
Transitivity Analysis in Allende's 'And of Clay Are We Created': Language, Emotion, and Social Commentary

Roseline Jesudas

Department of Languages and Translation, College of Humanities and Social Sciences
Northern Border University, Kingdom of Saudi Arabia

Email : roseline.jesudas@nbu.edu.sa

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Abstract

This study examined how Isabel Allende's short story "And of Clay Are We Created" employs Systemic Functional Linguistics (SFL), particularly transitivity analysis. Using Halliday's ideas, the research examines how language creates meaning in social situations, showing what characters want and pointing out social issues. This study applies qualitative content analysis to identify and categorize six types of transitivity processes: material, mental, relational, behavioral, verbal, and existential. Then it illustrates how these language features enhance character development and emotional layers. The results show that Allende uses transitivity to highlight themes of human pain, strength, and the connections among people during crises. Particularly, Rolf Carlé's actions demonstrate a deep emotional path, while Azucena represents innocence and tragedy, increasing reader empathy. Through clear images and meaningful character interactions, the story criticizes social neglect of suffering and stresses individuals' moral duties in emergencies. This research deepens the understanding of Allende's style and her comments on society, emphasizing the importance of her work in today's discussions on human relationships and emotional involvement.

INTRODUCTION

This study examines the application of functional linguistics (FL) in analyzing language in social contexts, with a particular emphasis on transitivity analysis and systemic functional linguistics (SFL). Transitivity analysis is an important part of FL, examining how language describes actions, participants, and contexts. This method sorts verbs and their related participants, showing how language conveys actions and conditions. Various process types, such as material (actions), mental (thoughts), and relational (states), greatly affect the roles of participants. This method helps us better understand the ideological beliefs, attitudes, and social truths that are present in language, thus aiding our understanding of communication across different situations. Raza et al. (2024) claim that language is necessary for expressing ideas, emotions, and thoughts. Halliday (1978:14) points out that language helps connect people with groups, builds social ties, and encourages community participation. Effective communication requires individuals to present their discourse in a clear and captivating manner to attract the audience's attention and successfully convey their ideas. Therefore, using the functions of language well is crucial for expressing meanings.

Educators and researchers see SFL as a practical linguistic theory useful in many areas, from improving patient communication in healthcare to advancing cross-cultural understanding in translation. Halliday (2008, p. 189) sought to create a unified linguistic framework useful to a wide audience who engage with language in various contexts. Scholars keep looking into new ways to apply SFL in many fields, including healthcare for better patient interactions, computational linguistics for processing language tasks, translation studies for insights across cultures, multimodal studies for examining different communication forms, and educational methods (Matthiessen, 2010).

Researchers appreciate SFL for its valuable input in studying genres, cohesion, discourse structures, registers, and evaluative language. Lately, SFL has played an important role in various areas such as linguistics, language education, child language growth, media discourse, historical studies, educational linguistics, critical discourse analysis, and administrative language. Additionally, Ballantyre (1996) and Kress & Van Leeuwen (2001) have utilized SFL to explore various semiotic modes, such as visual communication and artistic expressions. The growing number of research articles and international conferences focused on SFL highlights its status as an important global movement. As a result, language education and discourse analysis across the world consider SFL as a flexible framework for varied linguistic studies, which is on the rise. O'Donnell (2012) notes that Halliday's framework focuses on how language serves specific purposes in social settings.

Schleppegrell (2004) explains that functional grammar helps learners analyze the connection between meaning and form in different grammatical structures in English. Understanding this connection is essential for educational practices aimed at knowledge interpretation, which has a substantial effect on academic performance.

Furthermore, the development of written language has integrated metaphorical expressions as a key component of language skills, thereby helping students enhance their cognitive abilities and creative expression. Torr and Simpson (2003) remark that many studies show how strong written language skills can improve understanding and cognitive growth. Beikoff (1996) emphasizes the importance of using functional grammar in teaching reading. Studies have demonstrated its effectiveness in teaching reading. The writer says that functional grammar gives a new perspective on language and a new way to see meaning. It suggests looking at sentences not just as parts but as whole units that work together to create meaning. Research by Jing (2010) shows that Systemic Functional Grammar (SFG) helps English learners understand English grammar by using what they already know about traditional grammar. This helps them grasp how meaning can change based on context.

