

A Systemic-Functional Linguistic Analysis of Saki's "The Image of the Lost Soul"

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ABSTRACT: This paper used Systemic-Functional Linguistics (SFL) to analyze Saki's short story "The Image of the Lost Soul" through Halliday's transitivity framework to reveal the linguistic methods of creating emotional detachment and existential loneliness with unreturned feelings. Multiple research investigations on transitivity have concentrated on traditional novels while bypassing short story analysis alongside the complexities of verbal and existential dynamic processes. The systematic process of categorizing clauses into material, mental, relational, verbal, behavioral, and existential categories demonstrates how such choices create meaning in the narrative. Behavioral clauses in the study demonstrate the absence of defined recipients because they primarily showcase separated emotional states and deep existential challenges. The existential processes that contain "a cry that could never be answered" created narrative spaces free of emotions, which reflect feelings of emotional severance and separation. The study used qualitative clause-based analysis to explain the language strategies Saki uses in constructing both character psychological states and social critiques. This paper shows how Saki employs process types to exceed narrative structure by generating existential meanings that saturate the grammatical framework. This analysis of short fiction demonstrates how brief narratives generate powerful emotions through their strategic wording to expand SFL's application range. The research enhances both literary stylistics and systemic-functional literary studies through its analysis of language and emotional connection to ideology, so researchers should continue interdisciplinary examinations of early twentieth-century literary solitude models and emotional breakdowns.

Keywords: systemic-functional linguistics, literary stylistics, transitivity, behavioral process, emotional isolation.

I. INTRODUCTION

Systemic-Functional Linguistics (SFL) offers a substantial theoretical account of how language works at the textual level, especially with how grammar construes meaning. Halliday's [1, 2] transitivity system, which is among the key frameworks within SFL, provides a conceptually rich approach to analyzing how linguistic resources represent experience. Transitivity is how the processes (action, event, or state), participants (actors in the process), and circumstances (context) are expressed in language. In this way, scholars can understand the construction of what the current paper calls "ideational meanings", meanings that refer to the representation of experience and reality. Transitivity has been found especially helpful in revealing how and where the authors "hide" meanings in a text. Self-reflexively, the assignment of the position to the concern responsibly addresses the task of showing how characters, actions, and thematic components of a text are built and situated grammatically by an author. Unlike the purely literal approach to the analysis of a text, this strategy helps to identify not just the ideas embedded in the text, but also its

ideologies and emotions. The present paper attempts to fill a gap in the existing research, as it uses the SFL transitivity analysis to analyze short fiction produced in the early years of the twentieth century, a genre that has been so far mostly ignored by the research on SFL, in which canonical novels have taken precedence. Its novelty is in its displaying of how the processes of behavior and existence can code emotional detachment and isolation, thus to broaden the SFL applications in the literary stylistics.

The transitivity system has been studied in connection with different text and literature types. Halliday's model [1, 2] has been used extensively to analyze fiction, poetry, and drama, to reveal how the authors build reality linguistically. Thompson [3] and Martin & Rose [4] have used SFL to textualize literary writers engagingly, as transitivity analysis may reveal polysemic meanings and give fresh insights regarding character development, dominant themes, and plot. Simpson [5] employed transitivity to explore point of view in narrative fiction evidence of how varying types of processes can represent a character's mental condition or role status. In the same manner, Goatly [6] proved that the use of transitivity can be particularly useful in the transposition of literature for eco-critical interpretation since material and relational processes usually point out attitudes to nature and the environment. These works demonstrate that transitivity is useful and appropriate to literary analysis not only as a method for extracting the evident meaning but also as a method of attending to the ideological presuppositions and assumptions buried in linguistic practice.

