

Transitivity analysis of the representation of the female protagonist in Reem Bassiouny's "Professor Hanaa"

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Abstract

This paper explores the depiction of a female protagonist in Egyptian literature through Halliday's Transitivity framework. By examining Reem Bassiouny's novel Professor Hanaa, the study utilizes both qualitative and quantitative methods to analyse the lexico-grammatical techniques used to portray the protagonist. The research aims to uncover how the transitivity system represents the mental and emotional dimensions of the female lead, offering insights into her character through the lens of linguistic processes. The findings reveal how transitivity choices reflect the protagonist's internal and external experiences, providing a deeper understanding of her role and representation within the narrative.

Keywords: Halliday's Transitivity System- Ideology- Gender Representation

**تحليل التوزيع الدلالي لتمثيل البطلة النسائية في رواية "الأستاذة هناء" لريم بسيوني
مستخلص البحث**

تستكشف هذه الورقة تمثيل البطلة النسائية في الأدب المصري من خلال إطار تحليل التوزيع الدلالي الذي وضعه هاليداي. من خلال فحص رواية "الأستاذة هناء" لريم بسيوني، تستخدم الدراسة أساليب نوعية وكمية لتحليل التقنيات اللغوية النحوية المستخدمة في تصوير البطلة. تهدف الأبحاث إلى الكشف عن كيفية تمثيل نظام التوزيع الدلالي للأبعاد النفسية والعاطفية للبطلة، مقدمة رؤى حول شخصيتها من خلال عدسة العمليات اللغوية. تكشف النتائج كيف تعكس اختيارات التوزيع الدلالي تجارب البطلة الداخلية والخارجية، مما يوفر فهماً أعمق لدورها وتمثيلها داخل السرد.

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1. Introduction

In exploring the rich landscape of Egyptian literature, this paper focuses on the portrayal of female protagonists, specifically through the lens of Halliday's Transitivity framework. Using Reem Bassiouny's novel "*Professor Hanaa*" as a case study, the paper delves into how the novel's depiction of its main character reflects her mental and emotional worlds.

Transitivity analysis provides a unique view into the lexico-grammatical choices made by the authoress, shedding light on how these choices shape our understanding of the protagonist's experiences and role. By combining qualitative and quantitative methods, this study aims to uncover the deeper meanings behind the language used to represent the female lead. The goal of the paper is to offer a detailed perspective on how transitivity choices mirror both her internal struggles and external interactions, ultimately enhancing the grasp of her character within the story.

1.1 Significance and Scope

This paper is significant for several reasons. Firstly, it offers a novel application of Halliday's Transitivity framework to Egyptian literature, a field that has seen limited to linguistic analysis. By focusing on Reem Bassiouny's *Professor Hanaa*, the study brings fresh insights into how female protagonists are represented through language in contemporary Arabic fiction.

The scope of this research is twofold. It explores both the qualitative and quantitative aspects of transitivity to provide a comprehensive view of how the protagonist's internal and external experiences are depicted. By analysing the lexico-grammatical techniques employed in the novel,

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the study aims to uncover how these choices reflect the protagonist's mental state, emotional depth, and role within the narrative.

In doing so, this paper contributes to a deeper understanding of character portrayal in literature, highlighting the intricate ways in which linguistic choices shape and convey complex human experiences. It also enriches the discussion on gender representation in literary studies by offering a detailed examination of a prominent female character in modern Arabic literature.

1.2 Research Questions

This study strives to answer the following two questions.

1. How do the transitivity choices in Professor Hanaa reflect the female protagonist's representation in Reem Bassiouny's Professor Hanaa?
2. How do the qualitative and quantitative patterns in the use of transitivity processes in Professor Hanaa influence our understanding of the protagonist's internal and external experiences?

2 Theoretical Framework

2.1 Transitivity

Halliday's systemic functional grammar offers a method to uncover the underlying meanings within discourse, enabling the interpretation of semantic and stylistic elements in texts (Yan, 2005, p. 5). According to Halliday and Matthiessen (2004), transitivity within this framework is a clause system that revolves around the verb, involving processes, participants, and circumstances (p. 181). This transitivity system organizes experiences into distinct types of processes, each providing a framework or schema for conceptualizing specific domains of experience in a particular manner (Halliday and Matthiessen, 2004, p. 170).

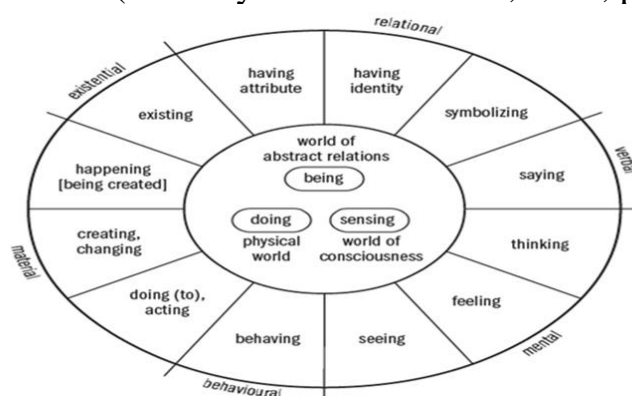


Figure (1) Process Types (Halliday, 2014, p. 216)

Halliday's process type system consists of six categories, as illustrated in Figure 1: material, behavioural, mental, verbal, relational, and existential (Halliday, 2014, p. 218). This classification, as delineated by Halliday, is employed in the current transitivity analysis to comprehend the discourse of the female protagonist, which is not explicitly directed towards the recipients.

I. Material Processes: Material processes are the most easily reflected upon consciously and are central to our attention. They form the basis for the traditional distinction between transitive and intransitive verbs (Halliday, 2014, p.216). Material processes involve actions and events (p.224). In a material clause, there is always one inherent participant known as the 'Actor.' This type of clause represents an event and is termed intransitive (Halliday, 2014, p.225). The process may also involve another participant, the 'Goal,' which it affects in some way. Such a material clause represents an action and is termed transitive (Halliday, 2014, p.226). The concepts of 'Actor' and 'Goal' are specific to material clauses and do not apply to other types of processes. These clauses depict actions and events, indicating that one entity does something to another entity (p.227). If the process includes both a 'Goal' and an 'Actor,' the representation can be in one of two forms: operative (active), such as "the lion caught the tourist," or receptive (passive), such as "the tourist was caught by the lion." In the operative form, the 'Actor' is the subject and bears modal responsibility, while the 'Goal' is the complement. In the receptive form, the 'Goal' becomes the subject and assumes modal responsibility (pp.227-228).

II. Mental Processes: Mental processes pertain to the senses. While material processes deal with experiences of the physical world, mental processes relate to knowledge of a person's consciousness (Halliday, 2014, p.245). Unlike the 'Actor' and 'Goal' roles in material clauses, mental clauses feature two different participant roles: 'Senser' and 'Phenomenon.' Several characteristics distinguish mental process clauses from material ones. In mental clauses, the 'Senser' is a human-like participant endowed with consciousness (p.249), while the 'Phenomenon' represents what is felt, thought, desired, or perceived. The 'Phenomenon' in a mental clause can encompass things, actions, or facts, which may be more abstract than ordinary things or actions. These things and actions are material phenomena as they can be seen, heard, and perceived in various ways (pp.251-252). Mental processes include feeling, wanting, thinking, and seeing. These are not actions and cannot be replaced by the verb 'do' (p.255).

III. Relational Processes: Relational processes involve being and having, helping to characterise and identify (Halliday, 2014, p.259). Unlike material and mental clauses, a relational clause always includes two inherent participants (p.261). The most common verbs in relational clauses are 'be' and 'have,' both of which are unaccented and phonologically reduced (p.262). There are three main types of relational processes: intensive, possessive, and circumstantial, each of which can be either attributive or identifying (p.263). A key difference between these modes is that identifying modes are reversible (e.g., "Sarah is the leader"), while attributive modes are not (e.g., "Sarah is wise"). Each category of relational clause offers distinct contributions, with intensive clauses being the most common. Possessive clauses relate body parts to the whole, and circumstantial clauses extend the relationship between smaller body parts and larger ones (Halliday, 2014, p.265).

IV. Behavioural Processes: Behavioural processes involve (typically human) physiological and psychological behaviours such as breathing, coughing, smiling, dreaming, and staring. These processes share characteristics with both material and mental processes but lack distinct features. The participant in a behavioural process is the 'Behaver,' usually a conscious being similar to the 'Sensor.' However, grammatically, the process is more akin to an action (Halliday, 2014, p.301).

V. Verbal Processes: Verbal processes are clauses related to saying, serving as a crucial tool in various discourse types to craft narratives and establish dialogue (Halliday, 2014, p.302). In these processes, one participant represents the speaker, and another may represent the addressee (p.303). Verbal processes are symbolic (p.304), and the lexical verb of saying identifies this type of clause (p.305).

VI. Existential Processes: Existential processes denote the existence or occurrence of something, but they are not commonly used in discourse (Halliday, 2014, p.307). In existential clauses, the Theme is merely the existence marker (there), which prepares the addressee for the introduction of new information. The word "there" does not play a representative role in the clause's transitivity structure; it indicates existence and acts as a subject, without being a participant or a circumstance (p.308). The entity or event that exists is referred to as the 'Existent' (p.309).

3. Review of Transitivity Related Studies

Halliday's transitivity framework is widely used in linguistic research and is effective for analysing various texts and collections of language data. Ali (2024) examines gender portrayals in Facebook memes shared between 2020 and 2021 on the "Asa7be Sarcasm Society" page. By combining qualitative and quantitative methods through Halliday's Transitivity System, the study analyses how gender roles are represented in these memes. The researcher focuses on two transitivity processes: material and relational, selected for their frequent use in the data. The findings indicate that material processes often depict women as financially dependent on men, while relational processes show women frequently complaining about lacking material possessions or relationships. In contrast, men are characterized by their tendency to save, particularly money. This study highlights how humorous posts can subtly shape perceptions of various life issues and enhances our understanding of gender representation in online spaces.