This study explores Isabel Allende's stories using functional linguistics, focusing particularly on transitivity analysis and Systemic Functional Linguistics (SFL). Her narratives are full of strong emotions, cultural elements, and social critiques. This work illustrates how language shapes social meanings and power dynamics, emphasizing struggles, resilience, and community ties. Material processes highlight battles against oppression, while mental processes depict personal conflicts, and relational processes examine identity within political frameworks. Allende's descriptive language, metaphors, and cultural references help us see how language choices affect emotions and how readers interpret stories. Additionally, her works reflect Halliday's idea of language as a tool for societal aims, fostering empathy and challenging power structures. Thus, functional linguistics proves to be a useful method for social commentary and cultural understanding, enhancing our grasp of the links between language, identity, and social matters.

Review of literature

The given literature review closely examines earlier work in systemic functional linguistics (SFL) and transitivity analysis in stories, especially short ones. The goals and methods of the current

research on transitivity in Isabel Allende's "And of Clay Are We Created" align with the useful insights from each mentioned study.

Jihan Alifah Nisrina and Muhamad Rizal Nasrudinilah (2021) pointed out that SFL analysis of "Jack and the Beanstalk" reveals meanings related to ideas, text structure, and social interactions, which reflect the ideational metafunction present in Allende's work. Their observations on material processes and themes help create a framework for evaluating how Allende's use of transitivity showcases emotional depth and social critique.

Meliha R. EK (2012) used Halliday's framework to look at relationships and ideological views in narratives. This method is relevant here, as it seeks to explain how Allende's narrative style showcases character motivations and viewpoints, linking language choices to larger ideological ideas. The analysis of transitivity in "The Storm" by Nawal Bibi et al. (2023) enhances understanding of storytelling tactics and social interactions. This study gives a basis for comparing Allende's methods with those of Chopin, particularly concerning issues of gender, power, and social norms, thus deepening the exploration of Allende's work in modern contexts.

Ezz-Eddin's (2024) study of transitivity in Woolf's "The Mark on the Wall" using Halliday's theory adds to the current research by showing how language can convey complex emotions and social insights. Ezz-Eddin's results support the goal of this study to uncover subtle meanings in Allende's writing, reflecting deeper ideological themes in literature.

Risma Sabrina Harahap et al.'s (2024) SFL analysis of "Cinderaras" highlights how language features play a part in building narratives and communication. This work supports the qualitative content analysis method, which values structured narratives for sharing complex ideas, similar to Allende's style.

The literature review situates the current research within ongoing studies, showing the importance of SFL and transitivity analysis for various narratives. Together, these studies provide a solid theoretical base and methodological insights that are key to understanding Allende's literary talent and its social and cultural implications. This connection indicates that the current research will add to and improve the ongoing conversation about the complex link between language, narrative identity, and social reflection in literary analysis.

Research Gap

This study of transitivity in Isabel Allende's "And of Clay Are We Created" shows a lack of research on using Halliday's systemic-functional linguistics (SFL) framework in Allende's writings. Despite the effective use of SFL to analyze works by authors such as Kate Chopin and Virginia Woolf, a significant gap remains in focused studies of Allende's literature, particularly in relation to her socio-political themes and emotional depth. This lack highlights the need for more investigation into how Allende's language not only shows character motivations and emotions but also connects with larger issues like power, gender roles, and social norms. By filling this gap, researchers can enhance understanding of Allende's literary impact and the cultural contexts she explores in her stories.

Theoretical framework

The Systemic Functional Linguistics (SFL) framework, developed by M.A.K. Halliday, presents a comprehensive approach to analyzing text through four interconnected dimensions: context, semantics, lexicogrammar, and phonology.

To start, context plays a crucial role in meaning-making, existing as a core focus of SFL. As illustrated by Matthiessen & Halliday (1997), language always exists within various contexts. We classify these contexts into two main types:

1. The Context of Culture (often referred to as genres)
2. The scientific term for the context of a situation is a register.

Halliday's model of context for a situation emphasizes that specific contextual elements closely influence the linguistic choices made in text creation. Three key dimensions articulate this relationship. (Matthiessen & Halliday, 1997)

- **Field:** This dimension refers to the subject matter or topic being discussed.
- **Tenor:** This aspect identifies the participants involved in the communication and the nature of their relationships.
- **Mode:** This dimension describes the function of language in the interaction, including its form (written or spoken).

These variables of Register help explain why individuals utilize different linguistic resources to convey meaning effectively (Matthiessen & Halliday, 1997).

At the linguistic level, SFL presents a tristratal model, structured in three layers

1. **Discourse- semantics** includes three metafunctions: interpersonal, ideational, and textual.
2. **Lexico-grammar** merges grammar and vocabulary to provide a unified understanding of language.
3. **Phonology and orthography** (or graphology) encompass the sound and writing systems of language.

