

## A Corpus-based Contrastive Analysis of *to be* + *Ved* Passive Constructions in Pakistani and Turkish Novels

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### Abstract

*This study conducted a corpus-based contrastive analysis of passive constructions in Pakistani (Home Fire) and Turkish (The Red-Haired Woman) novels, utilizing Systemic Functional Linguistics (SFL) and a cultural approach to Critical Discourse Analysis (CCDA). It aimed to reveal how transitivity and passive constructions in different linguistic and cultural contexts reflect social themes. While the passive voice is well-studied in English, this research fills a gap by examining it in Pakistani and Turkish literature. Using the UAM Corpus tool and CCDA, the study found significant variations in the use of passive constructions, with both novels showing a preference for material and relational processes but differing in their thematic focus. The findings underscore the role of passive constructions in reflecting cultural and linguistic contexts in literature, offering new insights into how language, culture, and society intersect.*

**Keywords:** Passives, Transitivity, SFL, UAM Corpus Tool, CCDA

### Introduction

Systemic Functional Linguistics (SFL) is a linguistic framework developed by M.A.K. Halliday in 1985. SFL posits that language serves as a tool for representing life situations, allowing individuals to assimilate cultural norms, perspectives, and behaviors in social contexts (Halliday & Mathiessen, 2004). Within SFL, the ideational function, particularly transitivity, plays a crucial role in explaining real-life experiences expressed through language, categorizing them into six process types: material, mental, relational, behavioural, verbal and existential processes. Each process involves specific participants and circumstances, shaping the structure of language to interpret reality (Halliday & Mathiessen, 2004).

Cultural Approach to Critical Discourse Analysis (CCDA) is a theoretical and practical framework. CCDA explores how cultural codes are embedded in discourse, contributing to the reproduction of power imbalances and abuses of power. Serving as both a theoretical construct and a practical tool, CCDA aids in decoding cultural elements within discourses.

The passive voice, a syntactic construction where the grammatical subject undergoes the action rather than performing it, is a central focus of this research. Extensively studied in English linguistics, the passive voice's syntactic structures, semantic implications and pragmatic uses have been explored in the literature (Halliday, 1967; Biber et al., 1999). Known for its ability to highlight the recipient of an action or to deemphasize the agent, the use of passive voice in English yields diverse communicative effects (Quirk et al., 1985).

### Summary of *Home Fire*

The story revolves around the Pasha family, a British Muslim family dealing with issues of love, loyalty and the impact of political and social forces. Isma Pasha, the eldest, has raised her younger twin siblings, Aneeka and Parvaiz, after death of their parents. The family grapples with the legacy of their father, who died as suspected jihadist on his way to Guantanamo Bay.

Isma eager to pursue her own dreams, leaves for the United States, where she meets Eamonn Lone, the son of a powerful British politician. Eamonn becomes entangled with the Pasha family,

forming a complicated love triangle with Aneeka. Meanwhile, Parvaiz is drawn into the world of ISIS, seeking connection to his estranged father.

As the novel unfolds, the characters are faced with moral and political dilemmas, and the narrative explores themes of identity, sacrifice and the clash between personal desires and social expectations. The story builds towards a tragic and thought-provoking climax that raises questions about loyalty, justice and the complexities of navigating a world shaped by politics and personal convictions. *Home Fire* delves into the human side of contemporary geopolitical conflicts, offering a powerful and emotionally resonant exploration of the challenges faced by individuals caught between love, family and the demands of a divided world.

### **Summary of *The Red-Haired Woman***

*The Red-Haired Woman* is a novel originally published in 2016 and later translated in English in 2017. The story revolves around Cem, a Turkish man, and his relationship with his father, Master Mahmut, who is a well digger. Cem is sent to a remote town to assist Master Mahmut and becomes fascinated with *The Red-Haired Woman*, a mysterious figure he observes from a distance. The novel explores themes of father-son relationships, fate. As the narrative unfolds, it delves into Turkish folklore and Oedipal themes, blending them with Pamuk's trademark distinct storytelling. The novel also explore tension between tradition and modernity, particularly through the character of Cem who is torn between his fathers' conservative values and his own desires. Throughout the novel, Pamuk weaves a complex and multi-layered narrative that combines elements of mythology, philosophy and personal drama, creating a thought-provoking exploration of the human condition.

### **Rationale of Data**

The existing studies have primarily focused on individual works, and there is a need for a comparative analysis that spans across different linguistic and cultural contexts. Furthermore, the specific exploration of transitivity in relation to passive constructions in these novels has not been extensively addressed in the existing literature. The researcher aims to bridge this gap by conducting a detailed examination of passive constructions in the selected novels and applying transitivity analysis to uncover distinctive patterns and meanings.

### **Why these novels?**

*The Red-Haired Woman* by Orhan Pamuk and *Home Fire* by Kamila Shamsie are not directly related in terms of plot or characters. However, both novels explore complex themes related to identity, cultural conflict, and the impact of personal and political choices on individuals and their communities.

The selection of *The Red-Haired Woman* by Orhan Pamuk and *Home Fire* by Kamila Shamsie is strategic because both novels are set in the Muslim-majority countries of Turkey and Pakistan and explore themes of identity, cultural conflict, and personal and political choices. This makes them ideal for analyzing passive constructions and transitivity patterns within Systemic Functional Linguistics (SFL) to understand how cultural differences shape linguistic choices. Both novels explore complex themes related to identity, cultural conflict, and the impact of personal and political choices on individuals and their communities. Both novels were published around the same time (*Home Fire* in 2017 and *The Red-Haired Woman* in 2016), providing a contemporary perspective on language use.