Eldaly (2022) conducts a detailed analysis of meaning-making across different contexts. Text-based grammar reflects patterned linguistic systems that shape our understanding of experience through various process types, including verbal, mental, behavioural, material, and existential processes (Halliday, 2014, pp. 214-216). These grammatical patterns play a crucial role in constructing meaning from our experiences. The study uses data from archived refugee press releases from three news agencies, which serve as mediated channels of communication between political regimes and the public. The findings reveal that: 1) meaning-making in these press releases has a strong material focus; 2) the three agencies demonstrate consistent thematic coherence across the stories presented; 3) the press releases utilize symmetrical and asymmetrical meaning relations to activate a global Communicative Presumption (CP); 4) they construct a 'social context' through the grammar of experience; and 5) the identified meanings are primarily shaped by 'tenor,' where interpersonal relationships are defined by variations in the register.

Bakay (2021) explores the representation of gender ideologies through a feminist stylistic analysis of Monica Ali's novels *Brick Lane* and *In the Kitchen*. The study examines how the protagonists are portrayed using critical linguistics, which emphasizes the connection between language and ideology. Analysing the novels at the clause level, Bakay applies Halliday's functional grammar theory, focusing on systems of modality and transitivity, and interprets the findings in relation to gender

ideologies. In *Brick Lane*, the analysis reveals that a fatalistic ideology, expressed through deontic modality (the language of duty), renders women submissive and powerless, a dynamic also reflected in transitivity choices (language encoding experience). However, the protagonists' language also suggests that it is possible to resist these restrictive ideologies and adopt a more empowering language. Similarly, the analysis of *In the Kitchen* highlights conflicting gender ideologies expressed through modality, demonstrating how modality analysis can reveal contradictions in one's beliefs. Additionally, the transitivity analysis addresses questions of agency and free will in relation to gender norms. The study concludes that examining modality and transitivity in texts can deepen our understanding of ideological representations.

Language is one of the most influential tools in perpetuating gender discrimination and sexism. The linguistic choices people make often reflect their worldview, including their perceptions of themselves and others from various social groups, particularly women. Abdel Meguid (2021) investigates how Egyptian Colloquial Arabic (ECA), widely spoken by Egyptians, mirrors discriminatory attitudes toward women. The study analyses *Taxi* by Khaled Al-Khamissi, which presents real dialogues between the author and various taxi drivers he encountered in Cairo. Using a Feminist Critical Discourse Analysis framework and Sara Mills's (1995) model of feminist stylistic analysis, the paper explores the sexist language used by the drivers, analysing expressions at the lexical, syntactic, and discourse levels. The study highlights how these expressions, often employed unconsciously by speakers, reflect prevailing views of women in Egyptian society.

Sarhan (2021) analyses official speeches on multiculturalism delivered by Canadian Prime Minister Justin Trudeau and New Zealand Prime Minister Jacinda Ardern in response to anti-Muslim hate crimes in their countries. These attacks targeted Muslim worshippers at the Centre Culturel Islamique de Québec in Canada and the Al Noor and Linwood Mosques in Christchurch, New Zealand, while worshippers were gathered for prayers. Using Lazar's Feminist Critical Discourse Analysis framework and selected analytical tools from Reisigl and Wodak's Discourse Historical Approach, along with Halliday and Matthiessen's transitivity system, the study examines statements made on the day of the attacks, in parliamentary addresses, and on the incidents' first anniversaries. The findings show that both prime ministers emphasize their countries' multicultural identities through nomination, predication,

and argumentation strategies, despite differences in speech length, topics, and representations of Muslims, attackers, and the state. Additionally, the study highlights that their discourse on multiculturalism is professional and structured, without invoking gender as a factor in their communicative approaches.

Hassan (2021) conducts a corpus-based critical discourse analysis of political speeches by figures such as Hillary Clinton, Michelle Obama, Halimah Yacob, and Donald Trump. The study aims to analyse differences in male and female political discourse to highlight gender-based language variations in public political speeches. Using Halliday's transitivity system, the analysis examines types of processes, their circumstances, and participants, focusing on how verb processes reveal distinctions between male and female speech patterns. The study demonstrates that Halliday's transitivity framework is highly effective for identifying similarities and differences in male and female speeches.

In conclusion, the studies reviewed address gender representation through diverse linguistic frameworks. However, the current analysis of a literary character provides a more nuanced and psychological perspective, contrasting with the broader societal and ideological examinations present in the other research. The varied methodologies and contexts of each study contribute to a richer understanding of gender in language, offering different viewpoints and approaches to the topic.

4. Methodology & Data Selection

In this paper, the data are analysed through both qualitative and quantitative approaches. The analytical framework incorporates the transitivity model proposed by Halliday to scrutinize the linguistic patterns within the literary discourse. Halliday's transitivity analysis serves as a fundamental linguistic tool that aligns well with the study's scope, enabling the exploration of the female protagonists' representation.

This study investigates chapter one of "Professor Hanaa" as it is an odd mix of a novel that allows for a much broader social critique of contemporary Egypt (Orthofer, 2011). According to BBC World (2011), it is a novel about Egyptian society, with all the good and the bad things about it. It has been translated into English by Dr Laila Helmi in 2011. The selection criteria of the data are based on two factors:

1- Saliency: it has been best-seller in Egypt, won the biggest literary award in Egypt, and been the only novel to come out in 'reading for all book' series (2010), which is the most prestigious series in Egypt.

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2- Availability: it has a wide scope of distribution, available online and can be read by anyone for free.

5. Analysis

The analysis of the first chapter of the data follows a micro-linguistic analysis using Halliday's transitivity analysis and the data are presented in tables. The individual opinions, beliefs, and thoughts (van Dijk, 2003, p.31) of the female protagonist is described in this analysis.

An analysis of the transitivity system in the representation of Hanaa reveals a total of 284 processes. The distribution of these processes is as follows: mental processes dominate with 96 occurrences (33.8%), followed by material processes at 63 (22.2%), and relational processes at 56 (19.7%). Verbal processes account for 41 instances (14.4%), while behavioural processes occur 24 times (8.5%). Existential processes are the least frequent, with only 4 occurrences (1.4%). This distribution provides insight into how Hanaa's character is constructed through language, emphasizing her internal world, actions, and relationships. (see figure 2)

Mental	Material	Relational	Verbal	Behavioural	Existential	Total
96	63	56	41	24	4	284
33.8%	22.2%	19.7%	14.4%	8.5%	1.4%	100%

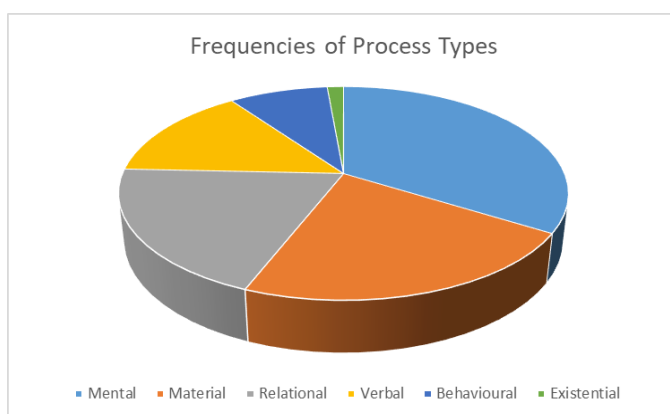


Figure (2) Percentages of Process Types Occurrences

5.1 The Material Process Type

No	Example	Actor	Goal	Page
1	Her virginity was <i>strangling</i> her, <i>wrestling</i> her to the ground. Her virginity, which she <i>had guarded</i> so jealously for years now, had become her arch enemy.	Her virginity-Hanaa	Hanaa-Her virginity	2

In Example 1, the material processes highlight how Hanaa is both the subject, and the object of actions related to her virginity. The line "*Her virginity was strangling her, wrestling her to the ground*" portrays her virginity as an active, almost menacing force in her life. By attributing physical actions like "*strangling*" and "*wrestling*" to something intangible like virginity, the author amplifies the emotional and psychological pressure Hanaa feels. Virginity is depicted as an oppressive entity that exerts control over her, contributing to her suffering.

At the same time, Hanaa is also portrayed as an active agent who has spent years "*guarding*" her virginity. The use of concrete verbs like "*guarded so jealously for years*" reveals the intense effort she has invested in maintaining it. This conflict between Hanaa's role as both the actor (the one who guards) and the goal (the one who suffers from her virginity) illustrates how deeply intertwined her identity is with the concept of virginity.

This example suggests that Hanaa's struggles with her virginity are not just about societal expectations but are also internalized. Virginity becomes a physical and emotional burden, symbolizing the tension between societal values and personal desires. The use of vivid material processes helps communicate the severity of Hanaa's internal conflict, presenting virginity as something that has gained a destructive power over her life.

No	Example	Actor	Goal	Page
2	"She had to lose her virginity — fast — or else she would become a bitter, forty-year-old spinster."	Hanaa	Her virginity	2

In Example 2, the material processes emphasize the urgency Hanaa feels in losing her virginity. The statement "*She had to lose her virginity — fast — or else she would become a bitter, forty-year-old spinster*" highlights the pressure she faces, not just from society but from within herself. Virginity is portrayed as something that needs to be "*lost*" quickly to avoid a dreaded future, where being a spinster at forty would bring *bitterness* and shame.

The language suggests that Hanaa's virginity is actively causing her distress, as if it's something harmful she must rid herself of to escape societal judgment. The idea of losing her virginity becomes a necessary step to prevent becoming a stereotype, a "*spinster*" who society views as incomplete or undesirable.