SFL finds separate (sub)systems that work at both the lexicogrammar and discourse semantics levels. These systems interact with variables in the context to create overarching meanings or metafunctions. The SFL framework posits that language has evolved to create three types of generalized meanings:

1. Clauses represent experiential meanings as expressions of reality.
2. Clauses represent interpersonal meanings as exchanges of communication.
3. Textual meanings, represented by clauses, serve as vehicles for conveying messages (Eggsins, 2004, pp. 58-59).
4. Experiential meanings depict reality by using grammatical resources to convey experiences about actions, participants, and circumstances. A significant system within this domain is transitivity (Matthiessen & Halliday, 1997). Transitivity incorporates several components:
 - Processes indicated within the verbal group
 - Participants—both human and non-human—who participate in these processes are represented in the noun group.

Circumstances, which answer the questions of when, where, and how, are typically elaborated in prepositional phrases and adverbials. For instance, in the scenario described in "[Circumstance] in the open glade [participant], the wild rabbits [process] danced [circumstance] with their shadows" (Matthiessen & Halliday, 1997).

5. **Textual meanings** focus on text creation and the organization of meanings within it to facilitate understanding. A primary system for expressing textual meanings is the theme and Rheme structure (Matthiessen & Halliday, 1997).

This study investigated the linguistic features of Isabel Allende's short story, "And of Clay Are We Created," using Halliday's systemic-functional linguistics (SFL) framework, with a focus on transitivity processes. It analyzed the processes, participants, and circumstances in the narrative to uncover how Allende's linguistic choices reflected and challenged societal structures and ideologies. The study contributed to literary analysis by applying SFL to literature, highlighting themes of voice, power dynamics, and socio-political issues, and offering insights into the relationship between language, narrative identity, and social commentary.

The research aimed to conduct a transitivity analysis to examine how Allende's linguistic constructs shaped the story's flow, themes, and character development. It systematically identified transitivity elements, analyzed their patterns and roles, and explored their connection to the socio-

cultural and ideological contexts in the narrative. By addressing a gap in the analysis of Allende's work, the study enriched discussions on feminist and socio-political commentary in literature.

The study was limited to transitivity processes and relied on subjective qualitative analysis, which might have affected its objectivity. It addressed questions such as categorizing transitivity processes, identifying participants and their roles, and examining the ideological implications of Allende's language choices. Ultimately, the research deepened understanding of Allende's literary artistry and highlighted her reflections on societal issues through linguistic analysis.

RESEACH METHOD

This study uses qualitative content analysis based on Hsieh and Shannon's (2005) approach to examine Isabel Allende's novella "And of Clay Are We Created." The goal is to explore the story's structure and character portrayal by identifying and categorizing transitivity in the text, thereby assessing how language choices affect character growth and narrative flow. Furthermore, it places the story within its cultural, historical, and social contexts, highlighting the wider societal issues found in Allende's work. By exploring the complex themes in the novella, this study aims to improve the understanding of Allende's literary style and cultural importance. The qualitative content analysis method is particularly useful for revealing the complicated links between language, meaning, and context, which adds to academic discussions on transitivity in modern literature. In the end, this detailed analysis seeks to deepen the understanding of Allende's literary contributions and uncover the significant meanings within her stories.

Data Collection

The initial phase of the qualitative content analysis involves meticulously preparing the text for examination. The preparation involves a thorough reading of the story to identify initial impressions and potential thematic undercurrents, specifically focusing on noteworthy passages, phrases, or concepts that correspond with the defined research questions. Researchers then initiate a systematic coding process, developing codes—labels that categorize and summarize text segments based on their relevance. This iterative process, aligned with the recommendations of Denny and Weckesser (2022), allows for the refinement or creation of new codes as the analysis progresses.

Upon completion of the coding phase, the researcher identifies overarching themes that emerge from the coded data. This thematic identification is crucial, as it synthesizes individual codes into broader categories that encapsulate the essential components of the narrative. The researcher analyzes the meanings and implications of these themes, reflecting the subjective interpretations facilitated by the qualitative content analysis framework. To enhance the validity and reliability of the findings, the study implements systematic and transparent procedures reminiscent of traditional quantitative content analysis methods (Tesch, 1990). This entails cross-referencing codes among multiple researchers and creating a consistent coding manual to mitigate bias, thereby ensuring the integrity of the qualitative findings.

