Anatomizing Ideology Below the Clause: The Transitivity Analysis of Iqbal's Mukalma Jibra.īl-o-Iblīs (Gabriel and Lucifer)

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Abstract

This paper aims at exploring how ideology is construed in a text and how the text bears significant meaning potentials. Drawing on Systemic-functional Linguistics (Halliday and Matthiessen, 2014), particularly on the Transitivity analysis, it examines how language serves in terms of two folds of structural social semiotics and ideology representation. The study probes out how the constituent analysis (Transitivity analysis) could be significant in unfolding the meaning potential of a text. The data was taken from the text of the poem 'Jibra.īl -o-Iblīs'. The data was comprised of the twenty-two sentences taken from the text of the poem which was later transliterated and translated for the purpose of analysis. The purposive sampling tool has been significantly helpful in the excerption of data, and a mixed-method approach has been employed in terms of analysis. Findings suggested that the poem reflects five process types which were Material, Mental, Verbal, Relational, and Existential and the participants been detected were Actor, Goal, Scope, Range, Beneficiary, Target, Senser, Phenomenon, Verbiage, Sayer, Token, Value, Attribute, Carrier, and Existent. Also, the types of circumstance detected in the analysis were Circumstance of Manner, Location, Role, Contingency, Angle, Cause, Accompaniment, and Extent. To configure the dominant process type, Bungin's statistical approach (2001) was employed. It is acknowledged that the dominant process type in the poem was the verbal process (47%) and the subsequent was the material process (27%). Findings also foreshadow that poem's meaning potential is blueprinted on a spiritual aura which is being communicated mainly through the verbal process and material process subsequently. This paper focuses only on the transitivity analysis the future research could be done about interpersonal or textual metafunction analysis of the poem.

Keywords: Transitivity Analysis, Halliday, Ideologies, Jibra.īl-o-Iblīs, Systemic Functional Linguistics

Introduction

Whatever is presented or uttered around the universe, expresses, or is expressed at the yardstick of a specific ideological standpoint. Ideologies could find a residence in any discourse

because a venue is required on behalf of ideologies to be unveiled. Discourses are thought to occur across cultures and can therefore be comprehended through the interaction of societal context, conducts, agents, and societal norms. Ideology also acts as a link between sociological construction and interpersonal comprehension. And two of the greatest methods of articulating the ideologies are verse/s (poetry) and reasoning (philosophy). The poets communicate ideologies through verses, and the rationalist through exposition, welcoming cosmos around into their domain of correspondence as they attempt to handle those extraordinary existential inquiries that have grasped us since days of yore. And when poetry yokes together with ration it becomes more opulent. Iqbal's poetry is the admixture of both reason and rhetoric. Through his writing, he examines the numerous crosscurrents and ideological pluralities from a sociocultural viewpoint. Ideologies are, at their most simplistic level, depictions of actions framed from perspectives in the context of a valid concern for maintaining inconsistency in force relations and predominance.

This paper is an endeavor to explore ideologies from a newly emerging perspective which is 'Systemic Functional Linguistics'. The paper considers Iqbal's dialogue poem "Mukalma Jibra.īl-o-Iblīs (Gabriel and Lucifer) taken from the eminent collection "Bal-e- Jibra.īl / Gabriel's Wing" for analysis. The poem is about a conversation between Jibra.īl and Iblīs talking about the great guilt done by Iblīs and the consequences of that guilt. The paper channelizes Halliday's experiential metafunction, Transitivity analysis, in particular, to probe the ideological mainframe being presented in the poem through catching sight of the meaning potential of the lexical stretches being presented in the poem.

Findings illustrate that the poem's meaning potential and the lamina of ideologies could be probed out below the clause by utilizing the Transitivity analysis propounded by Halliday (2014) since the target of systematic study (SFL), especially the transitivity analysis, is to determine and uncover the association amongst the drifts and lexemes which expounds on the ways in which meaning is organized in a discourse.

Literature Review

Under the inspiration of Firth 1890; Robins, 1967; Sampson, 1980; Butler, 1985; Martin, 1992; Eggins, 1994; Matthiessen,1995; Thompson, 1996; Martin & Rose, 2003; to stipulate a

few, and the theory of language, Halliday (1978) developed Systemic Functional Linguistics (SFL) from of the School of Linguistics, London. This new perspective has been based on a twofold system and structure and the multi-structural strand. Firth's theory of language (1890) argues that the structures and the systems are contemporary and that both are the foils for each other when it comes to scrutinizing the meaning potential. Hassan (1996) followed the same stance in SFL to establish the social semiotics in her "Language and Verbal arts" whereby she argues that the meaning comes from the experience of an individual.