Nonetheless, as much as transitivity has been talked about in canonical texts, there is nothing of the same that has been said about short stories particularly those by early twentieth century writers like Saki. Moreover, although an emerging body of literature has introduced transitivity within the processes of power, agency, and identity there is no article to investigate how transitivity forms emotional states such as, loneliness, isolation, and lack of reciprocity. This gap is most notable at the textual level when behavioral and existential processes predominate in the narrative organization. Several gaps can still be identified in the existing literature concerning the applicability of transitivity. First, there seems to be very little research established on concern with transitivity in short stories, especially about process types in understanding theme construction in concisely intense fiction. Additionally, whereas character emotion, character psychology, and how they are mapped in transitivity have been considered in longer works, their presence and specific roles within short story narratives are less well understood since these works are more concise and their language more finicky. Past research has mainly concentrated on material and relational processes, which concern the interaction between an object and its environment, as well as the objects themselves. In the consideration of so-called "existential" topics and profound signs, there seems to be a considerable absence of research on the function of behavioral and existential processes in signposting themes of isolation, the absence of affective connection and non-reciprocal though this final may not precisely pertain in Saki's "The Image of the Lost Soul" since the details of the action uninhibitedly show an education in humanity. The research therefore provides a theoretical contribution by applying SFL analysis to smaller fictional texts, a methodological contribution when it comes to coding into groups of clauses the little-studied forms of process, and an interpretative contribution in correlating these forms with the subjective themes of disconnection and loneliness.

This research seeks to fill these gaps by evaluating the transitivity patterns of Saki's "The Image of the Lost Soul" about the variety of process types and their relation to the text's themes. Paying special attention to behavioral clauses without an explicit receiver, it will be possible to look at how they contribute toward building a sensation of isolation between characters and other feelings of disconnection. In addition, the relation and existential processes will be discussed to discover how they influence the representation of the existential motifs and how they illustrate the essential disintegration of the character with the help of the "Lost Soul" stereotype.

Given that this study pays particular attention to these, less well-explored process types, it shall provide fresh perspectives as to how the linguistic choices serve to construct the overall topical and affective tenor of the textual plot. In addition, the application of this approach to the analysis of shorter fiction allows for the expansion of the topic of transitivity in the analysis of literature as well as establishing the role of grammatical structures in building more intricate forms of short fiction's depicted emotional and psychological climates.

Although the emotional issues in question are commonly analyzed with the assistance of the mental processes (such as sensing, thinking, feeling), in the given research, the approach to studying how both



behavioral and existential processes can be employed to construct them indirectly is preempted. The behaviors represent psychophysical expressions (sighing, trilling, creeping) of the inner feelings in cases where the verbs of the mind are not explicitly stated, the existential processes constitute the empty place of the feelings by stating the existence of things in the context of an emotionally empty environment. The strategy is an addition and not the replacement of mental process analysis that proves that the meaning of emotions can be created with the help of non-mental types of clauses. The explanation of such contributions places the current study in the nexus of literary linguistics and early twentieth-century stylistics, and in that aspect, it can be relevant to the interpretation of how language assigns the meaning of emotions in short fiction. Statement of the problem in this study are described as follows:

- What transitivity patterns are found in The Image of the Lost Soul and how do they contribute to the thematic development?
- How do behavioral and existential clauses express loneliness and power struggle?
- What interpretative role does the absence of receivers in behavioral processes play?

These questions carry importance, as they deal with the problem of how the language form defines the literary meaning, especially how the grammar of the short story could convey emotional and psychological moods- the problem which is neglected in stylistic studies of the literature of the early twentieth century.

II. RELATED WORK

This section summarized all relevant literature and studies gathered from collected books, articles, research, websites, and other printed materials. These related literature and studies gave helpful insights or hints on the direction of the present study.

1. TRANSITIVITY FRAMEWORK IN LITERARY ANALYSIS

The analysis of short fiction by SFL methods primarily focuses on material and relational processes yet requires additional examination of behavioral and existential processes since they serve to better interpret the ideational meaning of literary texts. Modern literary works handle refined human experiences like internal states of being alone and the breakdown of meaning which all exceed what material processes alone can demonstrate. The research examines the unexplored regions which this demand seeks to investigate. The research by Simpson [5] about narrative fiction POV links how transitivity patterns function as markers for both characters' emotional states and social relationships. Through his research, he identifies that processes reflecting internal and social aspects show psychological depth yet they indicate the ability of behavioral procedures to convey embodied emotional responses. Literary texts deployed relational and material processes to express ideological positions about nature according to Goatly [6] and these patterns reflect the symbolic meaning Saki assigns to his pigeon and jackdaw characters.