RESEACH FINDINGS

1. Data Analysis

The researchers presented the findings in a narrative format, incorporating direct citations from the story and thematic discussions that situate the findings within broader literary and societal contexts. The following analysis approach yields a nuanced exploration of Isabel Allende's narrative, offering valuable insights into the themes and messages that permeate her storytelling.

Analysis: Interpretations and contextual insights for each type of transitivity.

This study employs Halliday's systemic-functional linguistics (SFL) framework to analyze Isabel Allende's "And of Clay Are We Created" by categorizing the verbs in the narrative into six

groups corresponding to the six types of transitivity: material, mental, relational, behavioral, verbal, and existential. The examples presented below aim to offer interpretations and contextual insights for each type of transitivity.

Material Processes: Material processes involve actions or events that are tangible and involve the physical world. These typically include verbs that indicate doing something.

- *"They discovered the girl's head protruding from the mudpit."* -The action of discovering is a tangible act in the physical world.
- *"Rolf threw down his knapsack and the rest of his equipment."* -Throwing is a physical action that has observable consequences.

Mental Processes: Mental processes encompass a range of cognitive activities including thinking, knowing, believing, wanting, and perceiving.

- *"I could not bear the wait at home."* The speaker is expressing a perception or feeling.
- *"He was convinced that everything would end well."* -This indicates belief or cognitive processes about future events.

Relational Processes: Relational processes express states of being or relationships between entities. These often include verbs like 'be', 'have', and 'seem'.

- *"Azucena became the symbol of the tragedy."* -This suggests a relationship where Azucena is identified as a symbol.
- *"Rolf Carlé was in on the story of Azucena from the beginning."* -Indicating a state of being involved.

Behavioral Processes: Behavioral processes denote physiological or psychological behaviors. These often involve actions that do not produce a tangible effect.

- *"She had never been outside her village."* -This reflects a psychological state regarding Azucena's experiences.
- *"Rolf smiled at her."* -The act of smiling is a behavioral manifestation indicating emotional or social interaction.

Verbal Processes: Verbal processes refer to processes of saying, including speaking, telling, and asking.

- *"He asked the girl, 'What's your name?'"* -This represents the act of communicating verbally.)
- *"He tried to console her."* -This indicates the act of verbal reassurance.

Existential Processes: Existential processes represent the existence of something and are typically indicated by verbs such as 'there is' or 'there are'.

- *"There was no one who did not recognize her."* -This indicates the existence of recognition in the context of the tragedy.
- *"There is nothing to be seen but an immense desert of mire."* -This highlights the existence of the post-catastrophe landscape.

This analysis of "And of Clay Are We Created" highlights how Allende uses various transitivity processes to depict tragedy, emotional labor, and human resilience. These categories enrich the narrative, illustrating not just the physical aspects of the disaster but also the psychological and emotional journeys of the characters. This framework helps us explore how language conveys complex human experiences in the face of overwhelming challenges, emphasizing the connection between the external disaster and the internal struggles of those affected. By applying this Systemic

Functional Linguistics (SFL) approach, both readers and researchers can gain a deeper understanding of the narrative's multi-layered engagement.

Analysis: Primary participants and roles do they play in shaping the narrative structure

Using Halliday's Systemic-Functional Linguistics (SFL) framework to look at the people who are involved in the story's processes, this study looks at the text's clauses in terms of who is doing what (participants) and what role they play (roles). The main participants in this narrative are identified as follows:

1. Rolf Carlé is the journalist's primary active character.
2. Azucena, the young girl, was trapped in the mud.
3. The Narrator offers a unique viewpoint and insightful analysis.
4. Azucena and others are receiving assistance from other survivors and rescuers.
5. The depiction shows the President and other officials reacting to the disaster.

Analyzing Primary Participants and Their Roles

1. Rolf Carlé

Role: protagonist, rescuer, empathizer.

Examples:

- "Rolf Carlé had the advantage of the television helicopter..."
- "Rolf threw down his backpack and the rest of his equipment and waded into the quagmire."
- "Rolf Carlé exhausted all the resources of his ingenuity to rescue her."
- "Rolf promised: 'Don't worry, we'll get you out of here.'"
- "I loved him more than ever." – His emotional journey and connection with Azucena actively shape the narrative's tension and emotional depth.
- "Rolf had wanted to console her, but it was Azucena who had given him consolation."
- Rolf's care for Azucena mirrors his own emotional metamorphosis.

2. Azucena

Role: Victim, symbol of innocence and tragedy.

