

**A SYSTEMIC FUNCTIONAL GRAMMAR
ANALYSIS
OF TRANSITIVITY PATTERNS AND
WORLDVIEW IN E.M. FORSTER'S A PASSAGE
TO INDIA**

By

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Dedication

I dedicate this effort to my parents who held me under their wings as a child and embraced me as an adult.

For their patience, graciousness and unconditioned love I dedicate this effort.

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Abbreviations and Symbols

Material Process:	Mat. P
Mental Process:	Ment. P
Relational Process:	Rel. P
Existential Process:	Exist. P
Verbal Process:	Verb. P
Behavioural Process:	Behv. P
A Passage to India:	A PTI

A Systemic Functional Grammar Analysis of Transitivity Patterns and Worldview in E.M. Forster's *A Passage to India*

By

Hanan Mwafaq Al Mashaqbah

ABSTRACT

The aim of this study is to investigate the linguistic structures that are used by E.M. Forster in his *A Passage to India* to realize what Halliday calls the "ideational" function of language, i.e. the "transitivity system". This thesis seeks to reveal how the author reflects and represents the main characters' worldviews in the novel through the linguistic structure.

The 'Transitivity' patterns within Halliday's model of Systemic Functional Grammar were presented and used in the study as an analytical framework to see how the selection of certain linguistic options realizes and encodes the main characters' worldviews or ideologies. The analysis focuses on the three main processes within the transitivity system i.e. Material, Mental and Relational, among other minor ones: Behavioural, Existential, and Verbal.

The systemic functional analysis of the three main characters in Forster's *A Passage to India* has revealed that this analysis is a very important tool to uncover the meaning potentials that are embedded in the syntactic structures of the language used in the novel. Moreover, through the analysis, the researcher managed to prove that there is a correlation between the transitivity patterns and the three main characters' worldviews (Dr. Aziz, Mrs. Moore, and Mr. Fielding).

Finally, this analysis could be used to uncover the transitivity patterns in other English novels or literary works. Moreover, any upcoming research can be dedicated to studying the functional framework in the Arabic literature.

CHAPTER I

1.1 Introduction

Often, narrative writers in general, particularly novelists, put our experiences and thoughts into stories, novels, and other forms of narration. Thus, through narration and by using different kinds of linguistic resources, various worlds are constructed. A narrative writer, therefore, depicts a microcosm of how people act, feel, and think, and what they value as individuals or as members of a community or institution. All this could be encoded in language to be a mirror of our thought toward the world i.e. our worldview.

Worldview is defined by Phillips and Brown (1991:29) as "first of all, an explanation and interpretation of the world and second, an application of this view to life." In other words, worldview is a view of the world as well as a view for the world. Holmes (1983:5) indicates that the need for a world view is fourfold: "the need to unify thought and life; the need to define the good life and find hope and meaning in life; the need to guide thought; the need to guide action."

Furthermore, one of the principal facts pertaining to any literary text is that it is a piece of language. It is through the choice, use, and manipulation of linguistic structures that an author seeks to communicate her/his own experience. Hence, studying the language of any literary text can intensify our appreciation, interpretation and evaluation of the literary text itself as well as aspects of the different systems of the organization of the linguistic structures in which the literary text is written.

It is the intention of the researcher to explore the relationship between linguistic structures and what Halliday (1985) calls, 'socially constructed meaning' in E. M. Forster's novel *A Passage to India* (henceforth A PTI). The study attempts to employ Halliday's 'transitivity' framework as presented in his Systemic Functional Grammar to analyze Forster's A PTI to show the relationship between 'transitivity patterns' and some of the main characters' worldviews. The latter, according to Halliday's model, is called the 'ideational function' of language where language serves to communicate about events and processes in the world and entities involved in them (Halliday 1971:332).

1.2 Scope of the Study:

The study will explore the linguistic structures which are available to and selected by E.M. Forster in his A PTI to realize what Halliday calls the "ideational" function of language, i.e. the 'transitivity system'. The study will seek to reveal how

Forster, through his choice (consciously or unconsciously) of linguistic transitivity patterns, reflects and represents A PTI's main characters' worldviews.

'Transitivity', within Halliday's model of Systemic Functional Grammar, will be used in the proposed study as an analytical framework to show how the selection of certain linguistic options realizes and encodes A PTI's main characters' worldviews or ideological position, *viz.* how the world is seen and arranged according to those characters.

The study presupposes and seeks to demonstrate that Halliday's theoretical model of Functional Grammar is an explicit and rigorous framework for analyzing Forster's A PTI.

1.3 Objectives of the Study:

The main objective of the research is the application of Halliday's 'transitivity' framework as presented in his Systemic Functional Grammar to analyze Forster's A PTI to show the relationship between 'transitivity patterns' and some of the main characters' world views. The study seeks to demonstrate how the selection of certain linguistic options by Forster realizes and encodes A PTI's main characters' worldviews or ideological stances *viz.* how the world is seen and arranged according to those characters.

Accordingly, the study presupposes and will seek to demonstrate that Halliday's theoretical model of Functional Grammar is an explicit and a useful framework for analyzing Forster's A PTI.

Furthermore, by selecting Halliday's theoretical model and applying it in the analysis of A PTI, the research aims at offering students of the English language and literature awareness in this wider and richer perspective. It is a way to guarantee that they are provided with another way of looking at what a language is. The study aims at helping students develop as learners and more particularly at empowering them through an increasing awareness of the functions of the English language in a variety of contexts. Thus, it obviously aims at working on students' inter- cultural consciousness as well. This can be realized via teaching those students how to read the ideology of the other and how such an ideology changes and how this change is triggers off another parallel change in language.

1.4 Research Methodology:

The data, which constitute the core of this study, is Edward Morgan Forster's novel *A Passage to India*. The reasons for selecting this specific novel as well as publication details of the text referred to in the analysis will be mentioned in the upcoming sections. The proposed research will, however, adopt the three-fold structure of the novel (See section 1.9 below) presented by the majority of literary critics.

The study intends to examine how Halliday's theoretical notion 'transitivity', which is part of the ideational function of language, represents 'processes' or 'experiences', 'actions', 'events', and 'relations' in Forster's *A Passage to India*. The research will apply Halliday's theoretical framework as outlined in his (1985) study. The researcher, however, may need to adopt certain frames, when necessary, by referring to other more recent developments of the theory.

After providing some brief background remarks on Forster's life and *A Passage to India* in this chapter, and necessary areas within the theoretical framework that will be applied in a separate chapter, the researcher will proceed to the actual analysis of each one of the three parts of *A Passage to India*. The analysis will concentrate on revealing aspects of the relationship between the 'transitivity' patterns used in each part and some of the main characters' worldviews, taking into consideration some relevant remarks provided by literary critics. The author will count the processes in the speech of the three major characters after classifying them. Moreover, the participant roles that are acted by those characters will be counted. The statistical results will limit themselves in the discussion to the main processes (i.e. material, mental and relational) and the main participant roles (actor and sensor).

A discussion of the results of the analysis of the three parts and the conclusions arrived at will be presented at the end of the research.

1.5 Significance of the Study:

The significance of the research stems from the following:

First, the researcher has, in her literature review on the topic, revealed that no research has been written so far at any university on the application of Halliday's Systemic Functional Grammar, in general, or his 'transitivity' framework, in particular, on *A Passage to India*.

Second, the research, by employing Halliday's Systemic Functional Grammar framework, contrary to the general attitude, will show that a common ground does exist between linguistics as a science in general and Halliday's theory in particular, and narrative literary research. In other words, these two disciplines as well as social studies may seem separate although they can meet and produce significant insightful results.

Third, as will be shown in the "literature review" below, a noticeable feature of many stylistic analyses of literary works is that they seem to emphasize the examples of deviant discourse or linguistic patterns in the analyzed literary works. The research will attempt to show that the linguistic and stylistic features (conventional or unconventional), which are used in Forester's A PTI, are employed to convey specific meanings.

Finally, the research will help students of language and literature, comprehend, and appreciate A PTI or any other literary work in ways they have not, perhaps, been exposed to or experienced before. Indeed, the study can be also used as a way to make sure that students of English at Jordanian universities are provided with another way of looking at what a language is. To be precise, foreign language learning at university level should not be merely a question of the further development of students' competence in English communicative skills. It should not only involve learning the language, but also something about the language and the systems that regulate its use, e.g. transitivity

1.6 Literature Review:

It must be stressed that only research works that illustrate how language patterns are used in narratives and other texts to reflect 'socially constructed meaning', ideologies, and worldviews are all reviewed here. Literature, which deals with relevant theoretical aspects of Halliday's Systemic Functional Grammar or "Transitivity" theory, will be discussed in a separate chapter (Chapter 2). Furthermore, research works dealing with pure literary aspects of Forster's works in general, or A PTI in particular, will not be reviewed. The researcher, however, will need to refer to or employ some of the ideas or viewpoints in these works to support or to clarify specific aspects of her arguments in the body of the study.

Many studies present various methods and approaches to the analysis of narratives of all types, spoken or written. One such study that gained acceptance is that

which was presented by Labov and Waletzky (1967). In this study the authors suggested structural stages for analyzing narratives. The first stage is called 'abstracts' which contains summaries of the entire narrative at its beginning. The second is 'orientations', which are accounts that give the setting or context of a narrative. The third stage, according to Labov and Waletzky, is what they call 'complicating actions' which comprise specific events that actually take place. The fourth stage is 'evaluation' in which one finds accounts that tell the listener or reader what to think about a person, a thing, a place, an event, or the entire experience described in a narrative. The fifth stage is 'results /resolutions' that are reports as to what finally happened. The final stage, according to Labov and Waletzky, is the 'coda' in which formal endings of a narrative are found.

According to Labov and Waletzky, 'orientations ', 'complicating actions ', and 'evaluations' are essential elements in any narrative telling and that stories of personal experience make the simplest, but most basic, narrative structures. However, as the authors emphasize, what is significant in the structural analysis of narratives is to see how the narrator controls and manipulates the order of these stages in order to present her/his own convictions and assumptions, especially at the 'evaluation' stage stated above.

One of the most influential and earliest studies in the literature and a work that is of direct relevance to the proposed research is Halliday's (1971) study entitled "Linguistic Function and Literary Style: An Inquiry into the language of William Golding's *The Inheritors*". Halliday, in this study, investigates the realizations of 'Transitivity' patterns in *The Inheritors* and how Golding used these patterns to imply certain cognitive aspects of the main character, Lok, who is a member of a band of Neanderthals, and how a newly – evolved (more advanced) humans exploit his experience of the world, and then manage to control his own world.

The story is recited from the viewpoint of Lok. He and his tribe are supplanted by a more advanced tribe and the narrative point of view shifts towards that of those new people.

Halliday demonstrates convincingly that there is a marked difference in the linguistic styles that are used to signal these two narrative viewpoints. Where the world is depicted from the perspective of "new" people is very much like our own, Lok and his tribe see the world in a distinct and unfamiliar way. Within the limits of Lok's understanding, people appear to move aimlessly, seldom acting directly on objects in

their physical environments. This sense of discontinuity, Halliday argues, is created through particular selections from the "system of transitivity".

For instance, where Material Processes are used, they tend to be non-goal directed. So, when there are human actor features in such processes, they tend not to act on anything, and if they do, it is often only on themselves. Furthermore, many of these human actor elements are more accurately classified as parts of the body and not complete beings.

A result of the fragmentation in corpus is what Saeed (1997:70) describes as meronymy (part-whole) relationship. By this, he contrasts with holonymic (complete body) agency (Nash 1990: 139). Thus, instead of a transitivity pattern like 'Lok smelled this stuff' we obtained the authentic form 'His nose examined this stuff.' In the same way, a sequence like 'Lok twitched his ears' is dispreferred in favor of 'his ears twitched.' Much of Lok's movements fail to understand the ways in which these antagonists act upon and control their environment. So, when a hostile tribesman twitches the bushes in front of Lok, an event-type material process is used to describe this: *The bushes twitched*.

The linguistic pattern which signals the central character's limited cognitive capacity is even more striking in the following sequence, which describes an enemy drawing a bow and shooting an arrow at Lok:

A stick rose upright and ... began to grow shorter at both ends.

Then it shot out to full length again.

Again, event processes emphasize Lok's lack of ability to understand cause and - effect relationships; there is no idea here at all of how the human agent is responsible for the described action.

This pattern of transitivity is one that constructs a fictive world in which there is constant activity, but where there is no distinction between human and inanimate movement and where there is little apprehension of how any of this movement is caused (Simpson 1993:110).

Kennedy (1982) applies A Systemic Grammar framework in analyzing a scene from Joseph Conrad's "*The Secret Agent*", and James Joyce's "Two Gallants" from his collection "*Dubliners*". In his analysis, Kennedy focuses on the verbs, which are used in these two literary works. In his analysis of the sequential murder scene in "*The Secret Agent*", Kennedy examines the reason behind the reader's impression of Winnie Verloc as distant, passive, and detached, as if she were not responsible for what she was doing.

On similar lines, Kennedy approaches Joyce's *"Two Gallants"* to clarify the power relations between the young man named Corley and his friend Lenehan. They talk about their experiences in approaching girls later, they have problems because one (the rich) envies the other (poor one).

Burton's (1982) stylistic study *"Through Glass darkly: Through dark glasses"* investigates a part from Sylvia Plath's only novel *"The Bell Jar"*. Burton's analysis focuses, as Kennedy's study referred to above does, on the power relationship between the female patient Esther Greenwood and the medical staff (the doctor and a nurse; who consider the hospital as their world). Therefore, they could not understand Esther's world.

Burton attempts to demonstrate that the helpless Esther, contrary to the doctor and the nurse, could not change the course of events that were going on in the hospital concerning communication.

Similar to Kennedy and Burton's studies referred to above, Kies' (1992) *"The Uses of Passivity: suppressing Agency in Nineteen Eighty-Four"*, shows how the actions and thoughts of a man living in a dominant power of the state are suppressed.

In his study *"Investigating English discourse: Language, Literacy, and Literature"*, Carter (1997) analyzes a text extracted from a story in a women's magazine. He argues that it is interesting to note the ways in which different patterns of language are related to the two main characters Stefan de Vaux and Claire. Therefore, he emphasizes that language use is not independent "from the power of those who use it or control its use or enforce its use on others" (Carter, 1997: 12).

A number of studies within the theoretical frame of what is known as Critical Discourse Analysis (CDA) - a school working, basically, on similar lines as Halliday, and this discourse has always claimed Systemic Functional Grammar as its natural partner in text analysis attempt to reveal the underlying worldviews and the exploration of ideology, social practices, social institutions, media, etc, through the analysis of representative texts. Thus, Fairclough's *Language and Power*, (1995) on media discourse, and (2003) *Analyzing Discourse*, Fowler's (1977) *Linguistics and the Novel*, and (1986) *Linguistic Criticism*, and Fowler, Hodge, Kress, and Trew (1979) *Language and Control* all approach varieties of texts using "Transitivity", "Modality", and other theoretical tools within Functional Grammar and Critical Discourse Analysis are used to reveal ideas and evaluation in newspapers, narratives, advertising discourse, and other types of texts. These studies clearly show that the investigated texts are not mere

objective reflections or retellings of events, processes, occurrences in the real world, but are reflections of different worldviews shaping a variety of ideologies and social practices.

However, most of the studies within Critical Discourse Analysis reviewed above, in addition to being politicized and geared to particular ideologies, focus on linguistic and discourse 'deviances' of the analyzed texts. This feature, one must emphasize, is also found in early stylistic analysis of literary texts.

Cook's (1994:9) work entitled "Discourse and Literature" used various analytical tools to analyze four selected texts to reveal "the relationship between literary language and our mental representations of the world."

Finally, the researcher has visited many web sites where different types of texts, literary and non-literary, are being analyzed using different theoretical tools and frames. However, most of these analyses are sketchy and simplified. The researcher shall refer to some of these sites in the bibliography.

1.7 Forster's Life

Edward Morgan Forster was born in London on 1 January 1879. He was educated at a preparatory school in East Bourne and as a day boy at Tonbridge School, he entered the King's college and admired the intellectual atmosphere of university. He sailed to India in 1912 and in 1922 and spoke of the peace and happiness he found in India at that time. His novel *A Passage to India* is a product of his two visits and it presents his vision of India not the real India that he was thinking of and that occupied his beliefs and thoughts.

Jeffares (2002:9) says that 'Forster was essentially a humanist who believed in education, culture and freedom. He gave importance to man in his relationships with society and nature and he believed in the importance of politeness and the avoidance of haughtiness, which was the prime feature of Anglo Indian Society.

Forster exceeded national, racial and psychological barriers, which make the matter of communication between human beings misunderstood and he believed that the personal relations had to disregard the differences in culture, religion and race.

1.8 A Passage to India

A Passage to India was just written after several other novels, Jeffares (2002) says that "It is Forster's fifth novel and probably his greatest"; it was published in 1924. According to Trilling (1967:123) "*A Passage to India* is Forster's best known and most widely read novel... it quickly establishes the patterns for our emotion and keeps to it."

Colmer (1975:169) declares that "*A Passage to India* is not a political novel but a novel about personal relations... the solution to human misunderstanding lies in human nature, not in political institutions; it lies in man's capacity to transcend human difference by developing the heart and the imagination". And that "it is a personal novel, that is, it tries to show the importance of human relationships within society."

The novel is about the British conqueror and India; it tries to show the different types of relationships between Moslem Indians and Anglo-Indian society and between Indians and English people.

Jeffares (2002:352) notes that "the primary aim of language is communication, but in *A Passage to India*, strangely, the language is made a means of expressing the lack of communication between individuals or group of men."

The friendship is broken between Fielding and Dr Aziz (who are two of the main characters in A PTI, as we will see later) because of the political situation; and the relationships were also broken between Anglo Indian Society and Indians.

1.9 Structure of A Passage to India

The structure of A PTI is a three-fold one; it is composed of three parts, "*Mosque*", "*Caves*" and "*Temple*". According to Jeffares (2002:341), *Mosque* presents the possibilities of friendship between Aziz and Fielding and between Aziz and Mrs. Moore; the *Caves* symbolizes the spiritual waste, while *Temple* refers to layers of the universe. Colmer (1975:157) declares that "the first part, *Mosque*, explores the Moslem approach to truth; the second part, *Caves*, examines the confusion and sterility of the British, or rational western approach; and the brief Third part, *Temple*, celebrates the comprehensive spirituality of the Hindu approach. The parts also correspond to the three Indian seasons, 'the cold weather, the hot weather and the rains', as Forester notes in Everyman's edition of the novel."

1.10 The Rationale for Selection

The novel has been selected for certain reasons. First, A PTI demonstrates some of the most obvious linguistic and stylistic features functionally active in relation to Halliday's Functional Grammar in general, and "transitivity system" in particular. In addition, Forester is a major twentieth century English writer whose works are read and taught throughout the world and his novel is the greatest amongst his novels. The main characters in the above novel are Dr. Aziz, Mrs. Moore, Adela, Fielding and Godbole. In the present research, the linguistic structures used by Dr Aziz, Mrs. Moore and Fielding will be analyzed in terms of transitivity. The researcher believes those three characters have different worldviews which deserve further analysis.

Chapter II

2.1 Halliday's Systemic Functional Grammar

According to Halliday's theory, there are three main functions of any language (Ideational function, Interpersonal function and Textual function). A certain linguistic system can perform each function (Halliday 1985:13, Bloor and Bloor 1995:9).

Bloor and Bloor (1995:9) state that, "language is used to organize, understand and express our perceptions of the world and of our own consciousness." They called this function the Ideational function. This function of the language is subdivided into two sub-functions: the experiential and the logical. The former sub-function is largely concerned with content or idea. The latter function is concerned with the relationship between ideas.

Moreover, Halliday (1971:333) reported that language is used to enable us to "serve in the establishment and maintenance of all human relationships." Thus, Bloor and Bloor (1995:333) suggested that language could provide us with necessary tools to take part in communicative acts with others and to express and understand others' feelings, attitude and judgments. This function is identified as an Interpersonal one.

Halliday (1971:334) depicted the third function of language as instrumental to the Ideational and Interpersonal functions. Bloor and Bloor (1995:9) considered this function as a means to relate what is said and written to the real world and to other linguistic events. This function implies the use of language to organize the text itself. Therefore, this function is called textual. The textual function, according to Halliday (1971:334), exceeds its part of establishing relations between sentences to the internal structure of the sentence and its meaning with regard to the context.

These meta-functions operate simultaneously in the expression of meaning as noticed by Bloor and Bloor (1995:9). This can be attributed to certain aspects of the grammar that realize the ideational function, other aspects that realize the interpersonal function, and others that realize the textual function.

2.2 Transitivity According to Halliday

The traditional meaning of "transitivity" is the grammatical feature which indicates whether the verb takes a direct object or not (Crystal 1991:360). The concept of transitivity in Halliday's approach does not give a prime consideration of the matter of having a direct object or not i.e. "narrower extension meaning" (Halliday 1976:157), but it refers generally to "how meaning is represented in the clause and it shows how speakers encode in language their mental picture of reality and their worldview, that is how they

experience the world (Simpson 1993:88)". Also, in an early work, Halliday (1976:157) described the system of transitivity as the "representation language of processes, the participants therein, and the circumstantial features associated with them."

Transitivity is part of the ideational function of language. Martin et al. (1996:101) were more specific in that transitivity "belongs to the experiential meta-function. Simpson considered this function as a "transmission of ideas". Also, this function "carries out the ideas by expressing process." Halliday (1985:101) stated that transitivity "specifies the different types of process that are recognized in the language and the structures by which they are expressed." The process consists of going on: doing, happening, feeling, being; and the notion of reality consists of this going on, which is expressed through the grammar of the clause. This grammar can reflect the ways we experience the world (Simpson 1993:88, Halliday 1985:101).

According to Halliday's definition of transitivity above, there are three components in the semantic process that is represented in a clause:

- 1) *The process* that is expressed by the verb phrase in a clause. Processes can be classified according to whether they represent actions, speech, or states of mind or simply states of being. The researcher will attempt to investigate those processes as well as the participant roles with these processes.
- 2) *The participants* involved in the process. These roles are typically realized by noun phrases in the clause functioning as, Actor, Goal, Senser, Phenomenon, Sayer, Target, Verbiage, Target, Identified, Identifier, and Attribute.
- 3) *The circumstances* associated with the process, usually expressed by adverbial and prepositional phrases could be the circumstances of (Location, manner, cause, accompaniment, etc).

2.2.1 Material processes

These are simply processes of doing. Bloor and Bloor (1995:111) suggest that these processes "involve doings and happenings." Whereas Martin et al (1996:103) regarded these processes as concrete and the change they bring about can be perceived. However, this contradicts with Halliday (1985:104) since Halliday indicated that these processes "are not necessarily concrete, physical events" and they can be "abstract doings and happenings."

Material processes have two participant roles associated with them 'nuclear or central', as expressed in Martin et al. (1996:103). The first of these is the Actor, a nuclear element that represents the "doer" of the process expressed by the clause or "the one doing the material deed" (Ibid). Halliday (1976:161) showed that an Actor can be subject, adjunct with *by* or even not expressed at all. The second is an optional i.e. Goal which represents the person or entity affected by the process (Crystal 1991:155, Halliday 1985:103). The following are some examples of this type of process taken from PTI:

Aziz never followed me into the cave

Aziz is an Actor; it is a Noun phrase and takes the role of participant.

Followed is the process itself expressed by the verb and it is a Material Process.

Me is the goal, it represents the person affected by the Material Process.

In to the cave is the circumstance

I went to this detestable cave

<i>I</i> →	Actor
<i>went</i> →	Mat. P.
<i>to this detestable cave</i> →	Circumstance.

I left them at the entrance

<i>I</i> →	Actor
<i>left</i> →	Mat. P.
<i>them</i> →	Goal
<i>at the entrance</i> →	Circumstance

Because a goal element is present in the first example, we can rearrange this sentence into a passive form.

I was never followed by Aziz

<i>I</i> →	Goal
<i>was never followed</i> →	Mat. P.
<i>by Aziz</i> →	Actor

The goal in the active sentence is transferred to the beginning of sentence and it is categorized as goal in transitivity system. Material processes can be categorized in terms of meaning. Firstly, an animate actor performs the action process. Then, the event process refers to those processes, which are performed by an inanimate actor. However, action processes, furthermore, can be subdivided into intention processes in which the actor performs the act voluntarily. Where the process just happens, this will be a supervision process (Simpson 1993: 89).

I have only come from the club

I → is animate actor

come → is a Material Process performed by an animate actor so the process is action type and because it happens voluntarily, it is considered as an intention process.

Material process	<i>Action process</i>	<i>Intention process</i>
	I have only come from the club. She has just taken my Tonga without my permission. They live most comfortably with my wife's mother.	I have only come from the club.
	<i>Event process</i> A loud cry broke from the old man. England holds India for her interest.	<i>Supervening process</i> They live most Comfortable with my wife's mother.

A loud cry → Inanimate Actor

broke from the old man → Material event process, because the actor is inanimate.

It is not an easy mission to draw a clear-cut distinction between participant roles to know if they show evidence of animacy or inanimacy or whether the process has been done intentionally or voluntarily. Thus, the previous three subdivisions i.e. action, event, intention and supervening can be regarded as an approximation more than delineate criteria (Simpson 1993:90)

Material Process verbs can be either transitive or intransitive. If a verb, which describes a physical action, is transitive, then it is virtually definite that it is a Material Process. For an intransitive verb, we look to the Actor to see if it denotes physical action by non-human or by human. If the Actor is non-human, we can describe the process as material. But if the actor of the intransitive verb is human, then we are faced with two possibilities pertaining to the type of the process. The first possibility is a Material Process and the second possibility is a Behavioural one. We can distinguish between them in such a case by looking at the verb itself. If the verb is decidedly action then the process

is described as Material. However, if the verb is not only actional but in some way depends on the person's emotive, sensory or cognitive responses then the process is described as a Behavioural Process. (See Talib 2006)

Examples:

A large animal rushed up out of the dark.

A large animal → Non-human actor.
 rushed up → Intransitive verb and it expresses a physical action, so the process is material.

She ran to her friend, I to mine

"She" is a human actor, and "ran" is an intransitive verb and it is deadlly actional and it does not have any emotive or cognitive responses so it is material.

I am listening

"I" is a behavior, and "listening" is an intransitive verb and it has a cognitive response so it is bahavioural.

We may have a Material Process, with three participant roles, Actor, Goal and Beneficiary. Clauses of this type are called ditransitive clauses, and in active voice clauses the Beneficiary is usually the indirect object complement, but in passive clauses it is often the subject (Bloor and Bloor 1995:114).e.g.:

He	gave	Thaler	some of the bills
Actor	Mat.P	Beneficiary	Goal
Thaler	was given	some of the bills	
Benificiary	Mat.P	Goal	

2.2.2 Mental Processes

These are processes of sensing. Simpson (1993:91) believes that these processes are "internalized" and they differ from "externalized" action and Verbal Processes. Also, he regards them as perception processes ('seeing', 'hearing'), reaction processes ('liking', 'hating') and processes of cognition '(thinking', 'understanding', 'learning', 'realizing'). Halliday (1985:108) has already classified them as "clauses of feeling, thinking and perceiving." The Mental Processes can also exhibit "states of mind or psychological events (Bloor and Bloor 1995:116)."