Halliday (1973) puts that transitivity is a range of alternatives through which any interlocutor registers his experience about the outer world's processes and the interior domain about his perception, accompanied with the participant involved in these processes and their associated circumstances. Nguyen, 2012; Wulansari, & Waluyo 2016; Qasim et. al. 2018; Ezzina, 2016; Darani, 2014; to adduce a few, analyzed the poems on Transitivity scepter to probe the semiotic structures and to bring the meaning potential out. Poetry is one of the most musical and popular genres in the world. And it is considered a prime source of expressing emotion, ideologies, and ration. Iqbal's "*Mukalma Jibra.īl-o-Iblīs"* has been studied from religious and philosophical perspectives by Khan, 2010; Ahmed, 2015; Shah & Tahir 2019; Muhammad & Khan, 2020; to quote a few. The previous studies have been confined upon how Quranic Narratives are an impactful element in the poem, how the poem serves in theosophical and cosmic blueprinting, or how Goethe has been incarnated in the poem, and the character portrayal of Lucifer, etc. but no significant study has been done with the perspective of SFL. Since the poem, *Mukalma Jibra.īl-o-Iblīs* has not been analyzed from any of the Systemic Functional Linguistics perspectives so there was no significant literature found for the review.

Methodological Framework

This paper probes out meaning architecture in the poem "Jibra.īl -o-Iblīs/ Gabriel and Lucifer" by taking Halliday's 'transitivity model' of Systemic Functional Grammar (SFG) into consideration. The research samples were extracted from "Baal-e-Jibra.īl / Gabriel's Wing (1935)," one of the eminent collections of Dr. Muhammad Iqbal. The poem was carefully transliterated and translated by the researcher after the rudimentary readings. The summation of twenty-two sentences was taken from the poem after purposive sampling. The basic paradigm of

this study was to analyze the poem at two general levels. The first level was to analyze the 'transitivity' blueprints incarnated in the lexical arrangement of the poem. And secondly, probing the meaning potential in the poem by anatomizing the lexemes used employing Halliday's 'Systemic Functional Linguistics' (2014) model. The study follows both qualitative and quantitative analysis paradigms (a mixed-method approach) to interpret the data. Transitivity analysis brings to light the intended meaning of an utterer, depending upon three labels of transitivity: process, participants, and circumstances, and how they interact in a clause. Considering Halliday's Systemic Functional Grammar (SFG), ideational metafunction. This study is aimed at enciphering the answers to the following questions:

1. What sort of processes, participants and circumstances are there in the poem?
2. What is/are the dominant process type/s in the poem?
3. What does the transitivity pattern reveal about the spiritual aura in the meaning potential of the poem?

Theoretical Mainframe

Whatever is composed or uttered in this cosmos is revealed or interpreted within a specific conceptual perspective. Ideologies can take up dwelling in any discourse, but the ideologies require a point to thrive. And that point is known as 'Language'. Language is the yardstick that serves as a backbone to human communication. Albeit language is not merely a descriptive tool or a bridge through communication but is also a means of social representation. The errand of Systemic Functional Analysis (SFA), especially transitivity analysis, is to configure and locate the associations among meanings and lexical strains that record the association of lexical items highlighted in a discourse. Traditional grammar view transitivity as a grammatical feature that indicates if a verb takes a direct object or not. If a verb takes a direct object then it is called a transitive verb, on the other hand, if it does not take a direct object it is known as an intransitive verb. Halliday in his book "An Introduction to Functional Grammar" gives a distinguished view of transitivity. According to him, "Direct object" is not given prime consideration.

Halliday introduced 3 metafunctions of language amongst which the experiential metafunction has mainly been premised upon 'Transitivity System,' which is further composed of 6 process types (Material Process, Mental Process, Relational Process, Behavioral

Process, Verbal Process, and Existential Process). Each process type is premised on 3 grammatical assets which assist to describe the truth of the universe surrounding it. The three grammatical assets of transitivity are termed participant, process, and circumstance. These labels are the markers of potential functions performed by a language in terms of meaning construction, social interaction, and ideological construction, below the clause. These labels uncover that how a lexical stretch is used to create a meaning potential and how that meaning potential is realized. Language is used as a system that serves as a portfolio to unfold ideologies above the clause, around the clause, and below the clause.

Fig. 1: Transitivity Labels & their respective divisions

Processes	Participants	Circumstances
Material	Actor, goal, beneficiary, range	Space (where)
Mental	Sensor, phenomenon	Time (when)
Verbal	Sayer, target, verbiage	Manner (how)
Behavioral	Behaver and Behavior	Accompaniment (with whom)
Relational	Attributive (attribute /carrier) identifying (token /value)	Cause and reason (why)
		Matter (what about)
Existential	Existent	Role (designation)
		Angle (perspective, view)
		Contingency (condition and circumstances)