Examples:

- "They discovered the girl's head protruding from the mudpit..."
- "The little girl obstinately clinging to life became the symbol of the tragedy."
- "Azucena looked at him but said nothing." – This moment captures her voiceless resilience and highlights the emotional stakes of the narrative.
- "In all her thirteen years, no boy had ever loved her." – This emphasizes her youthful innocence and tragic fate, adding to the emotional engagement.

3. The Narrator

Role: Observer and intimate perspective, providing emotional depth and context.

Examples:

- "I sat in the kitchen, sipping my coffee." The narrator's voice and perspective on Rolf's actions are established.
- "I watched Rolf Carlé and the girl on a television screen." – Shares the emotional distance and connection the narrator has with the events.
- "I started to ask for urgent help..." This illustrates the narrator's proactive role, despite their distance from the action.
- "I felt his frustration, his impotence." The narrator's perspective sheds light on Rolf's emotional turmoil.

4. Other survivors/rescuers

- **The role involves collective participation and supporting characters in the rescue efforts.**

Examples:

- *"Much later, after soldiers and volunteers had arrived..."* Their presence underscores the massive scale of the disaster.
- *"Someone suggested that her legs might be caught..."* This illustrates the collaborative effort involved in the rescue.

5. The president and other officials

The role of authority figures is to represent societal responses to disasters.

Examples:

- "The President of the Republic visited the area..." This highlights the political dimension of the disaster response.
- "He waved to her with a limp statesman's hand." - Portrays a sense of distance and almost hollow reassurances being provided.

Halliday's Systemic Functional Linguistics (SFL) framework enables an analysis of narrative dynamics by examining character interactions. Rolf Carlé serves as the protagonist and a symbol of human connection amid crisis, while Azucena represents innocence and despair. The narrator provides cultural and emotional context, enhancing reader engagement with the characters' struggles. Supporting characters like officials and rescuers contextualizes the personal tragedy within a larger societal response to disaster. Together, these roles interact to shape the story's structure and essence.

Analysis: The overall meaning, themes, and character developments in "And of Clay Are We Created"

Using Halliday's Systemic-Functional Linguistics (SFL) framework, this study analyzes the transitivity patterns in the excerpt from Isabel Allende's "And of Clay Are We Created" by focusing on the actions (processes), participants (actors, goals, etc.), and circumstances (time, place, and manner) represented in the text.

1. Material processes

Material processes represent actions, doings, and tangible events. They are crucial in developing the theme of action and struggle against the backdrop of disaster.

"They discovered the girl's head protruding from the mudpit." This line highlights the action of discovery and introduces Azucena, emphasizing the theme of hope amidst despair.

"Rolf Carlé had the advantage of the television helicopter, which flew him over the avalanche." This action demonstrates Rolf's proactive and vital character, contributing to his development as a determined reporter.

2. Mental processes

Mental processes reveal thoughts, feelings, and perceptions of characters, reflecting their internal struggles and emotional states, which align with the themes of trauma and empathy.

"Fear seemed never to touch him, although he had confessed to me that he was not a courageous man." This line provides insight into Rolf's internal conflict, reinforcing the theme of facing one's fears.

"I could sense the quality of his weariness, so different from the fatigue of other adventures." This suggests that Rolf was carrying a deep emotional burden, which contributed to the development of his complex, multi-layered personality.

3. Relational processes

Relational processes indicate relationships and states of being, highlighting connections between characters and symbolizing themes of love and loss.

"She had a First Communion name, Azucena." This connects Azucena's identity with innocence and the sacred, adding depth to her character and highlighting loss.

"I loved him more than ever." This reflects the deepening relationship between Rolf and the narrator, emphasizing themes of love in the face of tragedy.

4. Verbal processes

Verbal processes convey communication and dialogue, allowing characters to express their inner thoughts and feelings, further developing the thematic exploration of connection and understanding.

"What's your name?" he asked the girl. ": Direct dialogue enhances the emotional impact of Rolf's connection with Azucena, reflecting the importance of human connection amidst catastrophe.

"Rolf promised." Rolf's promises symbolize hope and determination, illustrating the theme of perseverance in the face of overwhelming odds.

5. Behavioral processes

Behavioral processes denote physical and psychological behaviors, highlighting actions that reflect character depth and resilience.

"He struggled with poles and ropes." This emphasizes Rolf's determination and physical engagement in the rescue, signaling his commitment and illustrating the theme of human struggle against nature.