The participant roles associated with Mental Processes are Senser (the conscious being that is perceiving, reacting to or thinking of, experiencing the process) and

Phenomenon that, which is perceived, reacted to, thought of or experienced: (Halliday 1985:108, Bloor and Bloor 1995: 117, Martin et al. 1996:105). The Sensor must be, according to the definition, a sentient being: a human or at least animate creature (Bloor and Bloor 1995:118) or "inanimate object being treated as animate (Halliday 1976:165)" because only an animate being can think and feel. Nevertheless, Phenomenon can be animate or inanimate. The kind of entity that can fill the role of phenomenon can be 'clause', 'thing', or 'person' (Bloor and Bloor 1995:118). Halliday (1976:166) portrayed the Phenomenon as the most important and distinctive feature of Mental Processes since this participant role, unlike participant roles in actional processes, can be things, persons, abstractions as well as words, facts and reports.

The following are some of the examples of this type of process taken from A Passage to India. Examples:

I believe Dr Aziz to be innocent

I → a noun phrase functioning as participant and presents the conscious being that is thinking, the role of 'I' is Sensor.

believe → a verb and it is an internalized process presenting a mental process, defined as a cognition process.

Dr Aziz to be innocent → a non- finite clause and takes the role of participant, it is considered in Mental Processes as Phenomenon

I like Aziz.

I → Sensor

like → Mental /Reaction Process.

Aziz → Phenomenon

Man can learn everything.

Man → Sensor

can learn → Mental /Cognition Process.

everything → Phenomenon

I like unconventional behavior so extremely

I → Sensor

like → Mental /Reaction Process

unconventional behavior → Phenomenon

so extremely → Circumstance of degree /adverb

I will see him

I → Sensor

see → Mental / Perception Process

him → Phenomenon

I wish I could do something for you in the future

I → Senser

wish → Mental/Reaction process

I could do something for you in the future → Phenomenon

I think we shall keep friends

I → Senser

think → Mental /Cognition Process

we shall keep friends → Phenomenon

2.2.3 Verbal Processes

These are processes of saying. Halliday (1976:167) considered these Verbal Clauses as "reported speech". The participant roles associated with Verbal Processes are that of Sayer (the individual who is speaking) and Target (the addressee to whom the process is directed). A sayer can be anything that puts out signals and has nothing to do with consciousness (Halliday 1985:129). We can add the role of Verbiage, which is used to mean what is said or the verbalization itself. Verbal processes fall between Mental and Material Processes. A Verbal Process can carry both material and mental features. Saying something is a physical action that reflects mental operations, with some verbs such as (reproached, repeated), the receiver (target) is not mentioned, and with some other verbs such as (explains) the target is mentioned (Martin et al. 1996:122). The following are examples of this type of process taken from A PTI:

I never said his name

I → noun phrase acts as participant and takes the role of "sayer"

said → it is verb, and it represents the process of saying, so the verb "said" is a verbal process

his name → noun phrase, it represents that which is said, so his "name" is "verbiage".

He said he wasn't allowed to.

He → Sayer

said → Verb. P.

he wasn't allowed to → Verbiage

I speak only of India

I → Sayer
 speak → Verb. P.
 only of India → Verbiage

I can't tell you why England is here

I → Sayer
 can't tell → Verb. P.
 you → Target
 why England is here → Clause / Verbiage

I called you to preserve you from the odium

I → Sayer
 called → Verb. P.
 you → Target
 to preserve from the odium → Circumstance

I must tell that to Mahmoud Ali

I → Sayer
 tell → Verb. P.
 that → Verbiage
 to Mahmoud Ali → Target

2.2.4 Relational processes

These are the processes of being (Halliday1985:112), they "signal that a relationship exists between two participants but without suggesting that one participant affects the other in any way" (Simpson 1993:91). Martin et al. (1996:106) regard this process as "a generalization of the traditional notion of 'copular' constructions." Thus, these constructions are typically used with the verb "be" or some other linking verbs such as look, seem, appear, keep, remain, become, and sound...etc. (Bloor and Bloor 1995:120)

2.2.4.1 Three Types of Relational Processes

1. Intensive where an " x is a ". The relationship between the two terms is one of sameness. e.g.: Mary is wise

2. Possessive, where an "x has a". The relationship between the two participants is one of ownership i.e. an entity possesses another as "Gill has a guitar"
3. Circumstantial, where an 'x is at / on a'. The relationship between the two terms is one of time, place, manner, cause, accompaniment, matter or role. e.g.: Bill is at home (Halliday 1985:114-121; Simpson 1993:92)

2.2.4.2 The Two Modes of Relational Processes

1. Attributive mode
2. Identifying mode.

The participant roles associated with the attributive mode are Carrier (The topic of the clause) and Attribute (comment about the topic) whereas the Attribute as Halliday (1985:114) writes "is assigned to a 'carrier' the meaning is 'x is a member of the class a' ". e.g. "John is a musician" means that "John is a member of the class of musicians". While the participant roles that are associated with the identifying mode are Identified (instead of being Carrier) and Identifier (instead of Attribute as in the attributive mode) whereas the meaning of the identifying clause is " 'a serves to define the identity of x' " (Ibid: 115) e.g. "Edward is the benign one" where "benign one" defines the identity Edward. The participants Identified and Carrier in identifying and attributive modes respectively are the roles for the being entities/persons. Thus, nouns that play these two roles are said to be mostly associated with things and people. The difference between these two participants' roles stem from the difference between the modes within the Relational Processes. On the other hand, roles Identifier and Attribute in identifying and attributive modes respectively are the roles of description (Bloor and Bloor 1995:120-122).

According to Halliday (1985:114), clauses in the attributive mode are irreversible e.g. I can say "John is handsome" but I can not say "handsome is John", whereas those in the identifying mode are reversible; consequently, the Identifier can take the place of Identified and vice versa e.g. "today is the tenth" can be reversed as "the tenth is today"; in other words, clauses in the identifying mode have a passive e.g. "Sara owns the car" has a passive as "the car is owned by Sara" while those in the attributive mood don't have a passive e.g. we can say "George seems tired" but we can not say "tired is seemed by George" . Another difference is that there is one participant in attributive clauses since the attribute is not a participant. However, in identifying clauses there are two participants. It is a rule of thumb that a participant can function as subject. So any clause that has two participants will have two voices, active and passive, each one has a

different participant as subject; therefore, a clause with only one participant will have one voice. (Ibid).

Intensive type establishes a relationship of sameness between two identities (Halliday 1985:114). The following examples of this type are taken from *A Passage to India*.

Examples:

Marriage is too absurd

Marriage →	Carrier (the topic of the clause)
is →	Relational intensive type /attributive mode
too absurd →	Attribute (comment of the topic mode)

The above example is an intensive type because there is a relationship of sameness between the two participants, and it is an attributive mode because it has no passive that is it is irreversible; we can not say "too absurd is marriage"

Example

The cock is deaf

The cock →	Carrier
is →	Relational intensive type /Attributive mode
deaf →	Attribute

Aziz is the doctor

Aziz →	Identified
is →	Relational intensive type / Identifying mode
the doctor →	Identifier

The above clause is in the identifying mode and it is evident that it can be reversed as "the doctor is Aziz".

The expedition was over

The expedition →	Carrier
was →	Relational circumstantial type/attributive mode
over →	Attribute

The above clause can not be reversed, so it is an attributive mode.

Rupees don't last forever

Rupees →	Carrier
don't last →	Relational circumstantial type /attributive mode
forever →	Attribute

The above clause is an attributive mode in the sense that it can not be reversed; we can not say "forever don't last rupees" and it has no passive, so we can not say "Rupees are not lasted by forever."

It has red bars on its wings

It →	Carrier
has →	Relational possessive type /attributive mod
red bars →	Attribute
on its wings →	Circumstance

The above clause can not be reversed so we can not say "Red bars has it" and it has no passive so we can not say "on its wings red bars are had by it"

In Relational Processes of the attributive mode, the "Attribute is realized as a nominal group, typically (though not obligatorily) one that is indefinite: it has as a head a noun or an adjective, but not a pronoun" (ibid: 115)

Examples:

All days are <u>convenient</u> →	Attribute (Adjective)
The expedition is <u>nothing</u> →	Attribute (Nominal group)

Nevertheless, in identifying mode, the second participant "Identifier" is a nominal group and it has a definite article or a possessive pronoun such as "My" or a specifying genitive such as " Mary's " (See Halliday 1985:116)

Examples:

She is my wife

my wife_→	Identifier
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- If one or both participants are embedded clauses, the process must be identifying rather than attributive. The word "represents" can be used to replace the verb used only in identifying modes.

Example:

<u>This difference</u>	is	<u>what the oriental will never understand</u>
Identified	R.P	Identifier

2.2.5 Behavioural Processes

Halliday (1985:128) holds that they are "processes of physiological and psychological behaviour, like breathing, dreaming, smiling" Grammatically speaking, these processes are intermediate between Mental and Material Processes or they fall in the

"grey area" (Bloor and Bloor 1995:125) between these two major processes. Still, they have grammatical features that set them apart. First, the Behavioural Process has only one participant, which is called "Behaver". Second, the Behavioural Process may have another apparent participant (complement). This is the Range (Behaviour), which is not a real participant but adds specification to the process. (Talib 2006, Martin et al. 1996:109).

Examples:

I travel light

I →	Behaver
travel →	Behavioural Process that has one participant
light →	Circumstance

She gazed at the colorless glass

She →	Behaver
gazed at →	Behavioural Process
the colorless glass →	Range

2.2.6 Existential Process

Existential Processes are related to Relational Processes and they have a link with Material Processes of the happening type. The function of Existential Clause is to announce the existence of the situation. Existential Processes have only one participant, i.e. Existent. This type of process has two main forms of grammatical realization. One is with a copular verb and an empty subject "there" which functions as a subject (Halliday 1985:130) as in the following examples:

There is practically only one room in it.

There →	Needed as a subject, it has no experiential meaning in a sense that its function is to avoid the need or the possibility of a second participant in the clause.
is →	Exist. P
only one room in it →	Existent

The other form is with a copular verb or a verb that expresses existence. Frequently the Existential clause contains a circumstantial adverbial adjunct. If the circumstantial element is thematic the word (there) may be omitted. (ibid).

Example:

In it was only one room

In it →	Circumstance
was→	Exist.P
only one room →	Existent

CHAPTER III

Part One, Mosque

3.1 Summary of Part One: Mosque

Gillie (1983:145) states that "Mosque" concerns human relationships which are in principle open and candid but in practice eroded by muddle and deceit."

Aziz is a Moslem doctor who practices at the government hospital in Ghandrapore and he discusses with his friends the possibility of friendship between the Indians and the English. Aziz is summoned to the house of Major Callendar. He arrives late and finds that Major Callendar has gone without leaving any message. Aziz's Tonga is taken by two English ladies who are relatives of Major Callendar. On his way to his house he stops at the Mosque and encounters Mrs. Moore, an old lady who comes from England with Adela Quested who wants to observe Ronny (Mrs. Moore's son by her first marriage to decide whether to marry him or not).

Aziz likes Mrs. Moore and a kind of intimate relationship develops between them. Mr. Turton, the Collector, organizes the Bridge party. However, the party fails because of the haughty behavior of English women who do not show respect to their Indian guests.

Mr. Fielding, the principal of the local college, attends the Bridge party and invites Mrs. Moore and Adela to a tea party in his house. In addition, he sends an invitation to Dr. Aziz.

The first person who arrives at Fielding's house is Dr. Aziz and a kind of friendly relationship develops between both. Dr Aziz meets there Mrs. Moore and Adela Quested who express their desire to see real India. Thus, Dr. Aziz organizes a trip to the Marabar caves.

Fielding visits Aziz, which strengthens their friendship, especially when Aziz shows him the photograph of his dead wife.

3.2. Realization of Transitivity Patterns in Aziz's Speech

Aziz is central to the novel since he represents the Indian personality versus the imperialistic one of the British. Moreover, Aziz is the icon of the Anglo-Indian friendship. We see him for the first time when he arrives late at the house of his friend. Forster (2002: 115) says that Aziz "was all animation."

The following processes are noted in this scene:

-Am I late?

'Am' is a Relational Process which is realized by two participants' role. The first participant is "I" and called Carrier. The participant (I) is used by Aziz to refer to himself when he was in an intimate situation while he uses a Relational process. The second participant is "late" and is called Attribute.

<u>Kindly</u>	<u>answer</u>	<u>my question</u>	, am I late?
Circumstance	Verb. P	<u>Target</u>	<u>Verbiage</u>

This example shows two processes, Relational and Verbal Processes, and they are used to show intimacy while Aziz was joking with his friend when he himself arrived late. Other processes are below:

<u>Has</u>	<u>Mahmoud Ali</u>	<u>eaten</u>	<u>all food?</u>
	Actor	Mat. P	Goal
<u>Hookah</u>	<u>is</u>	<u>so jolly</u>	
Carrier	Rel. P	Attribute	

Aziz's friends are discussing the friendship topic, that is, the possibility of friendship between the English and the Indians. Hamidullah believes that it would be possible only in England.

Forster in his novel A PTI shows that the major Indian characters are educated men but the British officials deprive them of expressing their point of view in anything; Aziz's friend Hamidullah says: "The red boy has again insulted me in court"(16) and "when we poor black take bribes, we perform what we are bribed to perform, and the law discovers us in consequence. The English take and do nothing...." (ibid) This is the point which is used by Forster to reflect the injustice of the political rule of Britain over India and shows that Forster sympathizes with the Indians.

Aziz's speech here shows the following processes when he talks about the English:

<u>I</u>	<u>admire</u>	<u>Them</u>	
Senser	Ment. P	Phenomenon	
<u>Mr. Turton</u>	<u>is</u>	<u>so skilful</u>	
Carrier	Rel. P	Attribute	
<u>We</u>	<u>take</u>	<u>bribes</u>	
Actor	Mat. P	Goal	
<u>The English</u>	<u>take</u>	and <u>do</u>	<u>Nothing</u>
Actor	Mat. P	Mat. P	Goal

We meet Aziz's aunt, who is a Moslem in Purdah, (meaning that women must cover their faces from strangers except from their families). She scolds Aziz for not having remarried after his wife's death. Forster in his A PTI suggests that the Indian women have a good way of thinking through Aziz's aunt's statement: "what is to become of all daughters if men refuse to marry?" (18) However, Aziz tells her that he is happy in his life.

The following are instances of different types of processes in Aziz's speech, which expresses his point of view about the idea of remarriage and the English:

<u>They</u>	<u>are</u>	<u>such very small children</u>	
Carrier	Rel. P	Attribute	
<u>They</u>	<u>live</u>	<u>most comfortably</u>	<u>with my mother's wife</u>
Actor	Mat. P	Circumstance	Circumstance
<u>I</u>	<u>can see</u>	<u>them</u>	
Senser	Ment. P	Phenomenon	

Now we go with Aziz to the civil surgeon's bungalow where he is snubbed by two women who take his bungalow and his reaction towards their behavior is that he shows them respect. He is also left no message from Major Callendar who went to the club.

Here, Forster contrasts English with Indian attitude towards time. Punctuality for major Callendar is a virtuous quality. Therefore, he expected Aziz to come early. Nevertheless, for Aziz 'time' is not a virtuous quality so he stayed with his friends for a while and on his way to Major Callendar's bungalow, he was delayed further by an accident.

Both men feel a sense of oppression because of a difference in attitudes and the inability to understand each other's attitudes and circumstances. Major Callendar feels oppression because he has a sense of pride because of his British ruling class on the one hand, and the importance of punctuality on the other.

Aziz feels oppression because he is interrupted by Major Callendar's message while he is dining with his friends and because of the sting he feels as a result of discrimination, that is, he must obey the instructions of British officials without objection. And this is clear in Aziz's statement to his friend "I dare say not, I dare say nothing. He has found out our dinner hour, that's all, and chooses to interrupt us every time, in order to show his power." (20)

The following processes are noted in Aziz's speech:

<u>Old calendar</u>	<u>wants</u>	<u>to see me</u>	
Senser	Ment. P	Phenomenon	
<u>I</u>	<u>don't go</u>	<u>at all</u>	
Actor	Mat. P	Circumstance	
<u>I</u>	<u>will write</u>	<u>him</u>	<u>a letter</u>
Actor	Mat. P	Beneficiary	Goal
<u>I</u>	<u>am</u>	<u>an Indian</u>	
Carrier	Rel. P	Attribute	
<u>You</u>	<u>are</u>	<u>most welcomed</u>	
Carrier	Rel. P	Attribute	

We turn with Aziz to the Mosque. For him as Forster (2002:23) writes "Here was Islam, his own country, more than a faith, more than a battle cry, more, much more..." Islam and attitude towards life both are exquisite and durable where his body and thoughts found their home". According to Gillie (1983:140-141), "... Aziz's devotion to Islam is essentially cultural. He is aware of himself as one of the Islamic race which once conquered India. In his speech, the name of its emperors interchanges with those of its poets and the mosque in Ghandrapore is sacred to him not primarily for the doctrine it enriches, but for the culture it manifests, and this culture is his true home".

Mrs. Moore is there. They meet and he reprimands her for not having taken her shoes off. She says: "God is here" (24) Gillie (1983:141) states that "her Christianity and his Islam enable them to meet as individuals at a deeper level than that made possible by social codes and habits, initially because she likes him, takes her religion with full seriousness" .

Aziz makes a statement about Miss Derek - a member of British colony and says 'Ah! Very charming lady' Mrs. Moore replies 'possibly, when one knows her better', "It is this that inspires him with a desire to know her personally and his respect is deepened to warmth..." (ibid)

Mrs. Moore's statement that 'God is here' and her respect for Aziz's culture lead to the establishment of a kind of intimate relationship between them so according to Colmer (1975:158) "the dome becomes associated with the Mosque with the 'secret understanding of heart' experienced by Mrs. Moore and Dr Aziz, with the quest for divine through the ideal friend, in fact, with the way of Islam."

Aziz's feeling of affection toward Mrs. Moore after their encounter at the Mosque shows his ability to accept people whose humanitarian consciousness motivates them to disregard religious and racial barriers.

The processes that are used by Aziz's character to show his worldview are the following:

Some instances of Relational Processes in Aziz's speech are:

<u>This</u>	<u>is</u>	<u>a mosque</u>	
Carrier	Rel. P	Attribute	
<u>You</u>	<u>have</u>	<u>no right</u>	<u>here</u>
Carrier	Rel. P	Attribute	Circumstance
<u>I</u>	<u>am</u>	<u>afraid</u>	
Carrier	Rel. P	Attribute	
<u>Our city magistrate name</u>	<u>is</u>	<u>Mr. Heaslop</u>	
Identified	Rel. P	Identifier	

Some instances of Material Processes in Aziz's speech are the following:

<u>The civil surgeon</u>	<u>took</u>	<u>you</u>		
Actor	Mat. P	Goal		
<u>She</u>	<u>has just</u>	<u>taken</u>	<u>my Tonga</u>	<u>without my permission</u>
Actor		Mat. P	Goal	Circumstance

Some instances of Mental Processes in Aziz's speech are:

<u>I</u>	<u>think</u>	<u>you are newly arrived</u>	
Senser	Ment. P	Phenomenon	
<u>I</u>	<u>know</u>	<u>him</u>	<u>Intimately</u>
Senser	Ment. P	Phenomenon	Circumstances
<u>You</u>	<u>understand</u>	<u>me</u>	
Senser	Ment. P	Phenomenon	

Some instances of Verbal Processes are the following:

Don't	<u>you</u>	<u>agree</u>	with	<u>me?</u>
	Sayer	Verb. P		Target
<u>I</u>	<u>shall tell</u>	<u>our community</u>		<u>about you</u>
Sayer	Verb. P	Target		Verbiage

Table 1: Number of each type of Processes in Aziz's Speech

Context of situation	Rel. P	Mat. P	Ment. P	Verb. P	Exist. P	Behv. P
Aziz and his friends discuss the possibility of friendship between the Indian and the English.	11	9	1	2	0	0
Aziz expresses his point of view about marriage to his aunt	9	11	5	4	0	0
Aziz talks to Mrs. Moore at the mosque	29	22	16	7	1	0
Total	49	42	22	13	1	0

Table 2: Frequency of Aziz's Participant Roles

Carrier	Actor	Senser	Goal	Phenomenon	Target	Sayer	Existent	Behaver
2	1	1	0	0	0	0	0	0
1	3	4	0	0	0	2	0	0
5	4	6	1	1	2	3	1	0

Aziz does not attend the Bridge party although he arranges to go with Dr. Panna Lal because the former is working on some surgical cases. Forster (2002:53) states that "it was his hand not his mind, that was scientific", and because the party happens on the anniversary of his wife's death (Ch. VI).

Aziz thinks about his dead wife and wonders if he will meet her in the after life. The idea of intimacy appears here in the form of unity between man and woman rather man and God. Forster (2002:56) records "Would he meet her beyond the tomb? Is there such a meeting place? Though orthodox, he did not know. God's unity was indubitable and indubitably announced"

The Bridge party contributes to increasing the gap between East and West because of the behavior of Anglo Indian women who don't show respect to their Indian guests.

It is obvious that Forster portrays Indians as intimate people through Aziz who invents lies instead of telling the truth to Dr Panna Lal to make him not feel putdown. Moreover, through Aziz's lies, the author portrays one of the social conventions in Indian society which accepts the excuse to protect man's feeling which is more important than the truth itself.

The processes that are used by Aziz's character to justify his absence from attending the Bridge party are the following:

Some instances of Relational Processes in Aziz's speech are:

<u>The cook</u>	<u>is</u>	<u>Deaf</u>
Carrier	Rel. P	Attribute
<u>It</u>	<u>is</u>	<u>my fixed rule</u>
Identified	Rel. P	Identifier
<u>My scale</u>	<u>is</u>	<u>very small</u>
	Rel. P	Attribute

Instances of Mental Processes in Aziz's speech are:

<u>Dr Lal</u>	<u>consider</u>		
Senser	Ment. P		
<u>I</u>	<u>can never</u>	<u>count on</u>	<u>You</u>
Senser		Ment. P	Phenomenon
<u>As</u>	<u>I</u>	<u>Please</u>	
	Phenomenon	Mental process	

Some instances of Material Processes in Aziz's speech are the following:

<u>My servant</u>	<u>comes back</u>		
Actor	Mat. P		
<u>I</u>	<u>send</u>	<u>my servant</u>	
Actor	Mat. P	Goal	
<u>I and Hassan</u>	<u>leave</u>	<u>the house</u>	<u>at the same time</u>
Actor	Mat. P	Goal	Circumstance

Table 3: Number of each type of Processes in Aziz's Speech

Context of situation	Rel. P	Mat. P	Ment. P	Verb. P	Behv. P	Exist. P
Dr. Aziz is arguing with Dr Lal.	12	15	2	4	1	0

Table 4: Frequency of Aziz's Participant Roles

Carrier	Actor	Senser	Sayer
5	5	1	4

We go with Aziz who is the first person to arrive at the tea party at Fielding's home, and hear Fielding shouts from the room to Aziz: 'please make yourself at home', for Aziz this remark has a definite meaning and Forster (2002:63) describes the effect of this remark on Aziz and says that "It makes his spirit flared up."

A kind of an intimate relationship develops between both men especially when Aziz supplies Fielding with a stud and "this incident, though small in itself is suggestive of Aziz's instinctive liking for Fielding and also his generous nature" (Ibid: 312). Fielding mentions Mrs. Moore's name and Aziz says that he doesn't consider her his friend and that 'a single meeting is too short to make a friend'. In his article "Promise and Withdrawal in *A Passage to India*", Colmer (1979:126) states that "Aziz at first disavows the most memorable experience of his life 'the secret understanding of heart' reached with Mrs. Moore in the moon-lit mosque. Irritated by Fielding's apparent snub about – post – impressionism," Mrs. Moore and Adela Quested arrive, Aziz talks about

the beauty of Fielding's house, and according to Shahane's (1979:112) point of view in his article entitled "Life's Walking Shadows in *A Passage to India* " "Aziz can by no means be described as an artistic or a person of aesthetic temper, though he talks to Mrs. Moore at Fielding's tea of the beauties of his host's room: 'see the curves the bottom of the arches. What delicacy: It is the architecture of question and answer". Aziz reminds Mrs. Moore of their first meeting in the Mosque. In his article entitled "Promise and Withdrawal in *A Passage To India*" Colmer (1979:126) states that "Aziz refers to our mosque, not my mosque as when he momentarily feels the need to exile Mrs. Moore from the shared moment of the unity" Muddle and mystery have been discussed; Aziz's point of view that India is a muddle. Gillie (1983:152) believes that the muddle is produced by ignorant misunderstanding, undisclosed prejudices and unacknowledged barriers in Mosque.

Miss Quested is sitting with Aziz and Godbole, Ronny enters and sees them; he gets angry and blames Fielding for having allowed an English lady to sit and smoke with two Indians, Aziz behaves rudely towards Ronny and from Colmer's point of view (1975:162) "the tea party that brings Aziz and Fielding together and suggests the possibilities of human harmony through the affection and good will also causes the first serious disharmony in Adela's and Ronny's relations."

The processes in Aziz's speech are the following:

Some Instances of Relational Processes in Aziz's speech are

<u>A single meeting</u>	<u>is</u>	<u>too short</u>	<u>To make friend</u>
Carrier	Rel. P	Attribute	Circumstance
<u>We</u>	<u>Are</u>	<u>by nature</u>	<u>the most in formal people</u>
Identified	R.P	Circumstance	Identifier
<u>The fact</u>	<u>is</u>	<u>I have long wanted to meet you</u>	
Identified	R.P.	Identifier	
<u>You</u>	<u>are</u>	<u>a celebrated student</u>	<u>of Persian poetry</u>
Carrier	R.P	Attribute	

Some instances of Material Processes in Aziz's speech are:

<u>England</u>	<u>conquered</u>	<u>India</u>	<u>from them</u>
Actor	Mat. P	Goal	Circumstance
<u>We</u>	<u>Wear</u>	<u>them</u>	<u>to pass police</u>
Actor	Mat. P	Goal	Circumstance

I should have been sent Instead
Goal Mat. P

Some instances of Mental Processes in Aziz's speech are:

I like unconventional behavior so extremely
Senser Ment. P Phenomenon Circumstance
You know Me
Senser Ment. P Phenomenon

Some instances of Verbal Processes in Aziz's speech are:

I will tell you what I said to myself
Sayer Verb. P Target Verbiage
I Speak now as a doctor
Sayer Verb. P Circumstance Circumstance
I invite you to the Marabar caves
Sayer Verb. P Target Circumstances

Some instances of Existential Processes in Aziz's speech are:

Is There anything else?
Exist. P Existent

Table 5: Number of each type of Processes in Aziz's Speech

Context of situation	Rel. P	Mat. P	Ment. P	Verb. P	Behv. P	Exist. P
Aziz in Fielding's house at tea party	48	63	17	18	0	3

Table 6: Frequencies of Aziz's Participant Roles

Carrier	Actor	Senser	Sayer	Goal	Phenomenon	Target
4	12	7	10	5	1	0

Aziz has a fever and a group of Indians come to visit him. It is obvious that Forster in his novel (2002:107) shows that the only connection between Indian's ethnicity is their hatred of the British. Moreover, when England leaves, they will lose their unity and these different opinions whether they are spiritual "we are so spiritual" or not "I don't consider us spiritual" and whether the English must be chucked out "chuck them out" or not "No Indian gentleman approves chucking out as a proper thing", suggest dissension in opinions and causes.

Into this group comes Fielding and his visit as Colmer (1975:163) states: "marks the triumph of the developed heart, in contrast to the pathetic failure of the undeveloped heart, which is exemplified in the relations between Ronny and Adela." After the other Indians have left, Aziz calls Fielding back and according to Colmer in his article "Promise and Withdrawal in *A Passage to India*" (1979:126) that "In the ensuing scene affection triumphs."

