

Unfolding The Action Through Process Types: A Corpus-Based Comparative Analysis Of Native And Pakistani English Short Stories

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Abstract

Processes, a fundamental component of Halliday and Matthiessen's (2014) transitivity model, are essential lexemes used to depict action unfolding within clause-level narratives. Analyzing these transitivity processes offers insights into the experiential perspectives authors aim to convey. This study examines a corpus of two short stories—one by a native English writer and one by a Pakistani English writer—to explore the choice of process types in constructing experiential perspectives. The UAM Corpus Tool version 6.2 was utilized for tagging, and the data were interpreted using Halliday and Matthiessen's (2014) transitivity model, with concordance applied at the clause level for semantic grammatical perspective. The findings indicate that native English writers adopt a concrete, visible approach to presenting experiential perspectives, engaging readers with vivid depictions. In contrast, non-native Pakistani writers employ an abstract and philosophical approach, focusing on psychological states and requiring deeper contemplation. Native English writers favor reasoning and logic, while Pakistani writers emphasize detailed descriptions. This research highlights the direct style of native English writers versus the indirect approach of Pakistani writers, enhancing readers' appreciation of diverse narrative techniques and perspectives.

Key Words: Corpus, Short stories, Native, Pakistani, Process Types, The UAM, Experiential perspective

Introduction

Understanding how events and actions are linguistically portrayed is essential in the study of language and discourse to empathize with the complexities of human experience. The choice of transitivity process types is important to decoding the experiential perspective portrayed by depicting sequences of events and unfolding of action (Halliday, 2003, 2014).

Process types categorize activities, perceptions, moods, and interactions into various linguistic forms. These forms "doing," "sensing," "saying," "being," and "having" offer a systematic framework for organizing and articulating the complex nature of human actions. Introducing process types is crucial for several reasons. Process types provide a comprehensive toolbox for moulding and expressing the events of many circumstances, whether through personal experiences, historical events, or social interactions (Painter, 1999).

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Several studies explore the transitivity processes used by native and non-native writers, revealing distinct patterns in their narrative and descriptive styles. For instance, Alraimi and Abdalla (2019) compared interpersonal meanings constructed in media texts written by native and non-native writers using Halliday's Systemic Functional Grammar framework. They found that both groups predominantly used material and relational processes but differed significantly in their use of verbal, mental, and existential processes. Native writers tended to use more verbal processes, while non-native writers leaned toward mental and existential processes. Similarly, they further explored how ideational meaning is conveyed in media texts by native and non-native writers to fulfill intended purposes through the examination of process types, comparing authors in Washington Post and Arab News articles. However, they did not explore the influence of experiential perspective on transitivity process types between the Native and Non-Native writers, establishing a research gap for further exploration in understanding how cultural and linguistic backgrounds shape the experiential perspective of the narrative.

This study focuses on semantic and grammatical interpretation and comprehension of occurrences of process types. This interpretative element helps us understand social relationships, read linguistic signs, and comprehend the targeted emphasis and adaptable context in communication. Writers might emphasize some parts of events by focusing on certain process types while de-emphasizing others. This selected emphasis enables a detailed narrative and efficient presentation of the experiential perspective (Halliday and Matthiessen, 1999). Given the crucial role of process types in shaping narratives, it is important to examine the distinctions in their use by native and Pakistani English short story writers. It will help in understanding how each group presents their experiential perspective, revealing the influence of cultural and linguistic backgrounds on narrative construction.

Purpose of the study

The study is conducted to investigate how experiential perspectives of Pakistani and native English writers in their short stories affect the choice of transitivity processes.

Research Question

- Which transitivity processes are most commonly used by each group of writers?
- Why do native and Pakistani writers differ in their use of transitivity processes?

Shortly, this study explores how experiential perspective is realized in short stories written by both native and non-native writers of English, focusing on the analysis of transitivity or process types from a semantic-grammatical perspective based on Halliday's framework of Systemic Functional Grammar. This divergence highlights cultural and stylistic differences, to storytelling provides valuable insights for teaching, helping students understand how language choices influence narrative perspectives and reader comprehension. This work utilized the Systemic Functional Grammar (SFG) theoretical framework to analyze the transitivity or process types in six short stories written by native and non-native writers of English through UAM Corpus tool version 6.3 for text annotation and concordance at clause level for semantic grammatical interpretation (Donnel, 2008)

Literature Review

A comprehensive series of research studies has been conducted with a view to explore the various This work aims at transitivity element processes to examine how native and Pakistani writers realize their experiential perspective in five short stories of each writer. Processes play a pivotal role in systemic functional linguistics as formulated by Michael Halliday and Christian Matthiessen (2014). It is pivotal to the clause and the presentation of the experiential perspective. Processes, expressed through verbs, can be divided into material, mental, relational, behavioral, verbal, and existential types showing a variety of the aspects of experiential perspective. All these processes, in addition to participants and

circumstances, build up actions, events, states, and relationships in detail. For instance, material processes focus on dynamic actions and changes, whereas mental processes deal with feelings and emotions (Halliday, 1985; Eggins, 2004). Preferential use of such or other process types in terms of their frequency also serves to draw attention to certain aspects of the realization of narrative and the overall construction of the experiential perspective in the text. Therefore, through the strategic use of appropriate process types, authors can present their experiential perspective as accurately as possible keeping in view very minute details.

A comprehensive series of research studies has explored the various layers of meaning infused by writers in their narratives using Systemic Functional Grammar as an analytical model. Ahmad (2019) examined the structure of characters in "The Happy Prince," focusing on the use of different process types. The study found that material (43.41%), relational (20.26%), and verbal (17.04%) processes were predominant throughout the text. Jaelani, Umam, and Rahmawanti (2023) analyzed the short story "Day of the Dead" using the transitivity system to determine the genre and identify the most prevalent processes shaping the narrative. This method has pedagogical implications, enhancing understanding of text genres and improving writing and speaking skills by refining vocabulary selection and diction. Walandri (2016) analyzed two versions of the Cinderella story to examine how transitivity choices contribute to the construction of ideational meta-functions. By identifying differences in the frequencies and types of processes, participants, and circumstances he found that two versions of the same plot have differences in transitivity elements. Song (2019) conducted a transitivity analysis of "A Rose for Emily," demonstrating that transitivity processes and the story's theme have a direct link for an effective presentation.

Alraimi and Abdalla (2019) compared interpersonal meanings in media texts by native and non-native writers using Halliday's Systemic Functional Grammar. They found both groups predominantly used material and relational processes but differed in their use of verbal, mental, and existential processes, with native writers using more verbal processes and non-native writers using more mental and existential processes. They also examined how ideational meaning is conveyed in Washington Post and Arab News articles, comparing the use of process types to fulfill intended purposes. Similarly, Ejaz, Mahmood, and Gill (2024) explored the distinctions in transitivity elements (processes, participants, and circumstances) in a corpus of Pakistani and native English short stories, revealing that native English writers emphasize participants and process types, whereas Pakistani writers focus more on circumstantial elements to present experiential perspectives. They tagged the data using the UAM corpus tool and interpreted the results following Halliday's (2014) model of transitivity.

