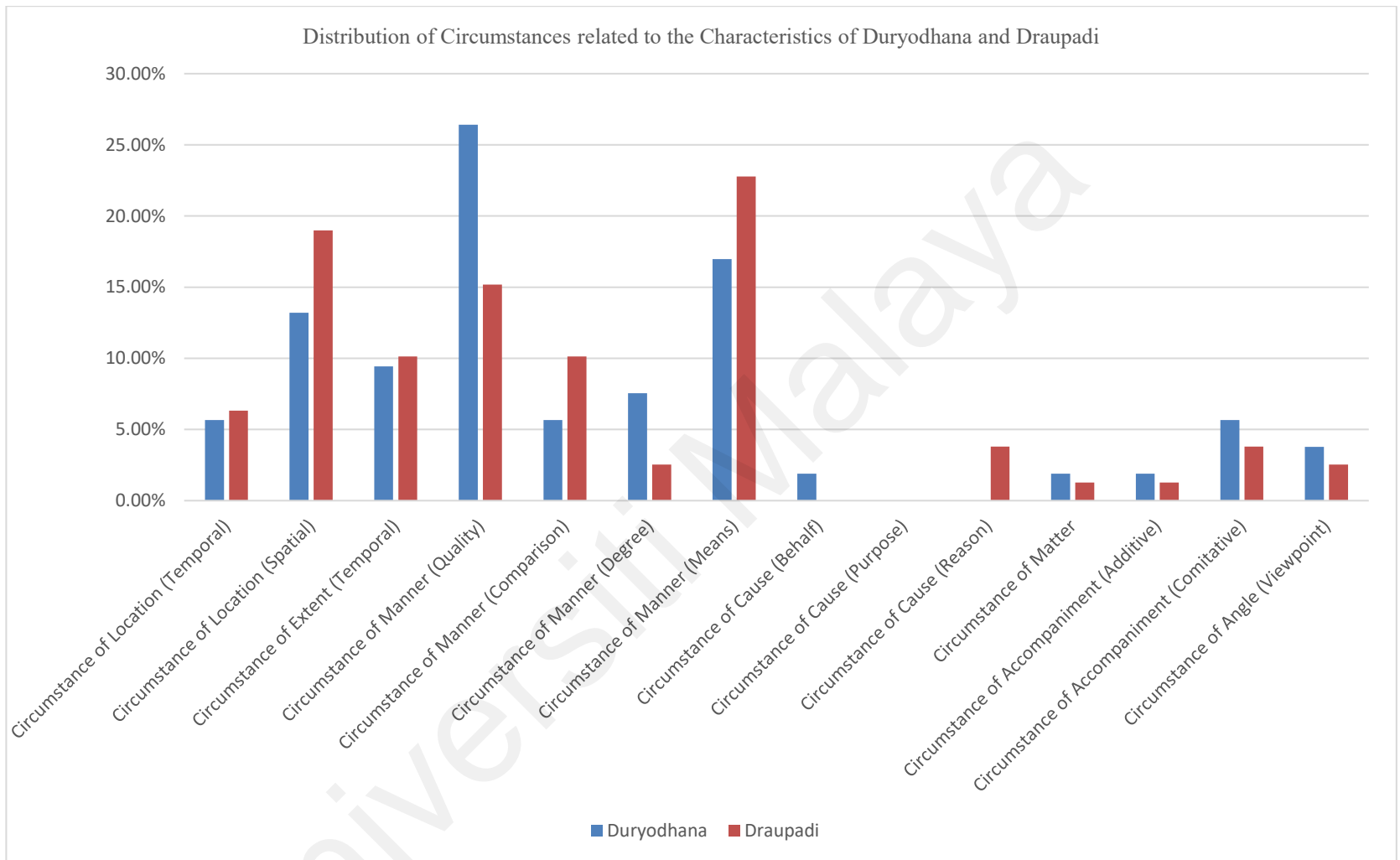
Figure 4.3 Distribution of Circumstances for Characteristics of Duryodhana and Draupadi

In Figure 4.3, the frequencies of the Circumstances that show the characteristics of Duryodhana and Draupadi are displayed. The highest percentage for both the characters was Circumstances of Manner. For Duryodhana it was Circumstances of Manner (Quality) 25.45% ,and for Draupadi it was Circumstances of Manner (Means), 22.78%. Table 4.10 shows some examples of the Circumstances noted.