Aziz shows Fielding the picture of his dead wife as if he considers Fielding his brother and as a gesture of friendship and confidence. This "incident is a reminder that affection may revive good states of mind, either forgotten or driven out by suspicion, irritation or hostility" (Ibid). Aziz's point of view is that what the Indians need from the English is kindness and more kindness, and this is the reason that makes Aziz like Fielding and Mrs. Moore.

Here, different racial backgrounds are meeting. Aziz believes that marriage is important and that a man must have children to carry his name after his death, but Fielding believes in traveling light and thinks that marriage and children will confine him.

A further contrast in the English and Indian worldviews is illustrated in Aziz's thought towards sex through his comment on Adela that "she was not beautiful. She has practically small breasts." (113) This criticism is considered from Fielding's point of view a bit vulgar. Fielding does not believe in God and Aziz holds that it is wrong to offend God. This shows another difference in English and Indian worldviews towards religion and God.

Another contrast is illustrated in Aziz's opinion towards society. He believes that it is no wrong to deceive society because society is not injured until it discovers the truth. This point is exemplified in Aziz's lies which he invented to save Dr Lal's face instead of telling the truth about his not attending the Bridge party. Aziz is seized with revulsion and because his decision comes from his heart not from his head he decides to write a telegram to his children instead of attending the Bridge party. Nevertheless, Fielding's point of view is that man must not deceive society and this is indicated in his clear statements that "I don't believe in God" and "England holds India for her good." (106) to Aziz's friends, who ask Fielding if he believes in Providence or not and how the British justify holding India?

Colmer (1975: 168-169) states: "most of the differences that arise between Dr Aziz and Fielding spring from a misunderstanding of idiom, but the idiom itself

expresses a whole character or culture. This may be seen in attitudes towards sex ('she has small breasts'), to art ('post – impressionism indeed'); to truth (the collar-stud)."

Despite the difference in attitudes, customs and beliefs, Aziz and Fielding can establish a strong friendship since they have good hearts and good minds. Consequently this can help each of them to appreciate and respect the other's social and cultural customs and beliefs.

The processes used by Aziz's characters are the following:

Some instances of Relational Processes in Aziz's speech are

<u>You</u>	<u>are</u>	<u>the first English man</u>	
Identified	Rel. P	Identifier	
<u>The difference</u>	<u>is</u>	<u>what the oriental will never understand</u>	
Identified	Rel. P	Identifier	
<u>This</u>	<u>is</u>	<u>an awful place</u>	<u>for scandal</u>
Carrier	Rel. P	Attribute	Circumstance
<u>You</u>	<u>are</u>	<u>a most ordinary race.</u>	
Carrier	Rel. P	Attribute	
<u>You</u>	<u>are</u>	<u>evidently</u>	<u>in a good hurry.</u>
Carrier	Rel. P	Circumstance	Attribute
<u>It</u>	<u>is</u>	<u>beyond the power of most men.</u>	
Carrier	Rel. P	Attribute	

Some instances of Material Processes in Aziz's speech are:

<u>I</u>	<u>show</u>	<u>you</u>	<u>the photograph</u>
Actor	Mat. P	Beneficiary	Goal
<u>We</u>	<u>can't build up</u>	<u>India</u>	except on what we feel
Actor	Mat. P	Goal	

Some instances of Mental Processes in Aziz's speech are:

<u>I</u>	<u>never expect</u>	<u>you to come</u>	
Senser	Ment. P	Phenomenon	
<u>Hamidullah</u>	<u>liked</u>	<u>them</u>	<u>in England</u>
Senser	Ment. P	phenomenon	Circumstance
<u>I</u>	<u>thought</u>	<u>her so nice and sincere</u>	
Senser	Ment. P	Phenomenon	

Some instances of Verbal Processes in Aziz's speech are:

<u>You</u>	<u>talked</u>	<u>in that fashion.</u>	
Sayer	Verb. P	Circumstance	
<u>I</u>	<u>assure</u>	<u>You</u>	<u>it is the only hope.</u>
Sayer	Verb. P	Target	Verbiage
Mrs. Moore	<u>doesn't' mention</u>	<u>That</u>	<u>to me</u> <u>among her plans</u>
Sayer	Verb. P	Verbiage	Target Circumstance

Instances of Behavioural Processes in Aziz's speech are:

<u>I</u>	<u>behave</u>	<u>badly</u>
Behaver	Behv. P	Circumstance
<u>Travel</u>	<u>light</u>	
Behv. P		

Instances of Existential Processes in Aziz's speech are:

<u>The world</u>	<u>exists</u>	
Existent	Exist. P	
There	<u>are</u>	<u>six people in my room.</u>
	Exist. P	Existent

Table 7: Number of each type of Processes in Aziz's Speech

Context of situation	Rel. P	Mat. P	Ment. P	Verb. P	Behv. P	Exist. P
Fielding visits sick Aziz	59	44	9	12	2	3

Table 8: Frequencies of Aziz's participant role

Carrier	Actor	Senser	Sayer	Goal	Phenomenon	Target	Behaver
6	6	4	3	0	0	2	0

Table 9: Type of Processes in Aziz's speech in part one 'Mosque'

Rel. P	Mat. P	Ment. P	Verb. P	Behv. P	Exist. P
168	164	50	47	3	7

Table 10: Frequency of Aziz's Participant Roles in part one 'Mosque'

Carrier	Actor	Senser	Sayer	Goal	Phenomenon	Target	Behaver
23	31	23	24	6	2	4	1

Aziz's speech demonstrates that Relational Processes are most frequently used in comparison with Material, Mental, Verbal, Behavioural and Existential Processes in Part One ' Mosque ' to show Intimacy and to express his worldview towards life, society, religion, God , India, sex and the British as it has been shown in the previous sections.

Relational Processes of attributive mode (133) are used more frequently than Relational Processes identifying mode (35), most of carriers (i.e. 80) are pronouns. Aziz plays the participant role as Carrier in (23) of them, and the others are pronouns such as (she, he, you, we, and it). Nouns such as "hookah" are used (47) times. The Attribute is divided into adjective phrases which are used (86) times such as (sorry, very small, famous, wrong, delicious, dead, convenient, jolly) and noun phrases are used (47) times

in attributive mode such as (jolly talk, very small children). In the identifying mode the Identified role is presented through (35) NP's such as (the difference, our city magistrate, your grand mother, the city magistrate, my father). While the identifiers such as (my fixed rule, my wife) are used 18 times; only (4) of them are preceded by adjectives such as (our empty brag, the only exception, the celebrated student and my fixed rule) and only one is a proper noun (Mr. Heaslop). Most of the Carrier and Identified roles are animate subjects. most of the attributes are adjectival phrases and all identifiers are noun phrases consisting of head nouns preceded by adjectives or by a definite article (the) as in the politeness, the tricks, the same which occur (5) times or by possessive pronouns such as (my own view, your home, your climate, my secret) which occur (5) times. Most of the Relational Processes are intensive type. The number of possessive modes in attributive type is (9) and the number of circumstantial modes in the same types is (8) such as (you are in India, she is of no importance, you are in trouble). The number of possessive type in identifying mode is (5) times, and the number of circumstantial type in identifying mode is (3) as in (it is beyond the power, it belongs to another ... and we are in the same box).

Circumstances have not been used too much except in few instances such as (a single meeting is too short to make friends, this is an awful place to make scandal) to give reason and (this morning, evidently, exactly, as before, together, for us, in every way, scarcely as before and at least) to give direction and to express the way. The tense is present tense except for (7) sentences where the used tense is the past such as (she was not a highly educated woman , I was really a good deal upset , she was my wife, I should tell her you were my brother); most of Relational Processes (i.e. 116) are intensive type attributive mode.

In Material Processes most of the actors are animate subjects where most of them are pronouns such as (I, you, she, we and they) and nouns (Hassan, Mrs. Turton). In few sentences, the actors are NP's such as (the English, the civil surgeon, Englishmen). This shows that most of Material Processes are action type except (England conquer India from them) which are an event type.

Most goals are inanimate objects (e.g. a fez, their rooms, my carriage, my Tonga, letter, my Tonga) and few are pronouns. Most processes are transitive verbs except in few sentences such as (your first husband died, it bites, I don't go at all, they live most comfortably with my mother's wife, you go, it comes down and fills that tank) where they are intransitive. Aziz uses in his speech ditransitive verbs such as (I show

you the photograph, I will write him a letter, it would give you a wrong idea, but the Sahib has left me some messages). The tense in most sentences is the present tense except in (Englishmen kept their rooms so tidy, the Englishmen conquered India from them, he died poor, I showed her to you, I only met her in the mosque).

Circumstances are used (40) times such as in (they live most comfortably with my wife's mother, she has never come before, she has just taken my Tonga without my permission, we wear them to pass police , he died poor, I showed her to you because I have nothing else to show , my portable has been carried away) and (to appear in text books , here ,from them , on every side of the tank , together , simply , already , here ,in India , the whole day, with me)

The active voice is used in most of the sentences except in few sentences such as (my Tonga is left alone, my portable has been carried away by bad characters in the mean while, I should have been sent instead, a poor widow who has been robbed comes along, if the poor criminal is let off he will again rob the poor widow, my son will be badly brought up, I was compelled to go to the post office, they are ornamented in some way).

Most of the Mental Clauses in Aziz's speech in Part One are of cognitive type (30) such as (know, understand, think, and believe). (11) Of the Mental Processes are of reaction type such as (like, love, feel, wish, admire, prefer, please). Eight of the mental verbs are perception type such as (see, hear, look, listen). Most of the Mental processes have a phenomenon except in (I am shaming, are you listening, I like, we don't forget, I suppose, I know). Few of the Mental processes (i.e. 16) are followed by circumstances. The circumstances are:

- Hamidullah liked them in England.
- I know them very well because of a doctor at hospital.
- Let us admire it together.
- Do you see a piece of brown paper at the top?
- I like unconventional behavior so extremely.
- I can see them whenever I like.
- You remember the water by our mosque
- I have heard so much about you.
- Here we don't look at them.
- Old Callendar wants to see me at his bungalow.

The typical pattern is exemplified by the following clause:

I know what you feel

The verb in the above pattern is followed by a clause.

All sensors are animate subjects and most of them (72) are pronouns such as (he, she, you, and I). Aziz used the pronoun 'I' (38) times and the pronoun "you" (25) times, "we" (6) times, "he" (2) times and (she) once. Most of the phenomena are clauses. Sixteen of the phenomena are NP's such as "I know no ladies, I know your name"

Usually the process is expressed by the simple present tense except in few instances (i.e. 9) such as (Hamidullah saw her, they loved water, I always thought that English men kept their rooms so tidy, Hamidullah liked them in England, I thought her so nice and sincere).

3.3 Realization of Transitivity Patterns in Mrs. Moore's Speech

We see Mrs. Moore who has fled from the English club to the peace of the Mosque confront Aziz who talks to her sharply while she replies to him friendly. A kind of intimacy develops between them. Beer (1962:154) believes that "Mrs. Moore has a developed heart and is kind to those whom she meets."

Mrs. Moore displays integrity since she looks truly friendly, in addition to the fact that she gains Aziz's intimacy and admiration by honoring a world wide sense of right is supported by religion or God through her statement "God is here". This may be, as we will see later, reflected in her choice of transitivity processes.

The processes that have been used by Mrs. Moore are the following:

Instances of Relational Processes in Mrs. Moore's speech are:

<u>He</u>	<u>is</u>	<u>the city magistrate</u>	
Identified	Rel. P	Identifier	
<u>It</u>	<u>was</u>	<u>so hot.</u>	
Carrier	Rel. P	Attribute	
<u>I</u>	<u>was</u>	<u>Married</u>	<u>twice</u>
Carrier	R/P	Attribute	Circumstance

Instances of Mental Processes in Mrs. Moore's speech are:

<u>I</u>	<u>understand</u>	people	<u>very well.</u>
Sensor	Ment. P	Phenomenon	Circumstance
<u>I</u> only know	whether	<u>like</u> or <u>dislike</u>	<u>Them</u>
Sense	Ment. P	Sensor Ment/P	Ment/P
<u>I</u>	<u>intend</u>	<u>to start earlier</u>	
Sensor	Ment. P	Phenomenon	

Some instances of Material Processes in Mrs. Moore's speech are:

<u>That</u>	<u>makes</u>	<u>no difference</u>
Actor	Material. P	Goal

<u>I</u>	<u>left</u>	<u>them</u>	<u>at the entrance</u>
Actor	Mat. P	Goal	Circumstance
<u>You</u>	<u>walk</u>	<u>Alone</u>	
Actor	Mat. P	Circumstance	

Table 11: Number of each type of Processes in Mrs. Moore's Speech

Context of situation	Rel. P	Mat. P	Ment. P	Verb. P	Behv.P	Exist. P
Mrs. Moore meets Aziz at Mosque	7	12	14	1	0	2

Table 12: Frequency of Mrs. Moore's Participant Role

Carrier	Actor	Senser	Goal
3	7	9	0

Now, Mrs. Moore and Adela Quested express their desire to see real India. Forster in his novel *A Passage to India* uses the Moon as a symbol of universality through Mrs. Moore's character who wonders if she is looking at the other side of the moon, the side which is never seen in England. A person passes the comment that "other side of the earth, if you like, but we stick to the same old moon." (28)

Mrs. Moore wants to unite with universe and this side of her personality appears when she sees the moon later and feels as Forster (2002:33) encodes that "A sudden sense of unity, of kinship with the heavenly bodies, passed into the old woman and out like water through a tank leaving a strange freshness behind." This will be reflected, as we will notice, in her choice of transitivity patterns later.

We go with Mrs. Moore to her cottage and see Ronny discussing with his mother her encounter with Aziz at the Mosque. She is astonished by Ronny's inhumane attitude towards the Indians especially when she realizes that he does not know Aziz, but he is judging him merely as an Indian.

Mrs. Moore thinks about her son's view that Aziz expresses his dislike to Callendar in order to impress her and Gillie (1983:144) comments that Mrs. Moore "takes an objective view of her son's disapproval of her meeting with Aziz and accepts that it is after all a plausible view. All the same, 'how false as a summary of the man, the essential life of him had been slain'."

On her way to bed, she exhibits a sympathetic response to a wasp and exclaims 'pretty, dear!' ". Forster (2002:37) uses the wasp as a symbol of universality through

Mrs. Moore who extends her love even to the smallest creature in India. "The wasp is an ambivalent moral symbol, of good and evil, since it is pretty but it may also sting." And the idea of good and evil will appear later on through Mrs. Moore's discussion with Godbole.

The processes that are used by Mrs. Moore's characters are the following:

Some instances of Material Processes in Mrs. Moore's speech are:

<u>I</u>	<u>went</u>	<u>to the mosque</u>	
Actor	Mat. P	Circumstances	
<u>She</u>	<u>came out</u>	<u>to be married</u>	
Actor	Mat. P	Circumstance	
Actor	Mat. P	Circumstance	
<u>The Turtons</u>	<u>will arrange</u>	<u>something</u>	<u>for next Thursday</u>
Actor	Mat. P	Goal	Circumstance
<u>He</u>	<u>didn't come</u>	<u>into the club</u>	
Actor	Mat. P	Circumstance	

Some instances of Relational Processes in Mrs. Moore's speech are:

<u>What you say</u>	<u>sounds</u>	<u>very sensible</u>
Carrier	Rel. P	Attribute
<u>His nerves</u>	<u>were</u>	<u>all on edge</u>
Carrier	Rel. P	Attribute
<u>That</u>	<u>was</u>	<u>how we began talking</u>
Identified	Rel. P	Identifier

Some instances of Verbal Processes in Mrs. Moore's speech are

<u>I</u>	<u>was going to tell</u>	<u>You</u>	
Sayer	Verb. P	Target	
<u>I</u>	<u>can't deny</u>	<u>that what you say sounds very sensible</u>	
Sayer	Verb. P	Verbiage	
<u>I</u>	<u>have told</u>	<u>you</u>	<u>about Dr Aziz</u>
Sayer	Verb. P	Target	Verbiage
<u>She</u>	<u>discussed</u>	<u>all</u>	<u>in the boat</u>
Sayer	Verb. P	Verbiage	Circumstance
<u>I</u>	<u>could tell</u>	<u>from his voice</u>	
Sayer	Verb. P	Circumstance	
<u>He</u>	<u>told</u>	<u>me</u>	<u>about his children</u>
Sayer	Verb. P	Target	Verbiage
<u>He</u>	<u>said</u>	<u>he wasn't allowed to</u>	
Sayer	Verb. P	Verbiage	

Some instances of Mental Processes in Mrs. Moore's speech are:

<u>She</u>	<u>knows</u>	<u>You</u>	<u>in the play</u>
Sayer	Ment. P	Phenomenon	Circumstance
<u>We</u>	<u>don't see</u>	<u>the other side of the moon here</u>	
Senser	Ment. P	Phenomenon	
<u>He</u>	<u>knows</u>	<u>you</u>	<u>Well</u>
Senser	Ment. P	Phenomenon	Circumstance

Table 13: Number of each type of processes In Mrs. Moore's Speech

Context of situation	Rel. P	Mat. P	Ment. P	Exist. P	Verb. P	Behv. P
Mrs. Moore and her son discuss her encounter with Aziz	23	14	19	0	14	1

Table14: Frequencies of Mrs. Moore's Participant Role

Mrs. Moore's role as	Carrier	Actor	Senser	Sayer	Target
No.	2	3	10	6	2

Then, Mrs. Moore tells Ronny that Adela does not like the way that the English treat the Indians. Ronny believes that this is a surface issue since "we are not here for the purpose of behaving pleasantly... We are here to do justice and keep the peace." She tells him "your sentiments are those of a God", and he replies "and Englishmen like posing as Gods." (51)

In an article entitled "Language and Silence in *A Passage to India*", Orange (1979:155-156) says: "Mrs. Moore refuses to accept her son's words alone as an unimpeachable index of his state of mind and feeling; "his words without his voice might have impressed her." She tells him that "the English are out here to be pleasant" and "God had put us on earth to be pleasant to each other" and "God is Love".(52) Her words show that she is a religious woman so she takes a religious perspective toward the world.

Gillie (1983:139) says that "she has just done her best to convince him that the Christian ethics ought to dictate British conduct to the Indians. She fails, of course, because in Western politics that ethic has been strongly qualified by Pragmatism, though it still dictates, whether or not the British realize it, their political integrity, and she is herself embarrassed by her attempt. She is a practicing Christian so far as the Christian ethics take her in a personal relationship, but the influence of India has made her for the first time aware of the constrictedness of the crude version of the Christian cosmos."

In that short interview, Mrs. Moore regrets that she does not stick to the serious subject that makes her visit India i.e. the relationship between Adela and Ronny.

Mrs. Moore is a religious woman, and as she has grown, she has found it difficult to avoid mentioning God's name.

The processes in Mrs. Moore's speech are the following:

Some Instances of Relational Processes in Mrs. Moore's speech are:

<u>She</u>	<u>is</u>	<u>much too individual</u>	
Carrier	Rel. P	Attribute	
<u>Your sentiments</u>	<u>are</u>	<u>those of God</u>	
Identified	Rel. P	Identifier	
<u>He</u>	<u>is</u>	<u>omnipresent</u>	<u>even In India</u>
Carrier	Rel. P	Attribute	Circumstance

Some instances of Material Processes in Mrs. Moore's speech are:

<u>God</u>	<u>has put</u>	<u>us</u>	<u>on earth</u>
Actor	Mat. P	Goal	Circumstance
You	can't have done	such a dreadful thing	
Actor	Mat. P	Goal	

Some of Mental Processes used by Mrs. Moore are the following:

<u>You</u>	<u>See</u>	
Senser	Ment. P	
<u>I</u>	<u>Suppose</u>	<u>so</u>
Senser	Ment. P	Phenomenon
<u>I</u>	<u>believed</u>	<u>that you have.</u>
Senser	Ment. P	Phenomenon

Behavioural Process which has been used by Mrs. Moore is the following:

<u>They</u>	<u>behave</u>	<u>pleasantly toward Indians</u>
Behavior	Behv. P	Circumstance

Some Instances of Verbal Processes in Mrs. Moore's Speech are the following:

<u>They</u>	<u>must gossip</u>	<u>Sometime</u>	
Sayer	Verb. P	Circumstance	
<u>Adela and I</u>	<u>talk</u>	<u>mostly</u>	<u>about India</u>
Sayer	Verb. P	Circumstance	Verbiage

Table 15: Number of each Type of Processes in Mrs. Moore's Speech

Context of situation	R.P	Mat. P	Ment. P	Verb. P	Behv. P
Mrs. Moore tells Ronny About Adela's dislike of the way the English treat the Indians.	7	5	10	9	1

Table 16: Frequencies of Mrs. Moore's Participant Role

Carrier	Actor	Senser	Phenomenon	Sayer
1	1	3	0	3

We go with Mrs. Moore to the party at Fielding's house. She says that she likes mystery. In an article entitled "Promise and Withdrawal in *A Passage to India*", Colmer (1979:123) states: "clearly, the justly famous description of Professor Godbole's song at

the end of Fielding's tea party dramatizes the contrast between Western and Eastern attitude towards expectation and promise".

"Mrs. Moore's gentle 'But he comes in other songs I hope?' Expresses the inability of Western mind to accommodate withdrawal, absence and negation within its world – view. While Godbole's patient and reiterated invitations to the divine express the ability of the Eastern mind to accept absence as well as presence as an aspect of the divine" (quoted in Gillie 1983:123)

Later, Ronny tells his mother about the accident that happened to him, Adela and Nawab Bahudur, when the latter took them for a drive and told his chauffeur to take a road and the chauffeur fell asleep, then Ronny changed the route and there was an accident.

Mrs. Moore mentions "A ghost!" Trilling (1969:133) believes that "Mrs. Moore says "a ghost" without thinking because "she has moved closer and closer to Indian ways of feeling." Although none of the English knows that Nawab Bahudur killed a drunken man who has his spirit appeared as a ghost "this racial secret has somehow been acquired by Mrs. Moore" (Ibid).

After Adela and Ronny told Mrs. Moore about their engagement, she thinks as Forster (2002:91) writes "My duties here are evidently finished...She reminded herself of all what happy marriage means and of her own happy marriages..."

Mrs. Moore thinks that marriage is necessary and that the unhappy marriage is better than no marriage and because she cannot get married, she helps people to unite and feel happy through making them marry.

The processes, which are used by Mrs. Moore, are the following:

Some Instances of Relational Processes in Mrs. Moore's speech are:

<u>Aziz</u>	<u>is</u>	<u>my real friend</u>
Identified	Rel. P	Identifier
<u>We</u>	<u>are</u>	<u>what the people call here new</u>
Carrier	Rel. P	Attribute
<u>I</u>	<u>am</u>	<u>afraid</u>
Carrier	Rel. P	Attribute

Some instances of Material Processes in Mrs. Moore's speech are:

<u>Will</u>	<u>you</u>	<u>drive up</u>	<u>to the bungalow first?</u>
	Actor	Mat. P	Circumstance
<u>And</u>	<u>drop</u>	<u>me</u>	<u>there</u>
	Mat. P	Goal	Circumstance
<u>He</u>	<u>comes</u>	<u>in some other songs</u>	
Actor	Mat. P	Circumstance	

Some instances of Mental Processes are:

<u>I</u>	<u>hope</u>	<u>so</u>
Senser	Ment. P	Phenomenon
<u>You</u>	<u>dislike</u>	<u>institutions</u>
Senser	Ment. P	Phenomenon
<u>I</u>	<u>prefer</u>	<u>to rest</u>
Senser	Ment. P	Phenomenon

Instances of Verbal Processes are the followings:

<u>The people</u>	<u>call</u>	<u>her</u>	<u>New</u>
Sayer	Verb. P	Target	Verbiage
<u>I</u>	<u>was saying</u>		
Sayer	Verb. P		

Table 17: Number of each Type of Processes in Mrs. Moore's Speech

Context of situation	R.P	Mat. P	Ment. P	Verb. P
Mrs. Moore at Fielding's house	9	4	9	3

Table 18: Frequency of Mrs. Moore's Participant Role

Carrier	Actor	Senser	Sayer	Phenomenon	Goal
1	1	8	1	0	1

Table 19: Number of each Type of Processes in Mrs. Moore's speech in part one 'Mosque'

Rel. P	Mat. P	Ment.P	Verb. P	Behv.P	Exist. P
46	35	52	27	2	3

Table 20: Frequency of Mrs. Moore's Participant Role in part on 'Mosque'

Carrier	Actor	Senser	Goal	Phenomenon	Sayer
7	11	30	2	0	16

Table (19) shows that Mental Processes that are used by Mrs. Moore are more frequent than other processes to express her worldview towards religion, personal relations and marriage as has been explained previously.

The clauses of Mrs. Moore's speech in Part One are mainly clauses of Mental Processes (52), Relational Processes (46), Material Processes (35), and Verbal Processes (27). Most of the Mental Clauses (28) are cognitive such as (know, understand, think, believe). Mrs. Moore uses the verb 'know' (10) times and the verb think (7) times. (18) of the Mental Processes are reaction type as in (like, dislike, love,

enjoy, feel, hope, wish) and only (6) are of perception type such as (see, hear) where the verb 'see' is used (5) times. Most of the Mental Processes are transitive verbs except in (she remembered luckily, I forgot, she was certainly intending to be kind to Indians, I see, and I decided and you decided), and few of the Mental Processes (5) are followed by circumstances such as (in India, very well, here, well, now, greatly, beyond words, luckily and better). The typical pattern is exemplified by the following clauses:

A. You dislike institutions

B. I think it was impudence

The verb in pattern A is followed by NP and the verb in pattern B is followed by another clause, and both patterns are used equally and are followed by the phenomenon "institutions" and "it was impudence".

All Sensors are animate subjects and most of them are pronouns such as (him, her, you, and me). Moore used the pronoun 'I' (30) times. Most of the phenomena are NPs.

Usually the process is in the Simple Present Tense except in few instances (6) such as (remembered, forgot, was certainly intending, felt, and decided)

With regard to Material Processes, Mrs. Moore uses intransitive clauses (23) more frequently than transitive clauses (12). Most of the intransitive clauses (10) are followed by circumstances such as (from the club, to the club, alone, in some other songs). Very few of the transitive clauses (2) are followed by circumstances.

Most of actors (27) are animate subjects. The majority are pronouns (21) and Mrs. Moore plays the participant role as an actor (I) 11 times. Most of the goals (7) are NP preceded by indefinite article or possessive determiner "my" and (5) of them are pronouns 'me', 'it', 'them', 'her'. Most of Material Processes are in active voice except (Mother is pledged to nothing) which is in the passive voice.

Relational Processes are used (46) times, and most of them (i.e. 39) are of intensive type, (4) of the Relational Processes are of circumstantial type and only (3) of Relational Processes are of possessive type .

Relational Processes of attributive mode are used more frequently (35) than Relational Processes identifying mode (11), most of the carriers (28) are pronouns and (7) of them are nouns. The number of pronouns in the Relational Processes identifying mode is (3) and that of demonstrative article 'that' is (6), and that of relative clause such as (what you say, where I got to) are used (2) times.

The tense is Simple Present except in (6) clauses such as (I was afraid, I was in the dark, his nerves were all on edge, I was impudence, it was so hot, I was married twice).

Very few circumstances (7) are connected to Relational Processes such as (here, in India, twice, to be pleasant.

3.4 Realization of Transitivity Patterns in Fielding's Speech

Fielding, who socializes with Indians at the cost of alienating himself from the English in the Bridge party, meets Mrs. Moore and Adela Quested there. He is impressed by their friendliness and he invites them to a tea party at his home. Then people see Fielding talk to Aziz who visits him at home. Forster (2002:63) shows that "Fielding was dressing after a bath when Dr. Aziz announced lifting up his voice, he shouted from the bedroom, 'please make yourself at home'. The remark was unpremeditated, like most of his actions; it was what he felt inclined to say."