### **Objectives**

The objectives of the study are to

- Analyze and compare the frequency of passive constructions in *Home Fire* by Kamila Shamsie and *The Red-Haired Woman* by Orhan Pamuk to identify variations in their use within each novel.
- Analyze the transitivity patterns associated with passive constructions in the selected novels, exploring how different process types (material, mental, relational, behavioral, verbal, and existential) are represented and their significance in conveying narrative meaning and character development.
- Investigate how cultural and linguistic differences between Pakistani and Turkish contexts influence the use and interpretation of passive constructions in the novels, examining their impact on narrative style and thematic expression.
- Utilize transitivity analysis to explore the interplay between cultural context and passive constructions in the novels

### Research Questions

1. What is the variation in the frequency of passive constructions between the Pakistani novel *Home Fire* by Kamila Shamsie and the Turkish novel *The Red-Haired Woman* by Orhan Pamuk?
2. How are transitivity patterns associated with passive constructions in these novels?
3. To what extent do cultural and linguistic differences influence the use and interpretation of passive constructions in the selected novels?
4. How does the application of transitivity analysis enhance our understanding of the interplay between cultural context in passive constructions across Pakistani and Turkish literary works?

### Hypothesis

This study will show significant similarities in the frequency and use of passive constructions.

### Significance of the Study

This study holds profound significance in the domains of linguistic and literary analysis. Centered on passive constructions within novels originating from Pakistani and Turkish cultural backgrounds, namely *Home Fire* and *The Red Haired Woman*, the research has meticulously investigates the impact of cultural and linguistic nuances on passive structures. The study's uniqueness lies in its contrastive examination of passive constructions in Pakistani and Turkish, revealing how transitivity shapes the structure and interpretation of these constructions. This research bridges gap in existing literature, this research offers comparative analysis across diverse linguistic and cultural contexts, providing valuable insights into the syntactic choices used in character portrayal and theme conveyance.

### Literature review

Systemic Functional Grammar (SFG), developed by Michael Halliday, offers a functional perspective on transitivity, moving beyond structural considerations. In SFG, transitivity is seen as a social semiotic system, emphasizing the functional and communicative roles of language in different contexts (Halliday, 1994). SFG views transitivity as a resource for expressing meanings and achieving specific communicative goals within the broader context of discourse.

In SFG, the concept of transitivity includes not only the grammatical roles of participants but also their semantic and functional roles, such as Actor, Process and Goal. This approach allows for a more detailed understanding of how language is used to convey meanings in diverse communicative situations (Eggins, 2004).

### Transitivity

Systemic Functional Linguistics (SFL) or Systemic grammar was introduced by Halliday 1960's. Systemic Functional Linguistics, distinct from traditional and formal grammar provides a vigorous approach to language analysis. Rooted in principals of ideational, interpersonal and textual meanings, this methodology emphasizes the inherent relationship between language and social contexts (Halliday, 2004).

The systemic functional linguistics approach to communication or verbal expression analysis, as established by Halliday, is grounded in the concept of *language as social semiotic*, where language conveys three core meanings; ideational, interpersonal and textual meaning captures our experiences of the real and inner world, while interpersonal meanings establishes social relations and allows individuals to express their individuality. Textual meaning organizes the text's features within the context, determining its structures and coherence (Halliday, 2004). By emphasizing the inherent relationship between language and social contexts, systemic functional linguistics enables researchers to explain the nuances of human experiences as expressed through language, employing methods such as the analysis of transitivity processes (Halliday, 2004).

Transitivity falls under the ideational metafunction, where it refers to the function of clauses that illustrate the experiential pattern through a transitivity system. As per Halliday (1994), transitivity functions as a system that organizes the world of experiences into manageable process types. These process types forms the basis of what individual express. Halliday (1971) depicted the relationship between the transitivity system and clauses as *a set of options by which the speaker encodes their experiences of external and internal processes and associated circumstances*. Transitivity process is composed of three components which are process, participant and circumstances. It has six processes which are as follows.

### **Types of Processes**

#### **Material Process**

Material process as explained by Gerot and Wingnell (1994), refers to an action where one entity is physically affects another. It involves bodily movements that directly impact the recipient. This process has two main participants: the Actor, responsible for initiating the action and directly influencing others, and the Goal, the entity affected by the action. Additionally there are two other participants within the material process: the Recipient, the entity receiving something, and the Client, the one for whom the action is performed.

#### **Mental Process**

A Mental Process, defined by Halliday and Matthiesen (2004), involves perceiving, feeling and thinking. In this process the participants include: the Senser, the entity capable of conscious perception, feeling or thought and the Phenomenon, the entity being perceived, felt or thought about. Mental Process has three distinctive processes: Affective (involving feelings and preferences), Cognitive (involving thinking, knowing, and understanding), and Perceptive (involving seeing hearing).

#### **Verbal Process**

According to Gerot and Wingnell (1994), a verbal process involves communication through speech and signaling actions. It utilizes verbs such as talk, say, tell, explain, cry etc. The central participant in this process is referred as the *sayer*, the one initiating the signal. Additionally, there are other participants within the verbal process the "receiver," who receives the signal, the "verbiage," representing the content of what is communicated by the sayer, and the "target," the entity being verbally affected (such as being complemented etc.)