Table 4.10 Examples of Circumstances of Manner (Quality) found that show characteristics of Duryodhana and Draupadi

Character	Circumstance	Examples
Duryodhana	Circumstance of Manner (Quality)	*-impatiently* *-harshly* *-angrily* *-derisively* *-angrily*
Draupadi	Circumstance of Manner (Means)	*-in tears* *-by a woman* *-with compassion* *-in an angry voice* *-in this state* *- in my present condition* *-in a low voice*

The Circumstances above show a series of adjectival and adverbial phrases attributed to the antagonist Duryodhana and the protagonist Draupadi. Duryodhana is described with Circumstances that are harsh and negative, that mostly contribute to his trait of Wickedness. For example, "*He snapped **angrily** at the palace guards at the palace servants walking in front of him.*" and "*Duryodhana laughed **derisively***" (Dharma, 1999). In contrast, Draupadi

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is often characterized with pity and helplessness, shown by Circumstances that intensify her misery and evoke sympathy such as *"...she left the inner apartment in tears.", "How can I stand before them in this state?"* (Dharma, 1999).

4.2 Discussion of Findings

In Section 4.2, a discussion on the significant patterns in the use of Processes, Participants and Circumstances for expressing the characteristics of Duryodhana and Draupadi is provided.

In response to Research Question 1, there were 227 Participants identified in relation to the characteristics of Duryodhana and 270 Participants in relation to the characteristics of Draupadi. The total number of Process types for the characteristics of Duryodhana were 134 while for Draupadi there were 171.

Table 4.11 Frequency of Participants that Reveal Characteristics of Duryodhana and Draupadi

Participants	No. of Occurrences Associated with Duryodhana's Characteristics, n	No. of Occurrences Associated with Draupadi's Characteristics, n
Actor	36	44
Goal	31	52
Scope (Entity)	1	7
Scope (Process)	0	1
Attribute (Depictive)	3	3
Beneficiary	4	3
Senser	27	14
Phenomenon	34	24
Carrier	9	23
Attribute	10	25
Token	7	14
Value	8	12
Behaver	14	6

Behaviour	3	1
Sayer	19	16
Receiver	1	7
Verbiage	12	14
Target	9	1
Existent	0	3
TOTAL	227	270

Table 4.11 shows the Participants found that bring out the characteristics of Duryodhana and Draupadi. The most prominent Participant for Duryodhana was as an Actor (n=36). Meanwhile, the most prominent Participant for Draupadi was Goal which amounted to (n=52).

Table 4.12 Frequency of Process Types that Reveal Characteristics of Duryodhana and Draupadi

Process Types	No. of Occurrences Associated with Duryodhana's Characteristics	No. of Occurrences Associated with Draupadi's Characteristics
Material		
Transformative (Transitive)	35	67
Transformative (Intransitive)	8	7
Creative (Transitive)	1	2
Creative (Intransitive)	1	1
Mental		
Cognitive	10	9
Perceptive	5	7
Emotive	16	10
Desiderative	4	0
Verbal	18	18
Relational		
Attributive (Intensive)	11	25
Attributive (Possessive)	0	1
Identifying (Intensive)	6	13
Identifying (Possessive)	1	0
Behavioural	18	8
Existential	0	3
TOTAL	134	171

Based on Table 4.12, it was found that the highest number of Process types was the Material process (Transformative-Transitive) for both Duryodhana and Draupadi. The second highest for Duryodhana were the Behavioural process and the Verbal process whilst the second highest Process types for Draupadi were Relational (Attributive-Intensive) and Verbal processes. Hence, the most useful Process types to identify the characteristics for Duryodhana and Draupadi are the Material (Transformative-Transitive) process, Behavioural process, Verbal Process and Relational (Attributive-Intensive) process.

As for Research Question 2, there were 53 Circumstances found related to the characteristics of Duryodhana and 79 Circumstances related to the characteristics of Draupadi. Table 4.13 shows the frequency of the all the circumstances that reveal the characteristics of Duryodhana and Draupadi.

