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Radicalization and Identity Crisis in The Runaways (2019) by Fatima Bhutto: A Critical Discourse Study

Abstract

The paper is a critical analysis of *The Runaways* by Fatima Bhutto (2019) using Critical Discourse Analysis (Fairclough) and Systemic Functional Linguistics (transitivity system of Halliday) to analyze how language creates the radicalization and identity crisis, as well as gendered subject positions in the post-9/11 period. Through 55-60 paragraphs of the purposive sampling of analyzed clauses conducted through the UAM Corpus Tool, the research notes how radicalized youth are discursively represented as ideologically influenced subjects grappling with exclusion, disorientation, and belonging-seeking processes. With transitivity analysis, it is shown that material and mental processes focus more on justice, inner division, and identity conflicts, and female characters develop as victims as well as resisters, although their voice is not as low as that of narration. This paper demonstrates that fiction is a discursive location in which global and local ideologies are brought together, influencing the vision of terrorism, identity, marginalization, and resistance.

Keywords: Radicalization, Disorientation, Discourse Analysis, Marginalization, Identity Crisis


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Abstract

The paper is a critical analysis of *The Runaways* by Fatima Bhutto (2019) using Critical Discourse Analysis (Fairclough) and Systemic Functional Linguistics (transitivity system of Halliday) to analyze how language creates the radicalization and identity crisis, as well as gendered subject positions in the post-9/11 period. Through 55-60 paragraphs of the purposive sampling of analyzed clauses conducted through the UAM Corpus Tool, the research notes how radicalized youth are discursively represented as ideologically influenced subjects grappling with exclusion, disorientation, and belonging-seeking processes. With transitivity analysis, it is shown that material and mental processes focus more on justice, inner division, and identity conflicts, and female characters develop as victims as well as resisters, although their voice is not as low as that of narration. This paper demonstrates that fiction is a discursive location in which global and local ideologies are brought together, influencing the vision of terrorism, identity, marginalization, and resistance.

Keywords:

[Radicalization](#), [Disorientation](#), [Discourse Analysis](#), [Marginalization](#), [Identity Crisis](#)

Introduction

The present research is a critical study of “The Runaways” (2019) by Fatima Bhutto through the lens of Critical Discourse Analysis (CDA) and Systemic Functional Linguistics (SFL) to discursively represent radicalization, identity crisis, and gendered subjectivities in a post-9/11 world. The

paper locates the novel as a significant cultural document expressing global dialogues on the issue of terrorism and extremism, especially among the disempowered youth, who seek their belonging and coherence through extremist ideologies. Based on the three-dimensional CDA model offered by Fairclough (1995; 2001) and the views of van Dijk (1993) on ideology and discourse, the study states



that fiction can serve as a discursive site where socio-political ideologies can be negotiated. The linguistic framework proposed by Halliday and Matthiessen (2014) and, in particular, by the system of transitivity, gives the linguistic foundation of the analysis of the ways in which power relations, ideological positions, and social roles are established in the text.

The study methodologically depends on purposive sampling of 55-60 paragraphs of *The Runaways*, which has 12-15 clauses (between 8-10 lines). The extracts were chosen based on their topicality to identity, marginalization, and radicalization, and examined line by line with the UAM Corpus Tool (O'Donnell, 2024). The study follows the construction of ideological narratives by linguistic encoding through the identification of types of processes (material, mental, relational, verbal, and behavioral), roles of participants (Actor, Goal, Senser, etc.), and situations. Besides that, the Cline of Dynamism by Hassan (1985) and the Staircase to Terrorism by Moghadam (2005) are also used to offer socio-psychological reasons for the development of radical ideologies through the perception of injustice, exclusion, and recognition. The work on globalized Islamic movements by Roy (2004) also presents the context of the narrative whereby the disillusioned youth are turned into rebellious agents by the discursive tactics of belonging and empowerment.

According to the findings, radicalized young people in *The Runaways* are discursively projected as ideologically constructed subjects who experience impairments of exclusion, disorientation, and identity crisis. The analysis of transitivity displays that their experiences are mostly conveyed in terms of material and mental processes, which shows their psychological crisis, seeking meaning, and injustice. Such results echo the argument put forward by Sayyid (2014) that identity insecurity among young Muslims, especially in a post-9/11 climate, makes them vulnerable to radical discourses, which promise ontological security and historical redemption. Simultaneously, the novel shows how these discourses are enshrined in the wider socio-political conflict, the interplay of local and global ideologies of terror, Islam, and identity (Khosrowinik & Esch, 2018).