Analysis of Related Data

The data comprises of the transliteration and translation of Dr. Muhammad Iqbal's poem [*Mukalma] "Jibra.īl -o-Iblīs/ Gabriel and Lucifer"* which is being written in the famous collection "*Bal-e-Jibra.īl / Gabriel's Wing" (1935).* The poem is penned in Iqbal's peculiar dialogic format, with the archangel Gabriel versus Lucifer converse. Both factions are diametrically averse the first is an archangel who embodies fidelity to each of God's edicts in sacred scripture and is assigned with the sublime responsibility of giving enlightenment to God's Messengers (as mentioned in speculated religions' history). The alter side reflects the

personification of malevolent; a creature who though was not an Angel but a fire-made creature (a jinn) but have had been allotted a very sublime rank by Lord (Allah) as the 'chief Angel' because of his virtues and obedience. And later on, he has been cast out of Heavens because of the disobedience he has done against Lord's orders which were about bowing to Adam. And, ended up being reaping the title which became a homonym to evil, and the rank of man's eternal opponent. So, the dialogue is set between an old 'Honorary Angel' and the current one

The first step of the analysis was to transliterate the poem and label it on clause and sentence level. According to Halliday, a clause is the center of all functions. So, the whole poem was bifurcated into clauses, and then different processes, and participants were marked with the help of transitivity to give a clearer interpretation (*Fig. 2*). The next step of the analysis was to bifurcate and translate the transliteration on sentence rank (*Fig 2.1*).

Transitivity Analysis

The next step was to do transitivity analysis to get insights into the research questions. Crystal (2004) defines transitivity as a grammatical categorization for analyzing a lexical stretch, depending on the interrelationship between both the verb and the contingent constituents (p. 494). Since the poem taken for analysis was a dialogue poem so the data is primarily parsed in two basic layers the first transitivity layer is about the elliptical verbal process happening below the clause in each lexical stretch having only participants. The second and subsequent layer/s has/have more process/es which have been identified and marked below:

Fig 3. **Jibra.īl: hamdam-e-dairīna kaisā hai jahān-e-rañg-o-bū?** (Line 1)

Jibra.īl:	[Hey] Old pal how is the world of color and fragrance?			
Sayer	**Verbiage**			
	Old pal	how	is	the world of color and fragrance
	Token	**Circ. (Manner)**	**Pr:** rel; ident	**Value**

Fig 3. Illustrates the verbal process which further is led towards the identifying relational process. The only participant in the first layer of the clause is verbiage while in the second layer there is a variety of participants such as Token and Value as well as Circumstance of Manner.

The stanza above reflects that Jibra.īl / Gabriel strikes up a discussion with Iblīs/ Lucifer by inquiring on happenings in the sphere of "shade and aroma," (the physical realm). Iqbal's decision to commence the debate in this particular manner implies a few things. Angels are not believed to have volition in the traditional Muslim faith. It is considered that they are being created entirely to worship the Glory [Allah] and to perform the commands that are being directed by Lord, to them. So, the dialogue is giving a two-dimensional reflection. Firstly, either Lord has commanded Jibra.īl to initiate this conversation. Secondly, rather Jibra.īl have had a personal will to some extent which is allowing him to have a conversation with an old comrade. The appellation "old pal" alludes to Iblīs' former prominent stature among the angels. Although the Quran deems Iblīs an "obvious foe" of mankind, Jibra.īl recounts an era where things were diverse.

Fig 4. **Iblīs: soz-o-sāz o dard o daaġh o justujū o aarzū** (Line 2)

Iblīs:	[Full of] sadness and happiness, ailment and stigma, constant seeking and constant desiring		
Sayer	**Verbiage**		
	sadness and happiness, ailment and stigma,	constant seeking	and constant desiring
	Phe-	**Pr:** mental; emotive	**nomena**

Fig. 4 represents the same two layers of transitivity as being discussed above. The first layer has a verbal process in it and the only participant of this layer of lexical stretch is verbiage. In the second layer, there is an emotive mental transitivity process involved, as depicted by the verb "constant seeking". And the only participant of the transitivity process running in this particular lexical stretch is phenomena, which is visible on either side of the process. The lexical stretch depicts that Iblīs in answer portrays the cosmos in paradoxical stead: both a wellspring of anguish or misery as well as a resource of yearning or aspiration. The poet is again sketching straightforwardly from Qur'ānic concepts, which symbolize the realm as a venue wherein believers would be trialed by tragedy through fortune or maybe on their lives, as well as a venue wherein anything which exists only a digression from the real-life: the Life of Hereafter. Iblīs

depicts the cosmos in conflicting hues as a source of grief and suffering as well as a source of desire and aspiration. Lord has sentenced Iblīs to such dreadful conditions for the rest of his life. He was applauding these circumstances.