Table 4.13 Frequency of Circumstances that Reveal Characteristics of Duryodhana and Draupadi

Circumstance	No. of Occurrences Associated with Duryodhana's Characteristics, n	No. of Occurrences Associated with Draupadi's Characteristics, n
Circumstance of Location (Temporal)	3	5
Circumstance of Location (Spatial)	7	15
Circumstance of Extent (Temporal)	5	8
Circumstance of Manner (Quality)	14	12
Circumstance of Manner (Comparison)	3	8
Circumstance of Manner (Degree)	4	2
Circumstance of Manner (Means)	9	18
Circumstance of Cause (Behalf)	1	0
Circumstance of Cause (Reason)	0	3
Circumstance of Matter	1	1
Circumstance of Accompaniment (Additive)	1	1
Circumstance of Accompaniment (Comitative)	3	3
Circumstance of Angle (Viewpoint)	2	2
Circumstance of Contingency (Concession)	0	0
Total	53	79

The most prominent Circumstance for both Draupadi and Duryodhana was the Circumstance of Manner. For Duryodhana it was Circumstance of Manner (Quality) and for Draupadi it was the Circumstance of Manner (Means). This shows the Circumstance of Manner is very effective in bringing out the characteristics of a character.

In response to Research Question 3, the distribution of Participants, Processes and Circumstances related to the characteristics of Duryodhana and Draupadi revealed different frequencies of characteristics of the two characters. Table 4.14 shows the frequency of characteristics of Duryodhana.

Table 4.14 Frequency of Characteristics of Duryodhana

Character	Characteristic	Frequency	Percentage
Duryodhana	Wickedness	39	29.55%
	Enviousness	19	14.39%
	Hot-temperedness	14	10.61%
	Miserable	9	6.82%
	Cunning	8	6.06%
	Persuasive	8	6.06%
	Embarrassed	5	3.79%
	Eagerness	5	3.79%
	Foolish	5	3.79%
	Disrespectful	5	3.79%
	Powerfulness	4	3.03%
	Richness	3	2.27%
	Beloved son	3	2.27%
	Pride	2	1.52%
	Curiousness	1	0.76%
	Rashness	1	0.76%
	Total	132	100.00%

Table 4.10 shows the order frequency of appearance of the characteristics from the highest to the lowest. The top ten most prominent characteristics that were selected for the analysis and that revealed the characteristics of Duryodhana were "Wickedness", "Enviousness", "Hot-temperedness", "Miserableness", "Cunningness", "Persuasiveness", "Embarrassment", "Eagerness", "Foolishness", "Disrespectfulness". The most dominant characteristic for Duryodhana was "Wickedness" which made up 29.55% of the total characteristics found for Duryodhana. This foregrounds Duryodhana as a negative character with traits typical of an antagonist. His hot-tempered nature and envy towards the Pandavas also made him develop cunning ways to conquer all their wealth. He disrespected not only Draupadi and the Pandavas, but also his own uncle Vidura and many elders present in the royal assembly. His greed for power blinds him and made him take foolish decisions with severe consequences. His horrible mistreatment of Draupadi that was condoned and supported by many other males in the royal assembly also perpetuates patriarchy and male dominance.

Table 4.15 Frequency of Characteristics of Draupadi

Character	Characteristic	Frequency	Percentage
Draupadi	Helplessness	64	55.17%
	Wisdom	16	13.79%
	Valuableness	11	9.48%
	Furiousness	6	5.17%
	Respectfulness	6	5.17%
	Surrender	5	4.31%
	Pride	4	3.45%
	Obedience	3	2.59%
	Compassion	1	0.86%
	Total	116	100.00%

Table 4.15 shows the frequency of characteristics of Draupadi. As for Draupadi, the characteristics found from the sentences analyzed were "Helplessness", "Wisdom", "Valuableness", "Furiousness", "Respectfulness", "Surrender", "Pride", "Obedience" and "Compassion". The most dominant characteristic for Draupadi was "Helplessness" which made up 55.17% of the total characteristics found for Draupadi. This foregrounds Draupadi as a character that was victimized. Even though the verdict on whether she was rightfully staked was never given, she was still subjected to cruel treatment on the order of Duryodhana. In an assembly full of males, she was dragged out like an animal and was objectified by an attempt to disrobe her. Despite her horrendous ordeal and fury, Draupadi bravely stood up for herself and maintained her integrity by still being respectful to her elders. Her act of total surrender to Lord Krishna when no one else came to her rescue to safeguard her honour also made her legendary. She also displayed great wisdom in her arguments and speech that won and touched many hearts.

Despite the character of Duryodhana and Draupadi being in opposition to each other, there were similarities in frequencies of elements in the transitivity system. For example, they both share the highest frequency of Material Process (Transformative-Transitive) and Circumstance of Manner (Quality). This reveals that a protagonist and antagonist could be characterized with similar elements from the point of view of a transitivity analysis.

