EXPLORING ALAMGIR HASHMI'S POEM "SNOW" USING HALLIDAY'S SYSTEMIC FUNCTIONAL GRAMMAR FRAMEWORK: A LINGUISTIC ANALYSIS

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Abstract:

The objective of this study was to investigate the linguistic framework known as Systemic Functional Grammar, which was created by renowned linguist M.A.K. Halliday. The idea offers a viewpoint on how language phenomena can be helpful in literary analysis. The current study focuses on identifying the useful components in the poem "Snow" by Alamgir Hashmi. Ideational, interpersonal, and textual analysis were the three main functional methodologies used to analyze the poem. The first method entailed distinguishing the active and passive voices in the clauses and analyzing the transitivity patterns. The second strategy concentrated on relational elements, such as individuals and their interpersonal interactions. Analysis was done on the textual meaning as well as the overall impression created by the earlier findings. The study also looked for the poem's theme and the main functional concept that was conveyed through poetry. The poem's fundamental theme was also examined. As a result of the foregoing evaluation and analysis, it can be concluded that the poet's love of nature and their intense study of natural objects led them to communicate several ideas at once.

Keywords: Systemic functional grammar, textual, interpersonal, ideational, experiential, Mood, Modality, transitivity patterns.

1. INTRODUCTION:

Systemic Functional Grammar (SFG), also known as Functional Grammar (FG) or Systemic Functional Linguistics, is a well-known approach for evaluating a language about its environment and functions. It was developed by the Austrian linguist Michael Alexander Kirkwood Halliday, sometimes known as M.A.K. Halliday, who looked at a variety of linguistic theories and frameworks to explore how language is used in speech and literature. The two main components of SFG are Systemic Grammar and Functional Grammar, which form the basis of its syntactic and semantic theory. The goal of systemic grammar is to comprehend how language functions as a system of organization or potential meaning, made up of subsystems that language users can choose from.

However, Functional Grammar shows that a language is a tool for social interaction that is shaped by the functions or purposes it fulfills rather than by fixed structures. Halliday contends that there

333

should be three phases to style analysis: analysis, interpretation, and assessment. Each stage involves linguistic analyses of meta-functions that are more abstract and coded.

Ideational Function, Relational Function, and Textual Function are some of these fundamental components of language.

a. Ideational Function:

The Ideational Function is the first quality of language, according to Halliday. According to Halliday (1971: 332), this function represents the way a speaker or writer utilizes language to convey their understanding of the real world, including their internal consciousness—such as their feelings, thoughts, and perceptions—as well as their acts of information and comprehension. In essence, this function showcases activities and experiences in both the objective and subjective worlds while communicating fresh knowledge and communicating stuff that is unfamiliar to the listener or reader. "Transitivity" and "voice" are the two sub-functions that make up the ideational function. Hu Zhuanglin, a Chinese linguist, emphasizes this point.

"This function not only specifies the available options in meaning but additionally determines the nature of their structural realizations" (Hu Zhuanglin, 1988: 312).

According to Halliday, the ideational function reflects our perceptions of both the objective and the subjective worlds. This function contains the speaker's enjoyment of the phenomena of the real world, including their responses, cognitions, perceptions, and language acts of knowledge and comprehension (Halliday, 1971). It also provides new information to the listener or reader.

A key component of the ideational function is the transitivity system, in which a clause represents what is happening, what is being done, and the subject's state (Yumin, 2007).

Six processes make up this system: the material, the behavioral, the relational, the mental, the verbal, and the existential processes.

- Actions are expressed through 'the material process'.
- While perception, reaction, and cognition are all part of 'the mental process'.
- While 'the verbal processes' involve exchanging information.
- 'The Relational processes' can be categorized as attributive or identifying.
- 'The existential process' denotes the presence of something.
- Whereas, 'the behavioral process' pertains to physiological and psychological behaviors. The transitivity method aids in phrase analysis and helps to pinpoint the participants, actions, and objectives (Hu Zhuanglin, 1988).

For Example,

There was a boy in the room.

b. Interpersonal Function:

The interpersonal aspect of language makes up the second component. Speakers employ language to convey their involvement in the speech event, including their beliefs, attitudes, and connection to the audience, as highlighted by Halliday. This is done by adopting a conversational function, including informing, inquiring, introducing yourself, or persuading (Halliday, 1971: 313), (Hu Zhuanglin, 1988:313) goes into further detail about this idea.

"The interpersonal feature embodies all make use of language to explicit social and private relations. This consists of the numerous methods the speaker enters a speech state of affairs and plays a speech act."

Modality and, Mood is used to express the "language's interpersonal functions".

1. Mood:

The mood is a reflection of the speaker's role in the situation in which they are speaking and the position of the addressee. For instance, whilst the speaker makes use of the vital mood, he assumes the function of giving instructions and casts the addressee inside the function of someone who is anticipated to conform, as inside the word "skip me the pen", Hu Zhuanglin, 1988.