The analyses of these studies indicate that examining transitivity elements provides a thorough understanding of how writers construct desired meanings and contexts, uncovering underlying meanings, genre characteristics, and narrative structures through careful lexico-grammatical choices. However, they neither explain the rationale behind choosing specific transitivity elements for constructing an experiential perspective nor the difference in the choice of transitivity processes by the two writers. The current study adopts a similar approach but is unique in its analysis of a corpus, focusing on process types to gain a comprehensive understanding of how native and Pakistani writers choose transitivity processes to construct experiential perspectives.

Methodology

The study aimed to describe and compare the process types used by Pakistani and native English writers, focusing on the impact of lexico-grammatical choices on the realization of experiential perspectives. For this purpose, a corpus comprising two short stories—"The Gift of the Magi" by O. Henry and "The Tree at the Limit" by Pakistani author Amir Hussain—was compiled. The texts were tagged using the UAM Corpus Tool version 6.2 (O'Donnell, 2008). A mixed-methods approach was adopted, integrating both qualitative and quantitative analyses to examine the lexico-grammatical choices of the Pakistani and native English short story writers. The UAM Corpus Tool was employed to generate quantitative data on the frequency of different process types used by each writer. These frequencies were then systematically compared and analyzed to elucidate how each writer constructed their experiential perspective

through specific process types. To ensure the validity and reliability of the results, concordance analysis at the clause level was conducted on the data from both stories. This analysis provided detailed examples of the different process types, enhancing the semantic interpretation of the findings and offering an exhaustive comparison of the writers' lexicogrammatical strategies.

The researchers aimed to explore the influence of experiential perspective on the choice of transitivity processes in the two selected short stories. The short stories “The Gift of the Magi” by O’Henry and “The Tree at the Limit” by Pakistani author, Amir Hussain present the same experiential perspective of struggle and sacrifice for the sake of the survival of love. They analyzed the choice of various process types to understand the choices of the Native English writer and the Non-native Pakistani writer to construct the experiential perspective of their narratives. Secondly, they focused on reasons for the selection of process types selected by both Native and Pakistani writers and used Concordance at the clause level to find examples to justify their viewpoint.

Table 1 provides a comprehensive overview of the process types used by the native writer O. Henry in his short story 'The Gift of the Magi' and the Pakistani English writer Amir Hussain in his short story 'The Tree at the Limit'.

Table :1 Role of Process types in “The Gift of Magi and “The Tree at the Limit.

Processes	30.1%	23.90%
Material Processes	56.5%	54.5%
Transformative Material	92.7%	78.2%
Elaborating transformative Material	33.7%	17.6%
Extending Transformative	25.7%	38.2%
Enhancing Transformative	40.6%	44.1%
Creative	7.3%	21.8%
Intransitive Impact	32.1%	39.1%
Transitive Impact	67.9%	60.9%
Mental Processes	4.7%	8.8%
Perceptive mental	33.3%	50.0%
Cognitive mental	33.3%	35.7%
Verbal Processes	8.8%	6.9%
Activity	2.9%	18.2%
Semiosis	97.1%	81.8%
Behavioural Processes	10.9%	5.0%
Near mental	40.5%	6.3%
Near verbal	19.0%	12.5%
Near material	40.5%	81.3%
Relational Processes	17.1%	20.4%
Existential Process	2.1%	4.10%

Table 1 displays the frequency of all process types present in both stories. It showed that the proportion of material process types (i.e., 56.5%) and various sub-aspects of material process types like Transformative Material (56.5%), Elaborating transformative Material (33.7%), and transitive impact (67.9%) in the story “The Gift of the Magi” brings greater vividness, concreteness, dynamism, and transformation in the narrative’s psychological abstractions. This result is corroborated by the study of Zahoor & Janjua (2016) on a tribute song “I am Malala” The Pakistani short writer, on the other hand, gave prominence to Material Extending Transformative (38.2%), Enhancing Transformative (40.6%), Creative (21.8%), and intransitive Impact (39.1%) processes showing their likeliness to complete action through extending (change of possession), Enhancing (motion: place and manner) and creative Material processes. Though the story centers on psychological and emotional themes, the native writer selected material subtype processes to describe actions to enhance plot development and character building by providing concrete representations of the characters' inner states, driving the narrative forward, and enriching the thematic depth. Whereas the non-native Pakistani writer in the story “The Tree the Limit” used the internal world and emotional landscape of participants, giving a more subtle portrayal of their feelings and thoughts. She used a higher percentage of Mental process types (8.8%) along with subtypes like Perceptive and Cognitive Mental processes to depict the psychological aspects of the heroine’s inner state of mind for instance her fears, feelings, and emotions (Zahoor & Janjua, 2016). This perspective allows for a thorough exploration of the Non-native Pakistani authors emphasize the psychological intricacies of the heroine's different state of mind for instance, love for her husband, introspection, internal experiences, anxieties about the relationship, emotional responses to her husband's actions, and her contemplations about their future together. However, comparatively, there was less percentage of mental processes (4.7%) along with all its sub-types in comparison to the native writer's short story “The Gift of the Magi”.

It gave insightful information about his approach to the presentation of experiential perspective. The Native writer focused on an action-oriented approach where they get the unfolding of action through Material transformation, elaboration, and enhancement processes giving vividness and physicality to the action itself and its consequences. This shows the freedom of thought and action in their societies where participants are able and strong enough to take action instead of just thinking and planning. In native narratives, characters like the heroine in "The Gift of the Magi" are active doers, whereas characters like the heroine in "The Tree at the Limit" are more passive observers.

Thirdly, the native writer used a higher proportion of verbal processes (8.8%) as compared to the non-native writer (6.9%) showing that the experiential perspective of the native writer belongs to such a society where the participants have the potential to speak and express freely. This result is supported by Kurnai's (2018) work on the Short story of Dorris Lessing “No Witchcraft for Sale” The native writer portrayed their participants as active and dynamic speakers who stand solid and raise their voices to be heard by the concerned authorities. The heroine of the story “The Gift of the Magi” speaks forcefully and gets her feelings and fears listened to by her husband. She is a fluent speaker of all her fears, emotions, and anxieties. On the other hand, the Pakistani writer comes from a society where the community especially the female participants has little freedom to express their feelings and emotions. The social context of the non-native Pakistani writer is vivid in their lower proportion of verbal processes. The heroine of the Pakistani story often wants to express her feelings and emotions to her husband to be understood but she is never given attention. She expresses her internal world through her paintings. Very interestingly the Pakistani writer used the Activity aspect of the verbal process with a higher percentage (18.2%) showing that the dynamism and concreteness that they lack while using material processes are fulfilled through the use of the activity aspect of the verbal process. The heroine of the story conveys her feelings and emotions through the act of painting, rather than through semiosis, which is not emphasized in her context.