One of the areas of research that become particularly important is gender. Collectively with

the feminist linguistic approaches (Mills, 1995; Cameron, 1998; Coates, 2004; Eckert and McConnell-Ginet, 2003), CDA allows showing that the female characters are often sidelined in the story, either by means of backgrounding, trivializing, or silencing them. Although there are some instances of women being constructed as the agents of resistance, more often they are identified with relational or mental processes, and the material processes of action and agency are dominated by male characters. This is an imbalance that implies the discursive practice of gendered disempowerment (Biber, 1999), which strengthens the patriarchal structures despite the fact that the overarching idea of the text is to criticize extremism. Simultaneously, the feminine radical actors are depicted in a way that prompts major concerns regarding the possibility that their characters are delivered as ideologically important instead of emotional and nuanced. This duality reminds us of the opinion of Lazar (2005), who concluded that gender is not a neutral category and is a discursively constructed identity that intersects with the issues of class, religion, and cultural dislocation.

To sum up, this research shows how a narrative place of intersection and struggle of discourses of radicalization, identity, and gender shape our conception of the world. Through the application of CDA and SFL, the study forms a good connection between the micro-level linguistic decisions and the macro-level socio-political framework. Fiction, as Fairclough (2001) suggests, may act as the reproduction of the dominant ideologies and resistance and influence the way the readers perceive the issues of terrorism, belonging, and marginalization. This work makes a contribution to interdisciplinary research: it closes the gap between literary studies, sociolinguistics, and gender studies and includes an observation of how fictional characters demonstrate and oppose the socio-political reality of post-9/11 radicalization. In addition, its results are relevant to pedagogy, especially literature, discourse, and gender studies, and to the discussion of youth radicalization, identity formation, and ideological negotiation in modern global politics.

Literature Review

CDA seeks to investigate how language patterns might reflect ideological motives that influence how

events and realities are framed to serve specific agendas (Machin & Mayr, 2012). Discourse itself can be understood as a set of practices shaped by social conditions and, at the same time, influential in shaping those very conditions (Wodak, 2021). Wodak (2011) says that language is not powerful in itself but is employed by those who have control over it. In that case, they produce, distribute, and circulate their agenda through language. Power and language interact in two significant ways. First, communication can frame marginalized groups as problematic or inferior, which enforces negative stereotypes and biases (Wodak & Meyer, 2009). Second, it can justify policies or actions by those in authority. Fatima Bhutto is a prominent contemporary writer who has been known for both fiction and non-fiction. She belongs to a famous Pakistani political family and is the daughter of Prime Minister Zulfikar Ali Bhutto (Ashraf & Hussein, 2022). She focuses on numerous themes like fragmented identity, political schism, polarization, and conflict of narratives (Sethna, 2014).

Derrida's critique of Western metaphysics elaborated on the inherent prejudices in linguistic and philosophical structures that privilege masculine-centered reasoning. It is the language through which a particular ideological agenda is propagated. When it perpetuates so consistently, it takes a form of discursive practice. Based on this fact, phallogocentrism is the portmanteau of two words, one of which is 'phallus' while the other is 'logocentrism'. The word phallus represents male superiority for prioritizing the spoken word and reason as the ultimate truth (Derrida, 1978). Kamala Das wrote confessional poetry that explored various issues, including love, betrayal, and self-identity. It also strives to speak of emotional independence and sexual freedom. It subsequently reinvents the story of women's desire, experiences, and agency within literature (Das, 1976). The poetry of Naidu was also used as a symbolic voice of the independence movement that revolved around the calls of national liberation as well as women's empowerment (Naidu, 1912). It is thrilling to mention that Devi tended to give extremely harsh critiques of the marginalization of women (Devi, 1990). Virginia Woolf was immersed in the feminist movement that was going on. The themes in her novels, *Mrs. Dalloway* (1925) and *To the Lighthouse* (1927), show the inner world of women and their place in a patriarchal society. Further, her long essay *A Room of One's Own* (1929)