Martin and Rose [4] point out that transitivity analysis in literary texts reveals "hidden ideologies" as a primary strength of this method. They explain that transitivity functions beyond description by establishing itself as interpretation because it reveals narrative bias along with emotional aspects. The analysis extends traditional transitivity studies to show how Saki's story uses behavioral and existential clauses to create the discursive representation of unreciprocated gestures and speech pieces. The development of narrative structure combined with thematic coherence depends heavily on transitivity elements according to Thompson [3]. Through repeated existential clauses such as "a cry that could never be answered" and "longing and hopelessness", Saki effectively locks into the emotional void along with the psychological emptiness that drives his main characters. These linguistic structures develop a deeper effect as well as philosophy alongside narration. In contrast to these studies of canonical or longer works of literature, the current research is aimed at a short story that is relatively short and symbolically rich and therefore makes it possible to obtain contrasting results on how tight language can nevertheless achieve complex behavioral and existential senses.

Short story literature has received limited attention from SFL scholars since they typically analyze novels and political speeches alongside news articles according to Feng and Liu [7] and O'Halloran [8]. Short literature must be interpreted through an adapted linguistic approach because its condensed content seeks

to convey its abundant meanings. This research tackles this problem directly through its application of an organized transitivity framework to analyze a brief literary work.

Research has broadened SFL analysis from its original application in traditional literary texts. Wang and Zhang [9] showed that transitivity analysis serves to examine social identity portrayal in modern short stories through their process-type selections which reveal character connections and emotional conflicts. Transitivity patterns in modern Indonesian short fiction have been studied by Mardiah [10] who showed behavioral processes and existential processes are essential for portraying emotional interiority specifically in works addressing longitudinal and existential themes. Taboada and Gillis [11] provided evidence that reader perception of character psychology and thematic development depends heavily on clause-level choices through their combined approach of transitivity with cohesion analysis. Various modern research studies show SFL with its key element of transitivity continues as an active analytical method for literary scholarship across wide text varieties that extend beyond traditional canonical literature. These studies when combined demonstrate the applicability of transitivity in bringing out ideology, emotion and perspective in various genres. Nonetheless, these strands have not yet been incorporated into a unified framework of the short fiction analysis in the literature. This research paper adds to a gap in stylistic approaches to canonical texts and developing interests in shorter forms by establishing that behavioral and existential processes are important to comprehending how emotional detachment is grammatically accomplished in the story by Saki. Through such a manner, the current study not only repeats other existing approaches but also develops a conceptual framework that highlights the importance of unexplored types of processes to the formation of affective meaning.

2. EMOTIONAL ISOLATION AND UNRECIPROCATED RELATIONSHIPS IN SFL LITERARY STUDY

The research method known as Systemic-Functional Linguistics (SFL) delivers its most significant benefit to literary analysis through its emotional textual examination abilities. The transitivity analysis approach reveals an advanced understanding of the language which depicts emotional states that include loneliness and detachment as well as unrequited love. Through the interconnection of behavioral and verbal process types, "The Image of the Lost Soul" by Saki creates a multi-dimensional study of emotional alienation together with failed personal communication.

According to Halliday [1, 2], behavioral processes take their place between material and mental processes and make optimal contributions to the identification of bodily feelings. These grammatical structures show psychophysical situations starting from sighing to fidgeting to laughing which hold deep emotional meaning but lack clear purpose or agency control. These processes according to Eggins [12] reflect a character's inner state by supplying nonverbal emotional signals when other forms of expression are absent. The analysis establishes an important finding through its examination of behavioral clauses that do not target specific receivers. Literary characters express feelings of deep emotional solitude by sighing while in empty spaces or by gesturing toward nothing. The above grammar mistakes exist as textual expressions to show different forms of disassociation. Throughout "The Image of the Lost Soul" the principal character performs actions without response while this behavior emphasizes the story's focus on failed relationships. According to Simpson's [5] research transitivity patterns indicate both psychological perspective and social disconnection between people.

In discussing verbal processes in SFL one person projects language by delivering something to another person. The establishment of emotional disconnection depends heavily on the existence of unreciprocated verbal processes which include one-sided conversations and failed communications and monologues. The verbal actions in your analysis demonstrate characters who desperately reach out but achieve no response which shows that social connections have been lost. The taciturnity from other entities which include the jackdaw along with the pigeons and the "lost soul" functions equally powerfully with speech to reveal character breaks. Martin and Rose [4] state in their work that transitivity shows what occurs while identifying who does not belong to this occurrence. A missing participant in behavioral and verbal clauses generates more than just omitted information since it creates thematic voids that symbolize inadequate understanding or empathy. This research demonstrates how the transitivity method helps analyze the emotional distance between literary characters together with the emotional imbalances between them.

