COMPARATIVE ANALYSIS OF TRANSITIVITY CHOICES IN URDU POETRY OF NADEEM BHABHA AND ZAFAR IQBAL

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Abstract
This study aims to investigate transitivity patterns in the Urdu poetry of Nadeem Bhabha and Zafar Iqbal. For this purpose, five couplets from Nadeem Bhabha and five couplets from Zafar Iqbal's poetry were selected and analyzed. This piece of paper also explains the context and language of collaboration. The study is qualitative. The data for analysis contains couplets from poems of Nadeem Bhabha and Zafar Iqbal. The analysis was carried out by using the transitivity model of Halliday (2016). The analysis revealed that the transitivity choices made in the Urdu ghazal of both poets are significant in the construal of certain meanings. The study is significant for academicians and researchers.

Keywords: Tranistivity patterns, Urdu poetry, the construal of meanings

1. Introduction

1.1. Language

Language is the projection of thoughts; inner and outer. Through language, experiences can be narrated. Experiences can be narrated by using language materially, mentally, verbally, and behaviorally. "What's in mind" gets its projection through language. The beginning of the language is stated as the combination of natural sounds to achieve the purpose of exchanging information or ideas. In the beginning, human beings started to imitate the sounds and named things with their specific sound qualities as the names of some birds or other living organisms. It is also considered that language comes from the natural sounds of emotions such as curse, pain, ennui, happiness, and anger (Yule, 2010). There are a lot of concepts about language origination according to the specific purposes and authors' points of view. Several authors have defined language with their specific angles of studies and experiences, but the simplest definition of language is that language is a tool that helps to create opportunities for sharing knowledge, information, emotions, and thoughts with others (Rabiah, 2018). The information can be in different forms such as verbal, non-verbal, visual, etc. So, the description of both combinations as information and forms of information will be stated as a language.

1.2. Representative Nature of Language

According to Awa (2019), literary language is defined as the form of language used in written literature that might be the standard language. It is the representation of human emotions, feelings, and behavioral changes through expressions and different modes of expression. With the help of literary language poets and writers can express their feelings and innovative ideas to society and can approach upcoming generations. With the help of Linguistics, we can analyze and categorize a language in the box of literature or any other genre. The aspects of linguistics such as graphological, morphological, and syntactical representations and qualities of a text describe whether the language being analyzed is or not. Furthermore, additional linguistic features such as characterization, plot, sequence, time, setting, and imagery are indicators and descriptors of a literary language (Shrawan, 2017).

Meel (1995) says that to read the emotions of a person there is a need for an image. Moreover, non-verbal information and some other information can be sometimes very crucial as in Kafka's Der Prozess where gestures are used to make decisions about K. rather than the use of verbal language. For instance, the refused verdict of K. is represented as a Judge's handshake. The same applies to his death sentence with a butcher's knife. We can also evaluate the use of emotions in literature from the study of Kuivalainen (2009) who provided a detailed analysis of linguistic features in a literary text. Kuivalainen explained Mansfield's prose in emotional involvement. He explains what changes can be made with the situational use of adjectives and adverbs to fulfill the engagement purposes of a literary text.

Both Meel's (1995) and Kuivalainen (2009) works separated from each other within one decade but both of them worked in emotional literary text with the representation of tragedy, trait, and hope. Other authors also talked about these connections, for example, Barton (1996) suggested instructional approaches to teach school-level readers to interpret the emotional information from story characters. Horn (1997) shows that an interpretation of emotions from story characters is very helpful for middle school students. In a literary text, there is not always a smooth representation of emotions such as respect, trust, ennui, anger, or love as some of the poets and writers use indirect ways of explanations and ambiguous characters to engage the readers with the specific characterization and emotional representations (Johnson-Laird and Oatley, 1989).

Literary analysis is not just the summary of literary work. It is the argumentation about the writer's personal experiences, expressions, and evaluation. This can be evaluated only with the help of literary devices, choices, and literary theories. The basic purpose of the literary analysis is to demonstrate the specific ideas and innovations of a poet/ writer to convey his message in a very descriptive and explicit way (Academic Center for Excellence, 2009). According to Ebers (2017) analyzing literary language is very important as it helps the students to understand the exact use of language along with context, situation, and self-expression but the main purpose is to find out the construal of meanings and to invoke the aesthetic sense among the learners.