This example illustrates the conflict between Hanaa's personal desires and societal expectations. Her frantic need to lose her virginity is driven by the fear of becoming what society deems undesirable—a single,

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older woman. The material process of "*losing her virginity*" is framed as an urgent, almost desperate act, reflecting how deeply internalized these societal pressures are. This suggests that Hanaa's actions are not just about personal fulfilment, but about reclaiming control over her identity before society brands her with a label she dreads.

No	Example	Actor	Goal	Page
3	"Today she must <i>lose</i> her virginity, <i>mark</i> five hundred papers, <i>slap</i> Samy soundly, then <i>smash</i> Abdel Hamid's head with a hammer. <i>Lose</i> her virginity, <i>go</i> to the conference and perhaps <i>meet</i> Ramy, perhaps not."	Hanaa	her virginity- papers- Samy- Abdel Hamid's head- the conference- Ramy	5

Example 3 illustrates Hanaa's determination to assert control over her life by highlighting her active role in a series of tasks she feels compelled to complete. The material processes described in this example— "*Today she must lose her virginity, mark five hundred papers, slap Samy soundly, then smash Abdel Hamid's head with a hammer*"—reveal how Hanaa is trying to address multiple pressing issues in her life.

Her tasks, from losing her virginity to taking revenge on people she feels have wronged her, are depicted as crucial steps she must take to change her situation before her birthday. Hanaa's frustration with male figures of authority, like Professor Samy and Mr. Abdel Hamid, has pushed her to take drastic actions. These actions reflect her deep-seated anger and her desire to break free from societal constraints and personal dissatisfaction.

The use of material processes here shows Hanaa's resolve to reshape her circumstances. Her actions are not just about meeting immediate needs but are also an attempt to regain control over her life and challenge the limitations imposed on her. This approach underscores her desperation to transform her situation and the significant impact her current state of frustration and discontent has on her.

No	Example	Actor	Goal	Page
4	" As opposed to her sister, she was economical with the electricity. She <i>kept</i> the lights <i>switched off</i> till seven o'clock every evening. At seven she would <i>switch on</i> only the light in her room, where she would <i>sip</i> her coffee and <i>read</i> . Before she slept, she would <i>open</i> the large window in her bedroom and take a deep breath of air, looking down at the crowded streets of Zamalek.	Hanaa	the light- coffee- the window- the camomile tea-	7

She would <i>drink</i> the camomile tea some people had recommended and which she had been <i>drinking</i> since the death of her mother ten years ago. She would then go to bed, <i>craving</i> sleep the way a man craves the woman he loves. Sometimes sleep came. Other times it did not."		sleep	
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In Example 4, the material processes in this passage highlight Hanaa's meticulous and controlled approach to her daily life. The description of her routines—*turning on* the light at exactly seven o'clock, *sipping* coffee, *reading*, *opening* her window, and *drinking* chamomile tea—paints a picture of someone who finds comfort in order and predictability.

The contrast between Hanaa and her sister shows that Hanaa's actions are deliberate and reflect her desire to maintain control in a world where she feels otherwise powerless. Her routines also provide emotional stability, serving as a way for her to cope with the loss of her mother and the loneliness she experiences.

This routine isn't just about practical tasks but reflects a deeper sense of nostalgia and resignation. The tea she *drinks*, a habit formed after her mother's death, connects her past to her present, while her *craving* for sleep "*the way a man craves the woman he loves*" reveals a profound longing for rest and peace, both physical and emotional. Through these material processes, we see a woman who clings to small rituals as a source of solace, despite her inner turmoil.

This example underscores how Hanaa uses structure and routine to provide herself with a semblance of control, offering insight into her character as someone who relies on predictability in an otherwise uncertain and unfulfilling life.

No	Example	Actor	Goal	Page
5	"Once she had <i>lost</i> her virginity — what would she do then? <i>Celebrate</i> and <i>celebrate</i> . <i>Throw</i> all constraint into the River Nile, for spinsters never get married. Spinsters are a shame to society."	Hanaa	her virginity-constraint	9

Example 5 reflects Hanaa's thoughts on what she would do after breaking free from the societal and cultural weight of being a virgin. The use of material processes in this passage emphasizes Hanaa's imagined physical actions—she envisions *celebrating*, releasing her inhibitions, and symbolically *throwing* her constraints into the River Nile.

This shows how Hanaa anticipates freedom and relief after defying societal norms. Her description of spinsters as a "*shame to society*" highlights the deep-seated societal expectations that have shaped her views. She has internalized these pressures, feeling that she must conform in order to escape judgment and shame.

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The text brings out a conflict between Hanaa’s personal desires and the restrictive cultural and religious expectations that she struggles with. While Hanaa longs to break free from the label of "*spinster*" and find fulfilment on her own terms, she is also keenly aware of the societal judgments surrounding her virginity. This inner turmoil reveals the tension between her individual needs and the external pressures imposed by the world around her.

No	Example	Actor	Goal	Page
6	“She <i>flicked</i> the main fuse and the flat went dark, according to plan.”..... “She <i>took</i> his hand firmly before he could move, chattering away so he had no chance to speak, and she <i>dragged</i> him towards the couch. He seemed to have surrendered to her.”..... “She had <i>given</i> him the gift.”	Hanaa	The main fuse-Khaled	15-18

In Example 6, the material processes convey Hanaa’s deliberate actions to control the situation. Phrases like “*She flicked the main fuse and the flat went dark, according to plan*” and “*She took his hand firmly before he could move*” demonstrate her active role in orchestrating the scenario where she aims to lose her virginity. By turning off the lights and physically guiding Khaled towards the couch, Hanaa takes charge, creating an environment where Khaled’s resistance is minimized. The line “*He seemed to have surrendered to her*” reinforces her momentary dominance in the interaction.

Hanaa’s actions challenge traditional gender expectations of passivity and submission for women. In this case, she is the one driving the situation forward, controlling the pace and setting. However, her behaviour also highlights an underlying vulnerability and desperation. The phrase "*She had given him the gift*" suggests a personal and symbolic act of relinquishing her virginity, which she has long considered a burden.

This example sheds light on the tension between her desire for control and the emotional weight of societal expectations around virginity. While she tries to take agency over her own life, her actions are framed by a deep internal struggle with cultural norms and pressures, illustrating her conflicting feelings about gender roles and personal identity.

5.2 The Mental Process Type

No	Example	Senser	Phenomenon	Page
7	“She would turn forty while still a virgin. The very idea <i>filled her with disgust</i> .”..... “she was practically minded, and knew exactly	Hanaa	The idea of being a virgin	2

what she wanted.”

In Example 7, “*She would turn forty while still a virgin. The very idea filled her with disgust,*” Hanaa’s mental process of feeling “*disgusted*” reveals her strong emotional reaction to the thought of being a virgin on her fortieth birthday. This intense aversion underscores her desperate desire to lose her virginity and the deep discomfort she associates with it. Her strong negative feelings indicate her clear intention to resolve this issue despite societal pressures. The statement, “*she was practically minded, and knew exactly what she wanted,*” shows Hanaa’s focused determination and clarity about her goal.

These mental processes, particularly her disgust and sense of being overwhelmed by her virginity, highlight her internal struggle and dissatisfaction with her current situation. They reflect her frustration with both societal expectations and her own personal state. Hanaa’s mental conflict, including her feeling of being “*strangled*” by her virginity, underscores her sense of losing control over important aspects of her life, revealing the depth of her distress and the urgency of her desire to change her circumstances.

No	Example	Senser	Phenomenon	Page
8	“Confidently, she opened the door and looked at her colleague, who excelled in hypocrisy and public relations. the head of the department! She <i>hated</i> Samy; she <i>hated</i> his wife and his son, the teaching assistant; she <i>hated</i> his whole family, who worked at the university. She <i>hated</i> Samy the professor and Samy the man.”..... “She hated calling him ‘Professor Samy’”	Hanaa	Samy and his family	4

In Example 8, the authoress uses abstract processes to convey Hanaa's intense feelings toward the head of the department and his family. When Hanaa is described as hating Samy and his entire family, it emphasizes her strong emotional response rather than presenting a concrete or objective situation. This mental process highlights Hanaa's deep frustration with what she perceives as nepotism and unfair practices within the department. Samy's use of his position to favour his family is seen by Hanaa as a blatant disregard for merit and fairness.

Additionally, the fact that Hanaa "*hated calling him ‘Professor Samy’*" emphasizes her strong aversion and frustration with the respect and authority associated with his title. Her hatred and resentment are more than just a personal vendetta; they reflect her broader discontent with the power dynamics and societal norms that she feels are stacked against her. The mental process of feeling this deep-seated animosity reveals how profoundly Hanaa is affected by the injustices she perceives, illustrating her internal struggle and the emotional weight she carries.

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This focus on her mental state provides insight into her personal turmoil, emphasizing the complexity of her feelings about her virginity, societal expectations, and the unfair treatment she encounters.

No	Example	Senser	Phenomenon	Page
9	“Professor Hanaa <i>did not like</i> visits, especially those from her family. She could see the greed in her brother’s eyes and the worry in her sister’s. She <i>hated</i> both greed and worrying.”	Hanaa	Visits- greed and worrying	7

Example 9 reveals a clear sense of Hanaa’s aversion to family visits and social interactions. The mental processes here—her dislike for visits and her perceptions of her brother's greed and her sister's worry—highlight how these interactions expose her to feelings and behaviours she finds unsettling. Hanaa’s distaste for these visits reveals more about her character: she finds her brother's greed and her sister's worry deeply irritating. Her sister’s worry, in particular, contrasts with Hanaa’s own desires and aspirations, reflecting a stereotype of women who are seen as overly emotional or concerned. Similarly, her brother’s greed further alienates her.