Fourthly the native writer's higher concentration on Behavioural Processes(10.9%) as compared to the non-native Pakistani writer(5.0%) depicts her focus on the visual portrayal of the semi-conscious activities of heroine taken in the context of struggle and sacrifice for the survival of her love. According to Halliday and Metthesien (2014), Behavioral processes include actions that are physical manifestations of inner states, like smiling, crying, laughing, and other semi-conscious activities. The results reveal that though the heroine of the native story has fears and anxiety in her mind yet she never forgets to take solid action for the survival of her love. The heroine of "The Gift of the Magi" is always showing observable behaviors that show her anxiety, fighting with the situation, and struggling to get things solved. The Native writer highlights how the heroine physically responds in the external world to the internal world's fears and emotional states providing the readers tangible and concrete cues to understand the depth of fear and anxiety of the heroine and then her sacrifice to get the things done in the external practical world. This result follows the study of Ayu & Pradnyadari (2018) on the short story Pinocchio.

Hence, the native writer creates a more visceral and immediate connection with the reader as reported by Tia (2022) in his work on "There Will Come Soft Rain". The physical behaviors serve as concrete evidence of the heroine's emotional journey, making her sacrifices and struggles more visible and palpable. This method appears more effective in dramatizing the heroine's plight, showcasing her resilience and determination through her actions and behaviors. On the other hand Nonnative Pakistani writer's narrative depicts her heroine as a silent experiencer of both internal and external worlds unable to respond to inner fears and feelings. Most often the struggle of the Pakistani narrative's heroine is portrayed in the form of tears, fears, silence, anxious longing, and her affectionate love. The Pakistani writer places more focus on mental and psychological states portraying internal experiences instead of physical gestures and expressions.

Consequently, the portrayal of the heroine's sacrifice and struggle in non-native Pakistani narratives appears less outwardly demonstrative and more introspective. This enhances the readers' engagement with the heroine's inner world providing their understanding of her struggles and sacrifices through her internal reflections, monologues, and mental anguish giving rise to an emotionally complex and more contemplative narrative. The higher percentage of near-material aspects of Behavioural processes reveals that Pakistani writer bridges the gap between Material process types (tangible actions) and Mental process types(internal states) to make the narrative concrete and tangible through various physiological actions and states like crying, nodding, and smiling. The Non-native writer through emphasis on near-material aspects of Behavioral processes integrates the physical manifestations of inner states more deeply into their experiential perspective. This way the non-native writer might portray the internal psychological and emotional experiences of their participants through concrete visible behaviors. For instance, a participant's psychological and emotional turmoil may be portrayed through "a tearful gaze", and "trembling of hands" blends the inner experiences with external expression. The non-native Pakistani writer's portrayal of internal psychological states manifests a physical focus on the holistic nature of human experiences where thoughts, feelings, and emotions are internally linked to physiological actions.

The non-native Pakistani writer as compared to the Native English writer selected a higher proportion of Relational Process types (20.4%). This selection reveals that the nonnative writer paid more focus on the description of states, relations, conditions, and qualities of entities in greater detail through attribution and identified relational Processes. It appears the Pakistani writer's experiential perspective in the story "The Tree at the Limit" is focused on the description of the context around the heroine, keeping her passive in her relationship with her husband. She is depicted as a silent observer of the events unfolding around her. The Pakistani writer spent more time on the narration on the establishment of environment, setting, and relations making the plot progression pace through descriptions

and narrations and providing the readers a comprehensive insight into the contextual background. The native writer employed a smaller number of Relational processes. In “The Gift of the Magi” the heroine is never a passive observer like the heroine of the story “The Tree at the Limit”. Native writer presented her experiential perspective through the physical and concrete actions of the heroine which then unfold and bring immediate sequential consequences making the plot tangible and concrete and physically engaging the readers in the actions of the heroine. This makes it easier for the readers to grasp the internal turmoil of both main characters.

Finally, the Non-native Pakistani writer deployed the Existential process more (4.10%) as compared to the Native writer (2.1%). This tendency points to the fact that the non-native Pakistani writer's experiential perspective of the story needs it. In such a situation the story is constructed by establishing settings, and backgrounds that highlight certain conditions or phenomena to explain the main reason behind the events within a story. Such experiential perspective is often intertwined with cultural aspects, where authors create settings and describe environments and circumstances to help readers visualize the surroundings and understand where events are taking place. This immersive portrayal of the narrative environment serves to envelop the characters within the story, thereby drawing readers into the experiential perspective crafted by the author. On the other hand, the native writer used less Existential process types revealing that the writer's experiential perspective is concerned more with the actions and unfolding of the actions instead of the description of the setting and context for the progression of the plot and presentation of experiential perspective.

Semantic Analysis of Lexico-grammatical Structures

Table 1 reveals the predominance of material process types in the native short story “The Gift of the Magi” which seemingly emphasizes the impacts of the main character’s reactions based on their different psychological challenges in Material process subtypes. These challenges (Material processes) are listed out by using Concordance mentioned in Figure 1 below:

Figure:1 Examples of Material process types from “The Gift of Magi.”

The screenshot shows a concordance search tool with the following data:

Text	Material Process	Context
a former period of prosperity when its possessor	was being paid	\$30 per week. Now, when the income was shrunk to...
was being paid \$30 per week. Now, when the income	was shrunk	to \$20 though, they were thinking seriously of c...
was being paid \$30 per week. Now, when the income	was shrunk	to \$20 though, they were thinking seriously of c...
at squad. But whenever Mr. James Dillingham Young	came	home and reached his flat above he was called "Ji...
at squad. But whenever Mr. James Dillingham Young	came	home and reached his flat above he was called "Ji...
whenever Mr. James Dillingham Young came home and	reached	his flat above he was called "Jim" and greatly hu...
whenever Mr. James Dillingham Young came home and	reached	his flat above he was called "Jim" and greatly hu...
ed his flat above he was called "Jim" and greatly	hugged	by Mrs. James Dillingham Young, already introduce...
ed his flat above he was called "Jim" and greatly	hugged	by Mrs. James Dillingham Young, already introduce...
ction in a rapid sequence of longitudinal strips.	obtain	a fairly accurate conception of his looks. Della...
ction in a rapid sequence of longitudinal strips.	obtain	a fairly accurate conception of his looks. Della...
being slender, had mastered the art. Suddenly she	whirled	from the window and stood before the glass. her e...
being slender, had mastered the art. Suddenly she	whirled	from the window and stood before the glass. her e...
m the window and stood before the glass. her eyes	were shining	brilliantly, but her face had lost its color with...
m the window and stood before the glass. her eyes	were shining	brilliantly, but her face had lost its color with...
her eyes were shining brilliantly, but her face	had lost	its color within twenty seconds. Rapidly she pull...
her eyes were shining brilliantly, but her face	had lost	its color within twenty seconds. Rapidly she pull...
lost its color within twenty seconds. Rapidly she	pulled down	her hair and let it fall to its full length. Now...
lost its color within twenty seconds. Rapidly she	pulled down	her hair and let it fall to its full length. Now...
ntly seconds. Rapidly she pulled down her hair and	let it fall	to its full length. Now, there were two possessio...
ntly seconds. Rapidly she pulled down her hair and	let it fall	to its full length. Now, there were two possessio...
heba lived in the flat across the arshaft. Della	would have let her hair hang	out the window some day to dry just to depreciate...
heba lived in the flat across the arshaft. Della	would have let her hair hang	out the window some day to dry just to depreciate...
h all his treasures piled up in the basement, Jim	would have pulled out	his watch every time he passed, just to see him p...
h all his treasures piled up in the basement, Jim	would have pulled out	his watch every time he passed, just to see him p...