has remained a pillar of literary criticism of feminism. This is because it is a case in favor of women being able to receive economic and intellectual independence. She has contended that social norms of women are limited by society and social institutions such as patriarchy. They are not natural and biological but are more entrenched in society. She contributed significantly to the reconstruction of the concept of woman in literature by presenting the argument that women writers had no potential inability to produce their work but rather the social and economic conditions (Woolf, 1929). In her popular fiction book, *Home Fire* (2017), Shamsie explores the question of loyalty, identity, and relationships between family and nation. In that regard, the novel revolves around a British Muslim female known as Isma and her siblings. The conflict between the love of family and the political realities of modern society is disclosed in the novel. The characterization of the female characters in the novel gives a new understanding of the hurdles that women have to experience in the post-9/11 world. This phase of the plot development is the one when gender roles, religion, and politics are closely interrelated. Shamsie breaks the traditional ideas of femininity and, in the process, portrays her female characters as complex characters who struggle with the limitations caused by their family as well as society. Kishwar Naheed is a leading Pakistani poet whose poems have served to give a voice to female struggles in South Asia. Her poetry is what is more known by her name in that it is a challenge to the patriarchal systems that oppress women. In her poetry, she tends to peep at the limitations and social pressures that were imposed on them by society and the priests. In that regard, *The Distance of a Shout* (1991) seeks to criticize the patriarchy and the effect it has on the lives of women. This body of work is full of emotional and passionate poems that capture the emotional and physical abuse of women, with a review of their ability to resist and express themselves. Tariq and Ali (2018) performed transitivity analysis of novels by Arundhati Roy and Kamila Shamsie and decided that in their writings, these authors can portray female identity via the application of linguistic processes in a situation of post-colonialism. Through their work, they demonstrate how material processes (actions) tend to bring out the resistance and agency of female characters. Indicatively, in Kamila Shamsie's *Burnt Shadows*, material processes that are linked with

migration and displacement play a major role in the plot, and this aspect helps to define how historical events (like the atomic bombing of Nagasaki) form the lives of female characters. The relational processes are used to discuss the relations of characters and also depict the changing identity of characters and their belonging to something. *Burnt Shadows* is a story through the prism of transitivity analysis, as it exposes the events in history and the manner in which the lives of women are swept through by history.

Research Methodology

The given paper is rooted in the quantitative research design resting on the Critical Discourse Analysis (CDA), and the case of Fatima Bhutto, *The Runaways* (2019), is the study that contributes to exploring the issue of radicalization and identity crises. The paper exposes how the ideology is embedded in the text through the processes of characterization, power relations, and structures of language. Despite the acknowledged systematic nature and statistical rigor of quantitative methods in outlining tendencies and cause-and-effect relationships, the second larger part of the present research is grounded on CDA and Systemic Functional Linguistics (SFL) to deconstruct the meaning-making, ideological alliances, and agency-constitution by discourse. This integration allows analysis not to stop on the superficial narrative but to offer a critical view of the way language creates identities and social realities.

During the processing of the data, the use of purposive sampling has helped to identify important passages—approximately 55 to 60 paragraphs— that directly show themes of ideological conversion, problem of identity, and radicalism. This approach will ensure that the analysis is confined to discourse that is pertinent to the research objectives although theoretical sampling ensures that new themes are included in the analysis in case more excerpts are needed to be included in the analysis. The readings are analyzed systematically with the help of the UAM Corpus Tool that allows searching and annotating the readings with the assistance of the application of structured transitivity patterns, the roles of participants, and linguistic strategies. This limits the bias of the researcher and makes the results of qualitative research methodologically strong,

although qualitative research is interpretative by nature.

The research is based on the view of the Systemic Functional Linguistics of Halliday (1985, 2004, 2014), wherein the key paradigm is that of transitivity analysis, which unravels the way language depicts processes, participants, and circumstances. The discourse of agency and responsibility in the novel is exposed by six types of processes that encompass material, mental, relational, behavioral, verbal, and existential processes. As an example, material processes emphasize who does what and to whom, whereas mental processes reveal the cognitive and emotional experiences of characters. Social positioning and bodily expression are revealed through relational and behavioral processes, and modes of communication and being are revealed through verbal and existential processes. Collectively, these patterns are what bring about the visibility of how language puts power and ideology in the narrative.