2. Modality:

The midpoints among the intensely positive and terrible tiers are known as modalities, alternatively. One of the maximum vital structures in social interplay, it can display electricity dynamics, ties among social companies, tiers of ritual, and the speaker's evaluation of the topic. English also uses

non-public pronouns, notional verbs, tense, direct, and oblique utterances, as well as modal verbs, modal adverbs, and modal adjectives to explicit modality.

Textual Function:

According to Halliday, the third function of language is the 'textual function'.

"Language makes hyperlinks among itself and the state of affairs; and discourse will become feasible due to the fact the speaker or author can produce textual content and the listener or reader can understand one" *(Halliday, 1971:334).*

The manner that permits spoken or written discourse to be coherent and related, reworking a group of random phrases into a stay passage, is known as the textual function of language, in step with (Hu Zhuanglin, 1988). The textual coherence of two sentences may additionally differ even though they play identical ideational and interpersonal roles. The need that language to be operationally relevant in a scenario or context from the real global sets a live passage other than a simple entry in a grammar e-book or dictionary. The strongest which means threads that can be sewn into the language structure's material are provided with the aid of the textual feature, allowing the express or implicit presentation of statistics in conversation. Both overt and hidden meanings are present in every communication.

While language's generalized interpersonal function permits us to apply it for social interplay and personal expression, its generalized ideational function lets us apply it for unique purposes and contexts. The textual component of meaning, which connects language to itself and its contexts of usage, is necessary for language to function well in both of these capacities. Language would be pointless without the ability to communicate through text (1971, Halliday).

2. INTRODUCTION TO THE POET:

Alamgir Hashmi, often referred to as Aurangzeb Alamgir Hashmi, was born in Pakistan on November 15, 1951. To survive and flourish on Earth, he obtained both official and informal schooling. His parents instilled in him the importance of reading, writing, and listening at a young age. He pursued his education by going to institutions and locations that shared his interests, and he has written a lot of poetry and prose in a variety of styles. Additionally, he has taught courses in theory, interdisciplinary studies, language, literature, and culture. He has worked as a professor of English and comparative literature, an editor of scholarly and literary publications, and a poet in addition to being most recognized for his work as an English poet. In addition, he has experience working as a translator, broadcaster, scholar-critic, and even a weekend canoeist. He has lived wherever his work takes him for more than 40 years, and his art has received international acclaim. Most importantly, he values life as a gift.

3. INTRODUCTION AND ANALYSIS OF POEM:

The contemporary poetry "Snow" by Alamgir Hashmi tackles a variety of themes and concepts related to nature. The poem is 40 lines long, written in straightforward language, and has no apparent rhyme scheme or rhythm.

Analysis of Poem:

The poem has several symbolisms, and critics claim that the snow symbolizes life without warmth, aging, and waning power. To show comparison and contrast, the author uses punctuation, such as commas and question marks. The poem makes use of a variety of adjectives that are common in poetry from the Renaissance.

> **Poem (Snow):**
> *"The blizzard overnight,*
> *We wake up*
> *To crazy things:*
> *The pine trees rinsed in ice,*
> *Their glass twigs shattered below,*
> *Our brains like eggs scrambled,*
> *After dim sleep and snow.*

What can one make of snow.
This late,
Ice-filled
Chrysanthemums
pinned to the window?
No thought in winter would
burn
itself to fragrance, or summer wit.
in this ghastly white,
when I want to say I am afraid
and wordless.
I cannot breathe my breath.
I have seen it happen.
Once stealthily as in grey, white, off white
hair in my father's beard
which the razor has never let
anyone see.
and the day
dazzled by the light of his
commitment
he frowned—
It is not light
to be on the wrong side
of things—
he was already losing weight.
And two years later
two more wrinkles on the face
made him forever angry".

4. SYSTEMIC FUNCTIONAL ANALYSIS:

4.1. Ideational Functional Analysis:

Communication between the author and the reader, as well as between the speaker and the listener, is part of language's ideational function. This is accomplished by utilizing transitivity and different sentence patterns. While transitivity refers to the patterns of verbs and processes, sentence patterns deal with the use of clauses. The following tables display the poem's transitivity patterns.