"The girl could not move; she barely could breathe." This reflects Azucena's despair, deepening the reader's empathy for her plight and illustrating the risks of helplessness.

6. Circumstantial Elements

Circumstances provide context and enrich the narrative by situating action in time, place, and manner.

"In that vast cemetery where the odor of death was already attracting vultures...": This sets a grim scene filled with loss and despair, contributing to the overarching theme of death and its inevitability.

"During those first hours..." This indicates a progression in time and the urgency of the situation, reinforcing the persistent tension throughout the story.

Through transitivity patterns, the story "And of Clay Are We Created" highlights themes of tragedy, empathy, and human connection. Various processes—material, mental, relational, verbal, and behavioral—enhance character development, particularly for Rolf Carlé, a troubled reporter, and Azucena, a symbol of innocence and suffering. This interplay deepens the emotional impact of the narrative, enabling readers to connect with the characters and explore the complexities of human existence amid catastrophe and despair.

Analysis: The linguistic characteristics of transitivity in Allende's work interact with the social and cultural contexts depicted in the narrative, and how does this analysis illuminate her reflections on societal issues

This study clarifies what transitivity means within SFL. In SFL, the relationship between these linguistic characteristics and the broader social and cultural contexts depicted in the narrative can provide deeper insights into societal issues. The identified passages from the story that illustrate these transitivity elements and explore their interaction with the social and cultural contexts form the basis of this analysis.

1. Types of processes

Allende uses different types of processes (material, mental, relational, verbal, and existential) throughout the narrative. These processes reflect the actions and experiences of characters and highlight their emotional and social realities.

Material Processes

"Rolf threw down his knapsack and the rest of his equipment and waded into the quagmire."

This action highlights Rolf's commitment to saving Azucena, illustrating a physical engagement in an urgent humanitarian effort. It reflects the societal expectation of individuals to act during crises.

"They discovered the girl's head protruding from the mudpit."

This signifies the grim reality of disaster imagery. The act of "discovering" symbolizes the awakening to tragic circumstances, underscoring the societal obligation to confront and respond to suffering.

Mental Processes

"Rolf Carlé had the advantage... he was always amazed at his equanimity in the face of danger and suffering."

In this line the mental processes reflect inner thoughts and perceptions. They reveal Rolf's dedication amidst chaos, indicating how individuals process trauma and responsibility in the face of societal tragedies.

"She was conscious and could still be heard when a microphone was held out to her."

The mental state of Azucena illustrates the effects of trauma and the struggle for survival, bringing attention to the psychological implications of catastrophe on victims.

Relational Processes

"The little girl obstinately clinging to life became the symbol of the tragedy."

This constructs a connection between Azucena and the broader catastrophe, positioning her as a representative figure of innocence amidst chaos. It reflects societal dynamics where individuals symbolize larger issues, thus focusing attention on the human aspect of societal crises.

"I could tell that something fundamental had changed in him."

This demonstrates the relational shift in Rolf's character, marking a transformation due to trauma. It's indicative of societal implications—how disasters alter perceptions and responsibilities in individuals.

Verbal Processes

"He smiled at her with that smile that crinkles his eyes."

The action of smiling conveys hope and empathy, pivotal elements necessary for human connection in dire circumstances. It highlights the need for compassion in social interactions during crises.

"He directed and tried to console her."

These verbal actions illustrate efforts to communicate support and care, showcasing the importance of language as a tool for emotional connection in challenging situations.

Existential Processes

"There was nothing to see but an immense desert of mire."

This existential framing establishes the desolation following the disaster. It represents societal collapse and reinforces the stark reality of loss—underscoring the extensive damage to both community and environment.

2. Social and cultural contexts.

The linguistic characteristics of transitivity in Allende's work interact deeply with social and cultural contexts by illustrating the complexities of human experience during disasters analyzed below.

- **Witnessing and Documenting Suffering:** Rolf's role as a reporter symbolizes a cultural expectation of documenting and responding to societal issues, highlighting the media's moral obligation to bring attention to humanitarian crises. His actions serve to critique societal indifference toward such events.
- **Psychological Trauma and Resilience:** The narrative reflects on the psychological toll of disasters—not only on the victims like Azucena but also on rescuers like Rolf. This interplay portrays societal expectations of resilience while exposing the inner turmoil experienced by those involved.

- **Cultural Significance of Community and Connection:** The relationships depicted in the story, particularly between Rolf and Azucena, showcase the powerful human connections that emerge in times of crisis. These connections are culturally significant, as they highlight collective empathy and solidarity in the face of adversity.