The roles of participants are also prudently categorized to bring out the concept of agency and accountability in the text. The study foreshadows the emergence of ideological structures out of grammatical constructions by mapping such roles as Actor, Goal, Sayer, Phenomenon, Receiver, and Existent. Identities and attributes are framed in relational processes, whereas the circulation of information between characters is shown in verbal processes. In this light, the novel of Bhutto turns out to be not a story of radicalized youth, but a multilayered phenomenon in which the meaning, responsibility, and power are allocated systematically.

Lastly, the UAM Corpus Tool improves both methodological rigor by providing automatic segmentation of clauses, their annotation, and the qualitative and quantitative analysis. Using the ideas of the Cline of Dynamism developed by Hasan (1985) and the ideas of Hodge and Kress (1988), the tool measures agency and power patterns in discourse to create visual graphs and statistics that support the claims made by interpretations. Even though the purposive sampling will limit the textual analysis, the sampled information will still be representative of the more general themes of the novel. In such a way, the paper balances the theoretical depth of the study with the empirical precision, and, finally, in discourse studies and literary criticism, it is possible

to say that it reveals the linguistic construction of radicalization and identity crisis in the Runaways.

Data Analysis

The Runaways In Fatima Bhutto’s (2018) *The Runaways*, analysis through Halliday’s (2004) systemic functional linguistics shows the prominence of participants (30.5%) in conveying active agents like Monty and Sunny as characters who are enacting ideology, emotionality and struggle; processes [24.8%] show constant action and thought that drive plot while displaying inner turmoil; circumstance [18.4%] literalizes these

experiences in political, cultural or temporal locations such as Mosul or “before the war” to exemplify how identity construction and radicalization reflect setting Grid // Circumstance configuration [21.5%] creates multivalent meanings in which both action plan and structure embody belief system perfectly foiled by activity values to ignite thematic depth more than 3 architectonic relations [(0%)]. It could be due to the fact that it is a stylish, simple language, but ideologically potent one that has no room for youth negotiating alienation, faith, and radicalization within global powers textually infused into the text.

Table 1

GRAMMATICAL-RANK	N	%
- participant	582	30.5
- process	473	24.8
- circumstance	352	18.4
- configuration	410	21.5
- configuration-complex	0	0.0
TOTAL:	1817	95.1%

Significant clauses drive the text and are used to communicate movement, action, and visual transformation. These are not mere accounts of the physical movement, but vividly symbolic accounts of a transition between one identity and another. Appropriation practice, all acts (of reconsecration, destruction, gift, or ritual) performed on the physical plane are a concretization of ideological movement. Tiniest gestures, like disposing of a point of personal decoration, are renunciations of a previous being that was tied to the culture of Western youth. Similarly, the process of wearing

specific clothes is reconfigured as spiritual gestation make the common clothes costumes of ideology and identification. Moves more radically, the laceration of individual documents, makes real the renunciation of secular regimes of success and mobility by performing as waste bureaucratic objects. These material renunciations and desertions are not accidental, but occasions of ritualized acts of renunciation - of connection with one form of affiliation in the preparation of another, better, superior identity.

Table 2

Actor (Subject)	Material Process (Action)	Goal / Scope / Circumstance
Sunny	removed	his earrings
He	walked	to the mosque
He	entered	the prayer hall

Worship actions are also dominant in the performance image, since body movements express bodily embodied actions of belief and submission. Ritual fasts, prayer seats, or sitting in positions make the body a theatre of devotion, and hence belief can be written on the body through actions. However, even the accessories of modernity and diversion, when symbolically abandoned or buried, point to a

definite separation from secularism and sequence devotion to sacred matters. The giving away of possessions also emphasizes the process not so much in a work of charity, but as an ideological sacrifice: objects of previous pleasure, consumerism, or even youth are given out as figurative coins of spiritual rebirth.

Reflexive acts performed on oneself, for instance, cleaning, punishing, or training of the body, disclose an even further layer of ideological surrender in which subjects regulate themselves according to religious standards. Acts of destruction, whether in

music, in photography, or in art and entertainment in general, are purifying acts that rid the self of the cultural object deemed inconvenient for preventing ideological purity.

Material Clauses (Processes of Action)

Table 3

Example (Paraphrased)	Clause Type	Actor	Process (Material)	Goal/Circumstance	Function in Text
He gave his sneakers to the mosque.	Material	He (Sunny)	gave	sneakers to the mosque	Represents ideological performance—the sacrifice of worldly goods.
He shaved his mustache and rubbed his forehead on the mud.	Material	He (Sunny)	shaved/rubbed	mustache/forehead on mud	Shows submission and devotion through bodily ritual.