Transitivity operates as an analytic tool that corresponds to critical discourse analysis research. According to O'Halloran [13], the use of nominalization and omission in structural clauses functions to obscure emotional and social meanings. Seemingly solitary behavioral or verbal clauses lacking receivers symbolize more than loneliness because they indicate deeper problems in social and psychological failures to connect. Through his story, Saki appears to evaluate the social rules and emotional requirements of English society during the early twentieth century. The usage of relational processes suggests both identification and comparison between elements while simultaneously bringing forth emotional standing between entities. A textual relational process creates isolation during its explicit description of a character sitting by themselves while being abandoned. These clauses exist not just to describe but to specify actual states of emotions. Using relational constructions to research the emotional mapping of the text creates an enhanced analysis that combines psychological understanding with linguistic analysis.

Through the transitivity framework, it identified both the direct meanings along with hidden silences that exist within the short story "The Image of the Lost Soul". The narrative world in your study reveals itself through the absence of interaction and muted gestures with verbal acts that do not reach understanding because it operates through disconnection and failed communication. This analysis completes a missing segment in studies of SFL because previous research concentrated on material processes and mental processes but ignored emotional processes of loneliness and non-reciprocal.

Though the analysis of emotional issues is often done with the help of mental processes (for example, sensing, thinking, feeling), in this study the way to examine how both behavioral and existential processes can be used to indirectly build them is preempted. The behaviors encode psychophysical manifestations (sighing, trilling, creeping) of inner feelings when the verbs of the mind are not expressed explicitly, whereas the existential processes form the empty space of the feelings by describing the existence of things in the context of an emotionally empty environment. This strategy is an addition and not the replacement of mental process analysis which demonstrates that emotional meaning is achievable using non-mental types of clauses.

3. EXISTENTIAL SOLITUDE AND IDEATIONAL MEANING IN EARLY 20TH-CENTURY FICTION

The existential meanings found in literary characters who seek answers about being and no-being and void have been studied as both artistic and philosophical subjects for many years. Systemic-Functional Linguistics (SFL) presents a new method for scientists to identify grammatical patterns that represent existential solitude. Through repeated employment of existential and relational verbalization in the early twentieth-century short story "The Image of the Lost Soul" the writer focuses thematically on being and existence alongside their absences.

According to Halliday [1, 2], existential processes commonly manifest as "there" statements that indicate the presence of a thing. On basic analysis, these verbalizations seem to present a simple structure that appears ordinary. Literary works with existential content make existential clauses serve as weighted philosophical statements. This research investigated the existential processes in determining how loss manifests as an empty world that incorporates both the disappearance and survival of worldly elements to manifest deeper meanings about solitary existence.

In Saki's text the sentences "put up there" and "there floated up" do not serve as mere descriptions of the setting. These expressions function as intellectual techniques to create a sense of loneliness in literature. Such language constructs an empty world in which people have vanished leaving emotional and physical lack as the core trait of the protagonist's interaction with the universe. The written discourse conveys affect as Thompson [3] explains through textual affect which combines tone and mood expressions through structural elements and procedural choices. The existential grammar framework links itself to relational processes which your essay analysis defines as tools for identifying subjects and their belongings and drawing comparisons. Distinct clauses in "The Image of the Lost Soul" establish self-evolution through statements about character states such as "was" and "seemed." The grammar uses phrase such as "shadow" to symbolically remove the human essence from the "lost soul". This particular wording technique appears frequently within the literary tradition of modernism because it emphasizes psychological detachment combined with a sense of lack of identity foundations.



According to Martin & Rose [4] and O'Halloran [13] in their SFL-based ideological discourse studies, existential and relational clauses attach emotional elements and social commentary at the same time. Through his characters' decaying world, Saki reveals a gradual criticism of British propriety and lack of religious depth which he conveys through metaphors about existential loneliness even in the case of birds. The literary-cultural analysis by Simpson [10] employs transitivity to interpret social role depiction together with language-based silence concealment.

Recent works [8, 14, 15] prove, further, that SFL is still developing, providing new models of emotion and ideology analysis in modern texts. Placing this work in the framework of these types of ongoing changes makes it understandable why it is relevant to the contemporary discussion in the field of literary linguistics.