Allende's use of transitivity highlights the deep emotional and social impact of disaster experiences, addressing human suffering, resilience, and compassion. The narrative prompts readers to reflect on their moral responsibilities in crisis situations, aligning with her overarching themes of struggle, survival, and the interconnectedness of individuals within society.

Analysis : Allende's language choices in "And of Clay Are We Created" reflect and construct ideological frameworks that resonate with the characters' experiences and the broader societal context

This analysis focuses on the language choices that construct ideological frameworks related to the characters' experiences and broader societal issues, such as trauma, suffering, and human connection in the face of disaster. The key tenets of SFL include three metafunctions: the ideational, interpersonal, and textual.

Ideational Metafunction

1. **Representation of Experiences:** The vivid imagery that depicts Azucena's plight serves to illustrate the suffering that people endure during disasters.

"They discovered the girl's head protruding from the mudpit, eyes wide open, calling soundlessly."

This line evokes a visceral response, representing innocence lost amidst a catastrophic event. It underscores the tragedy inherent in natural disasters, transforming Azucena into a universal symbol of vulnerability and loss.

2. **Reflection on Past Trauma:** The narrative intertwines Rolf Carlé's experiences, which mirror his own latent traumas associated with historical atrocities.

"He couldn't fully reveal everything to Azucena... Why should he explain to her that the naked bodies, piled like a mountain of firewood, resembled delicate porcelain?"

This choice highlights the weight of personal memory and historical context. The implicit connection between Azucena's suffering and Rolf's past suggests a critique of human indifference, encapsulating the cyclical nature of trauma across generations.

Interpersonal Metafunction

1. **Establishing Relationships:** The dialogue choices create a bond between Rolf and Azucena, emphasizing themes of love, connection, and shared suffering.

"Don't leave me alone," she begged. "No, of course I won't leave you."

This exchange encapsulates the nurturing role Rolf assumes, portraying him as a protective figure. It also emphasizes Azucena's need for companionship in her darkest hour, reiterating the human need for connection amid despair.

2. **Expression of Emotion:** Allende's language evokes empathy from the reader through the characters' emotional interactions.

"Despite the quality of the transmission, I could hear his voice break, and I loved him more than ever."

The portrayal of deep emotional bonds invites readers to empathize with the grief and burden of responsibility that Rolf feels while capturing the intense emotional turmoil inherent in tragic situations.

Textual Metafunction

1. **Narrative Structure:** The nonlinear narrative, oscillating between Rolf's past traumas and his present circumstances with Azucena, creates a rich tapestry that reflects the human condition.

The shifts in narrative, from Azucena's immediate crisis to Rolf's memories, serve to construct a comparative understanding of suffering.

The interweaving of personal trauma with collective disaster informs the reader of the multilayered impact on individuals during tragedies, suggesting a connection between personal and collective histories.

2. **Imagery and Symbolism:** The recurring motifs of mud, decay, and isolation create a cohesive thematic framework that connects the characters' struggles to larger societal implications.

"She sank slowly, a flower in the mud."

This potent imagery symbolizes both vulnerability and perseverance, encapsulating how individual lives can become emblematic of broader societal issues—here, the fragility of life in the face of natural disaster and human indifference.

Broader societal context

1. **Critique of Indifference:** The story condemns societal apathy towards disasters, urging recognition of the human cost behind the statistics.

"The towns in the valley went about their daily lives, deaf to the moaning of the earth."

Allende's language choice portrays a community detached from the impending disaster, serving as a cautionary tale of the repercussions of inaction and ignoring warnings.

2. **Hope Amidst Despair:** Even in tragedy, Allende suggests resilience and the possibility for human connection.

"I felt how in that instant both were saved from despair—they rose above the vultures and helicopters."

This language evokes a sense of hope and human resilience, suggesting that even in the face of inevitable loss, connections forged in compassion can provide solace.

Allende intertwines personal experiences with shared suffering in "And of Clay Are We Created," using rich imagery, emotional depth, and symbolism. Through SFL analysis, the study reveals how her language choices reflect the characters' traumas while addressing broader themes of empathy and human connection in the face of disaster. This nuanced approach encourages readers to ponder the essence of suffering and human resilience.

Analysis: Do these language choices have for understanding Allende's literary artistry and her socio-cultural commentary

This analysis involves looking at the language choices and how they contribute to the overall meaning, function, and impact of the text. SFL focuses on three main metafunctions: the ideational (the representation of ideas), the interpersonal (the interaction between the speaker and the audience), and the textual (the organization of the text).