#### **Behavioral Process**

Behavioral Process, positioned between material and mental processes, involves psychological and physiological activities related to human physical behavior (Gerot & Wingnell, 1994). Activities such as smiling, watching, breathing and dreaming etc. exemplify this process. It typically involves two participants: the “Behaver”, similar to the actor in material processes or the senser in mental processes, although behavioral processes are habitual actions and not sensory in nature. The “Range” refers to the extent or scope of the process itself.

### **Relational Process**

Relational Process, as described by Gerot and Wingnell (1994), involves the act of identifying or assigning. In this process, there must be at least two participants; if there is only one participant, it does not qualify as relational process. This type of process can be either attributive or identifying. In an attributive process, the participants are the “carrier” and the “attribute.” In an identifying process the participants are the “token” and the “value.” An identifying process occurs when one entity represents the identity of another while an attributive process when an entity serves as the attribute of another. Consequently, an attributive process is associated with an attribute and an identifying process is linked to a value.

### **Existential Process**

Existential Process as described by Gerot and Wingnell (1994), refers to the existence of something or certain events. It is typically indicated by the use of existence verbs like such as ‘be’ etc. This kind of process involves a single participant, known as the “existent”, representing the entity that exists within the process.

### ***The Role of Transitivity in Linguistic Analysis***

Transitivity, as conceptualized by Michael Halliday, from an integral part of systemic functional linguistics, a theory that emphasizes the functional aspects of language. At its core, transitivity explores the relationships between participants involved in a given action, shedding light on the dynamics of who is doing what to whom. Halliday’s transitivity comprises three major elements: the process, participants and circumstances, each playing a crucial role in understanding the structure of a clause (Halliday. 1985).

### ***Significance of Transitivity in the Study of Passive Constructions***

Passive constructions, a linguistic phenomenon where the syntactic structure shifts the emphasis from the other receiver of the action, present a unique arena for the application of transitivity analysis. By examining the transitivity patterns in passive constructions, researchers can gain insights into how the roles of participants are redistributed within a clause. Understanding the interplay between transitivity and passives is essential for deciphering the subtle layers of meaning embedded in linguistic expressions (Hopper & Thompson, 1980). As the significance of transitivity in linguistic analysis becomes increasingly apparent, this study aims to apply transitivity analysis specifically to passive constructions in both Pakistani and Turkish languages. Through a comparative lens, this research seeks to uncover how transitivity influences the structure and interpretations of passive constructions in these distinct linguistic contexts.

### **Passives**

The English passive voice typically involves the use of the auxiliary verb *to be* along with the past participle of the main verb (Huddleston & Pullum, 2002). This construction is characterized by syntactic reordering, where the direct object often becomes the grammatical subject and the original subject may be relegated to a prepositional phrase or omitted altogether (Hopper and Thompson, 1980).

**to be +Ved passives**

The prevalent form of the passive voice is represented by the construction *to be* as the passive auxiliary, combined with the past participle (referred to as *to be +Ved*), commonly known as the shirt passive. When an agent is introduced at the end, it takes the form of a central passive (*to be + Ved + by N*). An alternative to using *be* is employing a form of *get* in the passive construction. Although *to be + Ved* is the most frequently used form, there are instances where the auxiliary is omitted.

**The passive and transitivity**

The foundational concept in addressing the passive construction is the notion of transitivity. This section aims to delineate the implications of this perspective. In the traditional understanding of transitivity, a verb capable of taking one object is deemed transitive, a verb capable of taking two objects labeled ditransitive and a verb unable to take an object is categorized as intransitive. Consequently, a clause featuring an object is considered transitive, while one lacking an object is deemed intransitive, establishing transitivity as a binary property of verbs. However, Hopper and Thompson (1980) multifaceted approach challenges this binary perspective, asserting that the presence of an object is just one element among many. This broader outlook posits transitivity as a gradient wherein components exhibit varying degrees of transitivity. All components contribute to the efficiency with which *an activity is carried-over or transferred from an agent to a patient* (Hopper & Thompson, 1980). For instance, it is posited that a punctual action, such as *kick*, has more profound impact on its patient than a non-punctual action, like *carry*, and that an actor acting with volition (as in *I wrote your name*) generates more discernible effect than one acting without volition (*I forgot your name*). The greater the effect, the higher the degree of transitivity.

The parameters determining the degree of transitivity in a clause are detailed in Figure 1.

	HIGH	LOW
(1) A. PARTICIPANTS	2 or more participants, A and O. <sup>1</sup>	1 participant
B. KINESIS	action	non-action
C. ASPECT	telic	atelic
D. PUNCTUALITY	punctual	non-punctual
E. VOLITIONALITY	volitional	non-volitional
F. AFFIRMATION	affirmative	negative
G. MODE	realis	irrealis
H. AGENCY	A high in potency	A low in potency
I. AFFECTEDNESS OF O	O totally affected	O not affected
J. INDIVIDUATION OF O	O highly individuated	O non-individuated

Figure 1. Parameters of transitivity (Hopper and Thompson, 1980, p. 252)

Several parameters outlined in the table have direct relevance to the passive voice. When comparing an active clause to a passive one, the expectation is typically for the active clause to exhibit higher transitivity. However comparisons can also be made between two passive clauses. Consider, for instance, (1) and (2):

(1) The ancient curse afflicted her deeply.