In sum, these operations express that in the story, identity gets shaped not by abstract speech but by bodily and visible performance of belief. The hyper use of material clauses signifies that 'faith', 'masculinity', and a form of ethics are not simply spoken, but performed at ear-splitting, frequent volume. The performance is transitional and disciplining: it transforms the body, objects, and acts of everyday life into grammar for ideological change. In this manner, then, the novel thinks material processes as its narrative 'raison d'être', where agency is grounded not in volition but in rigid demands on correct behavior, dress, and ritual action.

Mental clauses (the clauses which refer to processes of thinking, feeling, perceiving, or desiring, etc.) are relatively less frequent, and yet the presence of mental clauses is essential to give the narrative a psychological dimension. The clauses are used to create a window through which the readers can see what goes on in the minds of the characters, particularly as to the issue of identity, belonging, and emotional dislocation. Mental clauses are a consequential way for the author to create short, but important glances when the characters doubt in their position in this world or recall something. Nevertheless, such processes of the mind are seldom left obvious or without a solution. Rather, they

usually become the forerunners of behavioral shifts; their psychological or emotional unease manifests itself in cognitive changes, which are solved not in the realm of thoughts, but in the world of material deeds, either taking up a more puritanical form of religion or renouncing cultural hybridity.

This functional association between mental and material provisions implies a psychology of change in which emotion is not a target but the occurrence of ideological realignment. Consider, e.g., the humiliation, invisibility, or rejection as the emotional prelude of actions of radical religiosity or going out of the Western society. This quite low percentage of mental clauses is indicative of a world in which emotion and thought could be of value only in bringing to action. Moreover, the lack of in-depth deliberation or of long-term thought processes indicates the orientation of the text towards dogmatic certitude and not high-level consideration. Feelings such as shame, loneliness, and yearning are expressed, repressed, or reused to serve the ideological cause as quickly as possible, and the moral universe is thus changed into an ideological tool to activate feelings and is not simply a personal experience of human beings.

1. Sunny **knew** one thing: no one had ever seen through all the fog he put up around himself.

2. Sunny wanted to be the kind of man Layla could be proud of.
3. Sunny was rapt.
4. He had come to feel that his parents were strangers.
5. Sunny **felt** embarrassed by his mother’s accent.

While smaller in number than either cognitive or emotive clauses, these perception-based operations are seen as central to linking the internal mental world of a character with the external physical world. They signal those moments in which characters are not merely thinking or feeling alone but are responding to their world with the utmost alert interpretive reactions. "Affection of perception" here is no organic passive reception, and

it's full of meanings, often representing a turning point in the emotional or ideological consciousness. As an example, now in the act of hearing a religious call or sensing how people see him, sound and image are filtered through his emotional state and his place on the ideological spectrum. What he hears is more than sound; it is a spiritual stimulant, a sign of perception or revelation. What he sees in other people’s faces, whatever it is — judgment or curiosity, reverence or disdain — becomes the mirror of his thoughts about himself. Lines like these are indirect for claiming that the protagonist reads signs, reads gaze, and even readies aura with his encompassing, either what reads to him or near him as (un)worthy of himself in a community or community-like-of-faith spaces.

Table 4

Actor	Process	Phenomenon
Sunny	was rapt	Oz’s explanation
Sunny	felt	embarrassed
He	hated	How friends mocked him
Sunny	felt	different in his white robe

On some other occasions, perception means expectation, introspection, or symbolic vibration. The external shot mirrors the inner state when Sarah gazes outdoors and strolls by the sea or feels the peacefulness around her. The act of perception, the horizon sensation, a noise, another person's sense of presence - these represent rest breaks in narrative motion, punctuation between scenes, or underlinings of emotional pitch. Such moments serve to disrupt the rapid cadence of the story and precondition some form of meditative silence in which the reader, as though analogous with the figure, is enticed to pause, look around, and think. This is what makes the texts psychologically realistic, showing that little counting for journeys within consists in thoughts and feelings (for our part at least) but rather sight, sound, and feeling in ultimate crucial parts of revering. Generally, “sensitive mental clauses” in the story serve to externalize inner dynamics and internalize outer signals. They talk about the character’s sensitivity towards the outer world and how he has the ability to decode meaning from the slightest of hints. It is a perception that assumes the role of ideological and affective interpretation as watching this world, not confrontationally, but with a vested interest.