Fig 5. **Jibra.īl: har ghaḌī aflāk par rahtī hai terī guftugū** *(Line 3)*

Jibra.īl:	[Well] each moment thy mention is made in the celestial world			
Sayer	**Verbiage**			
	Each moment	thy	mention is made	in the celestial world
	Circ. (location)	**Token**	**Pr:** rel; ident	**Value**

Fig. 5 denotes that the initial transitivity process prevalent in the above-mentioned lexical stretch is a verbal process having only one participant: the verbiage. The second layer of transitivity is having an obvious identifying relational process having a **verbal group complex** "mention is made". The participants involved in this process are token and value as well as Circumstance of location. Through this utterance made by Jibra.īl/ Gabriel it is acknowledged that Iblīs/ Lucifer is grist for the gossip in Heavenly realms.

Fig 6. **kyā nahīñ mumkin/ ki terā chaak dāman ho rafū?** (Line 4)

[Jibra.īl]	Can't thine tattered garment be mended back?			
[Sayer]	**Verbiage**			
	Can't	thine tattered garment be mended back?		
	Pr: existential	**Existent**		
		Thine	tattered garment	be mended	back?
		Beneficiary	**Goal**	**Pr:** material	**Range**

Fig. 6 displays the same 1st layer of transitivity having elliptical verbal process as well as Sayer. The only apparent participant in this clause is verbiage. The second layer reflects the existential process having existent as the only participant. The third layer shows the material process through "be mended". The participants involved in the process are Beneficiary, Goal, and Range. This clause quintessence of the prior clause reflecting that Jibra.īl is rather interested

to know whether his old comrade has a desire to come back by uttering *"kyā nahīñ mumkin/ ki terā chaak dāman ho rafū?/ Can't thine tattered garment be mended back?"* In the Urdu language the lexical stretch: tattered garment be mended back, is used metaphorically for asking if one has a lament on his ills.

Fig 7. **Iblīs: aah ai jibrīl tū vāqif nahīñ is raaz se** (Line 5)

Iblīs:	Sigh O Archangel, thou aren't acquainted with this clandestine			
Sayer	**Verbiage**			
	Sigh	O Archangel thou	aren't	acquainted with this clandestine
		Existent	**Pr: existential**	**Circ. (Manner)**

Fig 7. depicts bilayered transitivity reflected in verbal and existential processes subsequently. And the participant involved is Existent as well as Circumstance of manner. It is also visible that the interpersonal element of modality "Sigh" is being omitted from the analysis. The lexical stretch points towards the religious notion of 'secret/s' which is/are revealed on Lord's [Allah] will, on the chosen ones. Poet is subversively relating to the Sufist clichés by emphasizing that Iblīs had accumulated insights from his own and rather than having been united with the Divine, Iblīs' knowledge of mysteries had befallen him under an absolute antagonism to the Almighty.

Fig 8. **kar gayā sarmast/ mujh ko/TuuT kar merā subū** (Line 6)

[Iblīs]:	That my broken jorum/ has intoxicated me/ before its breaching								
[Sayer]:	**Verbiage**								
	that	My	broken	jorum	Has	intoxicated	me	before	beaching
		Benefic iary	**Pr: material**	**Goal/ Carrier**	**Pr: rel; attrib.**	**Attribute**	**Beneficiary**	**Circ. (contin -gency)**	**Pr: material**

Fig 8. reflects that in the 2nd layer line 6 has three clauses working in it. The 1st layer is as usual the same having implicit verbal process and Sayer. The only explicit participant in the excerpt is verbiage. In the 1st clause of the 2nd layer, the material process is involved, having Beneficiary and Goal as participants. The 2nd clause has an attributive relational process involved

in it, having Carrier and Attribute as participants. While the 3rd clause has explicitly the material process involved in it having the Circumstance of contingency as the accompanying constituent. It is also visible that "That" is an interpersonal item in mood analysis and has no role in transitivity analysis so "that" is being skipped from the analysis. This excerpt is again a quintessence of the previous line, sharing the same meaning potential of the prior excerpt.

Fig 9. **ab yahāñ merī guzar mumkin nahīñ,/ mumkin nahīñ** (Line 7)

[Iblīs:]	Hither, now my coexistence isn't convincible, /isn't convincible						
[Sayer]	**Verbiage**						
	Hither, now	my	Coexistence	isn't	convincible	isn't	convincible
	Cir. (Location)	**Carrier**	**Circ. (contingency)**	**Pr:** rel; attrib.	**Attribute**	**Pr:** rel; attrib.	**Attribute**

Fig. 9 is reflecting the same two layers as being discussed before. Also, the analysis reflects that line 7 has two clauses under the 1st layer of transitivity which is showing an elliptical verbal process as well as Sayer. The only explicit constituent in this layer is verbiage. The 2nd layer unfolds two clauses. The 1st clause has an attributive relational process accompanied with the carrier and attribute as participants, as well as the Circumstance of location and contingency. While the 2nd clause shares the same attributive relational process accompanied with the attribute as a participant. This lexical stretch depicts that the dialogue has now swapped beyond discussing Iblīs' present residence to the heavenly realm to recounting his previous residence on the celestial world. He puts in the next excerpt that I see no necessity for returning to such a "silent" world because for me it is nothing more than a devoid, to return.