1.3. Research Objectives
The objectives of the study are as follows:
a. To analyze the transitivity patterns in the Urdu poetry of Nadeem Bhabha and Zafar Iqbal
b. To assess the meanings construed by the certain transitivity choices made by the poets
c. To compare the poetic language used by both poets

1.4. Research Questions
i. What transitivity choices have been made by Nadeem Bhabha and Zafar Iqbal?
ii. What meanings are being construed through the use of certain transitivity patterns?
iii. What are the similarities and differences in the depicted emotions in the Urdu poetry of Nadeem Bhabha and Zafar Iqbal?

1.5. Significance of the Study
This piece of paper is very important as it reveals the transitivity analysis of the Urdu poetic text of the writers Nadeem Bhabha and Zafar Iqbal. Transitivity analysis had never been done before in the genre of Urdu ghazal. This paper differentiates the lexical choices and vocabulary items of two different poets of the same era and genre. This paper also unfolds the importance of Systemic Functional Linguistics in understanding the diverse use of language at the surface and deeper levels.

2. Literature Review

2.1.Theoretical Framework

Traditional grammar is a theory of language that works on how a sentence is organized. But there are two weaknesses of this theory; the first one is that these language rules prescription is based only on a few native speakers of the English language from the middle class. The second one is that the structure is very much more important than the meaning-making process but language is defined as a tool to convey a message or share feelings with others. Halliday revolutionalized the idea of Chomskian's (2014) grammar by saying that language cannot be studied in isolation and context is very important in the interpretation of a message.

Halliday (1985) highlighted the three metafunctions of the language ideational metafunction, textual metafunction, and interpersonal metafunction. In ideational metafunction, language is studied at the clause level that is named as clause as representation. Textual metafunction explains the text as a meaningful message which evolves the social context named a clause as a message. Interpersonal metafunction cites the relationship bondings between the listener and speaker. These bondings decide the tone of the speaker.

Transitivity analysis deals with the analysis of the process, actions, event sequences, participants, and circumstances of the events. It clarifies that context means who is speaking to whom, what, why, how, and where. There are six types of transitivity processes, and each type of process has its own events terms and participants.

1) Material Process

The process in which some physical activity is performed is known as the material process. This process has two essential participants actor and the goal. The actor is the doer of the action and the goal is the object that is affected directly by the actions of the actor. The third participant is named as a range that is not directly affected by the process.

2) Mental Process

This process is related to cognition and mental feelings. The process in which things are being interpreted and prescribed only based on thinking and attached to emotions is called the mental process. It also has two essential participants' sensors and phenomena. The subject who is involved in any kind of mental process is called a sensor and the entity which is under the mental observations or is being sensed is called a phenomenon.

3) Relational Process

The relational process is defined as the relationship between having and being. This process has two participants' carrier and attribute. Carrier is the entity that is directly related to the attribute means that the second entity 'attribute' is described as quality due to its relation with the carrier. The quality that is being identified is called the identified or token and the entity which is being described is known as the identifier or value. The relational processes of ownership are called relational possessive processes. The owner is named as possesser and the entity which is under the ownership is known as possessed.

4) Behavioral Process

Behavioral processes are the processes that are the result of a combination of two processes mental and material. This means that material processes as physical actions happen under the impacts of mental processes. For instance, processes of smiling, weeping, and laughing. Somebody who is behaving is termed as behavior. Behavior is the attitude or act of behavior toward others that changes from time to time due to some situations and specific reasons.

5) Verbal Process

The art of saying is defined as a verbal process. The person who is speaking or saying something is called a sayer. Whatever is being said is denoted as verbiage and the person to whom the sayer is addressing is called the receiver.

6) Existential Process

The process which shows the existence of something is denoted as an existential process. The existential process is the combination of two processes material and relational. There is only one participant in the existential process that is existent.

2.2.Literary Language

Fontaine (2013) cited that the poet's narration connected the body of language (text) with social needs to their experiences. The metaphors are not just techniques of poetic text because whenever we decontextualize the text come to know that poetry is the knowledge and a tool to engage people with different backgrounds and social attires. Yogi (2009) poetry is the creation of a superconscious mind in which an artist reconnects his background knowledge with depressed desires and produces a text to prove him dominant in society.

According to Halliday, the role of the practical poet is to engage with renowned poets of the society and make them ensure to work for language changes to enrich linguistic choices in literary texts. This piece of paper is going to unfold the duality of the poetic lines of Nadeem Bhabha and Zafar Iqbal. The researcher tried to explain the meanings and the functions of couplets from Urdu ghazal with the help of ideational, textual, and interpersonal metafunctions.