Rapid intimacy has grown between them, when Fielding misses his collar stud, Aziz offers him his own. Forster(2002:64) writes that "Fielding wasn't surprised at the rapidity of their intimacy. With so emotional people, it was apt to come at once or never, and he and Aziz having heard good of each other, could afford to dispense with preliminaries."

In his article entitled "*Language and Silence in A Passage to India*" Orange (1979:149) reports that Fielding "includes most obviously an attempt to ignore the racial barrier: 'the world , he believed, is a globe of men who are trying to reach one another and can best do so by the help of good will plus culture and intelligence."

Thus, Fielding is an individual in the sense that he disregards racial barriers which separate man from man, race from race, religion from religion. His belief in individuality, which helps man to deal with the other man as a human being regardless of all barriers, helps him to establish a friendship and creates an atmosphere of intimacy with the Indian Moslem Aziz.

The processes in Fielding's speech are the following:

Instances of Relational Processes in Fielding's speech are:

<u>He</u>	<u>will be</u>	<u>busy</u>	<u>at that time</u>
Carrier	Rel. P	Attribute	Circumstance
<u>She</u>	<u>is</u>	<u>artistic</u>	
Carrier	Rel. P	Attribute	

<u>His nerves</u>	<u>are</u>	<u>on edge</u>	
Carrier	Rel. P	Attribute	
Instances of Material Processes in Fielding's speech are:			
<u>I</u>	<u>have stamped on</u>	<u>My collar stud</u>	
Actor	Mat. P	Goal	
<u>You</u>	<u>Can make</u>	<u>India</u>	<u>in England apparently</u>
Actor	Mat. P	Goal	Circumstance
<u>They</u>	<u>Ship</u>	<u>them</u>	<u>in ice rooms</u>
Actor	Mat. P	Goal	Circumstance
Mental processes that are used by Fielding are the following:			
<u>I</u>	<u>don't know</u>	<u>him</u>	
Senser	Ment. P	Phenomenon	
<u>I</u>	<u>know</u>	<u>all about him</u>	
Senser	Ment. P	Phenomenon	
<u>I</u>	<u>know</u>	<u>he will be busy</u>	<u>at that time</u>
Senser	Ment. P	Phenomenon	Circumstance
<u>Aziz and I</u>	<u>know</u>	<u>well</u>	<u>that India is a muddle</u>
Senser	Ment. P	Circumstance	Phenomenon
The following is an instance of Verbal Process in Fielding's speech:			
<u>I</u>	<u>won't ask</u>	<u>the city magistrate</u>	<u>to bring you</u>
Sayer	Verb. P	Target	verbiage

Table 21: Number of each Process in Fielding's Speech

Context of situation	Rel. P	Mat. P	Mat. P	Verb. P
Conversation between Fielding and Aziz at the tea party.	7	9	12	3

Table 22: Number of Participant Roles for Fielding

Carrier	Actor	Senser	Sayer	Phenomenon
1	2	8	1	0

Fielding visits Aziz to inquire about his health. His visit as Colmer (1975:163) states marks "the triumph of the developed heart, in contrast to the pathetic failure of the undeveloped heart, which is exemplified in the relation between Ronny and Adela." Also, when Fielding meets there Aziz's Moslem friends who ask him "how is England justified in holding India?" Fielding replies that he is in India to get a job and that he can not tell why England is in India or ought to be in India. However, he says after a while that "England holds India for her good".(106) The answer which expounds that Fielding is not completely an individual, in the sense that the freedom from colonization is one of the principles of individuality which supposes that no nation has the right to invade another nation. Forster(2002:106) comments: "Yet Fielding was inclined to give it .The zeal of honesty had eaten him up." His answers to their questions demonstrates his high virtue of honesty which seems impolite to the Indian minds.

Fielding is liberal. Nevertheless, he believes that England civilizes India because he sees how Indians are backward. Unlike Anglo-Indians, he doesn't feel superiority towards Indians because he believes in liberty, individuality and humanism. Fielding expresses his point of view about the presence of God and declares that he does not believe in God and that most people in England don't. In an article entitled "*Language and Silence in A Passage to India*", Orange (1979:149) states that Fielding's Humanism "...derives from personal conviction without philosophical or religious sanction. His disavowal of religious conviction scandalizes his Moslem friends, but Forster admires the 'Zeal for honesty' that inspires his plain – speaking and his refusal to indulge in the easy acceptable answers." Furthermore, Colmer (1979:125) in the article entitled "Promise and Withdrawal in *A Passage to India*" states that "Forster employs direct speech to suggest how the promise of friendship and racial unity is withdrawn at the very moment it seems about to be achieved. The comic misunderstandings arise from the differences of idiom, which are dramatized in the dialogues, express the gap between promise and fulfillment. The dialogue about Aziz's collar- stud , post – impressionism , and Fielding's 'I don't believe in God' to the Indians at Aziz's beside , is not only a source of rich humor, it also exposes that neither tolerance nor goodwill can bridge."

The followings are the processes used by Fielding's character

Some instances of Relational Processes in Fielding's speech are the followings:

<u>I</u>	<u>am</u>	<u>delighted</u>	<u>to be here too</u>
Carrier	Rel. P	Attribute	Circumstance
<u>The truth</u>	<u>is</u>	<u>that the British ...</u>	
Identified	Rel. P	Identifier	
<u>When</u>	<u>you and I</u>	<u>were</u>	<u>Young</u>
Circumstance	Carrier	Rel. P	Attribute

Some instances of Material Processes in Fielding's speech are:

<u>Much more fuss</u>	<u>was made</u>		
Goal	Mat. P		
<u>I</u>	<u>got in</u>	<u>First</u>	
Actor	Mat. P	Circumstance	
<u>England</u>	<u>holds</u>	<u>India</u>	<u>for her good</u>
Actor	Mat. P	Goal	Circumstance

Some instances of Mental Processes in Fielding's speech are:

<u>I</u>	<u>don't believe</u>	<u>in God</u>
Senser	Ment. P	Phenomenon
<u>I</u>	<u>don't like</u>	<u>the name</u>
Senser	Ment. P	Phenomenon
<u>I</u>	<u>guess</u>	<u>they do</u>
Senser	Ment. P	Phenomenon

Some Instances of Verbal Processes in Fielding's Speech are the following:

<u>I</u>	<u>should say</u>	<u>so</u>	
Sayer	Verb. P	Verbiage	
<u>I</u>	<u>Say</u>		
Sayer	Verb. P		
<u>I</u>	<u>can't tell</u>	<u>you</u>	<u>why England is here</u>
Sayer	Verb. P	Target	Verbiage
<u>I</u>	<u>can't tell</u>	<u>you</u>	<u>anything about fairness</u>
Sayer	Verb. P	Target	Verbiage

Tabl 23: Number of each Process in Fielding's Speech

Context of situation	Rel. P	Mat. P	Ment. P	Verb. P	Behv. P	Exist. P
Fielding talks to Aziz friends'	32	20	19	4	2	1

Table 24: Number of Participant Roles for Fielding

Carrier	Actor	Senser	Sayer	Phenomenon	Goal	Behavior	Target
5	4	15	4	0	1	1	0

Although Moslems believe in Purdah and although their women do not appear in front of foreigners except for their families, Aziz shows Fielding his wife's picture, a gesture which marks a brotherhood and makes Fielding feel flattered at the trust reposed in him. Aziz starts to talk about his wife and expresses his emotions towards her and towards his children and this makes Fielding according to Forster (2002:111) "felt old, He wishes that he too could be carried away on waves of emotions." Fielding's kindness toward Aziz as the latter says makes him show Fielding his dead wife's photograph. Next, Fielding thought: "Does the nation need only kindness? Doesn't it need blood intoxication?" And does he deserve this confidence from Aziz. As an individual, he feels that his duty is to like people and to help them regardless of their races or religions.

Brander (1968:173) says that "Here, different social backgrounds were meeting. The one against which Fielding has developed left him an individual. 'He was content to help people, and like them as long as they did not object, and if they objected, he would pass on serenely.' The Moslem was firmly embedded in his society and had to play his part within it, which meant marriage and children. 'Then your name will entirely die out... This indifference is what the oriental will never understand. "

Fielding explains to Aziz his view towards marriage saying that he loves a woman whom he would not marry, and that he does not care about having children because he prefers to leave a thought behind him instead of children. He also believes in traveling light and marriage will confine him to a particular place.

As we will see, Fielding and Aziz's different social, racial and cultural backgrounds do not affect only their views toward religion, honesty, marriage but also their attitudes toward sex.

Aziz describes Miss Quested referring to her breasts "she has practically small breasts" (113) the comment which has a bad taste for Fielding who describes her as a prig.

The processes in Fielding's speech are:

Some instances of Relational Processes in Fielding's speech are

<u>That</u>	<u>is</u>	<u>his character</u>
Identified	Rel. P	Identifier
<u>That</u>	<u>is</u>	<u>part of my case against marriage</u>
Carrier	Rel. P	Attribute
<u>Other people</u>	<u>can have</u>	<u>children</u>
Carrier	Rel. P	Attribute
<u>The girl</u>	<u>is</u>	<u>A prig</u>
Carrier	Rel. P	Attribute

Some instances of Material Processes in Fielding's speech are:

<u>You</u>	<u>pay</u>	<u>me</u>	<u>this great compliment</u>
Actor	Mat. P	Beneficiary	Goal
<u>I</u>	<u>can't be sacked</u>	<u>from my Job</u>	
Goal	Mat. P	Circumstance	
<u>I</u>	<u>can't marry</u>	<u>her</u>	
Actor	Mat. P	Goal	
<u>She</u>	<u>brought out</u>	<u>the girl</u>	On purpose
Actor	Mat. P	Goal	Circumstance
<u>I</u>	<u>shall survive</u>	<u>It</u>	
Actor	Mat. P	Goal	

Some instances of Mental Processes in Fielding's speech are the following:

<u>I</u>	<u>Believe</u>	<u>in teaching people to be individual</u>
Senser	Ment. P	Phenomenon
<u>I</u>	<u>wish</u>	<u>You wouldn't under him</u>
Senser	Ment. P	Phenomenon

<u>I</u>	<u>do appreciate</u>	<u>It</u>	
Senser	Ment. P	Phenomenon	
Some instances of Verbal Processes in Fielding's speech are			
<u>You</u>	<u>might tell</u>	<u>Your servant</u>	<u>to bring my horse</u>
Sayer	Verb. P	Target	Verbiage
<u>Tell</u>	<u>them</u>	<u>to put it in their pipes</u>	
Verb. P	Target	Verbiage	
Some instances of Behavioural Processes in Fielding's speech are:			
<u>When</u>	<u>the whole world</u>	<u>behaves</u>	<u>as such</u>
	Behavior	Behv. P	
<u>I</u>	<u>travel</u> light		
Behavior	Behv. P		

Table 25: Number of each Process in Fielding's Speech

Situation	Rel. P	Mat. P	Ment. P	Verb. P	Behv. P	Exist. P
Fielding expresses his point of view toward marriage and other issues	35	20	22	3	4	3

Table 26: Number of each Participant role Acted by Fielding in his Speech

Carrier	Actor	Senser	Sayer	Phenomenon	Goal	Behavior
10	7	11	2	0	1	1

Table 27: Number of each Process in Fielding's speech in part one 'Mosque'

Rel. P	Mat. P	Ment. P	Verb. P	Behv. P	Exist. P
74	49	56	10	6	4

Table 28: Frequencies of Fielding's Participant Role in part one 'Mosque'

Carrier	Actor	Senser	Sayer	Phenomenon	Goal	Attribute	Behavior	Target
16	13	34	7	0	2	0	1	0

Table (27) shows that the Relational Processes are used more frequently than other processes in Part One 'Mosque', and it is clear that the difference in the number of the Rational and Material Processes is very slight. Fielding's speech demonstrates that Relational Processes are most frequently used in comparison with Material, Mental, Verbal, Behavioural and Existential Processes in part one 'Mosque' to express his worldview towards religion, Indians, marriage, children, sex and society.

The clauses in Mr. Fielding's speech in Part One are mainly clauses of Relational Processes (74), Mental Processes (56), Material Processes (49) and Verbal Processes (10). Usually the process is expressed by a finite verb in simple present tense(70).

Most of the Relational Processes (65) are attributive mode and the other (9) are identifying mode. Very few clauses (4) are followed by circumstances such as (they're much nicer in England, he will be busy at that time,I'm delighted to be here)

The typical pattern is exemplified by the following clause:

I am afraid.

Most of the carriers (42) are pronouns. Fielding is the carrier (I) in (16) of them, and (26) of the attributes are adjectives and (25) of the attributes are nouns.

The Mental Processes are used (56) times and both the cognition and the reaction processes are used equally (25), while the perception processes are used only (6) times. Most of the cognition processes (10) have the verb 'know', and in the reaction processes the verb 'like' is used more frequently in comparison with other verbs. Most of the Sensors (34) are pronouns and Fielding plays the participant role as senser through using the pronoun 'I' (34) times. Very few Circumstances (4) are used such as (very well, well).

Most of the actors (i.e. 37) in the Material Processes are pronouns. Mr. Fielding plays the participant role as actor (I) 13 times. Only (8) of the actors are NP's such as (the lady, England, this world, morality). Most of the Goals (i.e. 18) are NP's such as (the collar stud, a club, the girl, England, some other fellow's air, mangoes, this great compliment, a real harm, the two ladies, a thought, I have been born). Thirteen of the goals are pronouns and two of them are the pronoun (me).

Only few of the Material Processes (3) are in the passive voice such as (even mangoes can be got in England now, much more fuss was made, I can't be sacked from my job)

Usually, the processes are in the simple present tense except in (I got in first, she brought out this girl, it happened). The present tense processes are (45). Only (18) of the Material Processes are intransitive verbs. Eight of the processes are followed by circumstances such as (I have come through without it, come along now, I got in first, come in without it). The transitive verbs are used (31) and (15) of them are followed by circumstances such as (England holds India for her good, I leave a thought behind me

than a child, take your ladies a way, they ship them in ice rooms, I mix it up with something else why don't you fellow run a club in Ghandrapore, let them put it in their pipes). Few circumstances appear in the text (i.e. 23).

CHAPTER IV:

Part Two, Caves

4.1. Summary of Part Two: Caves

The second part consists of twenty chapters. This middle section of the novel is to present the extreme challenge of the negative vision of Mrs. Moore and Adela.

The trip to Marabar caves took place. Mrs. Moore, Adela and Aziz catch the train but Fielding and Godbole miss it. In one of the caves Mrs. Moore has a psychic breakdown and she asks Adela and Dr Aziz to go ahead and visit the other caves without her. Adela had her doubts about her engagement to Ronny, and spoke to Aziz about love and asked him whether he had one wife or more. This is a question that puzzles Aziz because he is an educated Indian Moslem. Adela enters the second cave while Aziz is smoking a cigarette outside to recover his balance because Adela's question puzzles him. Inside the cave, Adela has a hallucination that Aziz has attempted to assault her. Anglo-Indians believe that Aziz is guilty. Only Fielding and Mrs. Moore believe that he is innocent. Ronny sends his mother to England because he is afraid of her testifying that Aziz is innocent. Later, she died on her way to England. In the trial, Adela announced that Aziz didn't follow her into the cave and that she committed a mistake and she thought about love and about her marriage to Ronny and she discovered that she didn't love him. That means that Aziz is not guilty. In the eyes of the British, Adela finished, and Aziz decided to get a financial compensation for damages from Adela. However, Fielding asked him to give up a claim of compensation if Adela apologizes but he fails at the first time. Although Fielding himself is an atheist and does not believe in life after death, he tries again to convince Aziz to give up a claim of compensation by reminding Aziz of Mrs. Moore's memory referring to this act of giving up the claim will please Mrs. Moore in her tomb. Knowing very well how much Aziz likes Mrs. Moore; Aziz gives up his claim for damages from Adela and his suspicions are roused that Fielding deceived him when he asks him to stop his claim of compensation from Adela because Fielding wants to get hold of money and marry Adela. Aziz decides to move to a Hindu station where he would not meet the English although he would not get a high salary. Finally, Fielding travels to England because he has business there.

4.2. Realization of Transitivity Patterns in Aziz's Speech

The expedition to Marabar caves has started. Aziz rushes to meet Mrs. Moore and Adela. When Aziz sees that the gate has been closed and Fielding misses the train, he is

in tears. Gillie (1983:175) indicated "in his excitement, Aziz behaves like a boy, is nearly in tears when Fielding and Godbole miss the train."

Aziz and Mrs. Moore reminisce about their first meeting in the Mosque and he goes on to talk of his beloved emperors. Adela questions him about Barbur's universal religion but Aziz expresses his point of view through his statement "you keep your religion, I mine, that is the best. Nothing embraces the whole of India." (138) Jeffares (2002:322) states that "Aziz is too preoccupied with his hospitable sentiments to notice that the atmosphere is infected by subtle despair and danger. He is ignorant of this baffling aspect of primeval India, and can not really comprehend it or encounter it without the help of professor Godbole."

Aziz, Adela and Mrs. Moore visit the first cave. Inside it, Mrs. Moore has a psychic breakdown so she decides not to visit another cave. Adela and Aziz continue with the guide to the next cave. Adela asks him about his marriage and the number of his wives and he is shocked because he would never think of having more than one wife because he is an educated Indian Moslem and he tells her that he has only one wife. Forster makes the point that Aziz is offended because he is proud of his Westernized thought, which forbids polygamy. As Forster (2002:146) writes: "it challenged a new conviction of his community, and new convictions are more sensitive than old." This lack of understanding makes Aziz leave Adela for a short time while he dashes into a cave to regain his composure. When he comes back, he notices Adela away down below talking to Miss Derek. Aziz finds Adela's field glasses and puts them in his pocket then he runs to greet Fielding who has come with Miss Derek by her car. The expedition ends and Aziz is arrested when they arrive at Ghandrapore and he wants to run away but Fielding prevents him. In this situation, Forster shows that "Aziz reflects the Indian attitude toward the British Raja that is he thinks of the disgrace of his name and his children, showing that in his opinion being arrested is the same thing as being found guilty." (Quoted in Lionel 1967:220).

The charge against Aziz is that he follows Adela into the cave and makes insulting advances when he tries to touch her breasts. She hits him with her glasses and runs away. The police find a picture of a woman in Aziz's bungalow but Fielding tells them that the picture is for Aziz's wife. The photograph confirms the British officials' suspicion that Aziz is guilty.

In Aziz's speech, the following processes are apparent:

Some instances of Relational Processes in Aziz's speech are the following:

<u>This</u>	<u>is</u>	<u>the happiest moment</u>	<u>in all my life</u>
Identified	Rel. P	Identifier	Circumstance
<u>The early sun</u>	<u>is</u>	<u>highly dangerous for heads</u>	
Carrier	Rel. P	Attribute	
<u>Akbar</u>	<u>is</u>	<u>very wonderful</u>	
Carrier	Rel. P	Attribute	
<u>It</u>	<u>was</u>	<u>our arrangement</u>	
Carrier	Rel. P	Attribute	

Some instances of Material Processes in Aziz's speech are the following:

<u>They</u>	<u>joined</u>	<u>you</u>	<u>at Heart</u>
Actor	Mat. P	Goal	Circumstance
<u>They</u>	<u>were caught</u>	<u>in the heat</u>	
Goal	Mat. P	Circumstance	
<u>She</u>	<u>went</u>	<u>down to see Miss</u>	
		<u>Derek</u>	
Actor	Mat. P	Circumstance	

Some instances of Mental Processes in Aziz's speech are the following:

<u>He</u>	<u>knows</u>	<u>no English</u>	
Senser	Ment. P	Phenomenon	
<u>He</u>	<u>feels</u>	<u>that he is inferior to my guests</u>	
Senser	Ment. P	Phenomenon	
<u>We</u>	<u>must not forget</u>	<u>to visit our caves</u>	
Senser	Ment. P	Phenomenon	
<u>I</u>	<u>see</u>	<u>you are ready to start</u>	
Senser	Ment. P	Phenomenon	
<u>I</u>	<u>forget</u>	<u>every thing else</u>	<u>in the world except the other five</u>
Senser	Ment. P	Phenomenon	Circumstance

Some instances of Verbal Processes in Aziz's speech are the following:

<u>You</u>	<u>are told</u>	<u>a lie</u>	
Target	Verb. P	Verbiage	
<u>You are absolutely unlike the</u>	<u>I</u>	<u>assure</u>	<u>You</u>
<u>others</u>			
Verbiage	Sayer	Verb. P	target

Table 29: Number of each Type of Process in Aziz's speech

Context of situation	Rel. P	Mat. P	Ment. P	Verb. P	Exist. P	Behv. P
Aziz's talk with Mrs. Moore and Adela	77	26	81	16	2	0

Table 30: Frequency of Dr. Aziz's Participant Role

Carrier	Actor	Senser	Phenomenon	Sayer	Target	Goal
9	9	24	3	4	3	3

In the trial, Adela states that "Aziz has never followed me into the cave." (213), and after the victory Aziz tells Fielding that he wants to be financed out from Adela for damages. Fielding tries to persuade him to give up his claim if Adela apologizes. However, Aziz says that he hates the British, and as for compensation, he says that he will consult Mrs. Moore then decide. Fielding tells Aziz that "your emotions never seem in proportion to their objects." (235) because of Aziz's strong affection for Mrs. Moore who has decided to return to England without attending his trial and his great hate for Adela who freed him on the cost of her relation with the British. Aziz replies: "is emotion a sack of potato?" (Ibid) Forster in his PTI (235) uses Fielding's and Aziz's statements to contrast between English and Indian characters.

The Processes in Aziz's speech are the following:

Some instances of Relational Processes in Aziz's speech are the following:

<u>He</u>	<u>is</u>	<u>so funny</u>	<u>when this is done to him a sleep</u>
Carrier	Rel. P	Attribute	Circumstance
<u>This</u>	<u>is</u>	<u>my last chance</u>	
Identified	Rel. P	Identifier	
<u>She</u>	<u>is</u>	<u>an oriental</u>	
Carrier	Rel. P	Attribute	

Some instances of Material Processes in Aziz's speech are the following:

<u>She</u>	<u>has made</u>	<u>my guests</u>	<u>Comfortable</u>
Actor	Mat. P	Goal	Circumstance
<u>It</u>	<u>would have saved</u>	<u>me</u>	<u>numerous misfortunes</u>
Actor	Mat. P	Beneficiary	Goal
<u>I</u>	<u>will seek</u>	<u>service</u>	<u>in some Moslem state</u>
Actor	Mat. P	Goal	Circumstance
<u>You</u>	<u>had come</u>	<u>into the cave</u>	
Actor	Mat. P	Circumstance	
<u>I</u>	<u>shall make</u>	<u>A better reputation</u>	<u>for myself and Indians generally</u>
Actor	Mat. P	Goal	Circumstance
<u>You</u>	<u>will get</u>	<u>promotion</u>	
Actor	Mat. P	Goal	

Some instances of Mental Processes in Aziz's speech are the following:

<u>I</u>	<u>see</u>	<u>you are worrying on my account</u>
Senser	Ment. P	Phenomenon
<u>The car</u>	<u>was seen</u>	
Phenomenon	Ment. P	
<u>I</u>	<u>know</u>	<u>what you are going to say next</u>
Senser	Ment. P	Phenomenon
<u>I</u>	<u>don't want</u>	<u>to hear your long talks</u>
Senser	Ment. P	Phenomenon
<u>I</u>	<u>See</u>	<u>your trick</u>
Senser	Ment. P	Phenomenon

<u>I</u>	<u>want</u>	<u>the money</u>	<u>to educate my little boys</u>
Senser	Ment. P	Phenomenon	Circumstance

Some instances of Verbal Processes in Aziz's speech are the following:

<u>I</u>		<u>shall consult</u>		<u>Mrs. Moore</u>
Sayer		Verb. P		Target
<u>The English</u>		<u>may say,</u>		<u>"Here is a native who behaved like a gentle man"</u>
Sayer		Verb. P		Verbiage
If	<u>she</u>	<u>advises</u>	<u>me</u>	<u>to pardon this girl I shall do so</u>
	Sayer	Verb. P	Target	Verbiage
<u>She</u>		<u>Told</u>	<u>me</u>	<u>in the Mosque</u>
Sayer		Verb. P	Target	Circumstance
<u>I</u>		<u>shall be told</u>		<u>I can use up my emotions by using them</u>
Target		Verb. P		Verbiage
As	<u>I</u>	<u>explained</u>	<u>to you</u>	
	Sayer	Verb. P	Target	

An instance of Existential Process is the following:

There	<u>is</u>	<u>no point</u>	<u>in any friendship</u>
Exist. P		Existent	Circumstance

The following is an instance of Behavioural Process in Aziz's speech:

<u>A native</u>	who	<u>actually</u>	<u>behaved</u>	<u>as a gentleman</u>
Behaver		Circumstance	Behv. P	Circumstance

Table 31: Number of each Type of Process in Aziz's Speech

Context of situation	Rel. P	Mat. P	Ment. P	Verb. P	Behv. P	Exist. P
Aziz and Fielding's discussion	17	30	33	13	2	1

Table 32: Frequency of Dr. Aziz's Participant Role

Carrier	Attribute	Actor	Goal	Senser	Phenomenon	Sayer	Target
4	0	6	2	21	2	5	5

Aziz thinks that the poem which Mr. Das asks him to write will be for Hindus only, but Mr. Das tells him that it will be for Indians including Moslems and Hindus and here Forster shows that Aziz's crisis contributes to making all Indians united after the trial.

Aziz's suspicions are roused that Fielding asked him to give up his claim for damages from Adela because Fielding wants to marry her and take the money for himself ,when Aziz mentions the matter to Fielding, the latter gets angry and calls Aziz "you little rotter." (252). Colmer (1975:169) says that "The crucial dependence of personal relations on communication is finally split out in the account of Aziz's suspicions of Adela and Fielding."