Fig 10. **kis qadar k͟hāmosh hai ye ālam-e-be-Kāk͟h-o-kū** (Line 8)

[Iblīs:]	How utterly taciturn is this world without riches			
[Sayer]	**Verbiage**			
	How utterly taciturn	is	this world	without riches
	Value	**Pr:** rel; ident.	**Token**	**Circ. (contingency)**

Fig. 10 reflects the remnant of Iblīs' conversation in correlation to the stanza. The analysis shows that the lexical stretch has two predefined layers of transitivity. The 1ˢᵗ layer has an elliptical verbal process as well as an implicit sayer. The only explicit constituent in this layer is verbiage. The 2ⁿᵈ layer unfolds the identifying relational process accompanied with Token and Value as the participants. And the Circumstance of contingency. To characterize Iblīs' contrast between the two worlds, Iqbal utilizes the term "ḵẖāmosh". The Heavenly realms ain't just "quiet," they're also drab, monotonous, and devoid of any significance or goal. Returning to the poem's first sentence, they have no "hue or aroma," here's wherein the poem starts unfolding meaning potential. The poet is demonstrating that Iblīs has no remorse for his current situation, rather he is proud of being in this world of sounds and hues.

Fig. 11. **jis kī naumīdī se ho soz-e-darūn-e-kā.enāt** (Line 9)

[Iblīs:]	The one whose despair could give birth to the passion in the universe			
[Sayer]	**Verbiage**			
	The one whose despair	could give birth	to the passion	in the universe
	Actor	**Pr:** material	**Goal**	**Circ. (location)**

The excerpt above [fig. 11] is also reminiscent of prior excerpts. The analysis depicts the 2 folds of processes the 1ˢᵗ layer has the same elliptical verbal process as well as an implicit sayer, as above. And subsequently, the only explicit constituent in this layer is verbiage. The 2ⁿᵈ layer unfolds the material process accompanied with Actor and Goal as the participants. And the Circumstance of location. The line depicts a very deep meaning and that is "the concept of taqnatū" which is being elaborated in the upcoming line whereby Iblīs argues that for the exuberance of man to exist someone has to be pessimistic in return. So, Iblīs should persist the revolt in opposition to God, amid absolute despondency, since that is helpful for mankind.

Fig 12. **us ke haq meñ taqnatū achchhā hai yā lā-taqnatū?** (Line 10)

[Iblīs:]	In his rectitude, disappointment is better or vice versa?			
[Sayer]	**Verbiage**			
	In	His rectitude, disappointment	is	better or vice versa?

	Circ. **(location)**	**Carrier**	**Pr:** rel; attributive	**Attribute**

The fig. 11 shows the very same two layers of transitivity reflecting the verbal process and the attributive relational process, subsequently. And the participants are subsequently, the verbiage in 1st layer and Carrier and Attribute in 2nd layer. Also, the 2nd layer consists of the Circumstance of location. The excerpt above reflects the Qur'ānic concepts being mentioned in Surah Az-Zumar, Ayat 53. "لَا تَقْنَطُوا مِن رَّحْمَةِ اللَّهِ" which indicates the Lord's commands to the man on "not to get hopeless" as it's the essence of Satan's nature.

Fig 13. **Jibra.īl: kho diye inkār se tū ne maqāmāt-e-buland** (Line 11)

Jibra.īl:	Thou lost the high-ranks by dint of denial		
Sayer	**Verbiage**		
	Thou	Lost	the high-ranks by dint of denial
	Actor	**Pr:** material	**Goal**

The figure above represents that after the initial layer of the verbal process there is a sub-layer of material process accompanied with two participants: Actor and Goal. Also, it is visible that line 11 contains a rankshifting clause (the high-ranks by dint of denial) carrying the meaning potential via nominalization. This excerpt is the response of the archangel to Lucifer's digression. The excerpt is demonstrating a sort of regret by Archangel on behalf of Lucifer's disobedience. As in the traditional point of view, the angels have no free will, while Lucifer was a fire-being (a jin), who have had free will yet Lord has kept Lucifer dear to Him because of his conduct as a dedicated believer. But the whole cherishing [by Lord] ended up in disobedience and exile [of Satan].

Fig 14. **chashm-e-yazdāñ meñ farishtoñ kī rahī kyā aabrū?** (Line 12)

[Jibra.īl:]	What decency been left out for angels in Divine's Eye [because of you]			
[Sayer]	**Verbiage**			
	What decency	been left out	for angels	in Divine's Eye [because of you]
	Scope	**Pr:** material	**Goal**	**Circ. (Angle)**

The figure above shows the same predetermined layers of transitivity where the only explicit constituent is Verbiage. While the 2nd layer is comprised up of a material process

accompanied by the Circumstance of angle and two participants: Scope and Goal. The line elucidates a very visible meaning potential in the form of complaint and a call down from archangel, upon the act of disobedience performed by Lucifer (the ex-contemporary).