Figure 1 shows that in "The Gift of the Magi," O. Henry utilizes material processes such as "counted," "whirled," "reached," "came," "pulled," "gave," and "obtained" to vividly portray the experiential perspective. These actions underscore the physical movements and tangible sacrifices made by the characters, particularly Della, making their struggles palpable to readers. Each action, from counting her money to pulling out her treasured hair, is depicted with precision and urgency, emphasizing Della's determination and the depth of her sacrifices. These material processes not only ground the narrative in a concrete reality but also symbolize the emotional exchange between Della and Jim.

Contrasting with this, the non-native Pakistani writer in “The Tree the Limit” tends to employ Material Extending Transformative and Enhancing Transformative processes more frequently. These processes involve actions like exchange, transfer of possession, and accompaniment, rather than direct material transformations with immediate consequences. This indirect approach suggests a different cultural perspective, where actions are completed in a more nuanced and indirect manner.

Overall, O. Henry's use of material process types creates a vivid, dynamic, and tangible experiential perspective, while a nonnative Pakistani writer adopted a more indirect approach to presenting the narrative's experiential perspective.

Figure:2

Examples of enhancing transformative material process types in The Tree at the Limit

File	Pretext	ideational_layer feature="extending_transformative"/>	Posttext
Pakistan/The Tree at the Limit by Aamer Hussein.txt	ific period of her painting. In 1959 the Mahmuds	left	Karachi for Rome, and then moved to London. The f...
Pakistan/The Tree at the Limit by Aamer Hussein.txt	anvas cuts her figure off just below her hips. She	's lifting	her hair off her neck with one hand, the other ha...
Pakistan/The Tree at the Limit by Aamer Hussein.txt	r hair off her neck with one hand; the other hand	holds up	a mirror. She's obviously balancing on one foot. ...
Pakistan/The Tree at the Limit by Aamer Hussein.txt	sources. The iconography of angels in later Islam	was inherited	from the churches and from Zoroastrian sources. L...
Pakistan/The Tree at the Limit by Aamer Hussein.txt	e left, he asked God to let him tempt mankind and	give	them the test of faith. Thus in some medieval leg...
Pakistan/The Tree at the Limit by Aamer Hussein.txt	his own and possessed of only the power that men	invest	in him. "Papa left Karachi in '61 and Mamma went...
Pakistan/The Tree at the Limit by Aamer Hussein.txt	d of only the power that men invest in him." Papa	left	Karachi in '61 and Mamma went with him, "their so...
Pakistan/The Tree at the Limit by Aamer Hussein.txt	ary made to commemorate the artist's centenary. It	's showing	on a monitor with earphones appended. "Papa felt...
Pakistan/The Tree at the Limit by Aamer Hussein.txt	eretic. When an offer came to teach in England he	left	his government job and they set off for England. ...
Pakistan/The Tree at the Limit by Aamer Hussein.txt	Bali. Then you know I came back from holiday and	found	one of them gone? The little one, the lady! Ob...
Pakistan/The Tree at the Limit by Aamer Hussein.txt	lored sketch of a man kneeling, his bleeding head	held	in his hands. In the background, hazy figures of...
Pakistan/The Tree at the Limit by Aamer Hussein.txt	ter says. He just began to grow away from her. He	spent	time in Iraq, and time in the States with Dr Holli...
Pakistan/The Tree at the Limit by Aamer Hussein.txt	ter says. He just began to grow away from her. He	spent	time in Iraq, and time in the States with Dr Holli...
Pakistan/The Tree at the Limit by Aamer Hussein.txt	rag, and time in the States with Dr Hollis. Mamma	would take	the ship to Karachi and spend months here. I was...
Pakistan/The Tree at the Limit by Aamer Hussein.txt	Hollis. Mamma would take the ship to Karachi and	spend	months here. I was teaching Art at a girls' schoo...
Pakistan/The Tree at the Limit by Aamer Hussein.txt	take the ship to Karachi and spend months here. I	was teaching	Art at a girls' school and then I married and got...
Pakistan/The Tree at the Limit by Aamer Hussein.txt	eaching Art at a girls' school and then I married	and got	pregnant. My brother Mustafa was working in Canad...
Pakistan/The Tree at the Limit by Aamer Hussein.txt	The old house in Clifton with its view of the sea	was rented out	and she didn't like PECHS where I lived. Too far...
Pakistan/The Tree at the Limit by Aamer Hussein.txt	withered and crumpled, and she knew she couldn't	take	another cold season. Though she hated flying, she...
Pakistan/The Tree at the Limit by Aamer Hussein.txt	another cold season. Though she hated flying, she	took	a plane back to Karachi in a matter of days. She...
Pakistan/The Tree at the Limit by Aamer Hussein.txt	a plane back to Karachi in a matter of days. She	took	calligraphy lessons and held drawing classes at h...
Pakistan/The Tree at the Limit by Aamer Hussein.txt	ed away from Karachi's other painters. Later, she	taught	Art and French at a mixed school and later still...
Pakistan/The Tree at the Limit by Aamer Hussein.txt	the fifteen hours, and often went for long walks	collected	one while. My brother moved back to Pakistan in...

In Figure 2, it is evident that the non-native Pakistani writer utilized Material Extending Transformative processes such as "bought," "lifted," "give," "inherited," "found," and "spent" to present the experiential perspective, rather than Material Elaborating Transformative processes that bring immediate change. This focus on the progression of action over time, rather than immediate change, reflects the indirect approach of this writer in depicting the narrative. For instance, the heroine in the story waits for a better time without taking radical steps for the survival of her love, illustrating this indirect approach. Similarly, the use of enhancing transformative processes further underscores this indirect presentation of the experiential perspective of the non-native Pakistani writer.

Figure:3 Examples of Enhancing Transformative material processes in the text “The Tree at the Limit”.