This research focuses on describing the importance of dynamic action being absent in the text. In Saki's story the story tension builds exclusively through the lack of essential elements like unperformed actions as well as missed communications and missing persons. The author brings about linguistic stasis through his use of relational and existential processes that replicate a thematic world lacking transformation or interpersonal connections. The analysis that was conducted demonstrates both philosophical and stylistic understanding which strengthens the concept that transitivity operates as a grammatical classification method while serving existential semiotics. In addition, it creates a distinguishable position in historical stylistics through its application to the works of Saki from the early 20th century. It applies SFL approaches to brief literary texts with complex symbolism which appeared during the early 20th century when other SFL studies mainly worked with modern texts or canonical novels. The application of SFL to this text enables wider utilization while establishing the research as part of an interdisciplinary discussion about language and solitude throughout time.

III. MATERIAL AND METHOD

The research draws from Systemic-Functional Linguistics by Halliday [1, 2] through its transitivity system to analyze how language creates ideational meanings within literary texts. The text utilizes the transitivity model of six process categories; material, mental, relational, verbal, behavioral, and existential to analyze and code clauses in Saki's "The Image of the Lost Soul". Behavioral processes and existential processes as linguistic constructs provide a specific understanding of the narrative through isolation dynamics and the existence of void and mutual relationship failure in the story. The study analyzed deeper psychological themes by applying qualitative clause-based investigation of how process types and participant factors and circumstances create multidimensional layers in the narrative text. The study also demonstrates how linguistic choices through transitivity analysis and literary stylistics show both the construction of states and actions in addition to the symbolic presentation of emotional emptiness and failed social bonds in short fiction using functional linguistic methods.

1. DATA COLLECTION

- Selection of Text: The researcher uses "The Image of the Lost Soul" by Saki [16] because it constructs an in-depth examination of emotional seclusion and existential challenges. Its symbolism and psychological content make "The Image of the Lost Soul" a good fit for transitivity analysis because it examines how language structures demonstrate experiential meanings. Many unique process variants appear throughout the story to provide enough detail for both linguistic and thematic investigation.
- Preparation of Textual Data: Systematic text preparation involves breaking down the text into finite clauses for analysis. The basis of analysis selection focused on finite clauses as per Halliday's [1, 2] theory that the clause represents the fundamental unit where meaning becomes organized. Text segmentation provided researchers with a planned approach to analyze experiential meanings in the text efficiently.
- Clause-by-Clause Identification: A coding sheet receives each clause manually after extraction from the text. The first step in preliminary coding required segmenting the clauses followed by an analysis of their basic syntactic structure (simple, compound, complex). The first step created essential conditions that optimized the following analysis of transitivity processes together with their participants and circumstances. In order to improve the reliability of the coding, a subset of the segmented clauses cross-coded by an independent

second coder was used. The classification was done through discussion to eliminate disputes that arose because of different interpretations of the process types. Halliday [1, 2] transitivity framework and Eggins [12] were used in identifying behavioral and existential processes. Process type in each clause was provided by analyzing the semantic role of the main verb and the arrangement of the participants. One of the trained coders independently coded 20% of the clauses and intercoder agreement was 90% whose differences were resolved by conversation. Such a process enhances the strength of the analysis in terms of reliability and replicability.

Table 1. Coded clauses.

Clause (verbatim from story)	Narrative Context	Identified Process Type	Participants	Circumstances
The pigeons did not consider it safe to perch.	The pigeons avoid the cathedral roof.	Material	Actor: pigeons / Goal: it	Location
The folk notice a little brown bird.	People observe the bird for the first time.	Mental (perceptive)	Senser: folk / Phenomenon: bird	—
It was a lost soul.	The pigeons label the bird.	Relational (attributive)	Carrier: it / Attribute: lost soul	—
It must be a demon, declared the pigeons.	Pigeons assign identity through speech.	Verbal	Sayer: pigeons / Verbiage: demon	—
Trill forth its sweetest music.	The bird sings alone.	Behavioral	Behaver: bird	Manner
Crept trustfully into its corner.	The bird retreats quietly.	Behavioral	Behaver: bird	Location
There were a number of carved stone figures.	Describing cathedral interior.	Existential	Existents: stone figures	Location
There fluttered on to the Cathedral Rood a slender, sweet-voiced bird.	First entrance of the bird.	Existential	Existents: bird	Location
The figure leaned forward.	The carved figure stretches outward.	Behavioral	Behaver: figure	Direction
There floated up to him.	The bird rises toward the figure.	Existential	Existents: bird	Direction
They hustled it away.	The pigeons drive the bird off.	Material	Actor: pigeons / Goal: bird	—
No one answered.	The bird's song goes unacknowledged.	Existential (implied absence)	Existents: (none)	—
They made sliding movements.	The bats move around the roof.	Material	Actor: bats / Goal: —	Manner
The people only noticed the bird.	Observers show indifference.	Mental (perceptive)	Senser: people / Phenomenon: bird	—
He seemed a shadow.	The figure described as insubstantial.	Relational (identifying)	Carrier: he / Attribute: shadow	—