Teadlock (2013) uses the word mythographer which means breaking through the message in different chunks or clauses but Halliday focuses on the narration of the text. He says that it is the narration that correlates the text to the social context. Halliday (1994) and Matthiessen (2004), Systemic Functional Linguistics is the theory of language which is based on language functions and the actions and performances of the characters in the text with the help of contextual use of language. Eggins (2004) mentioned that Halliday's work on SFL reveals the unlimited meanings of a single line as he says that language is a meaning-making source of Halliday's theory of metafunctions.

Halliday (1995) said that how people use a language in different social contexts and settings to pass on their messages. He defines the field as a basic component of a conversation that tells the reader or listener which topic is being discussed, what is the purpose of that specific choice and what the results will be achieved from that social or textual talk. Matthiessen (2012), this paper reveals that language plays different roles according to its requirements. At the start, language plays the work explicitly, in which a writer explains his experiences of life. Whenever we move to linguistic features of that specific text language explains the purposes beyond the message. Moving towards Chomskian notions we come to know what role is being played by different parts of the sentence. In Critical Discourse Analysis (CDA) we came to know how many types of conversations can happen. Whether the language is concerned with the social context or not. If the text is far from its current situation or contextual use of language then it will be considered a weak text or non-functional use of language.

Halliday (1995) cited that systemic functional linguistics works within the collaboration of thinking and acting. Thinking is the mental process in which cognitive abilities work and prove their involvement in the completion of a task. On the other hand, acting is related to doing some action probably physical actions in which an actor acts an action to make some changes. Halliday's viewpoint of collaboration between thinking and acting is defined explicitly. Halliday says that some of the actions are purely mental processes in which there is no physical action but they happen like unconscious imaginations,

on the other hand, he says that physical actions can be done without cognitive plans and imagination. Before starting any action we plan some paths and decide the roots which we are going to go through. These mental perceptions are thoughts because of these physical actions or performances carried out.

Bakuuro (2017), explained the SFL at broad levels. He says that SFL is the combination of language, lexical choices, and contextual use of language according to the demands. Language is the technique to produce a message or conversation about social and personal needs with the help of grammar we can produce sensible, smooth, and straightforward clauses. Lexical choices explain further demands of the conversation. Whether it will be a formal speech or informal. Moving the context of the text revolves around the setting scenario of the speakers and listener. If all these basic chunks are involved in a clause then the language is meaningful and follows the SFL pattern which defines the language as a message conversation.

Moreover, message organization Starts with problem selection. Problem selection or the topical theme of the text is named a field in Systemic Functional Linguistics. It helps to understand the past experiences of the experience as well as revolutionary changes in languages or universal contexts. Furthermore, we can study it under the deep and surface meanings of the text in which syntagmatic and paradigmatic relationships are studied. Syntagmatic relations are the horizontal connections in between the text means what are the connection between the text at clause, sentence, or paragraph levels. Paradigmatic relationships are the vertical ones in which displacement rules are applied. At this stage, we as analysts study the language and what changes can be made in the body parts of a text without disturbing its structures or regulation patterns.

3. Methodology

The selected approach for this piece of paper was the mixed method as it is a combination of qualitative and quantitative approaches. Transitivity analysis of the data is described in detail as following the qualitative way of research but the types of metafunctions and lines of the ghazal couplets are described in figures that define the quantitative method. There are ten couplets of Urdu poetry analyzed in the results and discussion section. The first five couplets are from Nadeem Bhabha's Urdu ghazal "Mil Rahe Ho", and the second five couplets are selected from Zafar Iqbal's Urdu ghazal "Bus Ek Bar". All the couplets are analyzed in a very qualitative way in a descriptive format. The transitivity analysis of both poets has been categorized into two parts within the headings of the poets the first one is Nadeem Bhabha and the second one is Zafar Iqbal. Transitivity analysis had been done manually; there is no use of Corpus tools like UAM for online analysis. Poetic lines including all the other words and phrases from the Urdu language are written in the Roman style of writing.

4. Results and Discussion

1.

Mil Rahe Ho	Bari Aqeedat Se
Material Process	**Circumstance**

2.

Khauf Aata Hai	Itni Izzat Se
Behavioral Process	**Behavior**

3.

Parda Daaron Ne	Khudkhushi Kar Li

Actor	Material Process

4.

Sehn	Jhanka Gaya	Kissi Chat Se
Phenomenon	Mental process	Circumstance

5.

Apni Garden	Jhuka Ke Baat Karo
Behavior	Behavioral Process

6.

Tum	Nikaale Ge Ho	Jannat Se
Goal	Material Process	Circumstance

7.