These mental processes shed light on Hanaa's character by illustrating her discomfort with the emotions and behaviours of those around her. They emphasize her desire to distance herself from what she views as undesirable traits in others, revealing her own complex feelings about family dynamics and societal expectations. This not only shows her personal discomfort but also underscores her struggle to navigate the pressures and stereotypes imposed by her surroundings.

No	Example	Senser	Phenomenon	Page
10	“She <i>did not want</i> to seduce him; she <i>wanted</i> him to penetrate that obstacle that stood between her and her femininity. She <i>did not</i> want to seduce him at all.”	Hanaa		10

In Example 10, the mental process gives us insight into Hanaa’s internal struggle and her true intentions. The phrase reveals Hanaa’s complex feelings about her virginity and her desire to move beyond it. She’s not focused on seducing him in a romantic or manipulative sense; instead, she views the act as a way to overcome a significant barrier that separates her from embracing her own femininity. This "obstacle" symbolizes her virginity, which she perceives as a hindrance to her full sense of self and personal identity.

Hanaa’s mental process here is all about confronting and removing this barrier rather than engaging in seduction for its own sake. Her insistence on not wanting to seduce him shows her frustration with the situation and her desire to address the deeper issue of her own self-

perception. It underscores her internal conflict: she's seeking a solution to her predicament, not just an interaction with him.

This example illustrates Hanaa's psychological struggle and how deeply she is affected by her virginity. Her focus on overcoming this obstacle rather than the act of seduction itself highlights her need for resolution and her drive to align her personal identity with her societal expectations.

No	Example	Senser	Phenomenon	Page
11	“She knew what people would think if they found out that he was in her flat in the middle of the night. But she had to stay in control and not lose her temper.”			12

In Example 11, the mental process reveals Hanaa's internal conflict and her awareness of societal judgment. Hanaa is fully aware of the social repercussions of having a man in her apartment late at night. This awareness reflects her concern about public perception and how others might judge her actions. She understands that such a situation could lead to gossip or negative assumptions about her character.

Despite this awareness, Hanaa feels the need to maintain control over her emotions and actions. She recognizes the importance of not reacting impulsively or losing her temper, which indicates her effort to manage the situation carefully and avoid any behaviour that might exacerbate the situation or confirm others' negative assumptions.

The mental process here highlights Hanaa's struggle between her internal feelings and external expectations. She is trying to balance her personal desires or needs with the pressure of societal norms and the potential judgment from others.

This example illustrates Hanaa's attempt to navigate her own actions while being mindful of how they might be perceived by society. Her awareness of potential judgment and her effort to remain composed show her internal struggle to uphold her dignity and control her emotions in a challenging situation.

No	Example	Senser	Phenomenon	Page
12	“He had once again begun to lose his reserve, and she <i>did not want</i> to speak. She was scared of uttering a word that might scare him. She <i>wanted</i> his mind to be intoxicated. It would not be for hours yet. She <i>wanted</i> him to become so absorbed in grading that he lost track of time.”			13

In Example 12, the mental process reveals Hanaa's strategic thinking and emotional manipulation as she interacts with Khaled. Hanaa is cautious about what she says because she's afraid of saying something

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that might unsettle Khaled. This fear shows her awareness of the delicate balance she needs to maintain in their interaction. She’s trying to avoid any comments or actions that could disrupt the mood or change Khaled’s behaviour in a way she doesn’t want.

Hanaa wants Khaled to become so engrossed in his work (grading) that he loses track of time. This indicates her goal is to keep him preoccupied and immersed in his tasks, which could be a way to manipulate the situation to her advantage. Her use of the word "*intoxicated*" suggests she wants him to be deeply absorbed, almost to the point where he’s unaware of anything else.

The mention that it "*would not be for hours yet*" shows Hanaa’s patience and long-term planning. She’s willing to wait and strategize to achieve her desired outcome, which involves carefully managing Khaled’s focus and ensuring he remains engaged in his work.

In summary, this example illustrates Hanaa’s careful approach to handling Khaled. She’s mindful of her words to avoid alarming him and aims to keep him deeply absorbed in his work. Her strategy reflects a deliberate effort to control the situation and manipulate Khaled’s focus to her advantage.

No	Example	Senser		Page
13	“She was talking rubbish, and she <i>knew</i> it. She did <i>not believe in</i> such things — but she was sure he did. The religious among the lower classes always mix religion with superstition. She had observed this before, in her mother’s servant, in the doorman and his wife and so many others.”			16

In Example 13, the mental process provides a deep insight into Hanaa’s thoughts and perceptions. Hanaa acknowledges that she is "*talking rubbish*," meaning she recognizes that what she’s saying isn’t meaningful or true. This self-awareness indicates that she is aware of her own insincerity. She doesn’t believe in the things she’s discussing, but she continues to speak about them anyway. This suggests a level of strategic thinking where she’s deliberately engaging in a conversation she doesn’t genuinely believe in, likely because she knows it will resonate with Khaled.

Hanaa is aware that while she doesn’t hold these beliefs herself, she knows that Khaled does. She observes that people from certain social or religious backgrounds, particularly those from lower classes, often mix their religious beliefs with superstitions. This understanding reflects her observation of a broader social phenomenon where religious belief systems are intertwined with superstitions among certain groups.

No	Example	Senser		Page
14	“This was her chance. She knew that weakness in a woman was a virtue. The problem was she had never ever			17

been weak. No man had ever dared conquer her. Men want to be victorious, want women to be defeated. She hated weakness and defeat.”				
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In Example 14, Hanaa is reflecting on her situation and how she views herself and gender roles. She sees this moment as a chance to change her status as a virgin, recognizing that some people value weakness in women. However, Hanaa is struggling because she has always been strong and independent. She prides herself on not being easily controlled by men.

She understands that many men want to dominate women to feel powerful, which she believes often comes from their own insecurities. Hanaa’s strong dislike for weakness and defeat reveals her inner conflict. She feels uncomfortable with the idea of being seen as weak, as it contradicts her self-image.

In short, Hanaa is torn between societal expectations that favour female weakness and her own values of strength and independence. Her awareness of gender dynamics and her aversion to weakness highlight her internal struggle as she strives to maintain her self-worth and control over her life.

5.3 The Relational Process Type

No	Example	Carrier	Attribute	
15	“This day in particular seemed endless and depressing, even more so than usual, because today was her birthday. Her fortieth..... The day had come, but Hanaa was alone in her spinster’s den, and as solitary as a wild cat. Spinster.”	Her birthday Hanaa	Endless & depressing day a wild cat	1

In Example 15, the relational process type is clearly illustrated. This process reveals key aspects of Hanaa’s identity, focusing on her fortieth birthday and who she is as a person. The authoress uses relational processes to present factual information, constructing a metaphorical equation between the Carrier (Hanaa) and the Attribute (a wild cat). Hanaa is likened to a wild cat, emphasizing her loneliness and isolation, which are intensified by her single status as she approaches middle age.

Through this comparison, the authoress subtly minimizes the significance of Hanaa's age, instead highlighting her solitude and independence. The use of the relational process equates Hanaa directly with a wild cat, assigning her the key characteristics often associated with these animals. Wild cats, as noted in studies such as those published in *Animal Behaviour*, are known for their solitary nature, territorial behaviour, and ability to thrive in isolation. By drawing this parallel, the authoress imbues Hanaa with traits of boldness, self-sufficiency, and a certain fierceness in defending her personal boundaries.

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Furthermore, the wild cat metaphor suggests that Hanaa is not simply a passive figure. Like a wild cat, she demonstrates a resilience and determination to navigate her environment, even if it means breaking social norms. Her independence, represented by her solitary existence, highlights her strength and ability to adapt, while her “den” signifies her personal space, one that she fiercely protects. This portrayal not only adds depth to Hanaa’s character but also underscores her quiet defiance against societal expectations.

In sum, the relational process type in this example serves as a tool for the authoress to depict Hanaa as a complex character. By equating her with a wild cat, the authoress emphasises Hanaa’s solitude, but also her courage, assertiveness, and desire for self-preservation.

No	Example	Carrier	Attribute	Page
16	“She was not a spinster and did not look like forty at all..... She looked like thirty; twenty perhaps. She was still petite, and her wrists slender and fragile. How does a woman grow old? When her wrist loses the charm of youth. But her wrist was full of charm. Her small, sharp features had not changed; they were still like those of a little squirrel. Her figure had not lost its grace. Even the faint wrinkles around her eyes were hardly visible.”	Hanaa	not a spinster petite little squirrel	1

Example 16 illustrates the relational process type. This type is used to describe what Hanaa is or possesses, emphasizing her youthful appearance and charming demeanour, despite being forty.

The relational process connects Hanaa’s physical features (the Carrier) to the Attributes of "*petiteness*" and "*charm*," downplaying the effects of aging. The authoress uses these relational descriptions to show Hanaa as a person who defies the typical signs of growing older, presenting her as youthful and graceful. By focusing on specific details—her slender wrists, unchanged features, and graceful figure—the passage builds an image of Hanaa that contrasts with society's expectations for a woman of her age.

Additionally, the comparison between Hanaa and a "*little squirrel*" serves to reinforce her character traits. Squirrels, as noted in studies such as those from *Animal Behaviour*, are known for boldness, aggressiveness, activity, and sociability. By likening Hanaa to a squirrel, the authoress implies that she shares these traits: she is bold in challenging social norms, assertive in protecting herself, energetic in pursuing her goals, and socially adept in her community.

The relational process also helps minimize the visible signs of aging, such as wrinkles. The phrase "*Even the faint wrinkles around her eyes were hardly visible*" suggests that Hanaa's youthfulness extends beyond her physical appearance to her overall demeanour and vitality.

This further emphasizes her charm and ability to maintain a youthful essence, despite her age.

In summary, the relational process in this example allows the authoress to present Hanaa as someone who, while forty, embodies qualities more associated with youth: charm, grace, and vitality. The comparison to a squirrel adds depth to her character, emphasizing traits of boldness and energy, and the process as a whole works to portray her aging as graceful and hardly noticeable.