- Initial Familiarization: The research began with an entire reading of the story to develop comprehensive knowledge about the narrative content. The researcher focused on understanding how the story developed

its plot and the roles of principal characters while examining thematic compositions throughout. The understanding developed through an initial full reading of the story enhanced the positioning of localized interpretations within their narrative framework thus preventing isolated or fragmented analysis.

- Ethical Considerations: The research study that analyzed a publicly available literary text in the absence of human participants had limited ethical issues. The research maintained academic integrity through objective text examination while preventing interpretive errors and establishing accurate references to every used source.

2. RESEARCH DESIGN

This qualitative descriptive research employs Systemic-Functional Linguistics (SFL), specifically Halliday's transitivity system, as its methodological framework. The research analyzed the linguistic patterns of Saki's "The Image of the Lost Soul" through a thorough investigation. The examination seeks to show how grammatical structures which consist of behavioral and existential processes work together to develop themes about emotional isolation existential solitude and unreciprocated relationships. It relied on Halliday [1, 2] model due to being prospective of the underlying six-process system in the most pedagogically secure form and is able to maintain a consistent framework with which further SFL research can be compared. However, in future studies, one can add the updates to Halliday [1, 2] to be able to follow the evolution of the theoretical directions.

The research analyzed the literary text through textual analysis methods which consider the text as a complex linguistic structure that delivers layered meanings through its process types and participant roles with circumstantial adjuncts built into the system. The research technique matches qualitative inquiry standards because it focuses on understanding patterns in emotional symbolism and meaning interpretation instead of numeric quantification.

This paper applied the transitivity model systematically to verbalize interpretative findings on how purposeful linguistic strategies by Saki create emotional and existential qualities throughout the narrative. It investigated transitivity throughout the text to reveal the linguistic tools that characterize characters' mental distress and portray themes of solitude and incomplete relationships in the story. This work shows advanced knowledge about Saki's storytelling methods and demonstrates the value of linguistic methods based on SFL for analyzing complex psychology and existential elements in literature. The research employed this qualitative descriptive design to create an advanced interpretation that strengthens scholarly knowledge about literary linguistic patterns.

IV. DATA ANALYSIS

The analysis used an SFL and literary stylistics-based multi-tier methodology. To begin the analysis transitivity coding took place through frameworks established by Halliday [1, 2] and Eggins [12]. The process classifications for each story clause depended on the verb characteristics and semantic participant roles which determined material, mental, relational, verbal, behavioral, or existential realms. The primary organizational system served as a starting point to build a precise system of mapping experiential meanings.

The identification process for both participants and circumstances took place afterward. The study measured the types of participants (Actor, Goal, Senser, Phenomenon, Carrier, and Attribute) and several circumstances (manner, place, time, and cause) in every clause. Additional attention went into evaluating clauses, especially receiverless behavioral statements since these statements indicated narrative detachment and emotional withdrawal. A frequency and pattern mapping procedure identified and recorded the appearance of each process type in the text. Frequency counts and percentages of each type of process were also tabulated in addition to the qualitative interpretation to indicate their relative significance in the text (see Table 2). Such quantitative description supports the qualitative assertions. Special attention centered on behavioral and existential processes after the researchers isolated them for specific qualitative examination to better comprehend their emotional and thematic contributions. In this stage, the researcher applied linguistic results to literary meanings.

Table 2. Frequency mapping.

Process Type	Frequency	Percentage
Material	28	23.7%
Mental	10	8.5%
Relational	14	11.9%
Verbal	9	7.6%
Behavioral	27	22.9%
Existential	30	25.4%
Total	118	100%

The behavioral processes showed isolation through emotional emptiness and internal feelings of rejection. Therefore, it was interpreted as an existential process to depict empty spaces and losses that lead to existential hopelessness. The study examined process clusters based on critical narrative events using both narrative structure analysis followed by emotional isolation and unreciprocated gestures analysis. Linguistic decisions were analyzed with major plot events through this process.