The processes in Aziz's speech are the following:

Some instances of Relational Processes are the following:

<u>That</u>	<u>is</u>	<u>naturally entirely</u>	<u>a joke</u>
Carrier	Rel. P	Circumstance	Attribute
<u>I</u>	<u>shall never be</u>	<u>rich</u>	<u>Anywhere</u>
Carrier	Rel. P	Attribute	Circumstance
<u>All</u>	<u>are</u>	<u>traitors</u>	
Carrier	Rel. P	Attribute	
<u>Everything</u>	<u>is</u>	<u>our fault</u>	<u>Really</u>
Carrier	Rel. P	Attribute	Circumstance
<u>The whole of life</u>	<u>is</u>	<u>Somewhat</u>	<u>Sad</u>
Carrier	Rel. P	Circumstance	Attribute

Some instances of Material Processes are the following:

<u>I</u>	<u>will write</u>	<u>him</u>	<u>the best I can</u>
Actor	Mat. P	Beneficiary	Goal
<u>I</u>	<u>shall go</u>	<u>right away</u>	
Actor	Mat. P	Circumstance	
<u>I</u>	<u>could write</u>	<u>poetry</u>	<u>There</u>
Actor	Mat. P	Goal	Circumstance
<u>I wish</u>	<u>I had lived</u>	<u>in Babur's time</u>	<u>fought and written for him</u>
Actor	Mat. P	Circumstance	Mat. P Mat. P
			Circumstance
<u>I</u>	<u>should go</u>	<u>straight</u>	<u>to the Minto now</u>
Actor	Mat. P	Circumstance	Circumstance
<u>I</u>	<u>was surrounded</u>	<u>by enemies</u>	
Goal	Mat. P	Actor	
<u>You</u>	<u>sometimes</u>	<u>make</u>	<u>a sensible remark</u>
Actor	Circumstance	Mat. P	Goal
<u>We all of us</u>	<u>make</u>	<u>mistakes</u>	
Actor	Mat. P	Goal	

Some instances of Mental Processes are the following:

<u>I</u>	<u>thought</u>	<u>your magazine was for Hindus</u>	
Senser	Ment. P	Phenomenon	
<u>I</u>	<u>do want</u>	<u>To get away from British India</u>	
Senser	Ment. P	Phenomenon	
<u>I</u>	<u>can see</u>	<u>from your face</u>	
Senser	Ment. P	Circumstance	
<u>I</u>	<u>believe</u>	<u>absolutely</u>	<u>what you say</u>
Senser	Ment. P	Circumstance	Phenomenon
<u>I</u>	<u>like</u>	<u>this conversation</u>	
Senser	Ment. P	Phenomenon	

Instances of Verbal processes in Aziz's speech are the following:

<u>Don't mention</u>	<u>the matter</u>	<u>again</u>
Verb. P	Target	Circumstance
<u>He</u>	<u>will blame</u>	<u>the Indian climate</u>
Sayer	Verb. P	Target
<u>They</u>	<u>say</u>	<u>that you and Miss Quested become rather too intimate friends</u>
Sayer	Verb. P	Verbiage

<u>I</u>	<u>beg</u>	<u>your pardon</u>	
Sayer	Verb. P	Target	
<u>You</u>		<u>didn't contradict</u>	<u>what I said</u>
Sayer		Verb. P	Verbiage
<u>Explain</u>	<u>in details</u>		
Verb. P	Circumstance		

The following are instances of Existential Processes in Aziz's speech:

There	<u>is</u>	<u>no such person in existence as the general Indian</u>
	Exist. P	Existent
There	<u>is</u>	<u>gossip</u> about you
	Exist. P	Existent

Table 33: Number of each Type of Processes in Aziz's Speech

Context of situation	Rel. P	Mat. P	Ment. P	Verb. P	Exist. P
Aziz's turns concerning the trail	63	24	43	11	4

Table 34: Frequency of Dr. Aziz's Participant Role

Carrier	Actor	Senser	Goal	Phenomenon	Sayer	Target
8	14	24	4	1	4	1

Table 35: Number of each Type of Processes in Aziz's Speech in part two 'Cave

Rel. P	Mat. P	Ment. P	Verb. P	Exist. P	Behv. P
142	80	157	40	8	1

Table 36: Frequency of Dr. Aziz's participant role in part two 'cave'

Carrier	Actor	Senser	Goal	Phenomenon	Sayer	Target
21	29	70	9	4	13	8

Aziz's speech demonstrates that Mental processes are most frequently used in comparison with Material, Relational, Verbal, Behavioural and Existential Processes in Part Two 'Cave' to show and to express his worldview towards English as has been shown in the previous sections.

The clauses of Dr Aziz in Part Two are mainly clauses of sensing (i.e. 157), Relational Processes (142), Material Processes (80), and Verbal Processes (40). Usually, the processes are expressed by a finite verb in simple present tense (165) except in few sentences such as (he walked round the bed three times, he fought or

hunted or ran away, he drank wine, she went down to see Miss Derek). (20) of the Material Processes are intransitive verbs and (10) of them are followed by circumstances as (she came down with him from Afghanistan, she went down to see Miss Derek, he walked round the bed three times, they go straight to the Minto now). Fifteen of the transitive verbs (60) followed by circumstances. Only few circumstances appear in a text (25) and most of them (8) demonstrate manner as in (too much, officially, separately, too fast, so sooner, here, there, together, to see miss Derek, in Barbur's time, with him, from Afghanistan, among hills, to Kabul, at Heart, there, back, afterwards, after all, to the carriage, to Ghandrapore, next, before me, while we say it, insight, in all the countries of the earth, on the wound, on Mohammad Latif's face, in some Moslem state, to the politician). The typical pattern is exemplified by the following clause:

Nothing embraces the whole of India

Dr. Aziz acts in transitive clauses so he acts upon directed goals where most of them are inanimate objects. Most of actors (55) are pronouns and Dr .Aziz plays the participant role as actor (I) (29) times and only (25) of the actors are NP's as (my mother, ancestors, servant, Englishmen, emperors.) Most of the goals (60) are NP's (40) as (friend, a husband, kings, enemies, my guest, our ruler, your servant.) (20) of the goals are pronouns and (11) of them are the pronoun (me).

Only few of the Material Processes (12) are in the passive voice such as (it will be put down to weakness, first my name was coupled with her and now it is yours, they were caught in the heat) and three of them are followed by circumstances.

Most of carriers are pronouns (59). Aziz plays the participant role as Carrier in (21) of them. Nouns such as "the servant, the picnic, and the cholera" are used (32) times. The attribute is divided into adjective phrases which are used (48) times such as (rude, good, strange, glad, stupid, foolish) and to noun phrases which are used (49) times in attributive mode such as (the magazine was for Hindus, three will be Europeans, he is a funny old man, you are at any moment to make alterations, he also had often no more elephants than one, he has three children.) However, in identifying mode the Identified is presented through 20 NP's such as (my notion, our expedition is a ruin, the faults is entirely mine, every third servant is a spy, my mother's father was a poet.) Demonstrative articles such as "that" and "this" are used (8) times and the pronouns (she, you, it, he) are used (17) times, Most of the carriers and identified are an animate subject and most of them are pronouns (76) and Aziz plays the participant role

as Carrier (13) and as Identified (6) times but most of the attributes (48) are adjective phrases. All identifiers (i.e. 35) are noun phrases consisting of a head noun preceded by a definite article (the) as in " this is the end of my career, this is the happiest moment in my life) which occur (27) times, (8) of the identifiers are preceded by possessive pronouns such as (my cousin, my duty, their host, my friend, her wish, my character). Most of the Relational Processes (134) are intensive type, the number of possessive modes in attributive types is (5) such as (we will have great jokes with him, we begin to have local cases, I have had enough of friends, we have interesting talk with our guide, I have three children.) The number of circumstantial mode in the same type is (3) as in (I was in prison, the licentious oriental imagination was at work, you are at any moment to make alterations if you wish.)

Circumstances have not been used too much except in few instances (10) such as (I see you are ready to start, to express, to try, because) to give reason and (you are full of compliments today, in my heart, she is not in Ghandrapore right now) to show location and (we will have great joke with him later , my idea is to plan every thing without consulting you , you are certain to be happy with any relative of Mrs. Moore we have interesting talk with our guide.) to show accompaniment. The tense is present tense except in (10) sentences where the used tense is the past such as (it was your duty , he was not a true Moslem , that was Akbar's mistake , those first six emperors were almost wonderful men , my mother's father was a poet , he was of course the more pious). Relational Processes identifying mode are used (35) times and Relational. Processes attributive mode are also used (107) times.

Most of the Mental Clauses in Aziz's speech in Part Two are of cognitive type (i.e. 80). They have the following verbs of the cognition (know, understand, think, and believe.) (54) of the Mental Processes are of reaction type as (like, love, feel, wish, admire) and (23) are perception type such as (see, hear, look). The majority of the Mental Processes have phenomenon except in (12) clauses such as (I see, you see, as you think, if you wish, I mean, I believe and I know). In addition, few of Mental Processes (i.e. 9) are followed by circumstances. The clauses which have a circumstance are (I have never seen her but three times, I don't want to get away from British India, I can only think of him this morning, he repented afterwards, I want the money to educate my children). The typical pattern is exemplified by the following clauses:

I think I can write poetry there

I know he isn't a spy.

The verbs in above patterns are followed by clauses which are Phenomenon.

All Sensors are animate subjects and most of them (i.e. 154) are pronouns such as (he, she, you, and I). Aziz used the pronoun "I" (70) times. Most of the phenomena are clauses and (27) of phenomena are NP's such as "I know your trick, do you remember our mosque, I know your name", and "41" of the phenomena are clauses.

Usually, the process is expressed by a finite verb in simple present tense except in few instances (i.e. 8) such as (I forgot every thing; I thought your magazine was for Hindus; I thought it was true).

4.3. Realization of Transitivity Patterns in Mrs. Moore's Speech

The expedition to Marabar caves starts now and we see Mrs. Moore protest when she sees Aziz tries to help late Fielding ride inside the train. Here, intimacy appears through Mrs. Moore who tries to create unity. She says to Aziz, who becomes frantic that Mr. Fielding misses the train, "We shall be all Moslems together now, as you promised." (126) To control Aziz again, she reassures him that the expedition will be all that he promised despite the mishap and she transcends racial barriers and unites the group again through her statement "we shall be all Moslems together now." (Ibid).

This will be shown in her use of the following transitivity patterns.

<u>We</u>	<u>shall be</u>	<u>all Moslems</u>	<u>together now</u>
Carrier	Rel. P	Attribute	Circumstance
<u>He</u>	<u>will kill</u>	<u>himself</u>	
Actor	Mat. P	Goal	
<u>I</u>	<u>see</u>	<u>no ruin</u>	
Sensor	Ment. P	Phenomenon	

Table 37: Number of each Type of Processes in Mrs. Moore's Speech

Context of situation	Rel. P	Mat. P	Ment. P	Verb. P
Starting the expedition to the caves	1	4	1	1

Table 38: Frequency of Mrs. Moore's Participant Role

Carrier	Actor	Sensor	Sayer	Target
0	0	1	0	0

Now Mrs. Moore and Adela Quested are alone in the Purdah compartment. They plan a future that is never going to happen. Whereas Adela plans for her marriage and Mrs. Moore plans for attending her son's marriage and then returns to her hometown. We sense a change in Mrs. Moore. She feels detached from the reality of any human activity. 'She was in rather low health.' She "felt increasingly (vision or nightmare?) that though people are important, the relations between them are not. Moreover, that too much fuss which has been made over marriage. Centuries of carnal embracement, yet man is no nearer to understanding man." (129-130)

She senses the necessity for an understanding between men, an understanding that has not progressed despite all centuries of human relationships.

Some instances of Relational Processes are the following:

<u>She</u>	<u>has</u>	<u>children</u>
Carrier	Rel. P	Attribute
<u>It</u>	<u>Is</u>	<u>your difficulty not mine</u>
Carrier	Rel. P	Attribute

Some instances of Material Processes are the following:

<u>You</u>	<u>get</u>	<u>another servant</u>
Actor	Mat. P	Goal
<u>An untidy plain</u>	<u>stretched</u>	<u>to the knees of the Marabar</u>
Actor	Mat. P	Circumstance

Some instances of Mental Processes are the following:

<u>He</u>	<u>will see</u>	<u>me</u>	<u>through the hot</u>
Senser	Ment. P	Phenomenon	Circumstance
<u>I</u>	<u>believe</u>	<u>in the hot weather</u>	
Senser	Ment. P	Phenomenon	
<u>I</u>	<u>suppose</u>	<u>it would bottle me up</u>	
Senser	Ment. P	Phenomenon	
<u>Its little Lakes and mountains</u>		<u>were beloved</u>	<u>by them all</u>
Phenomenon		Ment. P	Senser

Table 39: Number of each Type of Processes in Mrs. Moore's Speech

Context of situation	Rel. P	Mat. P	Ment. P	Verb. P
Mrs. Moore after her nightmare	10	8	7	0

Table 40: Frequency of Mrs. Moore's Participant Role

Mrs. Moore's role as	Carrier	Actor	Senser	Sayer	Target	Phenomenon	Goal
	0	4	2	0	0	2	1

The first accident happens to Mrs. Moore inside a cave. She has a psychic breakdown because 'some vile naked thing struck her face and settled on her mouth like a pad' beside a terrifying echo. She decides not to visit another cave and urges Aziz and Adela to continue visiting the other caves without her. Left alone, "the echo began in some indescribable way to undermine her hold on life: 'coming at the moment when she chanced to be fatigued, it had managed to murmur: "pathos, piety, courage- They exist, but are identical, and so are filth. Every thing exists, nothing has value" (quoted in Forster: 2002, 142). Parry (1979:137) in his article entitled "*A Passage to India*: Epitaph or Manifesto?" states that "The contemplation of negatives and nothing within the text culminates in the transfiguration of the ascetic worldview, and if everything exists nothing has value'. This statement of nihilism has an alternative meaning. One acknowledges the material world as variable but assigns significance only to nothing, to complete detachment: 'nothing is inside them, they were sealed up before the creation of pestilence or treasure; if mankind grew curious and excavated, nothing would be added to the sum of good and evil." Mrs. Moore is trying to write a letter to her children but she cannot. In addition, she feels that she does not want to communicate with any body even with her children and with God. According to Gillie: (1983:146) "the reflection of her self as mere individual suffering a despair which is of no significance to others leads to her religion appearing at the edge of her mind, 'poor little talkative Christianity' for this is the religion which places the individual at the centre of universe."

This will be reflected, as we will see, in her choice of transitivity patterns later on. Some instances of Relational Processes are the following:

<u>I</u>	<u>am</u>	<u>a poor walker</u>
Carrier	Rel. P	Attribute
<u>Nothing</u>	<u>has</u>	<u>value</u>
Carrier	Rel. P	Attribute

Some instances of Material Processes are the following:

<u>I</u>	<u>shall go on</u>	<u>to there</u>
Actor	Mat. P	Circumstance
<u>He</u>	<u>has taken</u>	<u>such trouble</u>
Actor	Mat. P	Goal

Instances of Mental Processes are the following:

<u>I</u>	<u>don't think</u>	<u>I shall go on to there</u>
Senser	Mental Process	Phenomenon
<u>I</u>	<u>dislike</u>	<u>climbing</u>
Senser	Mental Process	Phenomenon

The following is an instance of Verbal Process:

<u>Tell</u>	<u>me</u>	<u>all about it</u>
Verb. P	Target	Verbiage

Instances of Existential Processes are the following:

<u>They</u>	<u>exist</u>
Existent	Exist. P
<u>Every thing</u>	<u>Exists</u>
Existent	Exist. P

Table 41: Number of each Type of Processes in Mrs. Moore's Speech

Context of situation	Rel. P	Mat. P	Ment. P	Verb. P	Exist. P
Mrs. Moore and her experience in the cave	8	9	10	2	2

Table 42: Frequencies of Mrs. Moore's Participant Role

Carrier	Actor	Senser	Sayer	Target	Goal	Phenomenon
1	4	2	0	0	0	1

Adela visits Mrs. Moore to talk about the echo in Mrs. Moore's head and about love and marriage. Mrs. Moore expresses her desire to return to England and to attend Ronny's Marriage not Adela's trial and she says that Aziz is innocent. Forster in his novel *A PTI* describes Mrs. Moore by saying that: "Her Christian tenderness had gone, or had developed into hardness, a just irritation against the human race." (186). Gillie (1983:147) adds that: "The result of the experience is that this benign old lady is transformed into the spiritual equivalent of the astronomical 'black hole', which is said to be so dense with gravitational force that even light is unable to escape from it .She loses all concerns for and interest in others."

After all the travels across the continent, Mrs. Moore dies before entering the Mediterranean. "Her passive cynicism in which 'the horror of universe and its smallness are both visible at the same time' gives way to a new stirring of life as the variety of India unfolds it self to her... And the thousands of coconut palms that seem to wave farewell when she is aboard"(Ibid).

Some instances of Relational Processes are the following:

<u>I</u>	<u>Have</u>	<u>a much larger choice of boat home</u>
Carrier	Rel. P	Attribute
<u>The human race</u>	<u>would have become</u>	<u>a single person</u>
Carrier	Rel. P	Attribute
<u>He</u>	<u>is</u>	<u>innocent</u>
Carrier	Rel. P	Attribute

Some instances of Material Processes are the following:

<u>I</u>	<u>hold up</u>	<u>from my business</u>
Actor	Mat. P	Circumstance
<u>A child</u>	<u>is given</u>	
Goal	Mat. P	

<u>You people</u>	<u>will come</u>	
Actor	Mat. P	
Some instances of Mental Processes are the following:		
<u>I</u>	<u>have heard</u>	<u>both English and Indians speak well of him</u>
Senser	Ment. P	Phenomenon
<u>They</u>	<u>want</u>	<u>to be married</u>
Senser	Ment. P	Phenomenon
<u>I</u>	<u>have seen</u>	<u>you and Ronny married</u>
Senser	Ment. P	Phenomenon
Some instances of Verbal Processes are the following:		
<u>I</u>	<u>never said</u>	<u>his name</u>
Sayer	Verb. P	Verbiage
<u>I</u>	<u>can't tell</u>	<u>you</u>
Sayer	Verb. P	Target
Instances of Behavioural processes are the following:		
<u>I</u>	<u>used to be good</u>	
Behaver	Behv. P	
<u>I</u>	<u>Puff</u>	<u>when I walk</u>
Behaver	Behv. P	Circumstance

Table 43: Number of each Type of Processes in Mrs. Moore's Speech

Context of situation	Rel. P	Mat. P	Ment. P	Verb. P	Behv. P	Exist. P
Mrs. Moore and Adela	30	22	20	7	2	1

Table 44: Frequency of Mrs. Moore's Participant Role

Carrier	Actor	Senser	Sayer	Target
3	1	4	1	1

Table 45: Number of each Type of Processes in Mrs. Moore's Speech in part two 'Caves'

Rel. P	Mat. P	Ment. P	Verb. P	Exist. P	Behv. P
49	43	38	9	3	2

Table 46: Frequency of Mrs. Moore's Participant Role in part two 'Caves'

Carrier	Actor	Senser	Sayer	Target	Goal	Behavior	Phenomenon
9	14	10	3	0	1	2	2

Mrs. Moore's speech demonstrates that Relational Processes are most frequently used compared to Material, Mental, Verbal, Behavioural and Existential Processes in

Part Two 'Cave' to show Intimacy and to express her worldview towards life, society, religion, and God, as shown in the previous sections.

The clauses of Mrs. Moore's speech in Part Two are mainly clauses of Relational (49), Material Processes (43), Mental Processes (38), and Verbal Processes (9). Usually, the processes are expressed by the simple present tense (126). Half of the Material Processes (22) are intransitive verbs. (9) of them are followed by circumstances. While only (2) of the transitive verbs (21) are followed by circumstances. Only few circumstances appear in the text (11) and most of them (8) demonstrate location as in (in this mosque, in the world). The typical pattern is exemplified by the following clauses:

You get another servant

I walk

Either Mrs. Moore acts in transitive clauses or she acts on nothing using intransitive verbs. Moreover, most of actors (32) are pronouns and Mrs. Moore plays the participant role as actor (I) 14 times. Only three of actors are NP's and one is proper noun (Ronny). Most of the goals (15) are NP's preceded by a noun, a definite or indefinite article and the pronouns (my, your). Only (a child, a son) are goals in a passive voice, and (8) of goals are pronouns; (it, yourself, himself, them)

Only few of the Material Processes (8) are in the passive voice such as (a child is given, a son is born, I was left in peace)

Relational Processes are used (49) times. Most of them (40) are intensive type and (4) of the Relational Processes are circumstantial type. Only (5) of the Relational Processes are possessive type.

Relational Processes in attributive mode (47) are used more frequently than other Relational Processes identifying mode (2). Most of the carriers (26) are pronouns and (11) of them are nouns. One of the Identified is pronoun and the other is noun. Most of Carriers and Identified roles are pronouns and Mrs. Moore uses the pronoun (I) nine times.

The tense is simple present except in three clauses such as ('was he in the cave?' and 'were you in the cave?').

Very few circumstances (12) are related to Relational Processes as in (one has again the right to live for one self in the plains or the hills, the human race would have become a single person centuries ago, she's never been in a hurry in her life, we shall be

all Moslem together now, when shall I be free from my fuss, I have much a larger choice of back home, it is such a blessing to be with you again,).

Nine of the Mental clauses are cognitive type such as (know (3), suppose (2), think (2) believe (1), forget (1), understand, think, believe). (11) of the Mental processes are reaction type (11) as (want (5), enjoy (1), felt (1), prefer (1), dislike (1), beloved (1), expect (1). (9) of the Mental processes are perception type such as (see (6), hear (1) look at (1), listened (1)). Whereas the verb 'see' is used (5) times, most of the Mental Processes are transitive verbs or have phenomenon except in (9) clauses such as (I thought, you don't know, I forgot, I cant see, I felt). Few of the Mental Processes (3) are followed by circumstances such as (I have been looking at my return ticket, he will see through the hot , I have listened too much, I wanted him to be happy , I don't suppose you ever will, you expect me to die).

All "Sensors" are animate subjects and most of them (29) are pronouns such as (him, her, you, and me). Mrs. Moore uses the pronoun 'I' ten times and the pronoun 'you' seven times. Most of phenomena are animate objects (9). Whereas the pronouns are used (6) times and 2 of them are (me), and (5) phenomena are clauses such as (I shall go on there, when I arrive)

Usually the processes are in the simple present tense except in few instances (3) such as (I felt, I forgot, I thought)

4.4. Realization of Transitivity Patterns in Fielding's Speech

Fielding follows Aziz, Adela and Miss Derek to the Marabar Hills by Miss Derek's car. Adela returns to Ghandrapore with Miss Derek the matter that makes Fielding as Forster (2002:148) says: "annoyed – chiefly with himself. He had begun by missing the train - a sin he was never guilty of – and now that he did arrive it was to upset Aziz's arrangements for the second time."

After arresting Dr Aziz, the collector Turton tells Fielding that Aziz is accused that he has insulted Adela in one of the Marabar Hills. Because Fielding always thinks of the individual and he knows that Aziz is incapable of crime, he defends him and says that "Adela is mad. The man's manner is perfectly natural, beside I know him incapable of infamy. I can't believe that Dr Aziz is guilty ". (155)

Then, he headed to meet McBride, the superintendent of police and who was the most reflective and best educated of the Ghandrapore officials. Their interview shows

how the racial tension is built up. Fielding asks him to let him see Miss Quested but his request is denied. In addition, he says that if Aziz were guilty, he would not keep the field glasses in his pocket. Nevertheless, McBryde has a theory that the climate makes an Indian criminal. This shows that Anglo Indians consider Indians inferior and beneath them. Fielding's statement that Adela "Is under some hideous delusion, and that wretched boy is innocent" (159) makes McBryde upset because he thinks that Fielding's defense of Aziz will weaken English rule.

The processes in Fielding's speech are the following:

Some Instances of Relational Processes in Fielding's speech are the following:

<u>She</u>	<u>wasn't</u>	<u>in a hurry</u>	<u>when I left her</u>
Carrier	Rel. P	Attribute	Circumstance
<u>That</u>	<u>sounds</u>	<u>sense</u>	
Carrier	Rel. P	Attribute	
<u>He</u>	<u>is</u>	<u>innocent</u>	
Carrier	Rel. P	Attribute	
<u>That</u>	<u>is</u>	<u>his wife</u>	
Identified	Rel. P	Identifier	

Some instances of Material Processes in Fielding's speech are the following:

<u>The man</u>	<u>has made</u>	<u>a mistake</u>	
Actor	Mat. P	Goal	
<u>You</u>	<u>take</u>	<u>them</u>	<u>to a picnic</u>
Actor	Mat. P	Goal	Circumstance
<u>Put</u>	<u>your hat</u>	<u>straight</u>	
Mat. P	Goal	Circumstance	
<u>Look</u>	<u>before</u>	<u>You</u>	<u>leap</u>
Ment.	P	Actor	Mat. P
Circumstance			

Some instances of Mental Processes in Fielding's speech are:

<u>I</u>	<u>will see</u>	<u>you</u>	<u>Through</u>
Senser	Ment. P	Phenomenon	Circumstance
<u>I</u>	<u>hope</u>	<u>she wasn't ill</u>	
Senser	Ment. P	Phenomenon	
<u>I</u>	<u>see</u>	<u>what you mean</u>	
Senser	Ment. P	Phenomenon	

Some instances of Verbal Processes in Fielding's speech are the following:

<u>I</u>	<u>told</u>	<u>you</u>	<u>he is no good</u>
Sayer	Verb. P	Target	Verbiage
<u>I</u>	<u>say</u>	<u>It will prove to be Miss Quested's wish</u>	
Sayer	Verb. P	Verbiage	

Some instances of Existential Processes in Fielding's speech are the following:

<u>There</u>	<u>was</u>	<u>no question of returning to Ghandropore</u>
	Exist. P	Existent
<u>There</u>	<u>was</u>	<u>an echo</u>
	Exist.	Existent

Table 47: Number of each Process in Fielding's Speech

Context of situation	Rel. P	Mat. P	Ment. P	Verb. P	Exist. P
Fielding meets the collector Turton and McBryde	41	47	27	19	7

Table 48: Frequencies of Fielding's Participant Role

Carrier	Attribute	Actor	Goal	Senser	Phenomenon	Sayer	Target
3	0	7	1	22	0	3	1

Fielding discusses the situation with Hamidullah and assures him that he is on the side of Aziz; but immediately regrets taking sides because "To slink in India unlabelled was his aim. Henceforward he would be called 'anti-British' Seditious—terms that bored him, and diminished his utility". (165)

"Fielding, too, had his anxieties; he didn't like the field glasses on the discrepancy over the guide. But he relegated them to the edge of his mind, and forbade them to infect its core. Aziz was innocent, and all action must be based on that, and the people who said he was guilty were wrong, and it was hopeless to try propitiating them." (163)

Fielding goes to see Aziz but finds him unapproachable through misery. Fielding wonders why Adela accuses an Indian. In his article entitled "Language and Silence in *A Passage to India*" Orange (1979:151) states that Fielding "instinctively believes in Aziz, despite a personal philosophy which repudiates faith. The insistent spiritual context of the novel forces the realization: that this belief in Aziz is a quasi-religious affirmation."