(2) He had suffered at the hands of the police.

The sentence in (2) demonstrates a higher degree of transitivity than (1) in several aspects. In (2), there two participants, both [human]/[animate] and [concrete], whereas in (1), one of the two participants is [inanimate] and [abstract] ([Participants], [Individuation]). The verb in (2) signifies a concrete action, unlike the case in (1), making it higher in [Kinesis]. The Agent acts purposefully in (2) but not in (1) ([Volitionality]). Regarding [Agency], Hopper and Thompson (1980) assert that *[p]articipants high in Agency can affect a transfer of an action in a way that those low in Agency cannot*, indicating that the action expressed in (2) is more effective than that the in (1). In summary, (2) exhibits more features from the high column than (1) does, rendering (2) higher in transitivity.

A shared theme in many recent studies on voice-related phenomena appears to be in transitivity, and a gradient approach to transitivity enables a more distinct analysis of the observed correspondences. As highlighted by Solstad and Lyngfelt (2006), *compared to a prototypical active transitive sentence, where an animate agent in control of the situation volitionally performs a specific action on an affected patient, there are several ways in which a sentence could be less transitive without actually being passive*. When staring from a passive construction, the question arises whether a non-congruent translation is inherently more transitive than the source text passive. A decrease in transitivity from a source text to a translation can be labeled as a detransitivization process.

### **Discourse**

The concept of discourse has been defined by various scholars, encompassing speech or conversation (Göbel et al., 2021). Discourse, being a multidisciplinary area, receives different interpretations among linguists, with one group defining it as *text* and another as *speech* (Fairclough, 1992). In a broader sense, discourse represents significant linguistic units like paragraphs, utterances, entire texts, or genres (Bosker et al., 2021). Cook (1990) extends the term to include novels, brief conversations, or even graons.

Hodge and Kress (1988) establish interconnections among three terms: text, discourse, and message. The message, the smallest, the smallest semiotic form, is characterized by social content, objective, and source, while text and discourse are larger linguistic units. In this framework, the text is a component of the message, and discourse is the social action linked to the construction and contextualization of the message, and discourse is the social action linked to the construction and contextualization of the text (Kurniawan et al., 2021). Texts play a significant role in the dynamic social construction of signs, continually influencing the recognition of the communication process as an entire system of signs.

### **Critical Discourse Analysis (CDA)**

Critical Discourse Analysis (CDA) emerged in the 1970's within the framework of Critical Linguistics, as a group of researchers delved into the linguistic aspects of texts to discern their social, cultural, and ideological implications (Ma'yufu et al., 2020). The primary objective of CDA is to unveil the underlying ideology within a specific context. Originating from the evolution of critical linguistics, CDA is fundamentally an analytical research method that explores how social authority governs and influences communication (Fairclough, 1992).

The *critical* in discourse analysis is self-explanatory, aiming to reveal implicit ideology and social power dynamics (Van Dijk, 2008). Consequently, CDA addresses significant issues such as historical social structures, individual social processes, power relations, people's social behaviors

and discourses, the interaction between text and society, as well as individuals' and social positions (Walker et al. 2017).

### **Cultural Approach to Critical Discourse Analysis (CCDA)**

Gavriely-Nuri (2012) used a Cultural Approach to Critical Discourse Analysis (CCDA) as a framework, aiming to reveal how cultural codes were deeply embedded in discourse, influencing and perpetuating power imbalances and positions. CCDA was positioned as both a theoretical construct and a practical tool for deciphering the cultural subtleties embedded in various discourses.

### **Principles of analysis of CCDA**

In line with the foundational commitment to systematically and explicitly analyze text and talk structures and strategies (Van Dijk, 2008, as cited in Baker et al., 2008, p. 280), CDA extends this analytical scope to encompass a diverse array of non-linguistic data. The operationalization of CDA for given discourse involves three key analytic stages. These stages are outlined initially, with subsequent detailed discussions:

1. CCDA concentrates on specific discursive strategies, recognizing that a *Strategy*, involving both *goals* and *means* (Fairclough, 2009/2001, p. 174), engages with the discursive *means*, encompassing linguistic elements such as metaphor, name, presupposition, as well as visual modes and cultural sites, that advance the particular *goals*, such as a apolitical agenda or specific policy (Gavriely-Nuri's, 2012)
2. CCDA reveals and interprets the cultural codes activated by these chosen discursive strategies (Gavriely-Nuri's, 2012)
3. CCDA demonstrates the reciprocal influence between discursive strategies and cultural codes, illustrating how this interaction contributes to the perpetuation of power abuses (Gavriely-Nuri, 2012)

### **Previous studies**

Fredriksson (2016) explores passive construction in English and Swedish through a bi-directional analysis using the English-Swedish Parallel Corpus. The study, employing a contrastive methodology, characterizes passive use and examines relationships within a linguistic network. Analysis of original texts reveals varying passive frequencies across within a linguistic network. Analysis of original texts reveals varying passive frequencies across text types, with Swedish non-fiction exhibiting the highest. Dominant be-passive and s-passive forms are identified, while get-passive, bli-passive, and vara-passive show marginal use. The study also delves into non-congruent translation correspondences, revealing complex cross-linguistic relationships and translation correspondences. This insight is beneficial in the present research, which aimed to contrast passive constructions in Pakistani and Turkish novels.