Besides that, the transitivity analysis also showed similar characteristics in Duryodhana and Draupadi. For example, 'Hot-temperedness' in Duryodhana and 'Furiousness' in Draupadi. Although both characteristics connote anger, a closer examination of the lexicogrammatical features and context in the text reveal how Duryodhana and Draupadi are distinguished. For example, Duryodhana's hot temperedness was shown out of his envious

nature towards his cousins while Draupadi's fury was because she was being unfairly dishonoured in a public assembly.

All the characteristics of Duryodhana and Draupadi from the four chapters analyzed in *The Mahabharata* were able to be captured by the transitivity system. The results of the findings to Research Questions 1, 2 and 3 lead to the conclusion that the characteristics can indeed be identified from the characters of Duryodhana and Draupadi through a transitivity system, which has been proved to be a good tool to analyze characteristics. This successfully answers Research Question 4 : Can the characteristics of Duryodhana and Draupadi be identified from the transitivity analysis carried out in Research Questions 1, 2 and 3?

4.3 Chapter Summary

This chapter has described in detail, the findings of the current study on the characters of Duryodhana and Draupadi in *The Mahabharata*. This involved a comprehensive transitivity analysis that proved to be a useful tool to analyze the lexicogrammatical features in the sentences that bring out characteristics All the findings in relation to each research question have been presented. In the following chapter, the findings will be related to the previous transitivity analyses featured in the literature review in Chapter 2.

CHAPTER 5 CONCLUSION

This chapter is a summary of the whole study entitled "A Systemic Functional Linguistic Transitivity Analysis of character in *The Mahabharata*, Duryodhana and Draupadi." It demonstrated how a transitivity analysis can be used to bring out the characteristics of Duryodhana and Draupadi in *The Mahabharata*. The portrayal of these characters based on the experiential meanings found in the four chapters analyzed from *The Mahabharata* have been presented. All the four research questions of this present study have been answered.

The Participants identified that played a role in characterizing Duryodhana and Draupadi were Actor, Goal, Scope (Entity), Scope (Process), Attribute (Depictive), Beneficiary, Senser, Phenomenon, Carrier, Attribute, Token, Value, Behaver, Behaviour, Sayer, Receiver, Verbiage, Target and Existent. On the other hand, the Process types that characterized Duryodhana and Draupadi were Material Processes, Mental Processes, Verbal Processes, Relational Processes, Behavioural Processes and Existential Processes.

The Circumstances that were significant in portraying the characters of Duryodhana and Draupadi were Circumstance of Location (Temporal and Spatial), Circumstance of Extent (Temporal), Circumstance of Extent (Frequency), Circumstance of Manner (Quality, Comparison, Means, and Degree), Circumstance of Cause (Behalf and Reason), Circumstance of Matter, Circumstance of Accompaniment (Additive and Comitative), Circumstance of Angle (Viewpoint) and Circumstance of Contingency (Condition).

The analysis of the characteristics of Duryodhana and Draupadi in The Mahabharata based on Halliday's System of Transitivity has identified various characteristics for each character respectively. Duryodhana's ten identified characteristics were 'Hot-temperedness,'

'Enviousness,' 'Wickedness,' 'Cunning,' 'Foolish,' 'Miserable,' 'Disrespectful,' 'Eager,' 'Embarrassed' and 'Persuasive'. As for Draupadi, there were nine characteristics which are 'Helplessness,' 'Furious,' 'Wise,' 'Proud,' 'Valuable,' 'Compassionate,' 'Surrendered,' 'Respectful' and 'Obedient.'

All together these nineteen characteristics were related to lexicogrammatical features realized through the transitivity analysis based on the Systemic Functional Linguistic (SFL) theory. Specifically, the transitivity analysis has been employed in relation to these nineteen characteristics.

The experiential meanings that arose from the transitivity analysis show the various fields of social activity (such as doing, being, thinking etc) that played a significant role in characterizing Duryodhana and Draupadi. The use of different Processes, Participants and Circumstances show how these nineteen characteristics that portray the characters Duryodhana and Draupadi are expressed with the use of different lexicogrammatical features and inform the readers on how a narrative text can speak for itself to characterize characters in an objective and systematic linguistic analysis. The next section will present a discussion on all the findings based on the current transitivity analysis related to the selected findings from prior research highlighted in Chapter 2.

The most prominent Participant found that characterized Duryodhana was Actor. Most of the Actors were nominal groups that were the "doer of the action" and were either "animate or inanimate" (Halliday & Matthiessen, 2014, p. 224). They mostly depicted Duryodhana as the cause of suffering with negative and dominant traits consistent with his role as an antagonist throughout the four chapters of *The Mahabharata* that were analyzed.