States of being, identity, classification, and attribution are represented using relational clauses. They are important in making the social and ideological positions of the characters. Relational clauses are also common in this story because they have been of importance in naming, defining, and dividing people in relation to their moral, religious, or cultural norms. They are not very descriptive in nature; these labels are evaluative. They create the hard oppositions of believer to non-believer, pure to corrupted, or east to west. It is also worth noting that relational clauses here are ones that not only serve as linguistic devices but also as ideological means that reinforce essentialist identities. Such definitions are given by the characters that have the moral or ideological power in the narrative and are usually not challenged as part of the narrative logic. By repeatedly doing this, identity stops being fluid or constructed by the self, but instead is manufactured and monitored by a vague outside. An individual is either in conformity with a certain belief system, or he/she is banished. There can be no gray between the language. Moreover, relational clauses have to do with the moral absolutism of the text- they imply that one has an unchanging nature which can be characterized as right or wrong. Such inflexibility is not atypical of extremist (or fundamentalist)

worldviews in which a person is not regarded as developing or contradictory, but as entirely righteous or entirely deviant. This deployment of relational clauses builds a two-colored moral system against

which the characters succeed or fail, are angels or fiends, without much room available to misunderstand or chameleon outside of the standard pattern.

Table 5

Carrier / Identified	Relational Process	Attribute / Identifier	Type
Sunny	was	not like the others	Attributive
His robe	was	White	Attributive
This moment	was	Different	Attributive
Oz	was	more than a guide	Identifying
The hall	felt	Sacred	Attributive

The use of modal clauses in this piece of writing is an excellent linguistic feature of the determinants of agency, moral, and ideological responsibility among characters. In contrast with the other kind of declarative relational or material clauses, which specify what is, the modal clauses emphasize what may, should, or cannot be, as well as what should be

done to materialize ideological congruity. Such poetics of opportunity, compulsion, and limitation provide glimpses into the internal forces a character encounters and the ethical or spiritual demands placed upon the character by the environment or some inner authority.

Table 6

Subject	Modal Verb	Main Verb	Modal Meaning
He	could	not bear the weight	Ability (negated)
He	must	prove his loyalty	Necessity/Obligation
They	had to	leave their phones outside	Obligation
You	can	't just wears the robe	Permission/Constraint

Existential clauses state whether people, things, or conditions exist or not. The low occurrence of them in the text shows that the story is neither about the mere recognition of the things that are. Rather, it has a need to change, judge, or get rid of. Where alien items are involved in the existential, the alienation tends to be expressed in terms of introducing an item which is promptly judged; the concept of ignorance, of impurity, or of moral decay may be admitted, but no sooner than it is registered, it is disdained. This also implies that this is a discourse that thrives without the room for neutrality or observation. Nothing is simply to be there; things are either good

or bad, right or wrong, sacred or profane. The fact that there is minimal application of existential clauses backs the fact that the text is activation- and evaluation-based. It is not descriptive; it soon progresses to assertion and change. The role played by these minority clauses is therefore instrumental, and not contemplative. They are not supposed to be used to depict the world but are meant to indicate a problem that needs to be put into action. This is an ideology in which life is also a conditional matter, with any form of being also needing to be morally justifiable.

Table 7

Existential Subject	Process	Existent
There	was	silence in the hall
There	was	a shift in the air
There	were	whispers among the brothers
There	was	no turning back
There	had been	a time when he doubted

The type of distribution of the clauses in this text is not random or stylistic: it exposes and upholds the ideological layout of the narrative in it. Material and relational clauses prevail, as what is being told is a story of doing and of being within a strict system of morality. These provisions strengthen a society in which the identity should be enacted and the purity tested. The rather slight introduction of clauses of the head and verbal, though decisive, shows how action and judgment take precedence over affections

and speech. The minimal use of modal and existence clauses affirms once more the impression that the narrative has no openness, but a discussion of absolute certainty and moral closure. When the patterns of the clauses are taken as a whole, there is a narrative of ideological closure, subjective transformation via ideological practice, and eradication of ambiguity in the discourse of morality. This language is not only an echo of the social reality, but it also provides and shapes it.