Yousef et al., (2023) study, *Kamila Shamsie's Characterization of Immigration Officers in Home Fire: A Stylo-transitivity Study*, utilizes Systemic Functional Linguistics (SFL) to analyze the role of transitivity in characterizing immigration officers in Shamsie's novel *Home Fire*. Using the UAM Corpus Tool, the research focuses on process types in the officers' dialogues to reveal underlying ideologies, particularly regarding hatred against Muslims and Muslim immigrants in the West. The study emphasizes the value of linguistics in literary analysis, providing insights into power dynamics, themes of hatred, racism, and Islamophobia in the post-9/11 era. While the research exclusively focuses on dialogues, it does not explore passive constructions or their connections to other cultural literary works.



Ahmad and Hussain (2022) employ systemic functional linguistics (SFL) to explore experiential meanings in Hashim's novel, *When the moon Is Low*. Utilizing a mixed-method approach, the study analyzes transitivity patterns through qualitative and quantitative paradigms. Using the UAM corpus tool, the research focuses on ideational meta-function uncovering how linguistic structures contribute to meaning construction. The study emphasizes the prevalence of participants, highlighting the doer of actions and recipients, and notes the significance of processes and circumstances. By employing transitivity analysis, the research effectively reveals the subtle ways author use linguistic choices to convey experiences and craft narratives. This study helps to analyze transitivity patterns in the selected novels and explore the interplay between linguistic choices and cultural contexts.

Hussain et al. (2023), employ systemic functional linguistics (SFL) to analyze transitivity patterns in Hamid's novel, *The Reluctant Fundamentalist*. Using Halliday's SFL framework, they conduct a qualitative textual analysis focusing on linguistic choices made by the character Changez. The study reveals how Changez's transitivity patterns reflect his evolving subjectivity and ideology, contributing to SFL, critical discourse analysis, and post-colonial studies. This research highlights the approach of combining linguistic analysis with critical theory and cultural studies, offering insights into post 9-11 America and Pakistan. The study's methodology and findings shows approach for examining transitivity patterns in the selected Pakistani and Turkish novels for the present research, aligning with the exploration of cultural and linguistic influences on passive constructions.

Gavriely-Nuri (2012) used the Cultural Approach to Critical Discourse Analysis (CCDA), emphasizing its role in decoding cultural elements within discourses, CCDA focuses on culture, discursive strategies, cultural codes, the global market of cultural codes, and the culture of peace. It provides general and specific principles for analysis, covering verbal and non-verbal practices in factual and fictional discourses. The study positions CCDA within Critical Discourse Analysis (CDA), addressing the cultural dimension often overlooked in CDA studies. By applying CCDA principles to transitivity analysis, a deeper understanding of how cultural context shapes passive constructions in the chosen novels can be achieved, contributing to a more nuanced interpretation of linguistic choices.

## **Methodology**

### **Corpus collection**

The researcher downloaded these novels from Library Genesis in EPUB format and then they have been converted into PDF format/files using an online PDF converter site. To create a TXT file, the text is copied from the PDF files and pasted into the TXT file.

### **Corpus**

*Home Fire* by Kamila Shamsie falls within the genre of novel, political fiction, romance novel and domestic fiction. On the other hand, *The Red-Haired Woman* by Orhan Pamuk is categorized as a novel, fiction and mystery. The corpus of this study includes the passives in Shamsie's *Home Fire* and Pamuk's *The Red-Haired Woman*. Two types of corpora are used i.e. monolingual corpus and specialized corpus.

### **Instrument**

Multidimensional Analysis Tagger (MAT) is used to identify some passives while rest of the passives were identified manually. AntConc is used to examine the frequency of passive constructions between the two novels. For the analysis of transitivity patterns associated with passive constructions in novels, the UAM Corpus Tool (version 3.3) is utilized. Additionally,

CCDA is applied to assess the extent to which cultural and linguistic differences influence the use of the interpretation of passive constructions in the selected novels. Furthermore, CCDA is utilized to explore how the application of transitivity analysis enhances our understanding of the interplay between cultural context in passive constructions across Pakistani and Turkish literary works.

### Research design

A mixed-method approach is applied for analyzing the data which includes qualitative and quantitative paradigms. The quantitative analysis generated percentages, frequencies and other numerically informative results. While qualitative analysis explained differences in the result and gives an in-depth insight into the phenomena. The current study fell into the domain of mixed-method research because it determines the difference in frequency of transitivity process types in different parts of the text and then the researcher analyses the word patterns of the author and explained them systematically.

### Results and discussion

#### Analysis of *to be* + *Ved* passives by type-wise of passives

##### *To be* + *Ved*

##### *Frequency of Passive Constructions*

The analysis revealed that *to be* + *Ved* passive construction are more prevalent in *The Red-Haired Woman* than in *Home Fire*. This suggests a higher tendency to use passive voice in the Turkish novel, potentially reflecting cultural preferences for emphasizing actions over agents.