Fig 15. **Iblīs: hai mirī jur.at se musht-e-ḳhāk meñ/ zauq-e-numū** (Line 13)

Iblīs:	[Just] because of my audacity the handful of dust has/ potential to grow				
Sayer	**Verbiage**				
	[Just] because of my audacity	the handful of dust	has	potential to	grow
	Cir. (cause)	**Actor**	**Pr:** material	**Beneficiary**	**Pr:** material

The line above [13] reflects the Iblīs/ Lucifer as an explicit participant in the implicit verbal process, accompanied by verbiage. The 2nd layer of analysis depicts the material process ongoing in the two clauses which are functioning in the stanza line. The process in both clauses is collectively accompanied by the Circumstance of cause as well as the participants: Actor and Beneficiary. The line reflects Iblīs as an enthusiastic participant in mankind's growth, instead of a hindrance to it. But at the same time, the poet is able to manage the traditional viewpoint about Lucifer as being 'an arrogant creature' as reflected in the words "musht-e-ḳhāk/ handful of dust" [referring to mankind], etc.

Fig 16. **meray fitne jāma-e-aql-o-ḳhirad kā tār-o-pū** (Line 14)

[Iblīs:]	My deviltries are warp and woof to their apparel of wisdom and rationality		
[Sayer]	**Verbiage**		
	My deviltries	Are	warp and woof to their apparel of wisdom and rationality
	Existent	**Pr:** Existential	**Circ. (Manner)**

The table above reflects the implicitness of the verbal process as the line above is a sequel of the former line/s. The verbal process prevalent in the first layer of the transitivity analysis denotes only one active/ explicit participant which is serving as an emblem to the whole process. The 2nd layer reflects the existential process accompanied by the Existent and Circumstance of Manner. The transitivity analysis lay bare the meaning potential of the excerpt,

reflecting that how commodity or ideology is floating and flowing in the poem. The lexical item "fitne/ deviltries" is a very rich religious jargon depicting the act which could make one lose his/her faith. The lexical item seems to bring out the negative connotation but the analysis reflects that the real meaning potential reflects that Lucifer is referring to the provocation which brings the quest to man's mind and results in logic and reasoning. Also, the analysis unveils the rankshifting clause which is being nominalized to emphasize a certain meaning potential: "*warp and woof to their apparel of wisdom and rationality*".

Fig 17. **dekhtā hai tū faqat sāhil se razm-e-ḳhair-o-shar** (Line 15)

[Iblīs:]	Thou merely witness the combat of good versus evil, from coast				
[Sayer]	**Verbiage**				
	Thou	merely witness	the combat	of good versus evil.	from coast
	Actor	**Cir. (Manner)**	**Pr:** material	**Goal**	**Circ. (location)**

The above table denotes the elliptical nature of the verbal process in fig 17. The analysis reflects the two layers of transitivity foregrounded in the line. Unfolding the 2nd layer, it is apparent that the material process is involved in the 2nd layer, accompanied by the Circumstance of location and participants: Actor and Goal. Poet invokes the sea about the cosmos which occurs with the violent tides and cyclones ("tufaan") in the core and tranquility on the margins, signified via coasts ("sahil").

Fig 18. **kaun tūfāñ ke tamāñche khā rahā hai maiñ ki tū?** (Line 16)

[Iblīs:]	While who is experiencing storm's blows- you or I?				
[Sayer]	**Verbiage**				
	While	Who	is experiencing	storm's blows-	You or I?
		Senser	**Pr:** mental	**Phenomenon**	**Cir. (Manner)**

As the figure describes, the elliptical verbal process is involved in the first layer, having the only verbiage as an active and explicit participant. The 2nd layer of transitivity analysis marks the mental process accompanied by the Circumstance of Manner; Senser, and Phenomena as a participant. And, the interpersonal element ("*While*") in the clause, has been omitted from the analysis. Also, the analysis reflects the nominalization of the word blow, to emphasize creating a

distinct meaning potential. Iblīs chastises Jibra.īl yet again by uttering that Jibra.īl, as an Archangel, can sit on the podium and enjoy the show, whilst Iblīs is the only one to bear a load of anguish himself. And apart from complying and enjoy, what else does Jibra.īl intent? The poet simultaneously decries the stance in the utterance of Lucifer that things could only exist in binaries when it comes to the earthly realm, otherwise survival is impossible. Also, Lucifer imposes on Archangel that since he is not among the sufferers so he has no right to put commentary on him.