Zehr	Ejaad Ho Gaya	Ek Din
Goal	Material Process	Circumstance

8.

Log	Marty Thy	Pehle Ghairat Se
Actor	Material Process	Circumstance

9.

Hum	Zayada	Biggar Deity Hain
Actor	Circumstance	Material Process

10.

Buch Ke Rehna	Hamari Sohbat Se
Material Process	Circumstance of Matter

Sr No.	Process	How many times
1.	Material	07
2.	Mental	01
3.	Relational	00
4.	Behavioral	02
5.	Verbal	00
6.	Existential	00

Ghazal "Mil Rahe Ho" is one of the best Urdu ghazals of Nadeem Bhabha. In the whole piece of literature, he gives the message of hope, love, and peace. In these lines, he asks a critical question to the person who is greeting him. He says that this is the age of robbers and haters, you are here as a friend. I am afraid of this love and patience from your side. Are you going to destroy me? He says that the people who were living happily in their homes made suicide because of the cruel actions of society and neighbors. They had started to punish them by seeing and sharing their secrets and privacies with others. Nadeem Bhabha used the materialistic approach in the organization of couplets in this ghazal, as we had seen that three and a half couplets of the ghazal were based on material process, only one couplet

follows the behavioral process and a single verse means half couplet was based on a mental process which represents the fictional or imaginative preferences of a poet.

1.

Bus Ek Bar	Kissi Ne	Galle Lagaya Tha
Circumstance	**Actor**	**Material Process**

2.

Phir Uske Bad	Na Mein Tha	Na Mera Saya Tha
Circumstance Existent	**Existential Process**	**Existent /Exist. P**

3.

Wo	Mujhse Apna Patta Poochne	Ko Aa Nikle
Actor	**Circumstance**	**Material Process**

4.

Ke Jinse	Meine Khud Apna	Suragh Paya Tha
Circumstance	**Sensor/ Circumstance**	**Mental Process**

5.

Mere Wajood Se	Gulzar Ho Ke Nikli Hai
Circumstance	**Material Process**

6.

Wo Aag Jisne	Tera Perhunn	Jalaya Tha
Actor	**Goal**	**Material Process**

7.

Mujhe Ko	Tanay-E-Gherat Gari Na De	Piyaare
Receiver	**Verbiage**	**Sayer**

8.

Yeh Naqsh	Meine	Tere Hath Se	Mitaya Tha
Goal	**Actor**	**Circumstance**	**Material Process**

9.

Ussi Ne	Roop Badal Kar Jaga Diya	Aakhir
Actor	**Material Process**	**Circumstance**

10.

Jo Zehr	Mujhpe	Kabhi	Neend Banke Chaya Tha
Phenomenon	**Sensor**	**Circumstance**	**Mental Process**

Sr No.	Process	How many times
1.	Material	06
2.	Mental	02

3.	Relational	00
4.	Behavioral	00
5.	Verbal	01
6.	Existential	01

Ghazal "Bus Ek Bar" is one of the very famous ghazals of Zafar Iqbal. Most of the couplets of this ghazal explained the love. The writer himself portrayed a lover in a very deep way. He made the statement that whenever he met his loved one, he listed himself. He says that both of us were merged into each other. My beloved came to me to ask about her but I could not tell her because I was not in my place after seeing her I became a part of her who was in search of mine. Zafar Iqbal had to define love; he says that love is total confusion. It is the process that eliminates you as a lover as well as your loved one but the love remains the same. The material process is the priority of the poet to express his feelings and attitudes towards life as we have seen that three out of the five couplets follow the material process. Only one couplet was based on a mental process, moreover, the remaining couplet was based on two processes verbal and existential.

5.Conclusion

Concluding the transitivity analysis of the poetry lines from the Urdu poetry of Nadeem Bhabha and Zafar Iqbal as it gives a deep understanding of Urdu ghazal. It has proved that Halliday's model of transitivity is not only limited to the English language rather it can be applied to the Urdu language. The most common process is a material process that explains the physical happenings of things to unshaped or changes things under the impacts of the mind. This paper critically analyzed the definition of context that who is speaking to whom, what, why, how, and where are denoted as social contextual uses of language in collaboration with the language. This piece of paper answered all three questions as that transitivity analysis can be made in Urdu rather than English language only. Application of the process clarifies that Nadeem Bhabha's poetry is very near to our social needs and is more comprehensive and debatable rather than Zafar Iqbal's poetry. Modern poets of the 21st century are still connected to their culture and forefathers' perceptions of love and life. In this era of technology, they are giving the definitions of love, peace, and hope to live life happily.

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