No	Example	Carrier	Attribute	Page
17	“This was the age of ripping, the age of Abdel Hamid and of fear, hypocrisy and indolence, the age of zealots and colonialists. It was an age she hated, an atmosphere she did not know, and the secretary turned her stomach.”	The age	Ripping, Abdel Hamid’s, fear, hypocrisy, indolence, zealots, colonialists.	3

Example 17 demonstrates Halliday’s relational process by expressing the relationship between Hanaa and the world around her—specifically, her feelings toward the social and academia climate of her time.

The Carrier here is "the age" (referring to the time in which Hanaa lives), and the Attributes are the negative qualities associated with it: fear, hypocrisy, indolence, zealotry, and colonialism. The relational process type is used to connect these attributes to the age itself, emphasizing that this time period is characterized by these negative forces.

The passage also highlights Hanaa's personal response to this era. The relational process makes clear that Hanaa finds herself alienated and disgusted by the environment in which she lives. Her emotional detachment is underscored by phrases like “an age she hated” and “an atmosphere she did not know.” These statements illustrate a disconnect between Hanaa and the world around her, implying that she feels out of place and at odds with the prevailing values and behaviours of the time.

The reference to "the secretary turned her stomach" adds another layer to her reaction, showing her physical and emotional revulsion toward individuals who embody or enforce the characteristics of this age. This further emphasizes Hanaa’s disdain for the hypocrisy and corruption she perceives in her society, reinforcing her sense of isolation.

In essence, the relational process here highlights Hanaa’s deep dissatisfaction with her surroundings, portraying the era as one filled with values and behaviours, she finds abhorrent. This helps define her character as someone who resists and rejects the moral decay and academia turmoil of her time.

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No	Example	Carrier	Attribute	Page
18	“As opposed to her sister, she was economical with the electricity..... Professor Hanaa was neat and cautious. Everything in the kitchen had its place..... Her kitchen was the same as her mother had left it ten years ago. It was clean and the food in the house was scanty and nutritious..... She was beautiful; that was enough! She had to remain beautiful, graceful, small, slim”	Hanaa	economical, neat, cautious, beautiful, graceful, small, slim	7-8

Example 18 illustrates Halliday’s relational process by depicting who Hanaa is and the qualities that define her character. The Carrier in this passage is Hanaa, and the Attributes attached to her describe not just her personality and habits, but also her appearance and lifestyle. The relational process connects these attributes to Hanaa, painting a clear picture of her as someone who values order, caution, and beauty.

Example 18 begins by contrasting Hanaa with her sister, highlighting that Hanaa is "*economical with the electricity*" and describing her as "*neat and cautious*." These relational processes reveal Hanaa’s practical and meticulous nature, showing that she is careful with resources and takes pride in maintaining a clean and organized environment. Her kitchen, which has remained unchanged for ten years, is a reflection of this stability and precision. Everything has its place, and the food she keeps is not abundant but healthy showing a thoughtful, disciplined approach to life.

The fact that her kitchen "*was the same as her mother had left it ten years ago*" suggests that Hanaa places great value on preserving tradition and memory. This relational process links her sense of identity to her mother, emphasizing that the order and cleanliness of the kitchen are symbolic of continuity and respect for the past.

The final sentence, "*She was beautiful; that was enough! She had to remain beautiful, graceful, small, slim*" shifts focus to Hanaa’s physical appearance. The relational process here links her identity to the attributes of beauty, grace, and slimness. It reveals that maintaining her appearance is not just important to her—it is essential to her sense of self. The phrase "*that was enough*" implies that beauty is one of the defining aspects of Hanaa’s identity, and she feels a strong need to preserve it.

This example uses relational processes to build Hanaa’s character in a multidimensional way. On one hand, it shows her as someone who is practical, disciplined, and attached to tradition. Her care in managing her home reflects a methodical personality. On the other hand, it also

emphasizes her deep connection to her physical appearance, revealing that being beautiful and graceful is central to her identity.

This duality—Hanaa as both meticulous and beauty-conscious—illustrates her desire to maintain control over both her environment and herself, suggesting that for her, order and appearance are intertwined with self-worth. The relational process highlights these qualities, painting a clear picture of Hanaa as someone who values stability, tradition, and physical grace.

No	Example	Carrier	Attribute	Page
19	“Chastity may be a source of pride at twenty and an ornament at thirty; but at forty, it was nothing but a curse! Enough of chastity!”	Chastity	A curse	8

Example 19 illustrates Halliday’s relational process by connecting the concept of chastity to different stages of a woman’s life and the changing value it holds as she ages. The Carrier in this relational process is "*chastity*," and the Attributes change based on age: At twenty, chastity is linked to pride. At thirty, it is seen as an ornament. But at forty, it is regarded as a curse.

This shift in attributes as the woman ages highlights how societal views and personal feelings about chastity evolve over time. In this context, chastity is no longer valued or seen as something positive once a woman reaches forty; instead, it becomes a burden.

Example 19 suggests that chastity, which might have been seen as virtuous and valuable in youth, loses its significance and even becomes oppressive as a woman grows older. When a woman is young, chastity is something to be proud of (a symbol of morality or purity). As she matures into her thirties, it becomes an "*ornament*," something that enhances her social standing or image, but it is still considered positive or desirable.

However, by forty, chastity transforms into a "*curse*." The authoress implies that at this stage in life, the value society places on chastity becomes stifling. Instead of being a source of pride or enhancement, it restricts the woman, making her feel isolated or unfulfilled. The phrase "*Enough of chastity!*" expresses frustration with the societal expectation that a woman should remain chaste, especially at an age where it no longer serves her well-being or happiness.

This relational process shows how the meaning of chastity shifts over time, moving from a positive attribute to a negative one. It reflects the emotional and societal pressures that women face, especially around issues of age and sexuality. The example critiques the idea that chastity should continue to define a woman’s worth into middle age, suggesting that it becomes more of a limitation than a virtue as time passes.

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No	Example	Carrier	Attribute	Page
20	“Professor Hanaa was not reputed to be curious. On the contrary, she was known to be strict about everything, particularly about marks and forms of conduct. She was finicky, complex and out of touch with the real world. She seemed not to care about other people’s lives, yet he admired her sense of morality and conscientiousness. She disapproved of favouritism and worked hard. He would never have imagined that one day he would be at her home, and that she would ask him about his life quite so bluntly.”	Hanaa	not curious, strict, finicky and complex, out of touch with the real world, indifferent	11-12

Example 20 shows Halliday’s relational process by contrasting how Hanaa is generally perceived with a surprising aspect of her behaviour. Hanaa is initially described with several attributes: she is seen as “*not curious*,” “*strict*,” “*finicky and complex*,” “*out of touch with the real world*,” and appearing “*indifferent*” to others’ lives.

Despite this, the example reveals a twist: Hanaa is also admired for her “*morality and conscientiousness*.” Her strictness and detachment mask a deep sense of ethics and dedication. The real surprise comes when Hanaa, who is perceived as aloof, shows genuine interest in someone’s life, revealing a side of her that’s both curious and engaged.

This moment shifts the perception of Hanaa from being rigid and distant to showing unexpected warmth and interest. It highlights the complexity of her character, showing that even someone who seems detached can have a deep moral side and a clever, personal approach to interacting with others.

5.4 The Verbal Process Type

No	Example	Sayer	Receiver	Page
21	“Twenty years ago, she had vowed that on her fortieth birthday, she would throw a huge party and invite her husband, his relatives and her children’s friends, that she would extend the invitation to all officers and employees, to housewives and all those in authority, to decision-makers and self-made men — and to all workers and peasants.”	Hanaa	Herself	1

In Example 21, the authoress uses Halliday’s verbal process to show Hanaa’s grand plans for her fortieth birthday. Hanaa promises to throw a big party and invite a diverse group of people, from family and friends to officials and workers. This vow highlights her ambitious and inclusive nature. It reveals her desire to celebrate in a way that brings together people from all walks of life, reflecting her values of inclusivity

and community. Her promise to host such an extensive event demonstrates her commitment to connecting with various social and professional groups.

No	Example	Sayer	Receiver	Page
22	<p>“Sarcastically he asked, ‘So, Hanaa, you want to go to America?’</p> <p>He called her Hanaa when she had to call him Professor Samy! She hated calling him ‘Professor Samy’. Frostily she said, ‘I want permission to attend the conference. I asked for it three months ago and you still haven’t approved it. Why?’</p> <p>‘I ask, you answer. Not the other way around,’ he said brusquely. She felt the blood boiling in her veins.</p> <p>‘No. I am asking,’ she said forcefully. He looked at the pile of exam papers in front of him. ‘You haven’t marked your exams. I could have you up for questioning.’ With every inch of her body trembling, she said vehemently, ‘I did not mark those papers because I did not teach that subject. You know that. Professor Ali taught it and then left for a teaching post in Saudi Arabia. You approved his secondment, yet you won’t approve my attending an academic conference that will help me with</p> <p>He interrupted her firmly. ‘Did you say “you”? Sir! You mean “Sir”! Look, Hanaa, you either mark the exams or I will not give my consent to you travelling.’</p> <p>She started to open her mouth, but he went on. ‘I haven’t got time to waste. You have five hundred papers. Can you have them marked by tomorrow morning? If you can, I’ll sign the consent. You’ll sign for the papers and hand them in to Abdel Hamid in the morning.’”</p>	Samy Hanaa	Hanaa Samy	4-5

Halliday’s verbal process is used in Example 22 to illustrate the tense interaction between Hanaa and Professor Samy, revealing their dynamics and Hanaa's character through their dialogue. The verbal process involves multiple exchanges between Hanaa and Professor Samy. Each statement from the characters reveals their attitudes and the power dynamics in their conversation.