The frequency of *to be* + *Ved* passives showed a marked difference between the two novels. *The Red-Haired Woman* contained 318 instances of this construction, whereas *Home Fire* had 193. This discrepancy highlighted distinct narrative strategies between the texts, as illustrated by the following Table 1:

**Table 1**

*Frequency of passives in Home Fire and The Red-Haired Woman*

Type of passive construction	<i>Home Fire</i>	<i>The Red-Haired Woman</i>
To be + Ved Passives	193	318

The study of the transitivity patterns connected with *to be* + *Ved* passive constructions in Kamila Shamsie's *Home Fire* and Orhan Pamuk's *The Red-Haired Woman* provided fascinating insights into how these language elements were used in each story. In *Home Fire*, passive constructions were used frequently and diversely. These structures frequently appeared in narrative and descriptive contexts, providing background information, emphasizing states or actions, and occasionally foregrounding characters' experiences. For example, passive formulations such as *My siblings and I were orphaned just after I finished uni* highlighted major past events that impacted the protagonists' current situation. Similarly, descriptions like *She stood she was a moment, watching him walk up the stairs, which were bracketed on one side* used passives to describe settings and actions without directly addressing the actor, moving the focus to the actions and their consequences rather than the doer.

In contrast, Orhan Pamuk's *The Red-Haired Woman* used passive constructs to emphasize the story's thematic preoccupations with tradition, fate, and the influence of historical and cultural circumstances. Passives were used in passages like *This was then placed on the gas stove over a low flame* and *Everyone thought the well was haunted by jinn or under some spell or curse* to

depict acts and beliefs that were firmly ingrained in the setting's culture and history. These passive structures helped to highlight the outcomes and states that were impacted by external factors or historical precedents, enhancing the story with a sense of continuity and inevitability.

Comparing the transitivity patterns in both novels revealed some similarities. Both *Home Fire* and *The Red-Haired Woman* had a preference for material and relational processes in their *to be + Ved* passive constructions, showing a concentration on events and states. The distribution of participants in both novels, such as actors, goals, and circumstances, helped to contextualize their acts and states within a larger narrative framework. In *Home Fire*, participants were frequently described to reflect personal and immediate social situations, whereas in *The Red-Haired Woman*, people often represented broader cultural and historical influences.

The thematic purposes of passive constructions differed between the two works. Passives in *Home Fire* helped to explore issues of fate, human destiny, and the significant impact of past deeds on current circumstances. The passive constructions contributed to a sense of inevitability and consequence, which complemented the novel's investigation of family bonds and societal influences. Passive constructions in *The Red-Haired Woman*, on the other hand, emphasized themes of tradition, historical continuity, and the pervasive presence of cultural narratives. They highlighted how characters were shaped by factors beyond their control, reflecting Pamuk's thematic emphasis on the merging of personal lives with historical and cultural traditions.

The descriptive statistics showed that in *Home Fire*, 24.45% of identified grammatical ranks were participants, 23.57% were processes, and 16.53% were circumstances. Similarly, in *The Red-Haired Woman*, participants made up 25.83%, processes 23.30%, and circumstances 17.88% of the grammatical ranks.

**Table 2**

*Descriptive statistics of to be+ Ved passives in Home Fire*

Feature	N	Percent
<b>GRAMMATICAL-RANK</b>		
N=2401		
participant	587	24.45%
process	566	23.57%
circumstance	397	16.53%
configuration	504	20.99%
configuration-complex	0	0.00%
<b>CLAUSE-TYPE</b>		
N=2401		
material	298	12.41%
mental	50	2.08%
verbal	42	1.75%
relational	67	2.79%
modal	13	0.54%
existential	3	0.12%

The statistical analysis of transitivity patterns in *Home Fire* and *The Red-Haired Woman* revealed both similarities and nuanced differences. Table 2 shows that in *Home Fire*, material processes

accounted for 12.41% of the clauses, highlighting a focus on actions and events. Relational processes were observed at 2.79%, while mental processes constituted 2.08%.

**Table 3**

*Descriptive statistics of to be+ Ved passives in The Red-Haired Woman*

Feature	N	Percent
GRAMMATICAL-RANK		
N=4077		
participant	1053	25.83%
process	950	23.30%
circumstance	729	17.88%
configuration	838	20.55%
configuration-complex	0	0.00%
CLAUSE-TYPE		
N=4077		
material	504	12.36%
mental	94	2.31%
verbal	62	1.52%
relational	111	2.72%
modal	6	0.15%
existential	7	0.17%

Comparatively, Table 3 shows that *The Red-Haired Woman* showed a similar emphasis on material processes at 12.36%, with relational processes at 2.72% and a slightly higher frequency of mental processes at 2.31%.

Both novels featured a significant proportion of participants (24.45% in *Home Fire* and 25.83% in *The Red-Haired Woman*) and processes (23.57% and 23.30%, respectively), indicating a balanced narrative structure. Circumstances were also well-represented, comprising 16.53% of the transitivity elements in *Home Fire* and 17.88% in *The Red-Haired Woman*, reflecting detailed contextual settings in both narratives. These statistics underscored the narrative styles of each novel, with *Home Fire* focusing slightly more on actions and situational descriptions, while *The Red-Haired Woman* incorporated more introspection and cultural commentary.