Impact Type Clauses

Table 8

MATERIAL-TYPE	N	%
- intransitive	61	3.2
- mono-transitive	136	7.1
- ergative	19	1.0
- ditransitive	4	0.2
TOTAL:	220	11.5%

Intransitive Material Clauses

Intransitive clauses do not have a goal, only an Actor. These are usually self-contained or self-directed acts like walking, sitting, or standing. Probably, these clauses in your text describe the spiritual discipline, resolution of self, or transformation that is

internalized. When a character goes to the prayer hall or sits down in the mosque, the action is finished, but full of ideology. These verbs do not take objects since the change is happening within the Actor and leads to the transition between the worldly interaction and spiritual self-containment.

Table 9

Actor (Subject)	Process (Action)	Circumstances
He	walked	to the mosque
He	sat	in the front row
Sunny	bowed	His head in prayer

Intransitive material clauses in narrative revolve around the incarnate path of spiritual change, where the subject is doing physical activities that are closed, non-transferrable and highly symbolic. They are clauses that have nothing to do with external objects or subjects, but only inner variation that is expressed in the movement of the bodily act. The body of the subject in this story turns out to be the battleground of ideological bargaining, capitulation, and renewal. To illustrate the point, consider the case when the character is walking to the mosque, or is standing on the threshold: these minimal physical gestures mean more than the motion: a boundary between a secular and sacred space, between the past identity and the future promise is crossed.

Mono-transitive Material Clauses

Mono-transitive clauses consist of the Actor and Goal, somebody doing something to somebody or something. In your text, these are the most prevailing ones, and it means purposeful, specific actions such as taking off earrings, demolishing photos, or leaving a book. Such lines illustrate characters interacting with their world in decisive, and in many cases, irreversible manner. Destruction of music by burning it, as well as destroying any document, symbolizes clarification of ideological direction and the refusal of the past. Such an abundance of mono-transitive clauses points to the narrative of willful actions, where outer behavior indicates an ideological interior change.

Table 10

Actor (Subject)	Process (Action Verb)	Goal (Affected Entity)
He	removed	his earrings
He	threw away	his old photos
He	deleted	Western songs from his device
He	destroyed	old letters

The active transformational backbone of this story is an occurrence of mono-transitive material clauses. As opposed to intransitive clauses, mono-transitive clauses are about external, outwards-bounded actions, or in other words, someone does something to something. These things tend to be symbols of the yesteryears: pictures, tunes, correspondence, identity certificates, and physical features. The subject undertakes symbolic rejection and ideological washing through its actions on these objects. As an example, as the character shaved his beard and took his earrings out, these physical changes mark the abandonment of the past aesthetics, which were associated with secular or cultural identity. It is an active rewriting of the body so that it can conform to a new set of morals and spirituality.

Ergative Material Clauses

The more subtle clauses are ergative. They display an intermediary- something that appears to be an actor and/or a recipient of an action. Take, the door opened, the door is the subject as well as the affected party. Such clauses in your text probably have a transformative element not entirely within the manipulation of the character that can even be an intervention of God, spiritual breaking down, or a change in environment. These secondary formations usually indicate that there is a gray zone between freedom of action and not being able to do anything, which is appropriate when there is a realization or lack of control within the world of God.

Table 11

Medium (Subject)	Process (Action Verb)	Circumstance / Context
The door	opened	Slowly
His robe	fell	to the ground
The lights	dimmed	as the sermon ended
The air	shifted	Suddenly

In this text, ergative material clauses are applied to decentralize human activity and make it seem that changes take place with the help of invisible or natural energy. Actions are not viewed as something the characters perform, but as something that happens around or to them, or as something that takes place through the setting. This grammatical construction gives the narrative an element of spiritual determinism, as if nature, space, and even sound are players in the ideological process of the character.

Ditransitive Material Clauses

These clauses: three participants are involved (usually Actor, Goal, and Recipient; He gave him the Quran). These are small symbolic clauses in your dataset, although there are not many. It usually takes place at the instances of ideological transmission-when one personality preaches knowledge, belief, or duty. The minor instances may be giving out a book, advice, or symbolic items. Such lines are ceremonies of initiation and education and have hierarchies of relationship and ideology inscribed in the bodies.