The synthesis analysis combined all discovered data to show how linguistic elements matched large-scale thematic analysis. A preliminary reading of the text served to obtain a complete comprehension of its content. The ethical framework of the study demanded researchers maintain scientific judgment while accurately representing and properly attributing sources due to the textual nature of this work.

1. TRANSITIVITY PATTERNS IN "THE IMAGE OF THE SOUL" AND THEIR CONTRIBUTION TO THEMES AND CHARACTER EVOLUTION

The narrative of Saki's *The Image of the Lost Soul* demonstrates an elaborate systemic union between material objects, thoughts, relational structures, verbal expressions, behavioral actions, and existential conditions. The narrator organizes process types through strategic planning to create an emotional atmosphere while advancing character changes and thematic effects. The study of language structures under SFL shows that the writing constructs psychological and existential themes that characterize character struggles.

The story's storyline mostly concentrates on physical procedures that show characters' actions regarding their survival and social positioning. The dangerous environment forces pigeons to suspend their perch activities and prompts great grey bats to make sliding movements which show that physical actions establish survival and social standing. The dynamic materiality in this text represents social competition through physical behaviors which exposes the character's struggles for survival and social exclusion and instability in their environment. Through their aggressive territorial behavior toward the sweet-voiced bird, the pigeons demonstrate human behaviors of preferring own-group members and excluding outsiders thereby representing survival needs that lead to choosing between conformity and expulsion.

Mental processes appear with restraint for important functions in the text. The pigeons demonstrated a lack of safety perception through their actions while the people only noticed a small brown bird. These perception-based statements highlight their emotional distance. Through this portrayal, the author displays minimal recognition of others thereby showing that observations tend to lead to evaluations rather than emotional understanding. The minimal occurrence of mental processes highlights the central theme which shows that despite mutually observing each other characters do not truly understand so the emotional disconnect remains deep.

The use of verbal expressions allows communities to express social assessments while solidifying social rankings within their society. When pigeons state "it must be a demon" they create social reality through their active speech acts. The pigeons create real social structures through speech acts but these structures lead to legitimate discriminatory practices. Through naming actions verbal processes turn observational acts into social actions because language functions as an instrument that creates social inclusion or exclusion.

Behavioral patterns show the display of emotions that fail to receive matching reactions. The pigeons express their deepest emotions by "trill forth its sweetest music" or "crept trustfully into its corner" although

they lack any response from either pigeons or humans. The characters display their emotional emptiness through these meaningless behavioral expressions which vanish without any response. When emotional expressions lack receivers, they transform into expressions that only serve the sender thus deepening the characters' feelings of existential loneliness.

The existential processes in the Cathedral help bring out the themes of both loneliness and empty internal spaces. The appearance of "there fluttered a sweet-voiced bird" and "there were a number carved stone figures" shows physical presence but indicates a complete lack of emotional bonds between entities. All living creatures and material entities in the Cathedral's realm inhabit separate emotional spaces which cut them off from meaningful relationships.

The six processes combine to advance the story from basic fact-telling into an exploration of deep emotional and existential ideas. The narrative transforms characters from active participants in a physical setting into existential symbols of loneliness which is expressed through the linguistic structure and semantic meaning of the text.

Table 3. Comparative table of transitivity functions.

Process Type	Examples Clause	Thematic Function
Material	"The pigeons did not consider it safe to perch"	Physical survival and social competition
Mental	"The folk notice a little brown bird"	Selective perception, emotional distance
Relational	"It was a lost soul"	Fixed identity, social branding
Verbal	"It must be a demon" declared the pigeons	Language as social categorization
Behavioral	"Trill forth its sweetest music"	Emotional expression without response
Existential	"There were a number carved stone Figures"	Emphasis on presence without connection

Thus, by applying SFL's transitivity framework, the study reveals how Saki's language choices do not merely depict loneliness and existential angst but actively construct them at the grammatical level. Transitivity, far from being a neutral or technical aspect of language, emerges as a potent narrative device that shapes and intensifies the thematic heart of the story.