File	Pretext	ideational_layer feature="enhancing_transformative"/>	Posttext
Pakistan/The Tree at the Limit by Aamer Hussein.txt	Brush in hand, body in a stained painter's smock	was turning	away from the window. Tree shapes through the gla...
Pakistan/The Tree at the Limit by Aamer Hussein.txt	read in a Muslim cemetery a few months later and	travelled	all over India during the last years of the Raj. ...
Pakistan/The Tree at the Limit by Aamer Hussein.txt	d land. In 1946, a year before independence, they	moved	to Lahore where under the influence of Chughtai a...
Pakistan/The Tree at the Limit by Aamer Hussein.txt	om legends and from history. In 1947, the Mahmuds	moved	to Karachi where Marya entered the most prolific...
Pakistan/The Tree at the Limit by Aamer Hussein.txt	In 1947, the Mahmuds moved to Karachi where Marya	entered	the most prolific period of her painting. In 1959...
Pakistan/The Tree at the Limit by Aamer Hussein.txt	1959 the Mahmuds left Karachi for Rome, and then	moved	to London. The fourth miniature is of a woman's n...
Pakistan/The Tree at the Limit by Aamer Hussein.txt	jin who refused to bow to the new-born Adam, and	was exiled	from the Kingdom. But as he left, he asked God to...
Pakistan/The Tree at the Limit by Aamer Hussein.txt	Adam, and was exiled from the Kingdom. But as he	left	he asked God to let him tempt mankind and give t...
Pakistan/The Tree at the Limit by Aamer Hussein.txt	invest in him. "Papa left Karachi in '61 and Mamma	went	with him," their son says, in an Italian document...
Pakistan/The Tree at the Limit by Aamer Hussein.txt	rant times it was only a fission but he knew he'd	overstepped	the mark when a critic from the other side accuse...
Pakistan/The Tree at the Limit by Aamer Hussein.txt	im of denying the power of angels. He was told he	was being transferred	to a 'hardship' posting in the Gulf and he though...
Pakistan/The Tree at the Limit by Aamer Hussein.txt	ship' posting in the Gulf and he thought the time	had come	together to Rome, where he worked on his book on...
Pakistan/The Tree at the Limit by Aamer Hussein.txt	He wanted to carry out his research freely. They	went	to teach in England he left his government job an...
Pakistan/The Tree at the Limit by Aamer Hussein.txt	Halla, who some called a heretic. When an offer	came	for England. He would never have called himself a...
Pakistan/The Tree at the Limit by Aamer Hussein.txt	ree I think they were from Bali. Then you know I	set off	back from holiday and found one of them gone? The...
Pakistan/The Tree at the Limit by Aamer Hussein.txt	tle one, the lady! Obviously the cleaner just	came	it and swept it away! Scorpions in the desert as...
Pakistan/The Tree at the Limit by Aamer Hussein.txt	ady! Obviously the cleaner just dropped it and	dropped	it away! Scorpions in the desert sand. Cactus fr...
Pakistan/The Tree at the Limit by Aamer Hussein.txt	xhibition? someone asks in a shrill tone as they	swept	from the stark surreal canvases to jauntily color...
Pakistan/The Tree at the Limit by Aamer Hussein.txt	ere I lived. Too far away from the sea! Then Papa	move	Hollis to Columbia on a year's research trip and...
Pakistan/The Tree at the Limit by Aamer Hussein.txt	o Columbia on a year's research trip and she ju	followed	ndon train she'd seen a falling leaf whirl by it...
Pakistan/The Tree at the Limit by Aamer Hussein.txt	ndon train she'd seen a falling leaf whirl by it	lingered on	in the Cambridge flat, painting those desolate sc...
Pakistan/The Tree at the Limit by Aamer Hussein.txt	able to leave and hold down a job at home. She	fell	at her feet, a dead thing, all withered and crump...

Figure 3 illustrates that the non-native Pakistani writer utilized Enhancing Transformative Material processes such as "moved," "dropped," "went," and "left" more frequently compared to the native English writer. These processes depict change and movement, adding dynamism and tangibility to the narrative. In "The Tree at the Limit," the heroine's movement for the sake of love, along with the movement of other entities, enhances the experiential perspective, making the story more engaging. Additionally, the Pakistani writer employed a higher percentage of mental processes (8.8%), such as "felt," "thought," "see," "sense," and "know," to portray the struggle and sacrifice for the survival of love.

Figure 4: Examples of Mental Process types in the text "The Tree at the Limit"

The screenshot shows the UAMCT 6.2 interface with a search query: `-ideational_layer feature="mental"/>`. The results table is as follows:

File	Pretext	<ideational_layer feature="mental">	Posttext
Pakistan/The Tree at the Limit by Amer Hussein.txt	ches of tall trees. At the lower left corner, you	sense	the presence of a canvas you can't see. The color...
Pakistan/The Tree at the Limit by Amer Hussein.txt	It corner, you sense the presence of a canvas you	can't see	The colors are mild, like the back of a fallen l...
Pakistan/The Tree at the Limit by Amer Hussein.txt	same scene, with a slight shift to the left. You	see	the large canvas she's been painting. It's a seas...
Pakistan/The Tree at the Limit by Amer Hussein.txt	her face: the third painting is of a window. You	see	the sea through white gauze curtains. the first f...
Pakistan/The Tree at the Limit by Amer Hussein.txt	d palace by the sea. From one of the windows, you	see	a scene similar to one depicted in the painting...
Pakistan/The Tree at the Limit by Amer Hussein.txt	rs of the Raj, Marya began to paint scenes as she	saw	them. Mahmud was an ardent nationalist and Marya...
Pakistan/The Tree at the Limit by Amer Hussein.txt	other is raised, its heel grazing a buttock. You	can see	her profile in shadow. It's the woman from the tr...
Pakistan/The Tree at the Limit by Amer Hussein.txt	's a deep blue field, even though it's night. You	can see	a white waxing moon in the night sky. Stars are r...
Pakistan/The Tree at the Limit by Amer Hussein.txt	owing on a monitor with eyeglasses appended. Papa	felt	the climate wasn't right for his book and there w...
Pakistan/The Tree at the Limit by Amer Hussein.txt	more tolerant times it was only a frisson but he	knew	he'd overstepped the mark when a critic from the...
Pakistan/The Tree at the Limit by Amer Hussein.txt	ferred to a hardship posting in the Gulf and he	thought	the time had come to work abroad. He wanted to ca...
Pakistan/The Tree at the Limit by Amer Hussein.txt	d he thought the time had come to work abroad. He	wanted	to carry out his research freely. They went toget...
Pakistan/The Tree at the Limit by Amer Hussein.txt	he never had called himself an exile, but he	thought	he couldn't write the kind of books he wanted to...
Pakistan/The Tree at the Limit by Amer Hussein.txt	he thought he couldn't write the kind of books he	wanted	to so he was in a way in self-exile. But he felt...
Pakistan/The Tree at the Limit by Amer Hussein.txt	anted to so he was in a way in self-exile. But he	felt	at home anywhere near a vast library, a group of...
Pakistan/The Tree at the Limit by Amer Hussein.txt	e Library Window: Cambridge. There is no date	Reminds	me of a pair of figurines I had on top of my TV i...
Pakistan/The Tree at the Limit by Amer Hussein.txt	really tall and she was little like that tree. I	think	they were from Bali. Then you know I came back fr...
Pakistan/The Tree at the Limit by Amer Hussein.txt	that tree. I think they were from Bali. Then you	know	I came back from holiday and found one of them go...
Pakistan/The Tree at the Limit by Amer Hussein.txt	atic and generic," her companion says. "Can't you	see	? These are Marya's watercolors. A deft, lighty...
Pakistan/The Tree at the Limit by Amer Hussein.txt	It's called "The Storing of the Heretic, 1960. You	can recognise	a resemblance to her husband's features in the ma...
Pakistan/The Tree at the Limit by Amer Hussein.txt	n with its view of the sea was rented out and she	didn't like	PECCHS where I lived. Too far away from the sea. T...
Pakistan/The Tree at the Limit by Amer Hussein.txt	When my second child was on the way she said she	wanted	to move back to Karachi, for at least a year. She...