**Analysis of using CCDA.** In *Home Fire* by Kamila Shamsie, the cultural context of Pakistani society profoundly influenced character development and narrative themes. Pakistani culture was deeply rooted in collectivism, where the family and community took precedence over individual desires. This strong emphasis on familial bonds often dictated individual behavior and decision-making, resulting in characters portrayed as part of a larger familial or social unit. Individual agency was frequently subsumed by collective expectations, highlighting the tension between personal desires and societal obligations. Additionally, traditional Pakistani society valued respect for elders and authority figures, which led to a hierarchical structure where deference to authority was expected. This cultural trait influenced how characters interacted with one another and how power dynamics were portrayed in the narrative, often resulting in complex intergenerational relationships. Gender roles in Pakistani culture were traditionally defined, with women often expected to uphold family honor and adhere to societal norms. This led to characters, particularly

female ones, being depicted in roles where their agency was limited or controlled by male family members or societal expectations. The portrayal of these themes in literature often reflected the cultural values and societal norms of Pakistani society, providing a nuanced exploration of identity and belonging. The passive voice in Pakistani literature often reflected societal constraints on agency, especially for women. It portrayed individuals as subjects to familial and societal forces, aligning with cultural themes of honor, duty, and collective identity. This linguistic choice emphasized the power dynamics and societal pressures faced by individuals, particularly women, in Pakistani society.

In contrast, *The Red-Haired Woman* by Orhan Pamuk is set against the backdrop of Turkish society, characterized by a rich tapestry of historical influences from both Eastern and Western civilizations. This cultural backdrop creates a unique tension between tradition and modernity, where characters often navigate the complexities of societal expectations and individual desires. Themes of fate and destiny are prominent in Turkish literature, reflecting cultural narratives about the inevitability of certain life events. Characters are frequently portrayed as being subject to forces beyond their control, emphasizing the role of destiny in shaping their lives and highlighting the tension between individual agency and societal norms. This tension between individual desires and societal expectations is a recurring theme in Turkish narratives, with characters often facing internal and external conflicts as they strive to reconcile personal ambitions with traditional values. This struggle is indicative of the broader cultural tension between embracing modernity while maintaining traditional values and beliefs. Passives in Turkish literature often illustrate themes of fate and preordained outcomes, highlighting characters' perceived lack of control over their circumstances. This aligns with cultural beliefs about destiny and the struggle between individual agency and societal norms. The use of passive constructions in Turkish literature reflects the cultural narrative of fate and destiny, where characters are often portrayed as navigating a predetermined path shaped by societal expectations and historical influences. This linguistic choice underscores the tension between personal desires and societal obligations, providing a nuanced exploration of identity, agency, and cultural legacy.

***Analyzing Passive Constructions in Home Fire (Pakistani Context).*** In *Home Fire*, the passive constructions were deeply embedded in the cultural context of Pakistani society, emphasizing themes of agency, familial control, and societal expectations.

In the example *My siblings and I were orphaned*, the transitivity analysis identified *My siblings and I* as the Goal and *orphaned* as the process. This construction highlighted the vulnerability and helplessness experienced by the characters following the loss of their parents. The passive voice emphasized the impact of external circumstances on their lives, reflecting the sudden and significant shift in their social and familial status. Orphaning was a powerful theme that underscored the importance of family and community in Pakistani society. The passive construction not only highlighted the characters' dependency on societal support but also underscored the expectations placed upon them in the absence of parental guidance, reinforcing the cultural emphasis on communal and familial ties.

The passive *Pervy Pasha was killed* presented *Pervy Pasha* as the Goal and *killed* as the process, focusing on the outcome rather than the perpetrator. The passive construction highlighted the suddenness and inevitability of Pervy Pasha's death, reflecting themes of fatalism prevalent in Pakistani culture. This aligned with the cultural narrative of accepting destiny as a guiding force in life, where certain events were seen as beyond human control. The use of the passive voice

reinforced the idea of fate and the notion that some occurrences were predestined, resonating with the cultural beliefs surrounding destiny and the acceptance of life's uncertainties.

**Analyzing Passive Constructions in *The Red-Haired Woman* (Turkish Context).** In *The Red-Haired Woman*, the passive constructions reflected the rich tapestry of Turkish cultural narratives, highlighting themes of fate, destiny, and the interplay between individual desires and societal norms.

In an example *his shoulder had been crushed*, *his shoulder* was identified as the Goal, and *crushed* was the process, with an implied external force as the Actor. The emphasis was on the consequence of the action rather than the actor, highlighting the impact of external forces on the individual. This construction mirrored themes of powerlessness against fate, illustrating how characters were often portrayed as victims of circumstances beyond their control. It reflected the cultural tension between agency and destiny, a common theme in Turkish literature, where characters grappled with the influence of external forces and the limits of personal agency.

In another example *Everyone thought the well was haunted by jinn or under some spell or curse*, *the well* served as the Goal, and *haunted* was the process, with the circumstance being *by jinn or under some spell or curse*. The passive construction emphasized the mysterious and supernatural elements associated with the well, highlighting themes of folklore and superstition. This reflected Turkish cultural beliefs in supernatural forces and the influence of traditional folklore on contemporary life. The use of passives underscored the cultural narrative of unseen forces shaping human experience, illustrating how traditional beliefs and folklore continued to inform modern cultural narratives and individual perceptions.

**Linking cultural context to linguistic usage Pakistani Context (*Home Fire*).** In *Home Fire*, the frequent use of passive constructions reflected the cultural norms and values prevalent in Pakistani society. The narrative often portrayed characters as subjects of external actions, highlighting the influence of societal constraints and family obligations. This linguistic choice aligned with the collectivist nature of Pakistani society, where community and family often dictated individual roles and actions. The passive voice was particularly effective in illustrating the limited agency of female characters, emphasizing their roles within traditional gender expectations. By employing these constructions, the novel shed light on cultural attitudes towards honor and the societal pressure on women to conform to prescribed roles. This reflected how language mirrored cultural narratives and societal expectations, creating a vivid picture of the characters' lived realities.