The most prominent Participant found that characterized Draupadi was Goal. Most of the Goals related to Draupadi's characteristics were ones showing her suffering and undergoing a Process. These Goals highlighted Draupadi as a victim of cruelty throughout the four chapters of *The Mahabharata* that were analyzed.

One noteworthy finding was that the most useful Process type to identify the characteristics of Duryodhana and Draupadi was the Material Process (Transformative-Transitive). Despite the striking differences between Duryodhana, an antagonist, and Draupadi, a protagonist, they both shared the same highest Process type. They both also had a high number of negative lexicogrammatical features associated with them.

However, while Duryodhana was depicted as the one doing the negative actions, Draupadi was depicted as having the negative actions done to or the recipient of the actions. Duryodhana asserts his power and dominance, gained by the support of King Dhrtarastra and an assembly of many male elders, over Draupadi, a helpless princess who was summoned to the royal assembly from her private chambers, and was on the receiving end. This finding shares a similarity with the study done by Moecharam et.al (2017) on EFL textbooks that showed how a transitivity analysis revealed power asymmetry and male domination over women which originate from masculinity and patriarchy (See Section 2.3.7)

In terms of Circumstances, another similarity between the two characters was that they both were characterized the most by the Circumstances of Manner. For Duryodhana, it was the Circumstance of Manner (Quality) while for Draupadi it was Circumstance of Manner (Means). The second highest frequency for both of them was the Circumstance of Location. This was done using various adverbial phrases that played a significant role in characterizing Duryodhana and Draupadi. These Circumstances of Manner and

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Circumstances of Location were used the most to strengthen and sharpen the characteristics of Duryodhana and Draupadi. Often, without the presence of these Circumstances of Manner and Circumstances of Location, it would be difficult to interpret the characteristics of Duryodhana and Draupadi.

This finding is in line with a study by Jegede (2018) who explored Circumstances in the development of editorials and found that the highest frequency of Circumstances in news media was the Circumstances of Location and Circumstances of Manner. He also revealed how the Circumstances "help us articulate a better understanding" of the text (Jegede, 2018).

The current study also shares a similar finding to that of Sriniwass (2014) who also explored *The Mahabharata* using the System of Transitivity. In her study, it was shown how the transitivity analysis of sentences about the characters in *The Mahabharata* revealed many "religious and cultural identities." The current study also showed how classifying the characteristics of Duryodhana and Draupadi through the System of Transitivity helped us better understand the significances of the path of righteousness and surrendering to God as well as the implications of mistreatment of women.

The findings of the current study are also similar to a study by Mahmood & Hashmi (2020) who employed the transitivity analysis to highlight the character of Nilopher in the novel "The Stone Woman." In their study, they also found that a combination of Processes, Participants and Circumstances are significant in providing linguistic "logic and evidence" about how a character is portrayed.

Another similarity is compared to the study of Rashid (2016) who also showed how identifying dominant process types relating to the construction of character is helpful in

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interpreting characteristics. This was also found to be true with the characters of Duryodhana and Draupadi in the current study.

By having a better idea on how to characterize a character through text, we may be able to apply this in language teaching to enable students to effectively characterize a character based on the recurring patterns found in this research.

Furthermore, using clause-by-clause transitivity analysis on *The Mahabharata* has enlightened us about the lexicogrammar that was used to express experiential meanings related to the portrayal of character, which may have been overlooked in a conventional reading *The Mahabharata*.

In this research, the focus was on experiential meanings. *The Mahabharata* is a vast piece of literature. Analyzing other characters in *The Mahabharata* in terms of their experiential meanings could yield similar results to this current research. However, future research could take it one step further by critically analyzing how a character develops from the beginning to the end of the entire story and the ideologies that underpin the character. Besides that, interpersonal meanings and textual meanings could also be explored in *The Mahabharata*. Interpersonal meanings, which is concerned with social relationships between communicative participants, can be used to find out power relations between characters in *The Mahabharata*. On the other hand, textual meanings can be explored to show the different themes that are found in *The Mahabharata* to find out how textual meanings make *The Mahabharata* a coherent narrative discourse.

To conclude, it is hoped that this research can shed some light on character portrayal based on an objective point of view through the lens of SFL. In addition, the writer hopes that this research can raise awareness on the importance of The Mahabharata as an immensely

rich narrative text that could be analyzed in a plethora of ways and yield many interesting findings especially following SFL traditions.

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