Fig 19. **Khizr bhī be-dast-o-pā Ilyās bhī be-dast-o-pā** (Line 17)

[Iblīs:]	[Besides me] Khizar is resourceless, Illyas too helpless			
[Sayer]	**Verbiage**			
	Khizar	is	resourceless,	Illyas too helpless
	Carrier	**Pr:** rel; attributive	**Attribute**	**Circ. (Accompaniment)**

The fig. above illustrates the implicit verbal process in 1st layer of transitivity analysis. While the 2nd layer contains the attributive relational process accompanied by the Circumstance of accompaniment, and the participants: Carrier and Attribute. The analysis reflects that the two participants Khizar (A.S) and Ilyas (A.S) (Biblical equivalent of Elyssa) have been explicated with the attribute of being "resourceless" while Khizar (A.S), in Muslim tradition, is considered as one of the most insightful Prophets of Almighty as mentioned in the Chapter number eighteen of Quran wherein there is a whole narration of Moses' quest and his meeting with 'the wise' Khizar (A.S). Similarly, Ilyas/ Elyssa is also considered the great master of knowledge. In Islamic tradition, both these Prophets are being considered as the 'keepers of water' as in tradition it is said that they have drunk the water of life as commanded by Allah and now are performing their duty on water. The use of lexical stretch "yam-ba-yam dariyā-ba-dariyā jū-ba-jū," in the next line, depicts that how Satan being an ex-subordinate to Lord is more knowledgeable and dominant.

Fig 20. **Mere tūfāñ yam-ba-yam dariyā-ba-dariyā jū-ba-jū (**Line 18**)**

[Iblīs:]	My deluges strike sea by sea, river to river, and stream by stream
[Sayer]	**Verbiage**

My deluges	Strike	sea by sea, river to river, and stream by stream
Actor	**Pr: material**	**Circ. (location/extent)**

The fig. above demonstrates the same 1st layer transitivity analysis as that of the former figure. The 2nd layer depicts the material process accompanied by the Circumstance of location/extent and Actor as the only participant. There is an apparent case of the nominalized clause in the excerpt depicting the emphasis in the stanza in terms of demonstrating meaning potential. The analysis indicates that how Lucifer has commanded over worldly affairs.

Fig 21. **gar kabhī k̲halvat mayassar ho/ to pūchh Allāh se** (Line 19)

[Iblīs:]	If [thou] ever found seclusion,/ then ask Lord:			
[Sayer]	**Verbiage**			
	If [thou] ever	Found	seclusion, then	Ask	Lord:
	Scope	**Pr: material**	**Goal**	**Pr: verbal**	**Target**

Since this particular lexical stretch [line 19] is also the sequel of the utterance of dialogue so it shares the same 1st layer of transitivity analysis alike the previous line. And the 2nd layer of analysis uncovers that line 19 of the poem is comprising two processes: the material process and the verbal process. The collective participants involved in both clauses are Scope, Goal, and Target. The analysis shows that the clause is reflecting the question "Whose blood melded colors within the tale of Adam?" as inquired by Lucifer to Jibra.īl. This lexical stretch is probably the latter component of the resolution posed in the poem's first line. For him, the heavenly domain, or skies, was too inert and stagnant.

Fig 22. **qissa-e-ādam ko rañgīñ kar gayā kis kā lahū?** (Line 20)

[Iblīs:]	Whose blood dyed the story of Adam?		
[Sayer]	**Verbiage**		
	Whose blood	dyed	the story of Adam?
	Actor	**Pr: material**	**Goal**

The figure above denotes the elliptical verbal process in the 1st layer of analysis denoting the verbal action. While the 2nd layer comprises the material process having two participants alongside Actor and Goal. This line [20] is the pursuing stanza of the previous stanza which is sharing the same meaning potential as the former line does, telling about the arrogant question

asked by Lucifer to make it more emphatic that Adam's fame is existent just because of Lucifer and his mischiefs.

Fig 23. **maiñ khaTaktā huuñ dil-e-yazdāñ meñ kāñTe kī tarah** (Line 21)

[Iblīs:]	I rankle in the Heart of Lord, as a thorn			
[Sayer]	**Verbiage**			
	I	rankle	in the Heart of Lord,	as a thorn
	Actor	**Pr:** material	**Goal**	**Circ. (Manner)**

The fig. 23 denotes that the 1st layer comprises the very same elliptical verbal process as being discussed before showing the proceedings in speech. While 2nd layer denotes material process through the word "rankle". The process is the second layer is accompanied with Circumstance of manner as well as the participants: Actor and Goal. This is the mightiest line of the whole poem denoting the extreme pride of Iblīs in terms of enmity or rivalry. He says to Jibri that I am the one who has dared to earn the opposition against Lord, I am the courageous one to disobey the Divine, and so I have a supreme which you can't see or enjoy. The concept here could be related to the line in Milton's Paradise Lost, Book I, Line 263: "Better to rein in Hell than serve in Heaven" (Milton, 2018).