Professor Samy’s sarcasm sets a dismissive tone and highlights his lack of respect for Hanaa’s request. Hanaa’s response shows her frustration and urgency, emphasizing the delay and her sense of being overlooked. Professor Samy’s assertion, “*I ask, you answer. Not the other way around,*” reveals his authoritative stance and dismissive attitude towards Hanaa’s concerns. Her insistence, “*No, I am asking,*” reflects her determination and unwillingness to be silenced or subjugated.

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Professor Samy's threat, "*You haven't marked your exams. I could have you up for questioning,*" shows his use of power and intimidation to control the situation. Hanaa's justification, "*I did not mark those papers because I did not teach that subject. You know that. Professor Ali taught it and then left for a teaching post in Saudi Arabia,*" shows her frustration with the unfairness of the situation and her efforts to clarify her position. Professor Samy's insistence on respect and his ultimatum, "*Did you say 'you'? Sir! You mean 'Sir'! Look, Hanaa, you either mark the exams or I will not give my consent for you to travel,*" highlights the power imbalance and his rigid control. The final instructions, "*You have five hundred papers. Can you have them marked by tomorrow morning? If you can, I'll sign the consent. You'll sign for the papers and hand them in to Abdel Hamid in the morning,*" show his manipulative approach, leveraging the marking of papers to control Hanaa's opportunity to attend the conference.

The verbal process in this example effectively portrays the conflict between Hanaa and Professor Samy. Hanaa is shown as determined and frustrated by the professor's dismissive and authoritative behaviour. Her responses reveal her struggle to assert her needs and rights in the face of an obstructive authority figure. Professor Samy's statements reflect his dominance and his use of power to manipulate and control the situation, using both sarcasm and threats to undermine Hanaa. The interaction highlights the power dynamics at play, with Professor Samy imposing conditions that are unfair and frustrating to Hanaa. Overall, the dialogue illustrates Hanaa's character as someone who stands firm despite adversity, and the professor's character as an obstructive authority figure who uses his position to exert control. This verbal exchange highlights the broader themes of authority, respect, and fairness in their relationship.

No	Example	Sayer	Receiver	Page
23	<p>“Professor Hanaa.”</p> <p>Through the papers she saw a young man standing in front of her. ‘How are you, Khaled?’ she asked mechanically. He smiled, his eyes never meeting hers. ‘Do you need help, professors Shall I carry those papers for you?’ ‘Oh, would you, please?’ she asked, struggling to get up. He took the papers from her..... ‘Where to?’ he asked calmly. ‘Khaled, did you want to see Professor Samy? I’m sorry I’ve taken you from ‘I’ll go back to him in an hour,’ he quietly interrupted. ‘Do you need help, professor?’ Smiling, she said, ‘I need a lot of help. A lot of help.’ In that same quiet voice that she found so provoking he said, ‘Happy to be of service.’ ‘Thanks, Khaled.</p>	Khaled Hanaa	Hanaa Khaled	5-6

Remember when I used to teach you Victorian poetry? You were my best student.' 'You're just being kind.' Happily, she chirped, 'Could you help me mark these papers? You know I have a conference tomorrow and if I don't finish grading all these, I can't go.' 'Of course, professor,' he said without hesitating. 'Anything you want. Leave me half of them. I'll stay up and do them.' 'No!' she hastily said. 'This is a responsibility. You have to mark them in my presence. I'm sorry — I know you're being helpful. Could you come and mark them at my place?'"			
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In Example 23, Halliday's verbal process is used to demonstrate the interaction between Hanaa and Khaled, revealing both their relationship and aspects of Hanaa's character. Hanaa's greeting to Khaled is described as "*mechanical*," indicating she is distracted or emotionally distant. This suggests she is preoccupied with other concerns. Khaled's offer to carry the papers demonstrates his willingness to assist, and his calm demeanour reflects respect toward Hanaa. Hanaa accepts his help, signalling her gratitude and indicating physical or emotional strain.

When Khaled mentions returning to Professor Samy later, Hanaa's inquiry about his intentions shows she is mindful of his time. Her statement, "*I need a lot of help*," reveals vulnerability and pressure, with Khaled responding positively to support her. Hanaa's reminiscing about teaching Khaled shows a personal connection, while his offer to help grade papers highlights his commitment to assisting her.

Hanaa's insistence that Khaled mark the papers in her presence emphasizes her need for control and thoroughness. Her request for him to do the marking at her place shows her desire for oversight.

Overall, the verbal process in this example highlights Hanaa's dependency and attention to detail, while portraying Khaled as respectful and supportive. Their dialogue reflects themes of responsibility and personal connection.

No	Example	Sayer	Receiver	Page
24	"Quickly " she said, 'Do come in, Khaled.' He came in quietly, and she gestured for him to take a seat. No sooner did he sit down than he asked, in a serious tone, 'Shall we start grading now?' He looked at her and she understood the unspoken question. Though not used to lying, she said confidently, 'Nagat the maid is inside, if you want anything.' He calmed down somewhat, and they started grading at the long table..... She put down the pen and said, 'I don't know how to thank you.' Without looking up at her he replied, 'Always at your service, professor.'	Hanaa Khaled	Khaled Hanaa	11-12

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<p>Hastily she continued, 'Do you have brothers and sisters?' 'A brother and a sister.' 'Exactly like me. Are they married?' 'My younger brother got engaged two months ago. My sister is at school.' 'And you?' she asked nonchalantly. Still crouched over the exams, he said, 'I was in a committed relationship until about a year ago, but 'Your colleague at the university!' she blurted out..... It was eleven. Hesitantly he said, 'It's getting late. I can take the papers with me and bring them back tomorrow morning. I'll stay up all night doing them.' It was a mistake to have asked him about his life! There she was, already blundering. Quickly, she refused. 'No, no you can't.' He wanted to reply, but she said forcefully, 'If you're tired, you can leave; I'll try to get it done on my own.' There was a moment of silence. She held her breath. What if he left? She had to appear strong and confident. What if he agreed? Before he could utter a word, she added, 'I'm sorry Khaled. I thought you were a student of mine, and you wouldn't hesitate to come to my home.' 'I'll stay for an hour,' he replied firmly. 'Are you afraid of the doorman?' she inquired in a challenging tone. 'Everybody knows you're my student and that we work together.' 'I can't stay here, professor. It's not appropriate.' He burst out without thinking, 'It's inappropriate, and it's against religion for me to stay in your flat in the middle of the night. It's haram! She got up, her cheeks flushed. 'Do you want tea or coffee?'"</p>			
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In Example 24, Halliday's verbal process is used to show the interaction between Hanaa and Khaled, offering insight into their relationship and the dynamics of their conversation. The verbal exchanges reveal Hanaa's underlying intentions, her attempts to maintain control, and Khaled's responses, which reflect his internal conflict.

Hanaa's initial invitation, "*Do come in, Khaled,*" spoken quickly, suggests eagerness or nervousness, setting the tone for their interaction. Khaled's serious response, "*Shall we start grading now?*" shows his focus on the task at hand, and his unspoken hesitation is noticed by Hanaa, who reassures him by mentioning the maid, despite her discomfort with lying. This shows Hanaa's effort to ease Khaled's concerns while subtly masking her own unease.

As they work together, Hanaa's gratitude, "*I don't know how to thank you,*" and Khaled's formal reply, "*Always at your service, professor,*" underline the tension between them. Hanaa then shifts the

conversation to a more personal level, asking about his family, which is an attempt to draw him into a deeper connection. Khaled’s responses, especially about his previous relationship, expose his vulnerability, and Hanaa’s impulsive reaction, “*Your colleague at the university!*” reveals her impatience and eagerness to connect with him.

When Khaled suggests leaving, Hanaa quickly tries to regain control, refusing his offer to take the papers and asserting, “*If you’re tired, you can leave; I’ll try to get it done on my own.*” This reflects her inner conflict, as she wants him to stay but is struggling to maintain authority and poise. Her fear of him leaving is evident when she adds, “*I’m sorry Khaled,*” in an attempt to keep the conversation going, appealing to their past student-teacher relationship.

Khaled’s final statement, “*It’s inappropriate, and it’s against religion for me to stay in your flat in the middle of the night. It’s haram!*” is a key moment in the verbal process, as it reveals his discomfort with the situation and his moral boundaries. Hanaa’s immediate reaction, offering tea or coffee, suggests her attempt to deflect the tension and return to a neutral ground.

Overall, the verbal process in this example illustrates the power dynamics between Hanaa and Khaled. Hanaa is portrayed as someone trying to balance authority with vulnerability, while Khaled’s responses reflect his struggle with the situation’s propriety. The dialogue reveals themes of control, tension, and boundaries in their interaction.

No	Example	Sayer	Receiver	Page
25	<p>“She heaved a sigh of relief. In the dark, she could give him what she wanted. In the dark flat, in the dark of night, maybe he would become intoxicated. ‘There’s a power cut. I’ll bring a candle,’ she called out. A candle was ready at hand. Lighting it, she went back to the hall. He was holding the flat door open. ‘Why are you standing there? Do come. Firmly he said, ‘I must go back home.’ Before he could move, she once again said, ‘Wait five minutes, please; there’s a big problem.’..... Curious, he asked, ‘A problem?’ Closing the door, placing herself squarely in front of him, she said, feigning distress, ‘The house is haunted!’.....’No, listen, Khaled! I’ve seen them. They come out when there is a power cut. The female floats around like a puff of smoke. Then the male blows out the candle and then relights. And the noises — no one hears them but me.’ Speechless, he looked at her astonished..... In a voice filled with fear she said, ‘Do you hear something?’ The scene was beginning to tickle his fancy. ‘Professor Hanaa, are you joking?’ ‘Not at all. Don’t you believe in djinn?’ ‘Of course I do.’ ‘Do you know anyone who is possessed?’ ‘Possessed how?’ ‘Possessed by a djinn!’ ‘Yes, of course. My aunt was.’ ‘What did you do about it?’ ‘I prayed and a pious sheikh helped her. She was very unwell. Imagine — the</p>			15-16

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	djinn nipped her toe, and it was paralysed!’ She sighed in relief, certain that she was approaching her target.”		
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In Example 25, Halliday's verbal process is used to depict the interaction between Hanaa and Khaled, revealing Hanaa's strategy and manipulation through their dialogue. The verbal process here shows Hanaa’s attempts to control the conversation, guide Khaled’s emotions, and create a particular atmosphere.