**Linking cultural context to linguistic usage Turkish Context (*The Red-Haired Woman*).** In *The Red-Haired Woman*, passive constructions were skillfully used to illustrate themes of inevitability and preordained outcomes. Characters were often portrayed as being subject to forces beyond their control, aligning with Turkish cultural beliefs about fate and destiny. This usage pattern highlighted the tension between individual desires and societal norms, a recurring theme in Turkish literature. By emphasizing the characters' lack of control over their circumstances, the narrative explored the complexities of personal ambition and societal expectations. The use of passives reflected the struggle for agency within a framework that valued tradition and community, offering a nuanced perspective on the interplay between individual aspirations and cultural constraints.

**Social Roles and Power Dynamics.** In *Home Fire*, characters were often portrayed as part of a collective, with their actions and roles shaped by societal norms and expectations. Passive constructions highlighted the limited agency and control characters had over their lives, emphasizing the importance of community and family support. For instance, the example *My siblings and I were orphaned* reflected the dependency on societal structures and the expectations

placed upon individuals in the absence of family. This portrayal reinforced the cultural emphasis on collective identity and the role of community in providing support and guidance.

In contrast, *The Red-Haired Woman* used passive constructions to reflect the tension between individual desires and societal expectations. Characters navigated the struggle for personal agency within a traditional framework, facing challenges that highlighted cultural beliefs in destiny and preordained outcomes. The example *His shoulder had been crushed* exemplified the powerlessness against external forces, illustrating the cultural narrative of accepting destiny as a guiding force. This usage underscored the tension between tradition and modernity, a key theme in Turkish literature, where characters grappled with the influence of cultural narratives on their personal ambitions.

Comparing Pakistani and Turkish literary works highlighted the distinct ways passive constructions were used to reflect cultural contexts. In Pakistani literature, as seen in *Home Fire*, passive constructions often emphasized societal constraints and family obligations, reflecting a collectivist culture where community and family dictated individual roles and actions. The focus was on societal structures and their influence on individual behavior, with language highlighting the limited agency characters had within these frameworks. In contrast, Turkish literature, exemplified by *The Red-Haired Woman*, used passives to underscore themes of fate and destiny, illustrating the tension between individual agency and societal norms. The emphasis was on the struggle between personal desires and cultural narratives of destiny, reflecting the complexity of navigating traditional and modern values. These cross-cultural insights demonstrated how passive constructions served as a linguistic tool to convey cultural values and societal expectations, offering a rich perspective on the diverse ways authors depicted characters' experiences across different cultural environments.

### **Limitations of Research:**

The study faced limitations, including the selection of only two novels, which may not fully represent the broader linguistic and cultural trends in Pakistani and Turkish literature. Additionally, the analysis was limited to passive constructions, excluding other grammatical features that may also contribute to the cultural and thematic exploration of the novels.

### **Suggestions for Further Research**

Future research should consider expanding the corpus to include a wider range of novels from different cultural and linguistic backgrounds, allowing for a more comprehensive analysis of passive constructions across diverse literary traditions. Further studies could investigate the role of other grammatical features, such as modality and tense, in conveying cultural and thematic elements in literature.

The recommendations for further research are justified by the need to gain more understanding of the complex relationships between language, culture, and literature. Expanding the scope of analysis can enrich our knowledge of how linguistic structures function within various cultural contexts and contribute to the construction of meaning in literary texts.

### **Conclusion**

The analysis of *to be + Ved* passive constructions in Kamila Shamsie's *Home Fire* and Orhan Pamuk's *The Red-Haired Woman* provides important insights into how passive voice is utilized to reflect cultural narratives and thematic elements. The findings reveal a significant disparity in the frequency of these constructions, with *The Red-Haired Woman* exhibiting a higher occurrence, suggesting a greater emphasis on passive voice in the Turkish context.

In *Home Fire*, passive constructions are employed to foreground themes of fate, familial obligations, and societal constraints. The novel's cultural context, rooted in Pakistani values of collectivism and traditional gender roles, is reflected in the frequent use of passives that highlight characters' limited agency and their subjection to external forces. This aligns with the cultural themes of honor, duty, and social expectations, where individual actions are often portrayed as secondary to collective needs.

Conversely, *The Red-Haired Woman* employs passive voice to emphasize themes of tradition, fate, and the influence of historical and cultural narratives. The higher frequency of passives in this novel reflects a cultural focus on continuity, destiny, and the preordained outcomes of individual lives, in line with Turkish cultural beliefs. Passives in Pamuk's work underscore the tension between individual desires and societal norms, portraying characters as navigating a complex interplay of personal ambitions within a framework shaped by historical and cultural forces.

The comparative analysis also highlights some shared transitivity patterns, with both novels showing a preference for material and relational processes. However, the thematic purposes behind these choices differ. While *Home Fire* uses passive constructions to explore issues of personal and social constraints, *The Red-Haired Woman* focuses on illustrating the inevitability of fate and the power of tradition.

Ultimately, the study demonstrates how passive constructions serve as a vital linguistic tool to convey cultural values and societal expectations in literature. In both novels, passive voice is strategically employed to reflect cultural narratives, offering a nuanced perspective on the characters' experiences and the broader socio-cultural contexts that shape them. This analysis provides a deeper understanding of how language reflects and reinforces cultural themes, highlighting the complex interplay between narrative style, cultural context, and thematic focus in these two literary works.

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