Ideational Metafunction

1. **Character Representation:** The introduction of Azucena presents her as a symbol of tragedy -"the little girl obstinately clinging to life became the symbol of the tragedy". This selection of words frames her as both innocent and heroic in a context of despair. It allows readers to sympathize with her and understand the depth of the human suffering depicted.
2. **Descriptive Language:** Phrases like "*eyes wide open, calling soundlessly*" create vivid mental imagery that evokes a feeling of helplessness. This choice elicits emotional responses from the reader, fostering empathy for the victims of the disaster.

Interpersonal Metafunction

3. **Direct Speech and Dialogue:** Rolf Carlé's interactions with Azucena include phrases like "*Don't worry, we'll get you out of here,*" which serve to comfort her but also reveal his vulnerability. This interplay of dialogue emphasizes the emotional burden that he carries and enhances the reader's connection to both characters' struggles.

4. **Expressions of Emotion:** Rolf expresses his feelings, such as "I'm crying for myself...", reveal his internal struggle. This elicit a sense of intimacy and invite readers into his emotional landscape. This choice enriches the narrative by showcasing the complexity of his character.

Textual Metafunction

5. **Narrative Structure:** The text follows a nonlinear timeline, weaving between past and present. This structure reflects the emotional turmoil of Rolf and emphasizes the haunting nature of memory, particularly in relation to childhood trauma.
6. **Imagery and Symbolism:** Throughout the text, recurring motifs such as "*mud*," "*burial*," and "*death*" create a cohesively grim atmosphere, underscoring the severity of the disaster. They serve not only to depict the catastrophic event but also to symbolize broader societal issues of neglect and loss.

Socio-Cultural Commentary

7. **Contextual References:** The description of geopolitical figures' actions (e.g., the president's visit, the mention of military forces) provides commentary on the bureaucratic response to disaster. This underscores the insufficiency of the responses, as well as the pain experienced by the marginalized ("*the child's every suffering hurt me as it did him*").
8. **Universal Themes of Love and Loss:** The interactions between Rolf and Azucena touch upon themes of love, loss, and the human condition in crisis. This analysis exhibits Rolf's realizations about his past and emotions, as well as his bond with Azucena, as critiques of modern desensitization and the interpersonal connections lost amid technological and societal advancements.

Implications for Understanding Allende's Literary Artistry

9. **Blending Fiction and Reality:** Allende's stylistic choices blur the lines between documentary and narrative fiction, encouraging readers to reflect on the implications of real tragedies presented through personal narratives. This evokes a critical sense of accountability and consciousness among readers.
10. **Empathy as a Literary Device:** The emotional depth engages readers' empathy, calling for a humanitarian reflection and response to global crises. Allende crafts her story in ways that compel the reader to face uncomfortable truths about suffering and resilience.

This analysis identifies Allende employs language choices that significantly enhance her narrative's emotional resonance and social critique. Through rich imagery, dynamic character interactions, and reflective narrative structure, she fosters deep empathy and provokes critical thought about societal obligations toward the vulnerable.

CONCLUSION

Through the comprehensive analysis, this study elucidates the intricate relationship between transitivity processes and narrative meaning in Isabel Allende's "And of Clay Are We Created," as framed by Halliday's systemic-functional theory. Through a detailed analysis of how language operates within the narrative, the research highlights Allende's adept use of transitivity to convey the emotional depth and societal critiques that underpin her storytelling. The exploration unveils the intricate interactions among various participants, weaving their motivations and experiences into a broader commentary on human suffering and resilience.

By examining the ideational metafunction, this analysis underscores the significance of Allende's linguistic choices in portraying complex human experiences amid disaster. Her narrative not only captures the profound emotional landscapes of the characters but also prompts readers to reflect on their moral responsibilities in the face of societal issues. The findings of this study not only contribute to a richer understanding of Allende's literary artistry but also enhance discussions around narrative identity and social commentary in contemporary literature.

Ultimately, this study invites readers to appreciate the multifaceted dimensions of Allende's work, revealing how her storytelling transcends individual experiences to resonate with broader ideological and cultural contexts. The interplay of language, emotion, and social critique within "And of Clay Are We Created" not only enriches the narrative but also encourages critical engagement with the themes of tragedy, empathy, and human connection that permeate the text. In doing so, this research highlights the enduring relevance of Allende's story in illuminating the complexities of the human experience, particularly in times of crisis.

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Corpus source

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