His day ended with a curious talk with a Hindu professor, Godbole, who wants Fielding to help him in giving a name to the school although he knows that Aziz is in prison, the matter which makes Fielding, as Forster points, feel that "Indians were sometimes unbearable" (166) and replies "I can think of nothing but our poor Aziz." (Ibid). Fielding attempts to know Godbole's opinion about whether Aziz is guilty or not but his answer leads to a Hindu conception of evil and good; "Good and evil are different, as their names imply. But, in my humble opinion, they are aspects of my lord." (168)

The processes in Fielding's speech are the following

Some instances of Relational Processes are the following:

<u>He</u>	<u>is</u>	<u>in prison</u>
Carrier	Rel. P	Attribute
<u>She</u>	<u>has had</u>	<u>some appalling experience</u>
Carrier	Rel. P	Attribute
<u>She</u>	<u>will never be</u>	<u>able to substantiate the charge</u>
Carrier	Rel. P	Attribute

Some instances of Material Processes in Fielding's speech are the following:

<u>It</u>	<u>will come</u>	
Actor	Mat. P	
<u>We</u>	<u>Must hit</u>	<u>with all our strength</u>
Actor	Mat. P	Circumstance
<u>The news</u>	<u>has not reached</u>	<u>you</u> <u>yet</u>
Actor	Mat. P	Goal Circumstance

Some instances of Mental Processes in Fielding's speech are the following:

<u>Hamidullah</u>	<u>thinks</u>	<u>So</u>	
Senser	Ment. P	Phenomenon	
<u>I</u>	<u>mean</u>	<u>to get of the true explanation</u>	<u>in a couple of days</u>
Senser	Ment. P	Phenomenon	Circumstance
<u>I</u>	<u>can see</u>		
Senser	Ment. P		
<u>I</u>	<u>know</u>	<u>he didn't</u>	
Senser	Ment. P	Phenomenon	

Some instances of Verbal Processes in Fielding's speech are the following:

<u>Tell</u>	<u>him</u>	<u>to keep calm</u>
Verb. P	Target	Verbiage
<u>I</u>	<u>ask</u>	<u>you</u>
Sayer	Verb. P	Target

Table 49: Number of Processes in Fielding's Speech

Context of situation	Rel. P	Mat. P	Ment. P	Verb. P
Fielding talks to Hamidullah then he meets Godbole	19	14	9	4

Table 50: Frequencies of Fielding's Participant Roles

Target	Carrier	Attribute	Actor	Goal	Senser	Phenomenon	Sayer
1	2	0	3	0	3	0	1

We go with Fielding to the club where he is forced to make an open break with the British when he is provoked to by accusation leveled at him by the subaltern and declares that Aziz is innocent, Orange (1979:150) comments that "yet despite instinctive quality of Fielding's avowal, it rests on experience and the capacity to form workable judgments of people... At the moment of his great triumph over himself, his dignified

championship of Aziz withstand, the insult of the club's sneering disparagement, Fielding becomes aware of dimensions of experience foreign to his doggedly decent mentality. "

He declares also that if Aziz is guilty he would resign from his post and leave India. "He resigns from the club in a tense situation and this dramatic event is symptomatic of the great gulf between imperial Anglo – India and Fielding, the liberal individual." (Ibid)

Though Fielding's "understanding heart", he refuses to stand when Ronny entered the club in maintaining that Aziz is innocent and blaming Ronny for Adela's mistake. In the article entitled "A *Passage to India*: Epitaph or Manifesto" Parry (1979:132-133) says that "when Fielding, after his courageous stand against his countrymen and women, aligns himself with the rulers of India, he is submitting to the fact of imperialism, deferring to a mode of behavior and feeling made and needed by an aggressive political system and conceding that his liberal principles and hopes of doing good in India exist only in favor of Ronny Healsop...But Perhaps The most eloquent demonstration of liberalism impotence is its inability to offer any opposition to the enemies of its values. The obtuse, coarse, arrogant and bellicose deportment of Anglo – Indians, as realized in the novel, is the very negation of those decencies defined through Fielding: 'the world, he believed, is a globe of men who are trying to reach one another and can best do by the help of good will plus culture and intelligence.' "

The processes in Fielding's speech are the following:

Some instances of Relational Processes in Fielding's speech are the following:

If	<u>he</u>	<u>is</u>	<u>guilty</u>
	Carrier	Rel. P	Attribute
<u>I</u>	<u>am not</u>	<u>here</u>	<u>to answer</u>
		<u>questions</u>	
Carrier	Rel. P	Attribute	Circumstance

Some instances of Material Processes in Fielding's speech are the following:

<u>I</u>	<u>resign</u>	<u>from my service</u>
Actor	Mat. P	Circumstance
<u>This gentleman</u>	<u>prevents</u>	<u>me</u>
Actor	Mat. P	Goal

Some instances of Mental Processes in Fielding's speech are the following:

<u>I</u>	<u>want</u>	<u>to leave the room</u>
Senser	Ment. P	Phenomenon

The following is an instance of a Verbal Process in Fielding speech:

Are	<u>you</u>	<u>speaking</u>	<u>to me</u>	<u>officially now?</u>
	Sayer	<u>Verb. P</u>	<u>Target</u>	<u>C</u>

Table 51: Number of Process in Fielding's Speech

Context of situation	Rel. P	Mat. P	Ment. P	Verb. P
Fielding is in the club	5	7	4	2

Table 52: Frequency of Fielding's Participant Roles

Carrier	Attribute	Actor	Goal	Senser	Phenomenon	Sayer	Target
2	0	5	1	3	0	0	0

After the trial, Fielding meets with Adela and they discuss four possibilities for her dealing with her charge if she would withdraw it and offers four explanations: Aziz is guilty; she invented the charge out of malice; she hallucinated; or she has been insulted by the guide and this fourth explanation is inconclusive. Orange (1979:152) says that "Both Fielding and Miss Quested begin in some degree to 'inhabit the desert', the withdrawal from their compatriots and from intercourse itself into inner contemplative silence. However, although they can go so far, they are incapable of greater self –transcendence ...she confesses wryly to Fielding her own sense of the shortcomings of honesty as a code which parallels his own dissatisfaction. Immediately afterwards, however, they reassert their religious skepticism, explicitly disavowing any belief in after life: "there was a moment's silence, such as offence follows, the triumph of rationalism."

Parry (1979:133-134) states: "when the urban Fielding has intuitions of a universe, he has missed or rejected, or that "something else" he is unable to know, when he and Adela Quested (a devoted of common sense) speculate on the possibility, of worlds beyond those available to their consciousness, they are not yielding to concepts of heaven or hell, but admitting that some essential part to their beings is undeveloped."

The processes in Fielding's speech are the following:

Some instances of Relational processes are the following:

<u>It</u>	<u>is</u>	<u>too late</u>	
Carrier	Rel. P	Attribute	
<u>That</u>	<u>was</u>	<u>your first thought</u>	
Identified	Rel. P	Identifier	
<u>I</u>	<u>belong to</u>	<u>the other side</u>	<u>in this ghastly affair</u>
Carrier	Rel. P	Attribute	Circumstance

Some instances of Material Processes in Fielding's speech are the followings:

<u>You yourself</u>	<u>broke</u>	<u>the strap of the field glasses</u>	
Actor	Mat. P	Goal	
<u>You</u>	<u>invented</u>	<u>the charge</u>	<u>out of malice</u>
Actor	Mat. P	Goal	Circumstance

<u>The telephone</u>	<u>has been broken</u>	
Goal	Mat. P	
<u>The hallucination</u>	<u>disappeared</u>	<u>Suddenly</u>
Actor	Mat. P	Circumstance
Some instances of Mental Processes in Fielding's speech are the following:		
<u>She</u>	<u>couldn't see</u>	<u>through the Kawa dol</u>
Senser	Ment. P	Circumstance
<u>I</u>	<u>believe</u>	<u>that honesty gets us there</u>
Senser	Ment. P	Phenomenon
<u>I</u>	<u>don't think</u>	<u>a discussion between us is desirable</u>
Senser	Ment. P	Phenomenon
Some instances of Verbal Processes in Fielding's speech are the following:		
<u>Miss Quested</u>	<u>had been explaining</u>	
Sayer	Verb. P	
<u>We</u>	<u>were only discussing</u>	<u>Possibilities</u>
Sayer	Verb. P	Target
Some instances of Existential Processes in Fielding's speech are the following:		
There	<u>is</u>	<u>a fourth possibility</u>
	Exist. P	Existent
There	Is	A good chap
	<u>Exist. P</u>	<u>Existent</u>

Table 53: Frequency of Fielding's Participant Roles

Context of situation	Rel. P	Mat. P	Ment. P	Verb. P	Exist. P
Fielding discusses with Adela the possibilities of what happened to her inside the caves	49	57	26	6	4

Table54: Number of Processes in Fielding Speech

Carrier	Attribute	Actor	Goal	Phenomenon	Sayer	Target	Senser
6	0	9	0	0	1	1	14

Now, Fielding tries to persuade Aziz to give up his claim of compensation for damages from Adela if she apologizes. Nevertheless, Aziz replies: "I shall consult Mrs. Moore her opinion will solve everything; I can trust her so absolutely. If she advises me to pardon the girl I shall do so." (234) The statement makes Fielding surprised at Aziz's attitude towards Adela, who behaved to him decently and said that he was innocent and his affection toward Mrs. Moore who left India without attending his trial or declaring that he was innocent. He tells Aziz: "your emotions never seem in proportion to their object, Aziz." Aziz replies: "Is emotion a sack of potato, so much the pound to be

measured out? And Am I machine? I shall be told I can use up my emotions by using them, next." Fielding replies "I should have thought you could, it sounds common sense, you can't eat your cake and have it even in the world of opinion"; Aziz replies "if you are right there is no point in any friendship, it all comes down to give and take, or give and return which is disgusting. You grew so materialistic this evening." Fielding replies, "your fairness is worse than my materialism." (235)

This conversation suggests the difference in their attitudes toward emotions: that is, Aziz thinks Fielding is so materialistic. While Fielding thinks Aziz to be unfair.

The processes in Fielding's speech are the following:

Some instances of Relational Processes in Fielding's speech are the following:

<u>She</u>	<u>became</u>	<u>a national heroine</u>
Carrier	Rel. P	Attribute

<u>You</u>	<u>are</u>	<u>so fantastic</u>
Carrier	Rel. P	Attribute

Some instances of Material Processes are the following:

<u>She</u>	<u>must pay</u>	<u>all your costs</u>
Actor	Mat. P	Goal

<u>She</u>	<u>would</u>	<u>come</u>	<u>In your favor</u>
	<u>forward</u>		

Actor	Mat. P	Circumstance
-------	--------	--------------

<u>She</u>	<u>pulled up</u>	<u>herself</u>	<u>with a jerk</u>
Actor	Mat. P	Goal	Circumstance

Some instances of Mental Processes in Fielding's Speech are the following:

<u>I</u>	<u>Want</u>	<u>you to realize...</u>
Senser	Ment. P	Phenomenon

<u>She</u>	<u>Saw</u>	<u>she was wrong</u>
Senser	Ment. P	Phenomenon

Instances of Verbal Processes in Fielding's speech are the following:

<u>Let</u>	<u>us</u>	<u>Discuss</u>	<u>that</u>	<u>tomorrow morning</u>
Mat. P	Sayer	Verb. P	Verbiage	Circumstance

<u>She</u>	<u>will apologize</u>
Sayer	Verb. P

Some instances of Existential Processes in Fielding's speech are the following:

There	<u>Is</u>	<u>this elaborate chivalry</u>
	Exist. P	Existent

There	<u>is</u>	<u>no point in any friendship</u>
	Exist. P	Existent

The following is an instance of Behavioural Process:

<u>Miss Quested</u>	<u>anyhow</u>	<u>behaved</u>	<u>decently this morning</u>
Behavior	Circumstance	Behv. P	Circumstance

Table 55: Frequencies of Fielding Participation Role

Context of situation	Rel. P	Mat. P	Ment. P	Verb. P	Exist. P	Behv. P
Fielding convinces Aziz to drop the charge	21	26	12	3	3	1

Table 56: Number of Process in Fielding's Speech

Carrier	Attribute	Actor	Goal	Senser	Phenomenon	Sayer	Target
2	0	5	0	7	0	1	0

Having failed to arouse Aziz to feel sympathy for Adela, he turns to exploit Aziz's affection toward the name of Mrs. Moore. Although Fielding uses the thought of immortality to convince Aziz that Mrs. Moore would not want him to trouble Miss Adela, he himself doesn't believe in the after life.

Fielding turns to meet Miss Adela and he seems to be involved in her problem; when she tells him about the matter of marriage between her and Ronny Healsop, he says "Marriage is too absurd in any case. It begins and continues for such very slight reasons. The social business props it upon one side, and the theological business on the other, but neither of them are marriage, about marriage I am cynical." (242)

This, as will be shown later, will be reflected in his transitivity patterns.

He turns to discuss again the event in Marabar and asks Adela: "when you entered the cave who did follow you, or did no one follow you?" She replies: " let us call it the guide. . I am up against something, and so are you, Mrs. Moore she did know"; Fielding asks: "How could she have known what we don't?" she replies: "telepathy, possible." (243) Gillie (1983:154) believes that "they are unbelievers, because Christianity has relaxed its hold on their imagination until they have found themselves without it. But this - as Christianity has been presented in the novel –does not make their agnosticism a radically alternative position." Now, they shake hands in parting and as Forster (2002:244) records: "they are as if dwarfs shaking hands."

The processes in Fielding's speech are the following:

Some instances of Relational Processes in Fielding's speech are the following:

<u>I</u>	<u>am</u>	<u>cynical</u>
Carrier	Rel. P	Attribute
<u>Marriage</u>	<u>is</u>	<u>too absurd in any case</u>
Carrier	Rel. P	Attribute

Some instances of Material Processes in Fielding's speech are the following:

<u>The British Empire</u>	<u>rests</u>	<u>here</u>
Actor	Mat. P	Circumstance

<u>They</u>	<u>can't be fooled</u>	<u>here</u>	
Goal	Mat. P	Circumstance	
<u>I</u>	<u>will go</u>	<u>round at ones</u>	
Actor	Mat. P	Circumstance	
Some instances of Mental processes in Fielding's speech are the following:			
<u>I</u>	<u>no longer</u>	<u>want</u>	<u>it</u>
Senser	Circumstance	Ment. P	Phenomenon
<u>I</u>	<u>suppose</u>	<u>this is our last ride</u>	
Senser	Ment. P	Phenomenon	
<u>I</u>	<u>have felt</u>	<u>the same temptation</u>	
Senser	Ment. P	Phenomenon	
<u>You</u>	<u>were wanting</u>	<u>to see India, not Indians</u>	
Senser	Ment. P	Phenomenon	
Some instances of Verbal Processes in Fielding's speech are the following:			
<u>I</u>	<u>may say</u>	<u>so</u>	
Sayer	Verb. P	Verbiage	
<u>They</u>	<u>do trust</u>	<u>me</u>	
Sayer	Verb. P	Target	

Table 57: Number of Process in Fielding's Speech

Context of <u>situation</u>	Rel. P	Mat. P	Ment. P	Verb. P
Fielding tries again to persuade Aziz to give up his claim for damages. Then talks to Adela about the event in the cave	20	22	16	2

Table 58: Frequency of Fielding's Participant Roles

Carrier	Attribute	Actor	Goal	Senser	Phenomenon	Sayer	Target
7	0	3	1	8	0	1	2

Fielding talks to Aziz who assumes that the rumor about Fielding is true and says: "Imagine my dismay and anxiety. I could scarcely get a wink of sleep. First my name is coupled with her and now it is yours." Fielding replies: "don't use such exaggerated phrases... You always get the scale wrong, my dear fellow." (251) later he assumes that Fielding asks him to drop the charge because he intends to marry Adela and have the money himself, when Aziz mentions the matter to Fielding, the latter in his surprise, calls Aziz "a little rotter." (252)

Brander (1968:186) states that "then comes a quiet intimation of second theme, the religious theme. As the theme of friendship fails, the other theme is indicated."

Fielding makes an important observation about Hinduism. Though he is an atheist, he says: "There is something in religion that may not be true, but has not yet

been sung."(256), "Within that ultimate circle of misunderstandings, ignorance, resentment and prejudice are more immediate constraint, on the operation of human good will, and this is what Fielding comes to feel about India." (Quoted in Gillie, 1983:153). When Fielding leaves India, he becomes more conscious of the disharmony, the muddle of India; he has returned to the "human norm" to that which he understands well.

As Forster (2002:259) records: "the Indian's bad fancies were confirmed. His friends encouraged them, for though they had liked the principal they felt uneasy at his getting to know so much about their private affairs."

The processes in Fielding's speech are the following:

Some instances of Relational Processes in Fielding's speech are the following:

<u>I</u>	<u>was</u>	<u>unintentionally</u>	<u>rude</u>
Carrier	Rel. P	Circumstance	Attribute
<u>The situation</u>	<u>is</u>	<u>somewhat</u>	<u>humorous</u>
Carrier	Rel. P	Circumstance	Attribute

Some instances of Material Processes in Fielding's speech are the followings:

<u>The rose</u>	<u>is faded</u>		
Goal	Mat. P		
<u>My carriage</u>	<u>fetched</u>	<u>you</u>	
Actor	Mat. P	Goal	
<u>I</u>	<u>am going</u>	<u>quiet soon to England</u>	
Actor	Mat. P	Circumstance	
<u>You people</u>	<u>are sadly circumstanced</u>		
Goal	Mat. P		
<u>You</u>	<u>are coming</u>	<u>to dinner</u>	<u>with me</u>
Actor	Mat. P	Circumstance	Circumstance

Some instances of Mental Processes in Fielding's speech are the following:

<u>I</u>	<u>have accepted</u>	<u>re-election</u>	
Senser	Ment. P	Phenomenon	
<u>You</u>	<u>know</u>	<u>how fond I am of you</u>	
Senser	Ment. P	Phenomenon	
<u>We</u>	<u>know</u>	<u>it is faded</u>	
Senser	Ment. P	Phenomenon	
<u>You</u>	<u>think</u>	<u>me a prude about women</u>	
Senser	Ment. P	Phenomenon	

Some instances of Verbal Processes in Fielding's speech are the following:

<u>We</u>	<u>haven't discussed</u>	<u>poetry</u>	<u>for two seconds</u>
Sayer	Verb. P	Target	Circumstance
<u>They</u>	<u>would say</u>	<u>that</u>	
Sayer	Verb. P	Verbiage	
<u>We</u>	<u>may talk</u>	<u>of something else</u>	
Sayer	Verb. P	Verbiage	

Instances of Existential processes in Fielding's speech are the following:

<u>There</u>	<u>is</u>	<u>no stopping the echo</u>	
	Exist. P	Existent	

There Is something in religion
 Exist. P Existent
 The following is an instance of Behavioural Process in Fielding's speech:
I travel light
 Behaver Behv. P

Table 59: Number of each Process in Fielding's Speech

Context of situation	Rel. P	Mat. P	Ment. P	Verb. P	Exist. P	Behv. P
Fielding is discusses marriage with Aziz	31	33	15	6	1	1

Table 60: Frequency of Fielding's Participant Roles

Carrier	Attribute	Actor	Goal	Senser	Phenomenon	Sayer	Target	Behaver
4	1	7	1	9	0	1	0	1

Table 61: Number of each Process in Fielding's Speech in part two 'Caves'

Rel. P	Mat. P	Ment. P	Verb. P	Exist. P	Behv. P
188	230	124	42	15	4

Table 62: Frequencies of Fielding's Participant Role in part two 'caves'

Carrier	Attribute	Actor	Goal	Senser	Phenomenon	Sayer	Target	Behaver
25	1	39	1	66	0	8	2	1

Fielding's speech demonstrates that Material Processes are most frequently used in comparison with Relational, Mental, Verbal, Behavioural and Existential Processes in Part Two 'Caves' to express his worldview towards Heaven, religion, God, Indians, and his own people.

The clauses of Mr. Fielding in part two are mainly clauses of action (i.e. 230). Relational processes are (188), Mental Processes (124), and Verbal Processes (42). Usually the processes are expressed by a finite verb in simple present tense (214) except in few sentences such as (I did the same at his age, the hallucination disappeared suddenly, she died at sea, she stopped, when you entered the cave who did follow you?) only (i.e. 83) of the Material Processes are intransitive verbs and (72) of them are followed by circumstances as (I resign from the club, I shall go back to the college now, she is not going to the Dak Bungalow, the whole thing goes to blazes, he lives here

quietly doing his work.) (39) of the transitive verbs (i.e. 147) are followed by circumstances. The typical pattern is exemplified by the following clause:

A:	You	will	find	him	on the veranda
	Actor		Mat. P	Goal	Circumstance
B:	I	will	leave	orders	with mine
	Actor		Mat. P	Goal	Circumstance

Fielding acts in transitive clauses, so he acts upon directed goals where most of them (82) are inanimate objects (nouns) and (65) are pronouns.

Most of the actors (160) are pronouns. Fielding plays the participant role as actor (I) (39) times. The pronoun (you) is used (57) times. Only (70) of actors are NP's such as (suffering, the guide, the police, the hallucination, the news, the whole thing.) Most of the goals (i.e. 147) are NP's (82) as (the rose, the telephone, my love, India my service, orders, the college, your hat) and (65) of goals are pronouns and Fielding plays the participant role as goal using " me " only one time.

Only few of the Material Processes (i.e. 15) are in the passive voice such as (the rose is faded, the telephone has been broken, she is hit on the head by roughs, it was closed, this must be cleared up later on, he is committed for trial , people cant be fooled here , you are not offended) .

In Relational Processes, most of the carriers are pronouns (i.e. 102). Fielding plays the participant role as Carrier in (25). Nouns are used (77) times such as (the man's manner are natural, good and evil are the same, Aziz is a charming fellow). The attribute is divided into adjective phrases which are used (104) times such as (he is ill, he is guilty, I am excessively sorry) and noun phrases are used (75) times in attributive mode such as (Aziz is a charming fellow, he is in prison our litter is a failure, you have no real affection for Aziz or Indians generally). But in the identifying mode the Identified is presented through (2) nouns (Armitaro, my last notion) and (7) demonstrative nouns (that, this), while the identifier (his wife, the guide, your friend, our last ride, my contribution) are used 9 times

Circumstances have not been used too much except in few instances (i.e. 16) such as (I am not here to answer questions, our litter is a failure for simple reasons) to give reason and (you have something else in your mind, I shall be a way at least two days, she had no right to dash from your party, she had no right to be here, I belong to the other side in this ghastly affair) to present spatial. Tense is present tense except for (7) sentences where the used tense is the past such as (I hope she wasn't ill, I was

afraid, was a guide not with her, that was my first thought, Aziz was so fond of her too, I was unintentionally rude, she had no right to dash from your party). Relational Processes Identifying mode are used (9) times as (that is his wife, that was my first thought, this is my contribution, this is our last ride), and Relational Processes attributive mode are also used (179) times as (I have no names of school in my mind, I shall be back Thursday, I have the right to throw stones at a young man, I was afraid, she is mad, he is not a villain, she being a prig, they have been impolite).

Most of the Mental Clauses in Fielding's speech in Part Two are cognitive type (70) such as (know, want, suppose, think), the verb 'know' is used (19) times and the verb think (9) times and the verb want (14), mean "4", suppose "3", believe "8". (31) of Mental Processes are reaction type as in (like "7", wish "2", the verbs (fear, intend, hope, prefer, annoy, please, upset, satisfies) and others are used only one time, time) and (23) are perception type such as (see "17", listen "3", hear "1", look "1"), almost all of the Mental Processes have phenomenon except in "10" clauses such as (you know, I suppose, you know, I can see, she couldn't see, you like, we both like) and few of Mental Processes (10) are followed by circumstances such as (she couldn't see through the Kawa Dol, I mean to get at the true explanation within in a couple of days, those field glasses upset me for a minute).

All Sensors are animate subjects and most of them "115" are pronouns such as (he, she, you, and I). Fielding plays the participant role as Sensor using the pronoun 'I' (66) time and the pronoun you "26", Most of phenomena (71) are clauses as (I can not believe that Dr Aziz is guilty) and "47" of phenomena are nouns (I have accepted the re election, I know her character, I don't want the rubbish) and (4) are pronouns.

Usually the processes are in the simple present tense except in few instances (6) such as (I saw one of them, I only meant it is difficult, I have felt it coming on me my self, I only wanted to be assured of your approval, I had rather you thought any thing else about me, I hoped you would be)

Chapter V:
Part Three: Temple

5.1. Summary of Part Three: Temple

The third part Temple is set in the Hindu city located a hundred miles off Chandrapore and called Mau. Aziz moves to Mau and works as a physician of a Maharajah and Godbole becomes the education minister in Mau.

In Mau, Hindus celebrate the birth of lord Krishna; Professor Godbole leads his choir in singing hymns. On the way to his house, Aziz meets Godbole who tells him that Fielding is accompanied by his wife and her brother because he is on an official visit to check on education.

Aziz does not want to see Fielding thinking that he had married Adela Quested, and Aziz feels that he is a true Indian at last through his hatred of the English, and he is happy in his life in Mau Far away from Anglo Indians.

Arriving home, Aziz receives a note from Fielding Announcing his arrival with his wife and her brother but Aziz tears it. Fielding wishes to watch the torch light procession near the Mau tank. Aziz decides to go to the Mau tank and to the other end of the lake where the guesthouse is located.

Aziz greets Fielding and his brother in-law; Fielding asks Aziz "why haven't you answered my letters? Suddenly heavy rains fall and they run to the road to Fielding's carriage. Aziz helps them to ride the carriage and calls Fielding's brother in-law by Miss Quested thinking that Fielding married Adela Quested, but Fielding is shocked and tells him that he has married Mrs. Moore's daughter; who is called Stella.

Aziz realized that his friend Mahmoud Ali deceived him because Mahmoud as Fielding says knows very well that Fielding married Mrs. Moore's daughter; but Aziz says to Fielding that he forgives Mahmoud Ali because he loved him and that his heart is for his own people and that he wishes no English man or English woman to be his friend.

The festival of Krishna's birth is followed by a procession. Aziz and Godbole meet again and Godbole tells Aziz that he has known about Fielding's marriage to Stella for more than a year. But Aziz does not want to be angry with him to avoid disturbing the festival and he knows that it's not Godbole's way to tell about everything.

Aziz sees the great Mau tank and observes the Guesthouse and the English men boating in the tank. Aziz enters the guesthouse where Fielding stays and reads secretly two letters lying open on the piano, one of them is from Ronny to Fielding and the other is from Adela to Stella and he envies the intimate tone of letters and the friendly way

the English treat each other and believes that this is the strength of England. Ralph arrives and Aziz claims that he is there to bring salve for Ralph's bee stings. Aziz treats Ralph's bee stings. Then, Ralph asks Aziz why he treats the English visitors so cruelly. Aziz mentions Adela's name as a reply and takes Ralph out on the water. Suddenly Aziz's boat collides with Fielding's boat and Stella threw herself toward Fielding and then toward Aziz.

After the Boating accident, the cloud of misunderstanding between Aziz and Fielding is removed and they go on their last ride. Aziz gives Fielding a letter to Adela thanking her for her action at the trial. They discuss politics; Fielding says that he is no longer apologetic about their existence in India. Aziz tells him that the next generation will kick the English out and until that time, he and Fielding might be friends. Fielding says why cannot we be friends now? They both seem to willing to be friends but neither earth nor sky wants it, they say "No, not yet". In his article entitled "*E. M. Forster*" Warren (1952:485) states that "Even such English "Liberals" as Fielding and Adela and such a well – intentioned Indian as Aziz fail of mutual understanding. Between the masses of rulers and ruled, only hostility and suspicion exist. And, divided by their religions, Moslem, Sikh, Jain, the Indians cannot achieve a national unity. On this note, the novel ends."

5.2. Realization of Transitivity Patterns in Aziz's Speech

Aziz now is a state doctor and his suspicions that Fielding has married Adela prevent him from reading Fielding's letters. Fielding comes into the Hindu state with his bride and her brother. Aziz meets Fielding and his brother in-law. Forster (2002:277) narrates: "Aziz had not meant to greet his former friend but the incident put him into an excellent temper. He felt compact and strong. He shouted, 'Hullo gentlemen are you in trouble?' "But he has not called at the Guesthouse as he hears that Mrs. Fielding is there and he has not desired to meet Adela again. The cloud of misunderstanding has disappeared and Aziz learns his mistake that Fielding has not married Adela Quested but he has married Stella Moore and this young man is her brother.