Hanaa’s initial statement, *“There’s a power cut. I’ll bring a candle,”* sets the scene for what follows. Her calm and deliberate actions, such as having the candle ready and returning to the hall, suggest that she is orchestrating the situation. When Khaled, standing by the door, firmly says, *“I must go back home,”* it shows his initial resistance, highlighting the tension between his desire to leave and her efforts to keep him there.

Hanaa’s next line, *“Wait five minutes, please; there’s a big problem,”* introduces an element of intrigue, shifting the tone and catching Khaled’s attention. His curious response, *“A problem?”* indicates his momentary interest, allowing her to take control of the narrative. She feigns distress by saying, *“The house is haunted!”* This dramatic statement reflects her attempt to create an eerie, vulnerable environment, potentially playing on Khaled’s emotions and superstitions.

As she elaborates on the *“haunting”* with vivid descriptions of the male and female spirits, she draws Khaled further into the story. His astonished reaction, where he is left speechless, shows that her words have succeeded in making him pause and reconsider the situation. By introducing fear through her words, Hanaa shifts the mood, guiding Khaled away from logic and into a state of confusion or curiosity.

When she asks, *“Do you hear something?”* her voice filled with fear, it intensifies the emotional tension. Khaled’s response, *“Professor Hanaa, are you joking?”* reflects his internal conflict, unsure whether to believe her or to treat the situation lightly. Her firm reply, *“Not at all. Don’t you believe in djinn?”* moves the conversation into a cultural and supernatural realm, one that Khaled acknowledges by admitting he believes in djinn.

Their exchange about djinn, particularly Khaled’s story about his aunt being possessed, brings them onto common ground, as he shares a personal experience. Hanaa’s reaction, *“She sighed in relief, certain that she was approaching her target,”* shows that the dialogue has served her purpose, bringing Khaled closer to the emotional and psychological state she wanted.

The verbal process in this example reveals Hanaa’s manipulative strategy. Her carefully chosen words and dramatized tone lead Khaled

into a vulnerable space, making him more susceptible to her influence. Khaled’s responses, from resistance to curiosity to personal sharing, show his gradual engagement with Hanaa’s narrative. The dialogue illustrates themes of control, superstition, and manipulation, as Hanaa uses the conversation to reach her goal.

5.5 The Behavioural Process Type

No	Example	Behaver	Behavioural	Page
26	“She managed to stay organized as usual and wrote down her plans for the day.”	Hanaa	Staying organized	1
	“Looking at herself in the mirror, she looked like thirty; twenty perhaps.....”		Observing her reflection	1
	“She got up, moving steadily in her flowing dress with her black hair and unusual orange sandals.....”		Getting up & moving steadily	4
	“She glanced proudly at her slender wrist.....”		Glancing	8

In Example 26, Halliday’s behavioural process is used to represent Hanaa's self-perception and actions, emphasizing her attention to detail and how she controls her appearance and movements.

The behavioural process "*managed to stay organized*" reflects Hanaa's determination and discipline in maintaining order in her life. Her action of writing down her plans demonstrates her habitual behaviour of keeping things under control, revealing her practical and methodical nature.

The behavioural process "*looking at herself*" shows Hanaa's self-observation, where she carefully examines her reflection. Her internal assessment, "she looked like thirty; twenty perhaps," reveals her focus on her appearance and her desire to remain youthful, emphasizing her preoccupation with how she presents herself to the world.

The verb "*moving steadily*" describes Hanaa's controlled, graceful movement. Her flowing dress, black hair, and orange sandals enhance her physical presence, and the steadiness of her movement reflects her confidence and poise. This behavioural process conveys her elegance and careful attention to how she carries herself.

The behavioural process "*glanced*" shows a quick, intentional action, where Hanaa proudly observes her slender wrist. The word "*proudly*" reveals her satisfaction and pride in her appearance, underscoring her attention to physical detail and her confidence in her looks.

These behavioural processes represent Hanaa as someone who is highly aware of her actions, appearance, and the image she projects, reinforcing her self-confidence and meticulous nature.

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No	Example	Behaver	Behavioural	Page
27	“Professor Hanaa Saad sat in the anteroom, irritated, watching the department secretary, Mr Abdel Hamid, with an uncommonly intense feeling of anticipation and rage.....Heaving a deep sigh, her voice harsh and shaky, she insisted, ‘He has to sign the consent for my travelling today. If he doesn’t, I can’t go to the conference and if I don’t.....She closed her eyes, listening to the flattery heaped upon the secretary by all the university professors seeking the head of the department’s approval.”	Hanaa	Observing Mr Abdel Hamid- Sighing of frustration- Closing her eyes and listening	3

In Example 27, Halliday's behavioural process is used to represent Professor Hanaa's emotional and physical reactions, reflecting her tension, frustration, and determination as she navigates a difficult situation.

The behavioural process "*watching*" emphasizes Hanaa's focused attention on the secretary. The addition of "*irritated*" and "*anticipation and rage*" shows that her behaviour is driven by strong emotions, reflecting her frustration and impatience as she waits for a crucial decision to be made.

The behavioural process "*heaving a deep sigh*" reflects Hanaa's emotional exhaustion and anxiety. Her "*harsh and shaky*" voice, combined with her insistence, highlights the mounting pressure she feels, showing how her behaviour is influenced by her desperation and the urgency of the situation.

The behavioural process "*closed her eyes*" suggests a moment of internal reflection or temporary withdrawal from the overwhelming situation. Her act of "*listening*" to the flattery reveals her awareness of the political dynamics around her and her frustration with the need to rely on such methods to gain approval, underscoring her sense of injustice and irritation with the bureaucracy.

These behavioural processes depict Hanaa as a character who is deeply affected by the tension of the moment, with her actions reflecting a combination of frustration, anticipation, and emotional strain. They also reveal her awareness of the power dynamics in her environment and her struggle to navigate them.

No	Example	Behaver	Behavioural	Page
28	“Walking next to the young man, she looked at him. Her eyes travelled all the way up to his head.....” “She looked into his eyes, but he shyly averted			5 6

them”		
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In Example 28, Halliday's behavioural process type is used to portray Hanaa's actions and emotional engagement with the young man, revealing her intent and emotional state through her physical behaviour.

The behavioural processes "*looked at him*" and "*her eyes travelled*" indicate Hanaa's deliberate focus on the young man. This shows a combination of curiosity, perhaps attraction, and a detailed observation of him. The use of "*eyes travelled*" adds a sense of lingering or close scrutiny, suggesting she is assessing him closely, which may indicate her desire to connect with or understand him on a deeper level.

The behavioural process "*looked into his eyes*" highlights Hanaa's attempt to establish a direct and possibly intimate connection with the young man. The act of looking into someone's eyes is often a sign of seeking connection or understanding. His reaction, "*shyly averted them*," serves as a contrast, showing his discomfort or hesitation in reciprocating the gaze, possibly due to modesty or shyness, reinforcing the dynamic of unequal emotional openness between them.

These behavioural processes reveal Hanaa's intent to engage with the young man, both emotionally and visually, while also highlighting the power dynamic and his reluctance or hesitation to meet her gaze, suggesting a tension between her forwardness and his reservation.

5.6 The Existential Process Type

No	Example	Existent	Page
29	"There are days in life that are quiet and dull, and others that pass in a rush of ecstasy. There are days full of indolence, of restlessness. And then there are days oh God!"	A day	1

In Example 29, Halliday's existential process is used to present Hanaa's reflection on different types of days in life, framing her experience of time and emotion.

The existential process "*There are*" introduces the existence of various kinds of days, emphasizing that life consists of contrasting experiences. The terms "*quiet and dull*" and "*a rush of ecstasy*" express the emotional and experiential range in Hanaa's life, from moments of boredom to times of intense joy. This existential framing portrays her awareness of life's unpredictability and emotional swings.

The existential process continues to outline more specific emotional states that exist within her experience—"*indolence*" (laziness or inactivity) and "*restlessness*". This reinforces the variety of moods and rhythms in life, suggesting that Hanaa experiences periods of both inactivity and inner agitation.

The phrase "*And then there are days, oh God!*" culminates with another existential process, but this time, it is unfinished and heightened

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by the emotional exclamation "*oh God!*" This conveys a sense of overwhelming feeling, as though certain days are so impactful that they defy simple categorization. The open-endedness implies that some experiences are beyond words or comprehension, hinting at the emotional or existential weight of certain days in Hanaa's life.

In sum, the existential process in this example reflects Hanaa's perception of the flow of time and emotions in her life, expressing both the mundane and the extreme highs and lows of existence. It portrays her as a reflective and emotionally attuned individual who is deeply aware of life's varied experiences.

No	Example	Existent	Page
30	" She would turn forty while still a virgin. The very idea filled her with disgust. There had to be a way out."	A way out	2

In Example 30, Halliday's existential process is used to represent Hanaa's internal conflict and emotional response to her situation.

The phrase "*She would turn forty while still a virgin*" sets up the reality of Hanaa's impending situation, where the existential process implies the inevitability of turning forty without having lost her virginity. The existential framing highlights that this fact is a fixed part of her reality, something she cannot easily change, and it becomes a central source of her emotional tension.