Table 12

Actor (Subject)	Process	Recipient	Goal (What is Given)
Oz	gave	him	a copy of the Quran
The mentor	handed	him	a prayer mat
He	showed	them	the scars on his back
Sunny	offered	the newcomer	a glass of water

Ditransitive material clauses in this text are instances of ideological passage and adjustment of relations, when the thing of symbolic or material value is transferred by one person to another. These paragraphs normally contain an Actor, a Goal, and a Recipient, and these are acts of giving or revealing that tend to mediate the internal change of one character and the influence or intervention of another. In contrast to intransitive or mono-transitive actions, which can leave the actor alone in his personal transformation, ditransitive actions imply that transformation is frequently aided, observed, or led by others, placing personal belief in an inter-personal or hierarchical context. Fatima Bhutto's position is subtly, but very specifically, conveyed with an attention to language that focuses on action, contemplation, and structural impediment. This frequent referencing of such material and mental processes paints radicalization as a reaction to exclusion rather than madness.

Characters are intercalated in both motion, resistance, and retreat that symbolically depict uprisings against structures of oppression, broken households, and diasporic life. Meanwhile, the mind processes resentment, doubt, and distance in ways that suggest radicalization is linked to more general social and political issues – as opposed solely to an attachment to religious dogma. Lexical selection strengthens this framing. Words expressing ownership, liberty, and surrender carry ideological imperatives -- coupled with pejorative adjectives designating consumerist modernity -- so that the emptiness of Western urban culture is contrasted with the "clarity" and "wholesome richness" ascribed to spiritual or communal places. This intentional juxtaposition of one world as sterile and unfeeling, while the other, albeit dangerous, seems to provide purpose and support.

Point of view is inscribed through the prevalence of declarative sentences, introducing a sense of authority and authenticity, while the degree serves as a reminder to the agent that decisions are made under conditions of uncertainty, constraining the process. These limitations are also emphasized by passive constructions, which then efface the agents of oppression and render institutional forces as anonymous and ubiquitous. By contrast, radical movements are more readily humanized in the active voice, and they seem therefore more

responsive than mainstream bodies that don't represent while seeming to do so.

Intertextual charting is also pivotal. Media is the actual discourse in deindividualized language and signification, or dehumanized contrasts, whereas radical sermons involve emotional duty - oriented towards loyalty and sacrifice. This inversion is both a critique of phobic stereotyping and counter-terrorist talk in the Western world as well as an exposé of how extremist language exploits disaffection by giving it a sense of belonging and meaning. By means of this complex play between grammar, lexis, modality, and intertextuality, Bhutto portrays radicalization not as a question of individual pathology but as a discursive response to marginalization and disaffection. Her characters are depicted as the products of linguistic and ideological environments that make, limit, and reassign their identities even as they indicate a larger critique of the systems that lose them in abandonment without real alternatives.

Conclusion

The transitivity analysis reveals language is an active force as a mediator in constructing identity, forming ideology, and maintaining or changing structures of power rather than a transparent vehicle of meaning through which the events they describe are presented. Material processes predominate and represent acts of rejection, purification, or transformation, and how the outward acts become indicators of inner change. Mental and emotional clauses emphasize the unrest in character psychology, mapping fear, recognition, and resolve onto moments of ideological reorientation. Speech, instruction, and reported voices in verbal processes demonstrate the ways authority is handed down through belief practices as well as negotiated. Lack is interrogated in relational and existential clauses; identity, presence, and absence of voice reemerge especially in marginalized figures as the plays emphasize the silencing and erasure by patriarchal/class-based society.

Transitivity patterns between characters do map specific trajectories: Monty dominating in mental and relational processes, reflects alienation and objecthood; Sunny's shift into material and verbal processes references how radical discourse allows conditional agency through control/per 54 suasion,

Anita's being restricted on relational and existential processes indicates structural silencing where empowerment is only partialized inside radical spaces as a limited ventriloquism. Both shifts unveil that power, inclusion, and identity are linguistically inscribed and unevenly allocated. In summary, what Bhutto does is to "use grammar as a weapon of critique – showing us how language does not simply mirror but produces ideological truths. Radicalization is depicted not simply as a religious

condition, but the result of systemic neglect, exclusion, and displacement, where my institutions that are supposed to provide meaning and belonging fail to. Using transitivity, the story traces characters' movement from alienation to conditional acceptance and shows how language both sees and subjugates. Language, therefore, becomes a machine for transformation, coding identity, belief, and community while revealing the social and political forces that inform (and limit) these lives.

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