The processes in Aziz's speech are the following:
Some instances of Relational Processes in Aziz's speech are:

<u>He</u>	<u>is</u>	<u>a most powerful man</u>
Carrier	Rel. P	Attribute

<u>My heart</u>	<u>is</u>	<u>for my own people</u>	<u>hence forward</u>
Carrier	Rel. P	Attribute	Circumstance
<u>Here</u>	<u>is</u>	<u>Heaslop's brother</u>	
Identified	Rel. P	Identifier	

Some instances of Material Processes in Aziz's speech are the following:

<u>I</u>	<u>study</u>	<u>Nothing</u>	
Actor	Mat. P	Goal	
<u>I</u>	<u>thought</u>	<u>you married</u>	<u>my enemy</u>
Sensor	Ment. P	Actor	Goal
<u>I</u>	<u>never read</u>	<u>your letter</u>	
Actor	Mat. P	Goal	

Some instances of Mental Processes in Aziz's speech are the following:

<u>He</u>	<u>loved</u>	<u>Me</u>	
Senser	Ment. P	Phenomenon	
<u>I</u>	<u>thought</u>	<u>you married my enemy</u>	
Senser	Ment. P	Phenomenon	
<u>I</u>	<u>know</u>	<u>nothing at all about religion</u>	<u>here</u>
Senser	Ment. P	Phenomenon	Circumstance

Some instances of Verbal Processes in Aziz's Speech are the following:

<u>Do</u>	<u>I</u>	<u>mispronounce</u>	<u>that well-known name?</u>
	Sayer	Verb. P	Verbiage
<u>Complain</u>	<u>to his highness</u>	<u>of their behavior</u>	
Verb. P	Target	Verbiage	

An instance of Existential Process:

<u>There</u>	<u>are</u>	<u>two boats</u>
	Exist. P	Existent

Table 63: Number of each Process in Aziz's Speech

Context of situation	Rel. P	Mat. P	Ment. P	Verb. P	Exist. P
Aziz meets Fielding and his brother in law	14	17	16	4	2

Table 64: Number of Aziz's Participant Role

Carrier	Attribute	Actor	Goal	Senser	Phenomenon	Sayer	Target
0	0	3	0	13	4	2	0

Aziz enters the Guesthouse and secretly reads two letters. One of them is for Ralph Moore and the other is for Stella from Adela who wishes Stella to enjoy her time and enjoy India. Colmer says (1975:166) that "The English capacity for easy intercourse and quite reconstruction , limited as it is in comparison with genuine completeness, awakens Aziz's envy when he reads Adela's letter to Mrs. Fielding, 'written in a spirit he could not command'. He discovers that Adela has given Ralph Moore money so that he 'will enjoy his India'; thereby paying a debt to India that she will 'never repay in

person'. One again notice Forster's insight into the process by which money is substituted for personal relations."

Ralph enters the Guesthouse and Aziz examines his bee stings. Forster (2002:286) narrates that Aziz "speaking threateningly, he said, 'I am here, please, allow me to look.' They were practically alone, and he could treat the patient as Callendar had treated Nureddin." Ralph tells Aziz that his "hands are unkind" .He has sensed that Aziz's rough treatment has an emotional source. It is a retaliation for Aziz's mistreatment by the English especially by Adela who accuses him that he tried to rape her in the cave, and for the unkindness with which Callendar has treated Nureddin. Ralph continues: "I don't mind pain, there is no pain, I mean cruelty", after a while Aziz says: "Now, do you want me to treat your stings, or do you prefer an English doctor?" "When Ralph tells Aziz that Mr. Fielding and Stella are out in a boat Aziz replies: "They have not gone in the direction of Mau, I hope at a night like this the people become most fanatical." and Ralph says: "you should not treat us like this" and "Dr. Aziz, we have done you no harm." Aziz replies ironically: "No, of course your great friend Miss Quested did me no harm at Marabar." When Ralph shows signs of his mother's understanding, Aziz becomes kind to him and Forster says that Aziz "held out his hand, completely forgetting that they were not friends, and focusing his heart on something more distant than the caves, something beautiful" (288) Aziz behaves towards Ralph as a friend and says: "then you are an oriental" and he remembered that he said this statement to his mother on their first meeting in the Mosque. Nevertheless, he tells Ralph also that "the two nations cannot be friends" and Ralph replies: "I know, not yet." (Ibid)

The processes in Aziz's speech are the following:

Instances of Relational processes in Aziz's speech are the following:

<u>I</u>	<u>am</u>	<u>a qualified doctor</u>	
Carrier	Rel. P	Attribute	
<u>Your mother</u>	<u>was</u>	<u>my best friend</u>	<u>in all the world</u>
Identified	Rel. P	Identifier	Circumstance

Some instances of Material Processes in Aziz's speech are the following:

<u>Your silence</u>	<u>plunged</u>	<u>me</u>	<u>into a pretty pickle</u>
Actor	Mat. P	Goal	Circumstance
<u>I</u>	<u>have brought</u>	<u>you</u>	<u>some slave</u>
Actor	Mat. P	Beneficiary	Goal
<u>I</u>	<u>will go back</u>	<u>now</u>	
Actor	Mat. P	Circumstance	
<u>I</u>	<u>would show</u>	<u>you</u>	<u>my country</u>
Actor	Mat. P	Beneficiary	Goal

I	<u>will just take</u>	you	<u>out on the water now</u>
Actor	Mat. P	Goal	Circumstance
<u>They</u>	<u>have not gone</u>	<u>in the direction of Mall</u>	
Actor	Mat. P	Circumstance	

Some instances of Mental Processes in Aziz's speech are the following:

I	<u>think</u>	<u>I had better see Mr. Fielding about you</u>	
Senser	Ment. P	Phenomenon	
I	<u>shall never want</u>	it	<u>Back</u>
Senser	Ment. P	Phenomenon	Circumstance

Some instances of Verbal Processes in Aziz's speech are the following:

Can	<u>you</u>	<u>always</u>	<u>tell</u>	<u>whether a stranger is your friend?</u>
	Sayer	Circumstance	Verb.	Verbiage
Did	<u>your mother</u>	<u>speak to</u>	<u>you</u>	<u>about me?</u>
	Sayer	Verb. P	Target	Circumstance

The following is an instance of Existential process in Aziz's speech:

<u>There</u>	<u>are</u>	<u>two boats</u>
	Exist. P	Existent

Table 65: Number of Aziz's Participant Role

Context of situation	Rel. P	Mat. P	Ment. P	Verb. P	Exist. P
Aziz treats Ralph's bee stings	29	23	19	5	3

Table 66: Number of each Process in Aziz's Speech

Carrier	Attribute	Actor	Goal	Senser	Phenomenon	Sayer	Target
3	0	9	1	7	3	1	1

Aziz admits how brave Miss Quested is. Colmer (1975:166) says that "Aziz is repelled, and it needs the counterbalancing presence of Mrs. Moore's Memory for him to achieve completeness and to recognize 'how brave Miss Quested was'. Once he recognized that he is filled with generous thoughts and wishes to write to her." Moreover, he is released from the hatred, which has confined him since the trial and produces a letter he has written to Adela, thanking her for behaving well two years ago. And he adds a sentence "for my own part, I shall henceforth connect you with the name that is very sacred in my mind, namely, Mrs. Moore." (296)

Colmer (1975:166) says: "Most of Aziz's good actions are preceded by good states of mind, by visions of potential harmony and completeness. The last of these semi - mystic states, though it doesn't lead to any single good action but only to renewed intimacy with Fielding, illustrates the free play of mind and emotion, the extreme fluidity of association, necessary for such acts of imaginative synthesis, generated in the

first place by affection and memory, when Aziz has finished adding the name of Mrs. Moore to his letter to Adela."

Fielding and Aziz are friends again. They go on their last ride and begin to discuss Indo-English politics. Aziz declares that the British are of no use and they must clear out of India. Fielding sees the British civilize the Indians and replies as Forster (2002:296) narrates that "A way from us, Indians go to seed at once. Look at the king – Emperor High School! Look at you, forgetting your medicine and going back to charms... yes, and what do they say? Free our women and India will be free. Try it my lad. Free your own lady in the first place, and see who will wash Ahmed, Karim and Jamila's faces. A nice situation." and wonders whether Indians would then welcome the Japanese. Aziz cries: "No foreigners of any sort! Hindu and Muslim and Sikh and all shall be one." (297) and that his sons will kick the British out of India and when this happens they shall be friends "Down with the English only how ... Clear out, you fellows, double quick, we may hate one another, but we hate you most . If I don't make you go, Ahmed will, Karim will, we shall drive every blasted Englishman into the sea, and then, you and I shall be friends." (298). Fielding wants to be a friend of Aziz now but Aziz says, "It's what I want. It's what you want. But neither the horses, nor the earth, nor the sprawling countryside of Mau want it. They declare in their manifold voices, "No, not yet," and the sky says: "No, not yet," (ibid). Gillie (1983:157) states "The friendship of Fielding and Aziz is central in the novel, but in the first movement, when it is easiest, it is also shallowest, because neither sees what he is undertaking in the other. The last movement shows them reconciled after misunderstanding, and yet they end in separation because they cannot now bridge the differences. Nonetheless their relationship in separation is more real than their supposed union had been because their mutual understanding of it is truer."

The processes in Aziz's speech are the following

Some instances of Material processes in Aziz's speech are the following

<u>We</u>	<u>grow</u>	<u>Wiser</u>	
Carrier	Rel. P	Attribute	
<u>India</u>	<u>shall be</u>	<u>a nation</u>	
Carrier	Rel. P	Attribute	
<u>I</u>	<u>have been</u>	<u>so disgracefully</u>	<u>hasty</u>
Carrier	Rel. P	Circumstance	Attribute

Some instances of Material processes in Aziz's speech are the following:

<u>We</u>	<u>will drive</u>	<u>every blasted Englishman</u>	<u>into the sea</u>
Actor	Mat. P	Goal	Circumstance
<u>He</u>	<u>Brought</u>	<u>me</u>	<u>back to you to say bye</u>
Actor	Mat. P	Goal	Circumstance

<u>They</u>	<u>will spoil</u>	<u>our ride</u>
Actor	Mat. P	Goal
<u>They</u>	<u>swerved</u>	<u>Apart</u>
Actor	Mat. P	Circumstance

Some instances of Mental Processes in Aziz's speech are the following:

<u>The earth</u>	<u>didn't want</u>	
Senser	Ment. P	
<u>He</u>	<u>remembered</u>	<u>that he had or ought to have, a mother land</u>
Senser	Ment. P	Phenomenon
<u>we</u>	<u>wanted to know</u>	<u>You</u> <u>ten years back</u>
Senser	Ment. P	Phenomenon Circumstance

Some instances of Verbal Processes in Aziz's speech are the following:

<u>They</u>	<u>said</u>	<u>No, Not there</u>	
Sayer	Verb. P	Verbiage	
<u>Now</u>	<u>we</u>	<u>blame</u>	<u>ourselves</u>
Circumstance	Sayer	Verb. P	Target
<u>You</u>	<u>talk</u>	<u>about something</u>	<u>sensible</u>
Sayer	Verb. P	Verbiage	

An instance of Behavioural Process is the following:

<u>Shut up</u>
Behv. P

Table 67: Number of each Process in Aziz's Speech

Context of situation	Rel. P	Mat. P	Ment. P	Verb. P	Behv. P
Aziz and Fielding in their last ride together	25	29	24	9	1

Table 68: Number of Aziz's Participant Role

Carrier	Attribute	Actor	Goal	Senser	Phenomenon	Sayer	Target
5	0	4	3	14	0	2	0

Table 69: Number of each Process in Aziz's Speech in part three "Temple"

Rel. P	Mat. P	Ment. P	Verb. P	Behv. P	Exist. P
70	70	59	18	1	5

Table 70: Number of Aziz's Participant Role in part three "Temple"

Carrier	Actor	Goal	Senser	Phenomenon	Sayer	Target
8	16	4	34	7	5	1

Table (69) shows the number of each process in Aziz's speech in Part Three "Temple". Also, the table indicates that Material and Relational Processes are frequently used more than other processes to express Aziz's worldview toward British and friendship.

Aziz's speech demonstrates that Relational and Material Processes are most frequently used in comparison with Mental, Verbal, Behavioural and Existential Processes in Part Three 'Temple' to express his worldview towards the British, friendship, and Adela Quested to show more balanced views.

The clauses of Dr. Aziz's speech in Part Three are mainly clauses of action (70) and of Relational Processes (70), Mental Processes (59), and Verbal Processes (18). Usually the processes are expressed by a finite verb in simple present tense except in few clauses (7) such as (deceived, reached, fell, broke, brought). Most of the Material Processes (60) are transitive verbs and (25) of them are followed by circumstances, while (7) of intransitive verbs (10) are followed by circumstances. Only few circumstances appear in the text (32), such as (he brought me back to you to say good bye , we shall drive every blasted Englishman in to the sea , I will just take you out on the water now , I fell into our largest Mau tank under circumstances , lie down in a pool of water). Most of them (24) demonstrate location as in (we will rob every man and every woman from Peshawar to Calcutta; I want to do kind actions and wipe out the wretched business of the Marabar forever.) The typical pattern is exemplified by the following clauses:

- You should never have left them.
- The best of doctors make mistakes.
- We will rob every man and rape every woman from Peshawar to Calcutta.

The first pattern is most frequently used than the other two because most of Actors are pronouns and most of goals are pronouns. In addition, most of transitive verbs are not followed by a circumstance.

Dr Aziz acts in transitive clauses. Moreover, most of actors (70) in Material Processes whether they are transitive or intransitive are pronouns (61) and he plays the participant role as actor (I) 17 times. Only (9) of actors are NP and (7) of them are animate objects such as (Miss Quested, Mr. Fielding, Mahmoud Ali, Colonel Maggs, Turtons and Burtons, my dear sir, fellows, the best of doctors). (27) of the goals (60) are pronouns, (33) of the goals are noun phrases preceded by noun, definite articles and possessive pronouns. (10) of them are animate objects that refer to human beings such as (the minister, Englishman, Englishwoman, every blasted English man, my children) Other (15) are inanimate objects such as (any mistake, the wretched business, some salve, a little present, a foolish blunder, mistakes, no harm, all official states.) All other (9) NP's are preceded by possessive pronouns such as (my salary , my money , your

stings , our ride , my enemy, our last ride , my country , your letter , my money) This shows that most of goals and actors are animate object presented through pronouns and human beings.

Only few of the Material Processes (5) are in the passive voice such as (my children shall be taught to speak of you with the greatest attention and respect, all official states are closed, now, you see how you are placed)

Relational Processes of Attributive type are used (56) times. However, those of identifying modes are used "14" times. Most of carriers (34) are pronouns. Aziz plays the participant role as Carrier in (9) clauses. The others are pronouns such as (she, he, you, we, it, they) and the demonstrative nouns are used (6) times. (India, the people, tanks) are used (10) times. The attribute is divided into adjective phrases which are used (23) times such as (brave, wiser, happy, fanatical, dead) and noun phrases are used (33) times in attributive modes such as (I am a qualified doctor, he is a live, you are an oriental, it is for political reasons). In identifying modes the Identified is presented through (14) NP's. The NP's (my heart, your mother) are used "2" times. The pronouns (she, you, it, he) are used (12) times. The clauses such as (don't trouble me here is all I ask) are used "3" times. While the identifiers that are preceded by possessive pronouns are used "4" times such as (your friend, our time, your wife's brother, my own people, Mrs. Moore's' son, Heaslop's brother). (4) of the identifiers are clauses such as (this is what I want, this is what you want, don't trouble me here is all I ask) Most of the carriers and identified roles are an animate subject that is they are pronouns (i.e. 42). The majority of the attributes are noun phrases. Most of Relational Processes are intensive type.

Circumstances have not been used too much except for few instances (i.e. 13) such as (I have been so disgracefully hasty, it is useless discussing Hindus with me, I am happy here instead of prison, my heart is for my people henceforward, Asirgarah is forty miles a way, that is very sacred in my mind). The Tense is present tense except for (3) sentences whereas the used tense is the past such as (your mother was my best friend; I was unable to call earlier). Most of Relational Processes are intensive type attributive mood.

Most of the Mental Clauses in Aziz's speech in Part Three are cognitive type (i.e. 32) such as (know, want, suppose, think). The verb 'know' is used (4) times and the verb think (10) times and the verb "want" (11) times, mean (3) times, suppose (2), the verbs "remember" and "consider" are used only one time. (23) of Mental processes are

reaction type as in (like "4", love "2", feel "2" , wish "3" , annoy"4" prefer "2" ,hate "2"). The verbs (forgive, pretend, hope, prefer, concern, pressed) are used only one time. (4) Of them are perception type such as (see "4" times). Most of the Mental processes have phenomenon except in (5) clauses such as (I don't know. I suppose. The horses didn't want. We know.) In addition, few of Mental processes (i.e. 10) are followed by circumstances such as (I know nothing at all about religion here, he wanted to know you ten years back, don't trouble me here at Mau, we pretend he is a live until after the festival).

The typical pattern is exemplified by the following clause:

I want to do kind action all around

The verb in pattern A is followed by a clause.

All Sensors are animate subjects and most of them (57) are pronouns such as (he, she, you, and I). Aziz used the pronoun 'I' (34) times and the pronoun you (11) times, he (2) and we (1) and she (1) time. Most of phenomenon (35) are clauses and (16) of phenomenon are pronouns such as (me "4", you "6"him "1" them "1")

Usually, the process is expressed by a finite verb in simple present tense except in few instances(6) such as (I thought how brave Miss Quested was, I thought you married my enemy , he loved me , I thought you had stolen my money, you meant to get hold of my money).

5.3. Realization of Transitivity Patterns in Fielding's Speech

Fielding, his wife and her brother visit a Hindu state called Mau, the state where Aziz and his children are living now. Fielding and his brother in law "Ralph" meet with Aziz, who calls Ralph by Mr. Quested expecting him to be Adela's brother. The name, which makes Fielding surprise and know the strange attitude of Aziz's refusal to answer Fielding's letters. Fielding tells him that he has married Stella Moore and blames Mahmoud Ali for the misunderstanding between Fielding and Aziz, because he knows well that Fielding has married Mrs. Moore's daughter not Adela Quested. So the cloud of misunderstanding has disappeared, but Aziz is still upset and does not want Fielding in his private life and feels that he can forgive Mahmoud Ali because he loves him and says: "My heart is for my own people henceforward." (280) Fielding follows him apologizing and pointing that he has married Heaslop's sister not Heaslop's betrothed.

This will be reflected, as will be shown later, in his transitivity patterns.

The processes in Fielding speech are the following:

Some instances of Relational Processes in Fielding's speech are the following:

<u>My wife</u>	<u>Was</u>	<u>Mrs. Moore's daughter</u>
Identified	Rel. P	Identifier
<u>It</u>	<u>Is</u>	<u>A place of the dead</u>
Carrier	Rel. P	Attribute

Some instances of Material Processes in Fielding's speech are the following:

<u>We</u>	<u>must give up</u>	<u>our walk</u>	
Actor	Mat. P	Goal	
<u>I</u>	<u>arranged</u>	<u>my tour</u>	<u>Accordingly</u>
Actor	Mat. P	Goal	Circumstance

Some instances of Mental Processes in Fielding's speech are the followings:

<u>He</u>	<u>knows</u>	<u>perfectly well</u>	<u>I married Miss Moore</u>
Senser	Ment. P	Circumstance	Phenomenon
<u>My wife</u>	<u>wants</u>	<u>to go out</u>	<u>in the boat</u>
Senser	Ment. P	Phenomenon	Circumstance
<u>I</u>	<u>heard</u>	<u>You were settled in there</u>	
Senser	Ment. P	Phenomenon	
<u>We</u>	<u>Want</u>	<u>to see you</u>	
Senser	Ment. P	Phenomenon	

Some instances of Verbal Process in Fielding's speech are the following:

<u>Why</u>	have not	<u>you</u>	<u>answered</u>	<u>my letters</u>
Circumstance		Sayer	Verb. P	Target
<u>I</u>	<u>was told</u>	<u>It was</u>		
Target	Verb. P	Verbiage		

Table 71: Number of each Process in Fielding's Speech

Context of situation	Rel. P	Mat. P	Ment. P	Verb. P
Fielding tells Aziz that he has married Mrs. Moore's daughter not Miss Quested	14	21	11	4

Table 72: Frequencies of Fielding's Participant Role

Carrier	Attribute	Actor	Goal	Senser	Phenomenon	Sayer	Target
2	0	7	0	2	0	0	1

Fielding and Aziz become friends again after the cloud of misunderstanding between them is cleared up. They go on their last ride together, Fielding talks about his relation with Stella and that he was unhappy at the beginning of their marriage because Stella does not love him as much as he loves her. But after the incident in the Mau tank, their relationship has been settled although they have different ideas. Stella and Ralph seem to like Hinduism but they don't tell Fielding because they know that Fielding thinks a certain side in their lives is a mistake. Gillie (1983: 156) says: "they pain

Fielding because, as he complains to Aziz, he cannot understand why they like Hinduism."

Then, Fielding and Aziz begin to discuss Indo-English Politics. Fielding is no longer apologetic about the British Empire in India. Whereas Aziz declares that "very well, and we have no use for you"(296) Nevertheless, Fielding thinks that the English civilize Indians regarding them as backward and says as Forster (2002:296) narrates: "A way from us, Indians go to seed at once. Look at the king – Emperor High School! Look at you, forgetting your medicine and going back to charms... yes, and what do they say? Free our women and India will be free. Try it my lad. Free your own lady in the first place, and see who will wash Ahmed, Karim and Jamila's faces. A nice situation," He means that the women's role is minor in society and insists how much Indians are backward when he says to Aziz "look at you, forgetting your medicine and going back to charms." (ibid) This conversation shows that Fielding is not completely individual and not completely liberal, he is little bit imperialist.

Aziz grew excited and replies: "clear out, all you Turtons and Burtons." Fielding seemingly asks whether Indians would then welcome the Japanese. In addition, Aziz mockingly replies: "Afghans 'Later Aziz cries: "India shall be a nation! No Foreigners of any sort." (297) Fielding mocks these nationalist claims but Aziz continues: "Down with the English ... Clear out, you fellows, double quick, we may hate one another, but we hate you most. If I don't make you go, Ahmed will, Karim will, we shall drive every blasted Englishman into the sea, and then, you and I shall be friends." (298), but Fielding wishes their relationship to continue and says: "why can't we be friends now?" Aziz thinks that they cannot be friends now and says: "It's what I want, and it's what you want. But the horses didn't want it... the earth didn't want it ... they said in their hundred voices " 'No, not yet,' and the sky said, 'No, not there' " (298). Parry (1979: 132) says that "the effeteness of liberal codes in a situation such as that of imperialism is established in the novel by the catastrophic failure of British and India, to sustain personal relations. The friendship between Fielding and Aziz disturbed throughout by differences in standard and tastes, is finally ruptured when each withdraws, as he inevitably must, within the boundaries of the embattled communities, and it is Forester's consciousness that social connections will fail which sends him in pursuit of spiritual, communication between Mrs. Moore and both Aziz and Godbole."

The processes in Fielding's speech are the following:

Some instances of Relational Processes in Fielding's speech are:

<u>Gokul</u>	<u>is</u>	<u>the village where Krishna was born</u>
Identified	Rel. P	Identifier
<u>I</u>	<u>am</u>	<u>glad</u>
Carrier	Rel. P	Attribute

Some instances of Material Processes in Fielding's speech are the following:

<u>The Marabar</u>	<u>is wiped out</u>		
Goal	Mat. P		
<u>She</u>	<u>found</u>	<u>something soothing</u>	<u>some solution of trouble</u>
Actor	Mat. P	Goal	Goal

Some instances of Mental Processes in Fielding's speech are the following:

<u>Both of them</u>	<u>suffer</u>	<u>from restlessness</u>	
Senser	Ment. P	Circumstance	
<u>I</u>	<u>wish</u>	<u>you would talk to my wife</u>	
Senser	Ment. P	Phenomenon	
<u>I</u>	<u>never really</u>	<u>understood or liked</u>	<u>them</u>
Senser	Circumstance	Ment. P	Ment. P
I am glad	<u>you</u>	<u>have seen her courage</u>	<u>at last</u>
	Senser	Ment. P	Phenomenon
			Circumstance

Some instances of Verbal Processes in Fielding's speech are the following:

<u>I</u>	<u>can't explain</u>	
Sayer	Verb. P	
<u>She</u>	<u>will not tell</u>	<u>me</u>
Sayer	Verb. P	Target

Table 73: Number of each Process in Fielding Speech

Context of situation	Rel. P	Mat. P	Ment. P	Verb. P
Fielding and Aziz go in their last ride	23	13	22	8

Table 74: Frequencies of Fielding's Participant Role

Carrier	Attribute	Actor	Goal	Senser	Phenomenon	Sayer	Target
4	0	2	0	9	0	2	1

Table 75: Number of each Process in Fielding's speech in part three "Temple"

Rel. P	Mat. P	Ment. P	Verb. P	Exist. P
38	35	33	13	2

Table 76: Frequencies of Fielding's Participant Role in part three "Temple"

Carrier	Actor	Goal	Senser	Phenomenon	Sayer	Target
6	9	0	11	0	2	2

The clauses of Fielding's speech in Part Three are mainly clauses of Relational Processes (38), Mental Processes (33), Material Processes (35), and Verbal Processes (11), Behavioural (0) and Existential (1) as "is there a short cut down to our college?"

Most of the carriers (23) are pronouns. Fielding plays the participant role as carrier in (6) of them. The other carriers are pronouns such as (she, he, they, we, and it), while noun phrases like "the weather, my wife, the guest house, a certain side of their life" are used (11) times. The attribute is divided into adjective phrases which are used (13) times such as (the weather is pestilential, I am fond of her, you are an oriental, it is difficult to explain, India will be free) and noun phrases are used (21) times such as (I think that a certain side of their life is a mistake, he is a wise boy, it is a place of the dead). In Identifying mode the identified is presented through (4) NPs such as (My wife, Miss Quested) and the identifiers are NPs as (Mrs. Moore's daughter, our best friend, and the village where Krishna was born). Most of the Carriers and Identified roles (26) are an animate and most of the attributes (21) are noun phrases and all identifiers are noun phrases consisting of head nouns preceded by adjectives as (our best friend) or by a definite article (the) as in (the village), or by possessive pronouns such as (Mrs. Moore's daughter, its spiritual side).

Circumstances have not been used too much except for few instances (6) such as (they were kindness itself at Dora, we had a very different reception both at Modkul and Doera, she takes no interest in it's forms) to show spatial and (why can't be friends now?, for at all events you are oriental evidently) to give reason and to express the way. The Tense is present tense except for (4) sentences where as the used tense is the past such as (a visit was convenient, they were kindness itself, my wife was Mrs. Moore's daughter, we had a very different reception at Modkul) most of the Relational Processes (33) are intensive type attributive mode as (they were kindness itself at Doera, I am fond of her, you are an oriental, he is a wise boy, it is a place of the dead), and "4 " of Relational Processes are intensive type identifying mode as (my wife is Mrs. Moore daughter, Miss Quested is our best friend, Gokul is the village where Krishna was born).

Most of the actors (i.e. 26) in Material Processes are pronouns, Mr. Fielding plays the participant role as actor (I) (9) times, only (9) of actors are NP's such as (the weather, Indians). Most of the goals (i.e. 20) are NP's such as (our walk, such a mistake, this misunderstanding, our woman, your woman), and (5) of goals are pronouns.

Only few of the Material Processes (4) are in the passive voice such as (the Marabar is wiped out, Krishna was born, you were settled in there, it will indeed be arranged).

Usually the processes are expressed by a finite verb in simple present tense (25) except in few sentences such as (she introduced us, she found something soothing – some solutions of her queer troubles here, Krishna was born, you were settled in there, we arrived, I wrote beforehand to Godbole and arranged my tour accordingly, I wrote to Godbole about it, how ever did you make such a mistake?), only (10) of the Material Processes are intransitive verbs and (5) of them are followed by circumstances such as (a way from us Indians go to seed at once, I wrote to Godbole about it, how do you do Aziz after all this time? Are you coming down your self? We jog on as decently as we can), transitive verbs are used "25" times and (8) of them are followed by circumstances as (Are you doing any thing of life here?, we must thrash this misunderstanding out later on, free your own woman in the first place), only few circumstances appear in a text (13) .

Most of the Mental Clauses in Fielding's speech are cognitive type (19) such as (know, understand, think) (10) of the Mental Processes are reaction type as in (like, wish, please, and feel). (4) of the Mental Processes are of perception type such as (see, hear), almost all the Mental Processes have phenomena except in (you know, both of them suffer from restlessness) and few Mental Processes (4) are followed by circumstances such as (he knows perfectly well I married Miss Moore, we want to see your torchlight procession from the water this evening, I am glad you have seen her courage at last).