Figure 4 demonstrates that the Pakistani writer focused extensively on the internal, psychological experiences of the characters, highlighting the depth of their thoughts and emotions. Through Mental processes like "thought" and "felt," the writer delved into the participants' inner turmoil, emphasizing their emotional journeys and internal conflicts. In "The Tree at the Limit," this approach centralized the emotional perspective of the story, portraying the heroine's profound feelings and thoughts as she navigated the challenges of love and sacrifice. Unlike the native English writer who often prioritized concrete, actions, the Pakistani writer employed a more indirect and abstract approach, emphasizing the characters' emotional depth rather than tangible actions. This results in a richly introspective narrative that resonates with readers on a deeper emotional level, highlighting the struggle and sacrifice for the survival of love in a poignant manner. The Pakistani writer's emphasis on mental processes highlights the importance of internal experiences alongside external actions, enriching the characters' emotional journeys. This focus on the psychological dimensions of action distinguishes their narrative style. The native English writer, on the other hand, frequently used verbal processes to develop dialogue-driven plots, creating vivid and engaging experiential perspectives that give voice to thoughts and emotions. This approach reflects a society where voices are heard and acknowledged.

Figure 5: Examples of verbal process types in the story "The Gift of the Magi"

The screenshot shows the UAMCT 6.2 interface with a search query: `-ideational_layer feature="verbal"/>`. The results table is as follows:

File	Pretext	<ideational_layer feature="verbal"/>	Posttext
Texts/Gift of Magi O.txt	ham Young came home and reached his flat above he	was called	"Jim" and greatly hugged by Mrs. James Dillingham...
Texts/Gift of Magi O.txt	ly hugged by Mrs. James Dillingham Young, already	introduced	to you as Della. Which is all very good. Della f...
Texts/Gift of Magi O.txt	ly looked the "Sofronie." "Will you buy my hair?"	asked	Della. "I buy hair," said Madame. "Take yer hat o...
Texts/Gift of Magi O.txt	"Will you buy my hair?" asked Della. "I buy hair,	" said	Madame. "Take yer hat off and let's have a sight...
Texts/Gift of Magi O.txt	"Will you buy my hair?" asked Della. "I buy hair,	" said	Madame. "Take yer hat off and let's have a sight...
Texts/Gift of Magi O.txt	Down rippled the brown cascade. "Twenty dollars,"	said	Madame, lifting the mass with a practised hand. "
Texts/Gift of Magi O.txt	ass with a practised hand. "Give it to me quick."	said	Della. "Oh, and the next two hours tripped by on r...
Texts/Gift of Magi O.txt	ly, and critically, "if Jim doesn't kill me," she	said	to herself, "before he takes a second look at me...
Texts/Gift of Magi O.txt	ly, and critically, "if Jim doesn't kill me," she	said	to herself, "before he takes a second look at me...
Texts/Gift of Magi O.txt	herself, "before he takes a second look at me, he'	ll say	I look like a Coney Island chorus girl. But what...
Texts/Gift of Magi O.txt	I just had to do it. My hair grows awfully fast.	Say	Merry Christmas! Jim, and let's be happy. You don...
Texts/Gift of Magi O.txt	If I've got for you "You've cut off your hair?"	asked	Jim, laboriously, as if he had not arrived at the...
Texts/Gift of Magi O.txt	e hardest mental labor. "Cut it off and sold it."	said	Della. "Don't you like me just as well, anyhow? I...
Texts/Gift of Magi O.txt	e hardest mental labor. "Cut it off and sold it."	said	Della. "Don't you like me just as well, anyhow? I...
Texts/Gift of Magi O.txt	e hardest mental labor. "Cut it off and sold it."	said	Della. "Don't you like me just as well, anyhow? I...
Texts/Gift of Magi O.txt	n?" Jim looked about the room curiously. "You	say	your hair is gone?" he said, with an air almost o...
Texts/Gift of Magi O.txt	e room curiously. "You say your hair is gone?" he	said	with an air almost of idiocy. "You needn't look f...
Texts/Gift of Magi O.txt	air almost of idiocy. "You needn't look for it,"	said	Della. "It's sold. I tell you-sold and gone, too...
Texts/Gift of Magi O.txt	air almost of idiocy. "You needn't look for it,"	said	Della. "It's sold. I tell you-sold and gone, too...
Texts/Gift of Magi O.txt	u needn't look for it," said Della. "It's sold. I	tell	you-sold and gone, too. It's Christmas Eve, boy...
Texts/Gift of Magi O.txt	u. Maybe the hairs of my head were numbered," she	went on	with sudden serious sweetness, "but nobody could...
Texts/Gift of Magi O.txt	u. Maybe the hairs of my head were numbered," she	went on	with sudden serious sweetness, "but nobody could...

Figure 5 illustrates how the Pakistani writer utilized verbal processes like "said," "told," and "asked" to convey the intentions and psychology of the heroine. In contrast, the native writer frequently employed verbal processes to create lifelike and immersive experiential perspectives, reflecting natural communication flow. Their direct approach, anchored in dialogue-driven interactions, fosters immediate connections between characters and readers, making the narrative relatable and engaging. The Pakistani writer, however, focuses more on abstract feelings and emotions, presenting a philosophical and introspective experiential perspective.

Regarding Behavioral processes, the native writer prioritizes near-mental aspects over explicit mental processes to depict the psychology of their characters. Interestingly, he preferred concreteness and visibility in portraying these processes. In contrast, Pakistani writer intentionally incorporated near-mental aspects to evoke psychological and physiological effects, highlighting their concern for tangibility for the experiential perspective. The occurrence of Near-Mental processes in the story "The Gift of the Magi" is presented in Figure 6 below:

Figure 6: Examples of Near-Mental processes in the story "The Gift of Magi"

File	Pretext	<ideational_layer feature="near_mental"/>	Posttext
Texts/Gift of Magi O.txt	lly subsiding from the first stage to the second,	take a look	at the home. A furnished flat at \$8 per week. It...
Texts/Gift of Magi O.txt	with the powder rag. She stood by the window and	looked out	dully at a gray cat walking a gray fence in a gra...
Texts/Gift of Magi O.txt	te conception of his looks. Della, being slender,	had mastered	the art. Suddenly she whirled from the window and...
Texts/Gift of Magi O.txt	of the James Dillingham Youngs in which they both	took a mighty pride	One was Jim's gold watch that had been his father...
Texts/Gift of Magi O.txt	y hair," said Madame. "Take yer hat off and let's	have a sight	at the looks of it." Down rippled the brown casca...
Texts/Gift of Magi O.txt	any company. Grand as the watch was, he sometimes	looked	at it on the sly on account of the old leather st...
Texts/Gift of Magi O.txt	her look wonderfully like a truant schoolboy. She	looked	at her reflection in the mirror long, carefully...
Texts/Gift of Magi O.txt	doesn't kill me," she said to herself, "before he	takes a second look	at me, he'll say I look like a Coney Island choru...
Texts/Gift of Magi O.txt	lla, and there was an expression in them that she	could not read,	and it terrified her. It was not anger, nor surpr...
Texts/Gift of Magi O.txt	xpression in them that she could not read, and it	terrified	her. It was not anger, nor surprise, nor disappro...
Texts/Gift of Magi O.txt	I, nor honor, nor any of the sentiments that she	had been prepared for	. He simply stared at her fixedly with that pecul...
Texts/Gift of Magi O.txt	able and went for him. "Jim, darling," she cried,	"don't look at	me that way. I had my hair cut off and sold becau...
Texts/Gift of Magi O.txt	ut giving you a present. It'll grow out again-you	won't mind,	will you? I just had to do it. My hair grows awfu...
Texts/Gift of Magi O.txt	ut giving you a present. It'll grow out again-you	won't mind,	will you? I just had to do it. My hair grows awfu...
Texts/Gift of Magi O.txt	ll, anyhow? I'm me without my hair, ain't I?" Jim	looked	about the room curiously. "You say your hair is g...
Texts/Gift of Magi O.txt	ke. He enfolded his Della. For ten seconds let us	regard	with discreet scrutiny some inconsequential objec...
Texts/Gift of Magi O.txt	dandy, Jim? I hunted all over town to find it. You	I'll have to look	at the time a hundred times a day now. Give me yo...