The use of "*the very idea*" emphasizes that the mere thought of remaining a virgin at forty evokes a strong emotional response. While this is not a direct existential clause, it connects to the previous one by illustrating how the existence of this fact (turning forty as a virgin) causes Hanaa to feel disgusted. This reveals her deep internal struggle with societal or personal expectations regarding her sexuality and age.

The existential process, "*There had to be*", introduces the existence of a potential solution or escape from this situation. Hanaa is portrayed as determined to change her reality, suggesting that she believes an alternative to her current path exists. This reflects her desire to control her circumstances and find a resolution to her internal conflict.

Overall, the existential process in this example conveys Hanaa's deep discomfort and desperation regarding her virginity and the passing of time. It represents her emotional turmoil and her belief that she must find a way to alter this unwanted reality.

No	Example	Existent	Page
31	" There it was. The end of her virginity. No kisses, no caressing, no passion....., and there was relief mixed with a slight pain that did not bother her. The target was achieved."	relief after act	18

In Example 31, Halliday's existential process is used to depict the moment Hanaa's virginity ends, highlighting the emotional complexity of the experience.

The phrase "*There it was*" introduces the existential process, marking the moment when Hanaa's virginity ceases to exist. The use of "*there*" signals the existence of a significant change in her life, representing a milestone she has been both anticipating and dreading. The tone suggests that this event, which held so much emotional weight, has now simply occurred, matter-of-factly.

The part "**No kisses, no caressing, no passion**" reflects the absence of romantic or emotional engagement in the experience. The existential process here subtly points to what is not present—love, warmth, and affection. The lack of these elements highlights the mechanical or detached nature of the act, portraying it as something done for the sake of completing a task rather than for emotional fulfilment.

The existential "*There was*" introduces the emotional aftermath. "**Relief**" exists, but it is tempered by slight physical discomfort, which Hanaa dismisses. This shows that while the act may have caused her some "**pain**", her focus is on the emotional release she feels from having achieved her goal. The "**pain**" is minor compared to the "**relief**" she experiences.

The final sentence, "*The target was achieved*", solidifies the idea that for Hanaa, losing her virginity was more of a goal or an obligation rather than a meaningful emotional experience. The existential process reflects her sense of completion, as if crossing off an item from a checklist. The phrase "**target**" implies a sense of detachment, showing that the act was not about passion or connection but about resolving an internal or societal pressure.

Overall, the existential process in this example captures Hanaa's emotionally disconnected approach to losing her virginity. It shows her focus on achieving a goal rather than experiencing passion, underscoring her internal conflict and sense of relief at finally resolving this part of her life.

6. Results and Discussion

The transitivity choices in the representation of Professor Hanaa in Reem Bassiouny's narrative reveal a rich and complex portrayal of the female protagonist, particularly in terms of her internal and external experiences. The distribution of processes is as follows: mental processes (96 occurrences, 33.8%), material processes (63 occurrences, 22.2%), relational processes (56 occurrences, 19.7%), verbal processes (41

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occurrences, 14.4%), behavioural processes (24 occurrences, 8.5%), and existential processes (4 occurrences, 1.4%).

The transitivity analysis of Professor Hanaa's character reveals a carefully crafted portrait of a complex woman dealing internal struggles, societal pressures, and personal aspirations. The high number of processes emphasizes her deep inner life, while the significant amount of material and relational processes showcases her active role in the world around her. Verbal and behavioural processes add more depth, giving us a clearer picture of her interactions and responses. This combination creates a dynamic and layered character, allowing readers to understand Hanaa's thoughts, motivations, and actions as she faces life's challenges and seeks fulfilment. Through these specific transitivity choices, Reem Bassiouny offers a profound and thought-provoking exploration of a woman's journey in a patriarchal society.

These results correspond to Ali's (2024), Eldaly's (2022), Bakay's (2021), Abdel Meguid's (2021), Sarhan's (2021) and Hassan's (2021). All studies address the representation of gender, particularly how female experiences and identities are portrayed within various contexts. For instance, Zahra (2020) explores the representation of Syrian refugees, including their emotional and social attributes, while Bakay (2021) examines gender ideologies in political discourse. Similarly, the current study focuses on the portrayal of a female protagonist in literature. Additionally, each study employs linguistic frameworks to analyse discourse. This study uses Halliday's Transitivity framework to analyse character portrayal in Professor Hanaa, while other studies apply various critical discourse analysis methods (e.g., Feminist Critical Discourse Analysis in Sarhan, 2021). Moreover, several studies, including the current study, incorporate both qualitative and quantitative methods to analyse their respective data. This approach allows for a comprehensive examination of language use and its implications, evident in the methodologies of Hassan (2021).

On the other hand, the current research is significant among others. It focuses on a literary text, specifically Reem Bassiouny's Professor Hanaa, whereas other studies address diverse contexts, including political speeches (Hassan, 2021), and official statements (Sarhan, 2021). This difference highlights the varying cultural and situational frameworks through which gender is analysed. Also, this study delves into the psychological and emotional dimensions of a single character, exploring how transitivity choices reveal her internal struggles and societal pressures. In contrast, studies like those by Bakay (2021) and Sarhan

(2021) analyse broader ideological discourses without focusing on individual character development. Furthermore, these findings specifically illustrate the complexity of the female protagonist, emphasizing her multifaceted nature and the impact of societal pressures on her identity. In contrast, other studies may reveal broader social attitudes or ideologies related to gender, such as the prevalence of sexism in language (Abdel Meguid, 2021) or the presentation of multiculturalism in political discourse (Sarhan, 2021).

In summary, while all studies explore gender representation through various linguistic frameworks, this research's focus on a literary character offers a more intimate and psychological exploration compared to the broader societal and ideological analyses found in the other research. The methodologies and contexts of each study contribute to a rich understanding of gender in language, but they approach the subject from different angles and with varying scopes.

7. Findings and Conclusion

The findings of each of the research questions are elaborated below.

1. How do the transitivity choices in Professor Hanaa reflect the female protagonist's representation in Reem Bassiouny's Professor Hanaa?

The dominance of mental processes (96 occurrences, 33.8%) underscores Hanaa's introspective nature and the significant focus on her thoughts, feelings, and internal conflicts. This indicates that the narrative places a strong emphasis on her inner world, highlighting her emotional state, desires, and cognitive processes. The high frequency of mental processes suggests that Hanaa is deeply engaged in self-reflection and internal deliberation, which is a key aspect of her characterization.

The substantial number of material processes (63 occurrences, 22.2%) reveals that Hanaa is also actively engaged in physical actions and events. This balance between mental and material processes depicts a character who is both contemplative and action-oriented, capable of translating her thoughts into actions. The material processes provide a backdrop of her physical activities and interactions within her environment.

Relational processes (56 occurrences, 19.7%) further define Hanaa's identity and attributes, as well as her relationships with others and her surroundings. These processes emphasize her state of being and her connections with world around her, contributing to a more holistic representation of her character.

Verbal processes (41 occurrences, 14.4%) indicate that Hanaa's communication and interactions with others are significant, though less

prominent than her internal experiences and physical actions. These processes highlight her role as a communicator and reveal her ability to engage in dialogue and express her thoughts verbally.

Behavioural processes (24 occurrences, 8.5%) provide additional insight into Hanaa's physiological and psychological behaviours, adding depth to her characterization. These processes complement the mental and material processes, offering a comprehensive view of her actions and responses.

Finally, the minimal use of existential processes (4 occurrences, 1.4%) suggests that while Hanaa's existence and presence are acknowledged, they are not primary focus of her representation. This indicates that the narrative is more concerned with her thoughts, actions, and interactions rather than her mere existence.

2. How do the qualitative and quantitative patterns in the use of transitivity processes in Professor Hanaa influence our understanding of the protagonist's internal and external experiences?

The qualitative and quantitative patterns in the use of transitivity processes in Professor Hanaa influence our understanding of the protagonist's internal and external experiences by providing a nuanced and multifaceted portrayal of her character. The high frequency of mental processes (96 occurrences, 33.8%) emphasizes Hanaa's rich inner life, highlighting her deep introspection and emotional complexity. This pattern allows readers to gain insight into her thoughts, feelings, and cognitive processes, fostering a deeper understanding of her motivations and conflicts.

The significant presence of material processes (63 occurrences, 22.2%) reveals Hanaa's active involvement in the external world, showcasing her ability to engage in physical actions and events. This pattern underscores her agency and capability to translate her thoughts into actions, providing a balanced representation of her internal and external experiences.

Relational processes (56 occurrences, 19.7%) further enhance our understanding of Hanaa's identity and relationships, emphasizing her attributes, of being, and connections with others. These processes contribute to a more comprehensive portrayal of her character, highlighting her interactions and relationships within her environment.

Verbal processes (41 occurrences, 14.4%) highlight Hanaa's role as a communicator, revealing her ability to engage in dialogue and express her thoughts verbally. This pattern provides insight into her interactions with

others and her capacity to articulate her internal experiences, bridging the gap between her thoughts and actions.

Behavioural processes (24 occurrences, 8.5%) add depth to Hanaa's characterization by focusing her physical and psychological behaviours. These processes complement the mental and material processes, offering a comprehensive view of her actions and responses, and enriching our understanding of her internal and external experiences.

The minimal use of existential processes (4 occurrences, 1.4%) suggests that the narrative is more concerned with Hanaa's thoughts, actions, and interactions than her mere existence. This pattern reinforces the focus on her internal and external experiences, providing a holistic representation of her character.

In essence, distinguishable choices in Professor Hanaa reflect a complex and nuanced portrayal of the female protagonist, emphasizing her rich inner life, active engagement in the external world, and multifaceted experiences. The qualitative and quantitative patterns in the use of transitivity processes influence our understanding of Hanaa's and external experiences, providing a comprehensive and insightful representation of her character.

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