All Sensors are animate subjects and most of them "29 "are pronouns such as (he, she, you, and I) Fielding plays the participant role as Senser 'I' (11) times and the pronoun (you) is used "10" times. Most of the phenomena (20) are clauses and "13" of phenomenon are NP such as "I am glad you have seen her courage at last, I never understood or liked them, look at your poem, your Hindu friends will like that."

Usually the process is in the simple present tense except in few instances (5) such as (it calmed her, I heard you were settled in there, I never understood or liked them, the Maharajah and Maharani wanted us to see everything).

5.4. Summary of the Results

5.4.1. Processes

Table 77: Summary

Novel Parts	Characters	Processes												
		Material		Mental		Relational		Verbal		Behavioral		Existential		Total No. of clauses
		No.	%	No.	%	No.	%	No.	%	No.	%	No.	%	
Mosque	<u>Aziz</u>	164	37%	50	11%	168	38%	47	11%	3	1%	7	2%	439
	<u>Mrs. Moore</u>	35	22%	49	30%	46	28%	27	17%	2	1%	3	2%	162
	<u>Fielding</u>	49	25%	53	27%	74	38%	10	5%	6	3%	4	2%	196
Cave	<u>Aziz</u>	80	19%	157	37%	142	33%	40	9%	1	0%	8	2%	428
	<u>Mrs. Moore</u>	43	29%	38	26%	49	33%	9	6%	2	1%	8	5%	149
	<u>Fielding</u>	230	38%	124	21%	188	31%	42	7%	4	1%	15	12%	603
Temple	<u>Aziz</u>	70	31%	59	27%	70	31%	18	8%	1	0%	5	2%	223
	<u>Mrs. Moore</u>													
	<u>Fielding</u>	35	29%	33	28%	38	32%	13	11%	0	0%	0	0%	119

5.4.1.1 Aziz

From this table, we can notice that Aziz has used 164 Material Processes (i.e. 37.4 %). This may reflect a materialistic worldview. In other words, the character of Aziz has been viewed by Forster as a prototype of the simple "naïve" Indian who is obsessed with the Western – in particular the British Empire. This can be exemplified by the incidents in the novel e.g. Aziz offers Fielding his collar stud, a gesture which shows that Aziz is kind and warm hearted especially to those who show him intimacy, as Fielding who asks Aziz who visits him to behave as if he is in his own house and as Mrs. Moore who is kind to Aziz although he shouts when she entered the mosque and she says "God is here" and "we shall all be Moslems", her affectionate words and kind behavior make him respect and like her, e.g. he tells her bitterly about his suffering and resentment towards Major Callendar, who interrupts him while he is dining with his friends, and about the two ladies who take his Tonga, he feels that she is sympathetic with the Indians when she criticizes Mrs. Callendar and this encourages him to say " She has just taken my Tonga without my permission-do you call that being charming? And Major Callendar interrupts me night after night from where I am dining with my friends, breaking up a most pleasant entertainment, and he is not

there and not even a message.... I am just a subordinate; my time is of no value..." (26-27) and the good behavior and kindness of Fielding make Aziz show Fielding the picture of his dead wife as a gesture of confidence, trust and brotherhood (110), another example: the tear in his eyes when Fielding misses the train at the early beginning of Part Two of the novel and before the cave accident "Bad, bad, you have destroyed me." and "Mrs. Moore, Miss Quested, our expedition is a ruin." (126) and when he looks at the picture of his dead wife he says: "how unhappy am I" (57) which shows that he is emotional and sentimental and has a childish spirit. In chapter II in the novel Aziz mentions: "that is where Mrs. Turton is so skilful. When we poor blacks take bribes, we perform what we are bribed to perform, and the law discovers us in consequence. The English take and do nothing. I admire them" (116); this statement shows that he admires the way of their thinking in a sense that he adapts a Western attitude or a Western worldview in some subjects and this can also be exemplified by the following incident that happens in Part Two of the novel, before the disaster of the Marabar cave, which causes the change of the main characters' worldviews, e.g. when Adela asks him about the number of his wives, Aziz is surprised because he is an educated Indian who held a western view which refuses polygamy "one, one in my particular case"(146). But he also resents the way Anglo Indians treat Indians and this can be exemplified in the following incidents: e.g. when Major Callendar sends Aziz a message to come to his house while he is dining with his friends Aziz says: "He has found out our dinner hour, that is all, and chooses to interrupt us every time, in order to show his power" (20); and when Hamidullah asks Aziz to clean his teeth after pan, Aziz says: "If my teeth are to be cleaned I don't go at all. I am an Indian; it is an Indian habit to take pan. The civil surgeon must put up with it" (Ibid); and when his carriage was taken away by Major Callendar's wife called Mrs. Turton he says: "you are most welcome, ladies" (21) his statement shows that he is a little bit coward; later on when he meets Major Callendar who thought that Aziz meant to be late and not come early to his house, Aziz felt happy that he was misunderstood by the English : "I must tell that to Mahmoud Ali, it will make him laugh" (54-55). Material Processes indicate that the speaker tends to express externalized worldviews which are consequently superficial unlike what can be perceived by Mental Processes in the speech. Aziz's speech included only 50 Mental Clauses (i.e. 11.4). Thus, the gap between that figure for the Material and the figure for the Mental ones is crystal clear. Aziz's character in the Mosque Part has been

introduced as one who has no interest in spiritual/internalized worldviews. This has led Forster to narrate Aziz's turns with excessive use of the Material Processes, maybe unconsciously.

The largest number of the processes is for the Relational Processes which are uttered by Aziz in Part One i.e. 38.3%. The dominant use of the Relational Clauses signifies that a speaker tends to show things as they are i.e. as they are perceived with no complications. These things are perceived physically. This means that he/she does not care about the metaphysics- the theoretical philosophy of being and knowing. The speaker perceives and understands things according to information that is attainable by senses. As for Aziz's character in Part One of A PTI, he exhibits a high tendency to describe things as they are rather than expressing feelings or reporting happenings or events.

Now we move to see Aziz in Part Two, Caves. It seems that the caves' incident brings about a change in Aziz's character as well as his worldview. He has become more suspicious about people and in particular about the British who were the core of his interest. This can be apparent in his speech as in "I was a child when you knew me first. Every one was my friend then." To Fielding who likes the change in Aziz's worldview toward poetry, in the past 'Part One ' Aziz used it as incantation, but now in 'Part Two' he thinks that poetry must touch our life (255) and "But who does give me assistance? No one is my friend, all are traitors, even my children, I have had enough of friends." (249) this statement shows that trust is replaced by suspicions. Aziz's character now is stable and will not fluctuate in comparison to 'Part One' and this is clear in the following incident: when Fielding resents the way that Aziz treats Adela, he says: "your unfairness is worse than my materialism." Aziz replies: "I see any thing further to complain? Because it is better you put all your difficulties before me, if we are to be friends forever. You don't like Mrs. Moore and are annoyed because I do; however, you will like her in time." (235) These changes in addition and Marabar's experience are encoded in his speech. Aziz's discourse has shown an excessive use of the Mental Processes. The Mental Clauses in Aziz's speech in Part Two are 157 clauses (i.e. 36.7%).

The Mental Processes in Aziz's speech are used to encode his feelings/reactions/positions after the consequences of the Marabar's incidents. The Mental Processes have shown the internalized worldviews in Aziz's character. This also has exhibited a reflection and deliberation (Cf. rush Aziz in Part One preparing for the

Caves expedition). The number of the Material Processes has gone down. Aziz's speech has 80 material clauses i.e. 18.7 %.

Aziz in Part Three, Temple, seems to be more balanced. This can be reflected in his language that encodes his new worldview. From the summary table, we can notice that his speech includes Material Clauses and Relational Clauses equally. The number of the Mental Processes is very close to the other two processes. The balanced character of Aziz is exemplified by the letter to Adela to thank her at the end of the novel because he is released from the hatred that confined him after the trial, he writes: "...through you I am happy here with my children instead of in a prison, of that I make no doubt. My children shall be taught to speak of you with the greatest affection and respect." (293). At the beginning of Part Three Aziz becomes cruel, he does not have the friendly spirit as in Part One and this is evident through his treatment of Ralph's bee stings- he says threateningly to Ralph Moore: "Come here, please, allow me to look" (289). He feels that he is an Indian at last and he moves to a Hindu state where he will not see an English man. When he knows the truth about Fielding's marriage he says: "I forgive Mahmoud Ali because he loved me... my heart is my own people... don't follow me ...I don't want an Englishman or an Englishwoman to be my friend." (285) Also Aziz's moderate look at the British is another piece of evidence of the balanced character, he says "No foreigners of any sort! Hindu and Moslem and Sikh and all shall be one ...Down with the English only how ... Clear out, you fellows, double quick, we may hate one another, but we hate you most. If I don't make you go, Ahmed will, Karim will, we shall drive every blasted Englishman into the sea, and then, you and I shall be friends." (297- 298). Fielding wants to be a friend of Aziz now but Aziz says that "it's what I want. It's what you want. But neither the horses, nor the earth, nor the sprawling countryside of Mau wants it. They declare in their manifold voices, 'No, not yet,' and the say says, 'No, not yet,' " (298). In addition, the self-esteem can be apparent in dealing with Fielding (Cf. Aziz's look at Fielding in the Mosque Part).

5.4.1.2. Mrs. Moore

Forster portrayed Mrs. Moore in Part One as an Englishwoman who really believes in God. She is a religious woman whose concern is the spiritual thought. The humanistic attribute is among Mrs. Moore's personal characteristics. All her attributes are encoded in her language. We can notice this in her speech as in "pretty dear" talking

to a wasp in chapter (37) "God is love"(in Ch II and IV), and "God is here" (24) and "Because India is part of the earth and God has put us on the earth to be pleasant to each other. God ... is love" (52) and "God has put us on earth to love our neighbors and to show it, and he is omnipresent even in India, to see how we are succeeding." (ibid) and "we shall be all Moslems together." (126) She wants to be one with God and universe and her love reached the small creatures such as a wasp; she exclaims: "pretty dear", she wants and likes to communicate with people, and to create an intimate atmosphere with them regardless of the social or religious barriers, and this enables her to create a friendship with Indian Moslem Aziz; her kindness makes Aziz like and respect her especially when she shows him that she respects the traditions of Islam and takes off her shoes before entering the Mosque. She thinks that the union between man and woman is the source of their happiness, and believes that marriage is so important to create such unity. Thus, we can see that her speech contains 49 Mental Clauses (i.e. 30.2%) As mentioned earlier, the excessive use of the Mental Processes signifies the tendency of the speaker to express his/her internalized worldview. This worldview is based upon sensation and giving emotions in addition to real feelings a more prominent place.

The Mental Processes in the character's speech represent intrusion into the character consciousness. The reader is exposed more and more to the mentality of the character and the inner self.

The spiritual, religious clauses by Mrs. Moore such as "God is here" present the inner aspects of the woman. The meanings of the Relational Processes in Mrs. Moore's speech in Part One indicate more concepts of religion, spirituality, ethics...etc. The Relational Processes are in the second place (i.e. 28.4%). The Material Processes are less than Mental and Relational ones (i.e. 21.6%).

The caves incident seems to be a turning point in the novel as well as in the main characters' worldviews. The shock, which led to the spiritual and physical breakdown that happened to Mrs. Moore, let her have more tendencies to be less affectionate. She lost her religious sense as in her speech and lost her desire to communicate with God "pathos, piety, courage- they exist, but are identical, and so is filth. Everything exists, nothing has value"(142) and the religion appeared to her poor little talkative Christianity; she also lost her desire to communicate with people; she tries to write a letter to her son and daughter but she stops and attends the trial of her friend Aziz and testifies that he is innocent; now she believes neither in marriage nor in love; however she firmly believes in love and marriage in Part One as in the past 'Part One' "why all

this marriage, marriage?... the human race would have become a single person centuries ago if marriage was any use. And all this rubbish about love, love in a church, love in a cave, as if there is the least difference, and I held up my business over such trifles." (189); Adela comes to visit Mrs. Moore and to ask her about the echo in her head, she refuses to talk to Adela and appears to be unhelpful, her kindness and Christian tenderness turn into hardness and says: " am I to be bothered at all?" (186) and "if you don't know you don't know: I can't tell you" (187) and "Say, say , say , as if I have spent my life in saying or in listening to saying; I have listened too much. It is time I was left in peace. Not to die, no doubt you expect me to die, but when I have seen you and Ronny married, and seen the other two and whether they want to be married – I will retire then into a cave of my own. Somewhere where no young people will come asking questions and expecting answers. Some shelf" (ibid) and this shows that there is a radical change in Mrs. Moore's character and her worldview. The Material Processes in her speech, which are increased with 43 clauses whereas the Mental Clauses are 38. The Relational Processes are the dominant ones with 33% of the total number of the clauses. The use of the Relational Clauses could be a sign of the new realistic worldview of Mrs. Moore. Her feelings and emotions are more apparent through using the Relational Clauses.

5.4.1.3. Fielding

In the first part of the novel, we can notice that Fielding uses more Relational Processes in his speech than other processes. The Relational Clauses constituted 37.8% of Fielding's speech. The use of the Relational Processes by Fielding signifies a realistic worldview e.g. "I am delighted here too, that is my answer, there is my only excuse, I can't tell you any thing about fairness, and it might be unfair to take other fellows' breath." (106), and) and "I am out here personally because I needed a job, I can't tell why England is here or ought to be here." (Ibid) and "because my job is education, I believe in teaching people to be individuals and to understand other individuals, it is the only thing I do believe in." (114-115) and "which I believe is the general notion, I'd far rather leave a thought behind me than a child." (112). His feelings are expressed through the descriptive mood rather than being expressed through the mental one, which is represented by fewer Mental Clauses i.e. 53 clauses (i.e. 27%). Fielding used the Mental Processes to show his worldview toward religion and God as in "I don't believe

in providence." (105), "I don't believe in God." (106), and "I suppose morality does decline." (Ibid), and to express his worldview towards having children "I don't feel their absence, I don't want them weeping around my deathbed and being polite about me afterward." (112). The Material Processes are lesser than the other two main processes in Fielding's speech in the Mosque Part of the novel i.e. 49 clauses. The use of the Material Process is also a sign of an agnostic, liberal individualist character as in "I can't be sacked from my job." (114) and as a sign of his worldview towards marriage "because I have more or less come through without it." (112) and "I'd far rather leave a thought behind me than a child." (Ibid). The imperialistic point of view is illustrated by Material Processes as in "England holds India for her good." Fielding is a liberal man who believes in education and teaching people to be individuals and this is clear through his connection with Indians at the expense of alienating himself from his countrymen, and through his close friendship with Aziz. He transcends social and religious barriers, the matter that helps him to communicate with the Indians. He is agnostic, and believes in traveling light in the sense that marriage and children are of no importance for him.

The number of the Material Clauses in Fielding's speech in the second part of the novel has become more dominant. His speech included 230 Material Clauses that constitute 38% of the total number of the clauses. The effect of the caves' incident indirectly extends to Fielding. His attitudes towards the world and people have been affected. Thus, the large number of Material Processes signifies his externalized, materialistic worldviews. This can be apparent in his position towards Aziz after Adela's accusation "your emotions never seem in proportion to their object, Aziz." Aziz replies: "Is emotion a sack of potato, so much the pound to be measured out? And Am I machine? I shall be told I can use up my emotions by using them, next." Fielding replies "I should have thought you could, it sounds common sense, you can't eat your cake and have it even in the world of spirit." Aziz replies: "if you are right there is no point in any friendship, it all comes down to give and take, or give and return which are disgusting. You grew so materialistic this evening." Fielding replies: "your unfairness is worse than my materialism." (235)

The number of the Relational Processes goes down i.e. in Part One it is 38 %, in Part Two it is 31.2%). What can be noticed here is the lesser number of Mental Processes compared to Part One. It seems that Fielding is still agnostic, liberal – this deprived him of spiritual, religious worldviews. But this indicates also that Fielding has

doubts about religion and heaven and about life after death as in "I hoped you would be." (255) to Aziz who declares that he doesn't want to be a religious poet and says: "why when you yourself are atheist?" Fielding replies "there is something in religion that may not be true, that has not yet be sung ...something that the Hindus perhaps found." (256), Aziz says: "let them sing it", but Fielding replies: "Hindus are unable to sing." (Ibid) and "it will get us to heaven."(222) to Adela who replies "don't you believe in heaven Mr. Fielding?" he replies: "I don't, yet I believe that honesty gets us there."(223). His doubts show that there is a little change in his worldview towards religion

Fielding is still liberal, and this is clear through the incidents of this part , he stands against his countrymen to defend Aziz as in "I believe Dr Aziz to be innocent ...If he is guilty I resign from my service, and leave India. I resign from the club now." (178) and "I know the man's nature, he is incapable of infamy." he still communicates with Indians ignoring his country men "I have never felt more happy and secure out here, I really do get on with Indians, and they trust me , it is pleasant that I haven't had to resign my job." (243) and regarding marriage he still has the same worldview as in "Marriage is too absurd in any case; it begins and continues for such slight reasons. The social business still props it up on one side, and the theological businesses on the other, but neither of them is marriage... About marriage I am cynical."(242) and "As far as I mind. I travel light." (252)

The last part, Temple, there is a dominant use of the Relational Processes in Fielding's speech. The Relational clauses are 38 i.e. 32% of the total number of the clauses. There is a slight difference from the other two main processes; Mental and Material, which are 29.4 and 27.7 % respectively. We can notice that there is a balanced use of the processes. This can be attributed to the change in Fielding's character concerning marriage and religion as can be perceived in the novel. The worldview concerning religion has changed at the end of Part Two as in "there is something in religion that may not be true, but has not yet been sung."(256) and in Part Three as in "but why my wife and her brother like Hinduism, though they take no interest in its forms? They won't talk to me about this, because they know I think a certain side of their life is a mistake." (295) In addition, he states that he likes to travel light to express his attitude toward marriage. Nevertheless, he is married and seeks to make his marriage stable and a success. He still believes in education, but his marriage to a country woman makes him belong to the British side, and alienates him from India forever. There is a

change also in his worldview towards liberty; in the past he was liberal and seemed to be apologetic about the presence of the British Empire in India, but now his liberalism is mixed with imperialistic worldview; he doesn't seem apologetic as in "no further use for politeness" (296) and "Away from us, Indians go to seed at once. Look at the king – Emperor High School! Look at you, forgetting your medicine and going back to charms... yes, and what do they say? Free our women and India will be free. Try it my lad. Free your own lady in the first place, and see who will wash Ahmed, Karim and Jamila's faces, A nice situation" (ibid).

5.4.2 Participant Roles

The following table summarizes the frequency of the participant roles for the three major characters in the three parts of the novel. This discussion here will be limited to two major participant roles i.e. Actor and Senser.

Table 78: Participant Roles

Novel Parts	Characters													
		Actor		Senser		Carrier		Goal		Target		Phenomenon		Total
		No.	%	No.	%	No.	%	No.	%	No.	%	No.	%	
Mosque	<u>Aziz</u>	31	35%	23	26%	23	26%	6	7%	4	5%	2	2%	89
	<u>Mrs. Moore</u>	11	22%	30	60%	7	14%	2	4%	0	0%	0	0%	50
	<u>Fielding</u>	13	20%	34	52%	16	25%	2	3%	0	0%	0	0%	65
Cave	<u>Aziz</u>	29	21%	70	50%	21	15%	9	6%	8	6%	4	3%	141
	<u>Mrs. Moore</u>	14	39%	10	28%	9	25%	1	3%	0	0%	2	6%	36
	<u>Fielding</u>	39	29%	66	49%	25	19%	1	1%	4	3%	0	12%	135
Temple	<u>Aziz</u>	16	23%	34	49%	8	11%	4	6%	1	1%	7	10%	70
	<u>Mrs. Moore</u>													

5.4.2.1 Aziz

In part one, Aziz acted as an actor 31 times (i.e. 39.8%). The actor role is dominant in Aziz's speech in this part. This may signify the tendency of the character to deal with the world from a materialistic perspective. The character views the world in a physical rather than a mental view when using the senser role that is used 23 times. The less use acting as senser might be attributed to dependence on the body rather than the mind to perceive the world.

As for the second part of the novel, Aziz mostly acted as a senser – 70 times i.e. 49.6%. It seems that the caves trauma and Adela's accusation have led Aziz to act in a way of more sensing. The excessive use of the senser role may reflect a change in speech, which might be attributed to the change in his worldview. The impulsive, outgoing Moslem doctor tended to feel things by his mind rather than the body. The arrest and trial in Chandrapore led him to be considered patriotic and anti-British. On the other hand, the role actor significantly decreased to be 29 times (20.6%). The tendency to look at things in a materialistic way has gone. Aziz who went under pressure (accusation, arrest, trial...etc) has no ability to act on things as in Part One.

In Part Three, Aziz has become the more consistent personally and is acting as senser. Aziz acted as senser 34 times, and as actor 16 times i.e. 48.6% and 22.9% respectively. The gap between figures could be interpreted as a gap between Aziz in Part One and Aziz in Part Two and the subsequent change in the worldview.

5.4.2.2. Mrs. Moore

In Part One, Mrs. Moore acted as a senser significantly more than other participant roles. She acted as a senser 30 times (i.e. 60%). In this part, Mrs. Moore's worldview is characterized by a mystical touch which of course needs to be expressed by more senser roles. Thus the senser roles are acted by Mrs. Moore more than actor, which is acted 11 times (i.e. 22%). The actor role does not have to do with meaning of love and caring about people.

The expedition to Marabar Caves has affected Mrs. Moore's speech. The psychological breakdown is encoded in her speech. The fewer sensors are seen in her speech in Part Two i.e. 10 or 27.8%. The dominant participant role is actor, which is used 14 times. The gap between figures might seem slight. However, there is a change in positions between the actor and senser roles and this is the significant thing.

5.4.2.3. Fielding

Fielding acted as senser 34 times in part one (i.e. 52%). Thus, senser participant role is the dominant role he has acted in this part. Fielding acted as a senser to express his feelings during his attempts to reconcile the divided social groups in the novel. Warm and affectionate attitudes toward Aziz and Indians at the beginning have to be

expressed with more clauses that have senser. Fielding acts as an actor less than he does as a senser i.e. the actor role is acted by Fielding 13 times in Part One.

New attitudes toward Aziz and Indians have been expressed by Fielding in Part Two. It seems that hostility and suspicion constitute a burden for the friendship between Aziz and Fielding. These meanings are expressed by Fielding more as acting as a senser in Part Two. He acted as a senser 66 times i.e. almost 49%. The actor role is acted by Fielding 39 times. It seems that his worldview toward religion and marriage is still stubborn. The notions of humanistic religion of kindness and tolerance triggered more senser roles in his speech and less actors.

The apparent change in part three through which Fielding got married to Stella Moore may indicate a change in his speech concerning marriage and religion. It can be noticed that there is a slight difference in acting senser and actor roles. Fielding acts in Part Three as a senser 11 times, and as an actor 9 times. The balanced worldview may interpret that balanced acting as senser and actor in his speech. In addition, the reassessment of his relation with Aziz is encoded in this balanced acting.

CHAPTER VI

CONCLUSION

Conclusion

The current study sought to explore the linguistic structures which are made available and selected by E.M. Forster in his A PTI to realize what Halliday calls the "ideational" function of language, i.e. the "transitivity system". The thesis aimed at revealing how Forster consciously or unconsciously, through his choice of linguistic transitivity patterns, reflects and represents A PTI's main characters' worldviews.

The author discussed 'Transitivity', within Halliday's model of Systemic Functional Grammar, and used it in the study as an analytical framework to see how the selection of certain linguistic options realizes and encodes A PTI's main characters' worldviews or ideological position, viz. how the world is seen and arranged according to those characters.

The analysis focused on the three main processes within the transitivity system. These three processes i.e. Material, Mental and Relational, are the most dominant processes within the transitivity system. In addition, these processes have potentials of the meaning that could encode the speakers' experiences and worldviews. In addition, the author shed some light on the participant roles that are acted by the three characters: Aziz; Fielding; and Mrs. Moore, and what the change in the roles may entail.

The systemic functional analysis of the three main characters in Forster's A PTI has revealed the following:

1. The systemic functional analysis is a very important tool to uncover the meaning potentials that are embedded in the syntactic structures in the language. The syntax is part of the novel. The grammatical aspect of the speech of the characters has contributed to the meaning. This can be proved by looking at what the processes signify.
2. Through the analysis the author managed to prove that there is a correlation between the transitivity patterns and the three main characters' worldviews. The characters have exhibited different worldviews in the parts of the novel. These different worldviews are encoded in their speech by employing the transitivity patterns.
3. The analysis has shown that this research aimed at showing how useful the systemic functional analysis can be in learning language. Firstly, acquaintance with systemic functional grammar is of great importance for teachers describing language in terms of experiential grammar. It enables teachers to introduce students explicitly and systematically to the choices available for making meanings about human experience in an English clause. Secondly, with the help of interpersonal grammar, students may learn

about the grammar that they can use to exchange meanings with others. Thirdly, some knowledge of textual grammar, especially how patterns of Theme (topic; refers to something about which the reader/hearer already knows about) and Rheme (comment; states some new fact about that given topic) enable the organization of different types of texts, helps students organize their own writings more effectively. Teachers should include such grammatical features as the topic sentence, sequencing conjunctions, pronouns and so on.

4. Finally, this analysis could be used to uncover the transitivity patterns in other English novels or literary works. Moreover, any upcoming research can be dedicated to studying the functional framework in Arabic literature.

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تحليل القواعد الوظيفية النظامية لأنماط التعدي والرؤى العالمية في رواية الكاتب أي أم فورستر – رحلة إلى الهند

اعداد

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الخلاصة

تهدف هذه الدراسة الى التحقق من البنية اللغوية التي استخدمها ادوارد مورغان فورستر E.M. Forster في روايته "رحلة إلى الهند" لفهم ما يسميه هاليدي Halliday الوظيفة التصورية للغة أي نظام "التعدية". وقد سعت هذه الرسالة إلى معرفة كيفية تقديم المؤلف وعكسه لوجهات نظر الشخصيات الرئيسية في الرواية من خلال البنية اللغوية.

وتم تقديم واستخدام أنماط التعدية ضمن نموذج هاليدي Halliday للقواعد الوظيفية الشاملة كإطار تحليلي من أجل فهم كيف أن توظيف بعض الخيارات اللغوية يحقق ويرسم ملامح رمزية لوجهات نظر الشخصيات الرئيسية في الرواية نحو العالم أو الفكر الخاص بهم. وقد ركز التحليل على عدد من العمليات في محاولة توضيح نظام التعدية وأهمها العمليات المادية Material والعقلية Mental والاتصالية Relational.

و قد تبين أن التحليل الوظيفي الشامل للشخصيات الرئيسية الثلاث (د.عزيز, السيدة مور, والسيد فيلدنج) في رواية فورستر "رحلة إلى الهند" هو أداة ضرورية تعمل على كشف تأويلات المعاني المتضمنة في البناء النحوي للغة المستخدمة في الرواية . وعلاوة على ذلك فقد تمكن الباحث من إثبات وجود ارتباط ما بين أنماط التعدية ونظرة الشخصيات الرئيسية الثلاثة إلى العالم من خلال التحليل.

وعليه، فإنه من الممكن استخدام هذا التحليل من أجل توضيح أنماط التعدية في روايات أو أعمال أدبية أخرى من الأدب الانجليزي، ومن الممكن لأي بحث مستقبلي أن يوجه إلى دراسة القواعد الوظيفية تطبيقاً في الأدب العربي.