Fig 24. **tū faqat Allāh-hū, Allāh-hū, Allāh-hū** (Line 22)

[Iblīs:]	Whilst thou merely [recites] Allah O, Allah; Allah O, Allah; Allah O, Allah				
[Sayer]	**Verbiage**				
	Whilst	thou	merely	**[recites]**	Allah O, Allah; Allah O, Allah; Allah O, Allah
		Sayer	**Circ. (role)**	**[Pr: Verbal]**	**Verbiage**

This last line of the poem is the quintessence of the whole poem showing the implicit verbal process in the first layer of analysis having only one explicit constituent. And, the subsequent analysis unfolds another ongoing implicit verbal process in the 2nd layer of analysis surrounded by Circumstance of role as well as Sayer and Verbiage as the participants. The line although depicts a double emphasis on the speech in this line via the double incarnation of verbal process. But it is obvious that more emphasis is laid upon the last word configured under

verbiage which is being nominalized as "*Allāh-hū, Allāh-hū, Allāh-hū"*. The nominalization in this last constituent of clause could also be corresponded with the same thrice mentioning of '*Da' and 'Shantih' (*Line 429-430*)* as being mentioned by Eliot in the very last line of his Waste Land (Eliot, 2013). Also, the figure above reflects the omission of an interpersonal constituent of modality (adjunct) "Whilst" from the analysis to give a flat focus on ideational meanings whirling around the poem.

Findings and Discussion

Humans employ language to articulate the sentiments as well as communicating their experiences of the surrounding universe (Thompson, 2004). Nguyen (2012) says that language contains an enchanting characteristic, according to Gee's opinion (2005): whenever human beings utter or compose; they customize whatever they ought to imply to suit that context. The study was initiated to engrave the answers to research questions comprising the query on elements of transitivity found in the poem, the ratio of the process types, and the ideological aura of the transitivity serving in meaning potential. The findings show that 5 types of processes are detected in the poem (Material, Mental, Verbal, Relational, and Existential) while no trace of Behavioral process was found. The participants unveiled out in the poem are Actor, Goal, Scope, Range, Beneficiary, Target, Senser, Phenomenon, Verbiage, Sayer, Token, Value, Attribute, Carrier and Existent. Subsequently, the Circumstance types being found in the poem were Circumstance of Manner, Location, Role, Contingency, Angle, Cause, Accompaniment, and Extent. To probe out the frequencies of the transitivity constituents Bungin's statistical approach is being employed (2001, p. 189):

$$N = \frac{f(x)}{n} \times 100\%$$

More details:

N = Percentage of types

$F(x)$ = Total types frequency of the sub category

n = Total types of all categories

Fig. 25 Transitivity Summary of the poem

No.	Process Types	ƒ	Percentage
1.	**Material**	14	**27%**
2.	**Mental**	2	**4%**
3.	**Verbal** (both explicit & implicit)	24	**47%**
4.	**Relational:** Identifying	3	**5.8%**
	Attributive	5	**9.8%**
5.	**Existential**	3	**5.8%**
6.	**Behavioral**	0	----
	Total	**51**	**100%**

The calculations reflect that the most dominant process type in the poem was the verbal process (47%) and the subsequent was the material process (27%). The analysis reveals that the poem's meaning potential is blueprinted on a spiritual aura which is being communicated mainly through the verbal process and material process subsequently. Since the poem is in dialogue form so the dominant process is the verbal process, while significant ideologies are being depicted through the (mainly) material process and other process types subsequently.

Conclusion

Discourses transpire throughout the civilization and are only intelligible by integrating the nature of the interaction of interpersonal context, expression, performer, and social stratification. In transitivity analysis, process types determine the dimension of discourse i.e material process show physical action, etc. The intersection underlying sociological architecture and interpersonal perception are served by ideology. And, unfolding the functional elements above, beyond, and around the clause give it a new dimension that serves fundamentally in detecting the meaning potential of a lexical stretch. The poem is a mystical inauguration penned by Dr. Muhammad Iqbal which sheds light on the Muslim philosophical insights through the depiction of Gabriel and Lucifer. The poem is written in a normic as well as deviational incarnation. Besides a discourse seen amongst angels and Lord, (for instance Qur'an) or amongst Allah and Adam, (for instance Rumi's Mathnavi) this poem sets a dialogue amongst two contemporaries: the Archangel (the chief angel) and the Lucifer (the ex-chief angel). And, the

poem seems to reflect the angles' ignorance upon the potential of man as Archangel is shown asking about the reconciliation while Lucifer is interested in bringing man by and by into the conversation. The poem reflects the spiritual and religious aura through its word construct as explored by transitivity analysis. The previous studies on the poem have been confined upon how Quranic Narratives are an impactful element in the poem, how the poem serves in theosophical and cosmic blueprinting, or how Goethe has been incarnated in the poem, and the character portrayal of Lucifer, etc. but no significant study has been done with the perspective of SFL. This paper has probed out that how meaning potential is incarnated through words in a clause. This paper has focuses only on the transitivity analysis, the future research could be done about ergativity or interpersonal or textual metafunction analysis of the poem.

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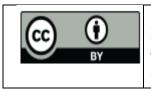
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