Figure 6 shows that the native writer used Near Mental Behavioral processes like "looked," "took pride," and "mind" to present an experiential perspective of struggle and sacrifice, subtly bridging emotions and physical actions. These processes offer insights into characters' emotions without explicit mention, enriching the narrative with mental and physiological layers. For instance, the heroine's act of looking in "The Gift of the Magi" reflects her curiosity and concern. Conversely, the non-native Pakistani writer employed more Near Material Behavioral processes such as "met," "stayed," "married," and "lived" to convey their experiential perspectives, focusing more on concrete actions.

Figure 7 Examples of Near-Material aspects of Behavioral process types in "The Tree at The Limit"

File	Pretext	<ideational_layer feature="near_material"/>	Posttext
Pakistani/The Tree at The Limit by Aamer Hussein.txt	ting. Marya Mahmud was born in Rome in 1917. She	studied	art privately. She met the historian Mazhar Mahmu...
Pakistani/The Tree at The Limit by Aamer Hussein.txt	in Rome in 1917. She studied art privately. She	met	the historian Mazhar Mahmud in 1936, probably i...
Pakistani/The Tree at The Limit by Aamer Hussein.txt	hmud in 1936, probably in Paris or Berlin. They	were married	in a Muslim ceremony a few months later and trave...
Pakistani/The Tree at The Limit by Aamer Hussein.txt	Marya, was an anti-Fascist in her native country,	matched	his fervor in her adopted land. In 1946, a year b...
Pakistani/The Tree at The Limit by Aamer Hussein.txt	the other hand holds up a mirror. She's obviously	balancing	on one foot, as the other is raised, its heel gra...
Pakistani/The Tree at The Limit by Aamer Hussein.txt	stood with photographs. Marya young, before she	changed	her name, she was still called Maria Maddalena Se...
Pakistani/The Tree at The Limit by Aamer Hussein.txt	Europe. There are photographs of the houses Marya	lived	in: Karachi. Rome. London. Cambridge. Marya's Oxf...
Pakistani/The Tree at The Limit by Aamer Hussein.txt	ive license. "Papa and Mamma had never officialy	separated	' her daughter says. He just began to grow away f...
Pakistani/The Tree at The Limit by Aamer Hussein.txt	I was teaching Art at a girls' school and then I	married	and got pregnant. My brother Murtaza was working...
Pakistani/The Tree at The Limit by Aamer Hussein.txt	was rented out and she didn't like PECHS where I	lived	. Too far away from the sea! Then Papa followed Ho...
Pakistani/The Tree at The Limit by Aamer Hussein.txt	arachi, for at least a year. She said that as she	stood	on a railway platform waiting for the London trai...
Pakistani/The Tree at The Limit by Aamer Hussein.txt	esses at home. She attended exhibitions but mostly	stayed	away from Karachi's other painters. Later, she ta...
Pakistani/The Tree at The Limit by Aamer Hussein.txt	ns to China, Central Asia and Egypt but she never	stayed	away from Karachi for any length of time. "The mi...

Figure 7 highlights that the non-native Pakistani writer used near-material process types like "met," "stayed," "married," and "lived" to create a vivid and tangible experiential perspective, despite less use of material processes. This approach makes abstract and philosophical narratives more concrete. In "The Tree at the Limit," the heroine's behavioral motions, such as "meet" and "stay," reflect her psychological desires and commitment, revealing her internal struggles and societal norms. These processes make the characters' actions more realistic and relatable, emphasizing loyalty, endurance, and resilience. The Pakistani writer's Near-material behavioral processes portrayed social communication and relationships effectively to link their narratives to tangible reality.

Figure 8 Examples of Relational process types from the story "The Tree at The Limit"