Table 1: Process types

Process Types	Internal Meaning	Participants
Material	Happening, doing	Goals or Actors
Relational	being	Attributive, Identifying
Verbal	saying	Speaker, Receiver, Verbiage
Behavioral	behaving	Behaver
Mental	sensing	Sensor, Phenomenon
Existential	existing	Existent

Table 2: Transitivity Patterns in Poem:

Process Types	Words Presenting Processes	Numbers	Percentages %
Material	Wake, burn, sleep, losing, seen, dazzled,	14	50%

	breathe, filled, frowned, pinned, rinsed, shattered, scrambled, blizzard		
Mental	Wordless, afraid, crazy, ghastly	4	14.286%
Relational	-	0	
Verbal	Say	1	3.571%
Behavioral	Angry, frowned	2	7.142%
Existential	Two years, has, have, is, am, on wrong side,	7	25%
Total		28	100 %

According to the statistics in Table 2, it is clear that the poem "Snow" uses material processes—which make up around half of all processes used—to represent actions and events.

We **wake** up, Winter would **burn** itself to fragrance, after dim **sleep** and snow, the day **dazzled** by the light, cannot **breathe** my breath, he **frowned**—

Chrysanthemums **pinned** to the window? The pine trees **rinsed** in ice,
Their glass twigs **shattered** below, our brains like eggs **scrambled**,

Material process implies an action or "doing" that affects things, people, or objectives. The existential process, which makes up about 25% of all the processes used in the poem, is the second most common process type.

And **two years** later, razor **has** never let, I **have** seen it happen,
 I **am** afraid, it **is** not light so on.

Thirdly, there is a mental process which is 4 and has 14.286%, behavioral processes, which is 2 and has 7.142%, and verbal processes which is 1 and 3.571%.

And finally, the relational process is not found in the poem. Whereas, the idea of white hair can be related to grey color. But it is not a relational process.

4.2. Interpersonal Functional Analysis:

In systemic functional grammar, a type of grammatical analysis looks at the interconnected parts of a text. This approach is strongly connected to the speech act theory of discourse analysis.

> *"Halliday approaches the grammar of interaction from semantics perspectives. He factors out that every time we use language to interact, one of the matters we're doing with it is establishing a relationship among us". (Eggins, 1994).*

From that standpoint, the following is an assessment of the connections among the elements.

Table 3 Personal Pronouns

Types of Personal Pronouns	Personal Pronouns in Poem	Total Numbers of Personal Pronouns	Percentages %
First Person	I, I, I, I, We	5	23.81%
Third Person	He, he, it, it, him	5	23.81%
Possessive	Our, my, my, their, his	5	23.81%
Reflexive	itself	1	4.762%
Relative	What, when, which	3	14.29%
Demonstrative	This, this	2	9.523%
Total		21	100%

From Table 3,

The prevalence of "first person pronouns" and "third person pronouns" or "possessive pronouns," both of which occur 23.81% of the time, in the poem is high. The first-person pronoun "I" was used by the

author to draw the reader in. 'We' was also for the readers, the first-person pronoun like possessive pronouns is 23.81The text contains three possessive pronouns that are associated with the first-person, namely "our," "my," and "my." On the other hand, the possessive pronoun "his" is linked to the third person, and 'their' is related to pine trees.

Further, the reflexive pronoun is 1 with 4.762%, the relative pronoun is 3 with 14.29% and the demonstrative pronoun is 2 with 9.523%.

The poem uses a subjective mode of expression to convey the relationship between the reader and the poet. This distinguishes it from ordinary descriptive writing and highlights its poetic and literary nature. Throughout the poem, the first-person pronoun is extensively used, while the third-person pronoun is employed to describe things or phenomena that are common to both the readers and the poet. Notably, there is no second-person reference in the poem, as the poet does not address any specific entity other than themselves.

The subjective style of the poem, which allows the poet to express their emotions, is typical of romantic poetry and poets. Therefore, given the significant use of the first-person pronoun, it can be concluded that the poem is subjective rather than objective or descriptive in nature.

4.3. Textual Functional Analysis:

The textual function is to make readers realize that, in contrast to the random selection of phrases, language has some sort of cohesive system for written or spoken speech. Additionally, it transforms written or spoken communication into a thought-through composition with a cohesive literary structure. You can comprehend what is spoken to whom by analyzing the sentence structure, more precisely the "theme" and "rheme" of each phrase. From this vantage point, it is apparent that the poem is mostly about the things that may be done or characterized as an option that the observer or the poet who is walking over there likes;

We (wake up) *to crazy things,*

The pine trees (rinsed in) *ice,*

Chrysanthemums (pinned) *to the window,*

The day (dazzled) *by the light.*

5. CONCLUSION:

As a result of the foregoing evaluation and analysis, it can be concluded that the poet's love of nature and their intense study of natural objects (such as snow, daylight, blizzards, the fragrance of night, and pine trees) led them to communicate several ideas at once. The poem also uses organic objects as symbols, such as the brain-representing scrambled eggs. The poem expresses respect for natural items while also using poetic devices and sarcastic language to good advantage. Additionally, the poem's lack of modalities or modal auxiliaries shows the poet's preference for subjective expression, which goes beyond the bounds of objective or neutral expressions.

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