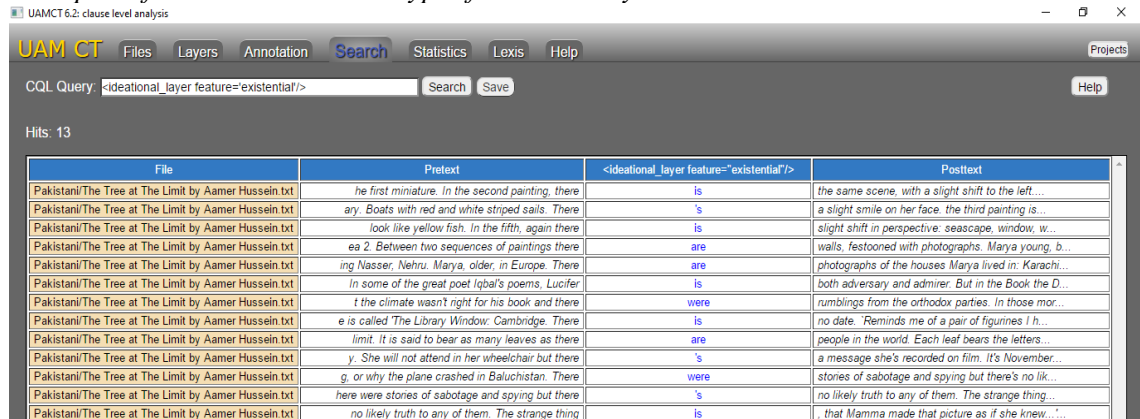


File	Pretext	<ideational_layer feature="relational"/>	Posttext
Pakistani/The Tree at The Limit by Amer Hussein.txt	... night sky. Stars are reflected in the waves. They	look	... like yellow fish. In the fifth, again there is a
Pakistani/The Tree at The Limit by Amer Hussein.txt	... e seascape, window, woman and a canvas in view. I	's	... a painting of the woman taking a pause from paint.
Pakistani/The Tree at The Limit by Amer Hussein.txt	... ng a pause from painting trees. The two paintings	are called	... 'Missing the Sea 1' and 'Missing the Sea 2. Be...
Pakistani/The Tree at The Limit by Amer Hussein.txt	... hs. Marya young, before she changed her name, she	was still called	... Maria Maddalena Serra. Marya on her wedding day w...
Pakistani/The Tree at The Limit by Amer Hussein.txt	... d Maria Maddalena Serra. Marya on her wedding day	was	... with her husband, both were in traditional bridal...
Pakistani/The Tree at The Limit by Amer Hussein.txt	... rya on her wedding day was with her husband, both	were	... in traditional bridal dress. Marya was in some in...
Pakistani/The Tree at The Limit by Amer Hussein.txt	... and, both were in traditional bridal dress. Marya	was	... in some Indian city, in a san. Marya painting, c...
Pakistani/The Tree at The Limit by Amer Hussein.txt	... ar Mahmud, wrote a controversial book in 1959. It	was called	... Aspects of Myth and Legend in Islamic Society. In...
Pakistani/The Tree at The Limit by Amer Hussein.txt	... nce of angels, saying the Quranic word for angels	didn't denote	... supernatural creatures with wings but only spirit...
Pakistani/The Tree at The Limit by Amer Hussein.txt	... srian sources. Lucifer, too, in the Holy Book he	was	... a jinn who refused to bow to the new-born Adam, a...
Pakistani/The Tree at The Limit by Amer Hussein.txt	... Thus in some medieval legends and poems the Devil	becomes	... God's faithful creature, an angel fallen to earth...
Pakistani/The Tree at The Limit by Amer Hussein.txt	... to punish him for the sin of pride, whose mission	is	... to sift bad men from good and select the best for...
Pakistani/The Tree at The Limit by Amer Hussein.txt	... adversary and admirer. But in the Book the Devil	is	... not the Great Enemy: he's only a whisperer and a...
Pakistani/The Tree at The Limit by Amer Hussein.txt	... t in the Book the Devil is not the Great Enemy: he	's	... only a whisperer and a tempter, a creature of fir...
Pakistani/The Tree at The Limit by Amer Hussein.txt	... r with airplanes appended. 'Papa felt the climate	wasn't	... right for his book and there were rumblings from...
Pakistani/The Tree at The Limit by Amer Hussein.txt	... orthodox parties. In those more tolerant times it	was	... only a frisson but he knew he'd overstepped the m...
Pakistani/The Tree at The Limit by Amer Hussein.txt	... didn't write the kind of books he wanted to so he	was	... in a way in self-exile. But he felt at home anywh...
Pakistani/The Tree at The Limit by Amer Hussein.txt	... colleague or two to talk to: and in Cambridge he	had	... a Fellowship and his old friend Dr Giles Holt wit...
Pakistani/The Tree at The Limit by Amer Hussein.txt	... for ten heretics and schismatic Sufi sects. Mamma	was	... t happy away from Karachi. She painted rarely an...
Pakistani/The Tree at The Limit by Amer Hussein.txt	... rely and when she started to paint again her work	was	... so bleak. The sky through the window is misty. T...
Pakistani/The Tree at The Limit by Amer Hussein.txt	... er work was so bleak. The sky through the window	is	... misty. Two treetops rise above the haze, in a vio...
Pakistani/The Tree at The Limit by Amer Hussein.txt	... The sky through the window is misty. Two treetops	rise	... above the haze, in a violet space of sky: one's t...
Pakistani/The Tree at The Limit by Amer Hussein.txt	... rise above the haze, in a violet space of sky: one	's	... tall, the other shorter. No leaves on either. It'
Pakistani/The Tree at The Limit by Amer Hussein.txt	... rise above the haze, in a violet space of sky: one	's	... tall, the other shorter. No leaves on either. It'

Figure 8 reveals that the non-native Pakistani writer used relational processes more frequently than the native English writer, as shown in Table 1. These processes, including verbs like "is," "are," "were," "become," "have," and "seem," establish connections, attributes, and states of being. In "The Tree at the Limit," the Pakistani writer used relational processes to describe settings, contexts, and entities, accelerating plot progression through description and narration rather than action. The heroine exemplifies this approach, being a passive observer rather than an active participant. This method focuses on nuanced human relations and the identification of entities and their connections.

Additionally, the Pakistani writer employed Existential processes more often than the native writer to present the experiential perspective in "The Tree at the Limit," further emphasizing the descriptive and relational narrative style.

Figure 9 Examples of Existential Process Types from the Story "The Tree at The Limit"



File	Pretext	<ideational_layer feature="existential"/>	Posttext
Pakistani/The Tree at The Limit by Amer Hussein.txt	... he first miniature. In the second painting, there	is	... the same scene, with a slight shift to the left...
Pakistani/The Tree at The Limit by Amer Hussein.txt	... ary. Boats with red and white striped sails. There	's	... a slight smile on her face. the third painting is...
Pakistani/The Tree at The Limit by Amer Hussein.txt	... look like yellow fish. In the fifth, again there	is	... slight shift in perspective: seascape, window, w...
Pakistani/The Tree at The Limit by Amer Hussein.txt	... ea 2. Between two sequences of paintings there	are	... walls, festooned with photographs. Marya young, b...
Pakistani/The Tree at The Limit by Amer Hussein.txt	... ing Nasser, Nehru, Marya, older, in Europe. There	are	... photographs of the houses Marya lived in. Karachi...
Pakistani/The Tree at The Limit by Amer Hussein.txt	... In some of the great poet Iqbal's poems, Lucifer	is	... both adversary and admirer. But in the Book the D...
Pakistani/The Tree at The Limit by Amer Hussein.txt	... t the climate wasn't right for his book and there	were	... rumblings from the orthodox parties. In those mor...
Pakistani/The Tree at The Limit by Amer Hussein.txt	... e is called 'The Library Window' Cambridge. There	is	... no date. Reminds me of a pair of figurines I h...
Pakistani/The Tree at The Limit by Amer Hussein.txt	... limit. It is said to bear as many leaves as there	are	... people in the world. Each leaf bears the letters...
Pakistani/The Tree at The Limit by Amer Hussein.txt	... y. She will not attend in her wheelchair but there	's	... a message she's recorded on film. It's November...
Pakistani/The Tree at The Limit by Amer Hussein.txt	... g, or why the plane crashed in Baluchistan. There	were	... stones of sabotage and spying but there's no lik...
Pakistani/The Tree at The Limit by Amer Hussein.txt	... here were stones of sabotage and spying but there	's	... no likely truth to any of them. The strange thing...
Pakistani/The Tree at The Limit by Amer Hussein.txt	... no likely truth to any of them. The strange thing	is	... that Mamma made that picture as if she knew. ...

Figure 9 shows that the use of existential processes by the Pakistani writer emphasizes the existence and presence of entities rather than actions with immediate consequences. Processes like "there is," "there are," or "exists" highlight the setting and context, accelerating the plot through detailed narration and description.

This approach creates an abstract and philosophical experiential perspective that requires readers' concentration to fully grasp. Vividness and relatability are achieved through detailed descriptions of the setting and contextual elements.

Conclusion

Both Native English and non-native Pakistani writers in their short stories exhibit distinct experiential perspectives through their choice of transitivity processes, shaped by their socio-cultural backgrounds. Native prioritize material processes, emphasizing concrete actions and dynamic storytelling, and use verbal processes to develop character dialogue and behavioral processes to illustrate physical behaviors that imply mental states, adding emotional depth. In contrast, the non-native Pakistani writer favors mental, relational, and existential processes. Mental processes delve into characters' inner worlds and emotions, relational processes highlight social structures and relationships, and existential processes create immersive settings by emphasizing the presence of various elements. These differences underscore the unique narrative styles and experiential perspectives of each writer, showcasing diverse and complementary storytelling techniques and socio-cultural backgrounds.

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