2. THE EXPRESSION OF LONELINESS AND POWER STRUGGLES THROUGH BEHAVIORAL AND EXISTENTIAL CLAUSES

Saki uses behavioral and existential clauses to develop the emotional and existential landscape of his narrative. The author of *The Image of the Lost Soul* employs these process types to create both physical descriptions and emotional realities of character loneliness and alienation. The author uses behavioral processes to encode isolation linguistically while existential processes create the impression of many people inhabiting a space although it feels devoid of emotion. Through SFL, the reader gains valuable insight into how grammatical structures advance thematic development. Although the analysis connects grammatical structures to thematic interpretations, certain interpretive statements might be reinforced by referring to certain textual evidence of the clauses. These connections would be more evident with the addition of more quoted clauses and analysis.

The behaviors depicted through behavioral clauses create an environment where people lose their ability to express themselves effectively. Both singing and reaching movements shift into empty existential statements after losing their audience because no one acknowledges them. Behavioral processes transform into more than single actions because they convey a complete philosophical understanding of being alone which prevents all forms of communication between individuals. They transform into separate grammatical units that emulate the feeling of being emotionally alone. The physical world along with its residents are shown in existential clauses that create feelings of emotional vacancy. The mere presence of carved stone figures and the sweet-voiced bird that fluttered showcases disconnected entities. The space of the Cathedral contains numerous lifeforms yet its fundamental essence remains emptiness. All characters exist nearby but share no evident emotional bonds. Saki portrays existence as lacking meaning in his existential sentences to

demonstrate how being alone falls short of meaningfulness when there is no genuine connection between people.

Through existential clauses, Saki redeems the environment into a place that lacks any emotional substance. The Cathedral statues represent solitary beings who remain perfectly still while remaining unaffected emotionally. The sweet-voiced bird alongside other animate beings remain incapable of building meaningful ties since the world recognizes their existence but disregards meaningful relationship values. Through these linguistic constructions of a fully inhabited world that feels deserted, the author enhances the fundamental message about existential loneliness. The fusion of behavioral actions with existential processes shows that characters become more alone after reaching out emotionally without receiving any embrace. These bodily movements from the bird and the figure demonstrate their efforts to start social exchanges. When there is no recipient to receive these gestures, they become without effects. Through existential clauses, the poem shows acknowledgment of failures which combine with behavioral clauses to create a perspective of loneliness.

The transitivity system from SFL establishes that loneliness and power struggles appear not only as narrative themes but function as inherent grammatical components in this text. The narrative uses behavioral processes to show emotional isolation while existential processes show a lifeless relationship world and verbal processes demonstrate exclusion alongside material processes that represent dominance. The text's grammatical design parallels its existential content to portray complex multiple dimensions of human as well as non-human loneliness and interpersonal conflict.

Saki forms a world through his precise use of behavioral and existential processes which makes emotions disappear and presence function as a marker of solitude. Any attempts at building community break down into pointless efforts because of the minimal and harsh exercises of power that continue to divide people. The transitivity patterns that SFL reveals play an active role in producing the thematic textures of the story because they provide a deep understanding of linguistic despair construction. Though, emotional isolation is also foregrounded, implicit power relations, including the pigeons isolating the sweet-voiced bird, might be further developed with the help of material and verbal clauses depicting domination practice and labeling.

Table 4. Functions of behavioral and existential clauses.

Process Type	Examples Clause	Thematic Function
Behavioral	"Thrill its sweetest music"	Expression of isolated emotional acts
Behavioral	"The figure leaned forward"	Gestures toward the absent recipient
Existential	"There fluttered on to the Cathedral Rood a slender, a sweet-voiced bird"	Marking a lonely existence in an indifferent world
Existential	"There floated up to him"	Attempt at connection amid chaos

3. SIGNIFICANCE OF THE ABSENCE OF RECEIVERS IN BEHAVIORAL PROCESSES

While the previous section analyzed loneliness thematically, this section highlights the specific grammatical mechanism receiverless behavioral clauses through which isolation is structurally encoded. Detectable conflicts between characters develop in the story through dual processes involving spoken words along with physical objects which shape both social dynamics and behavioral changes. Behavioral and existential clauses express loneliness while "the pigeons declared it must be a demon" through verbal processes showcases the social division that happens through labeling and exclusion. The story reveals no trace of empathetic communication because its characters choose to use domination and categorization techniques. Labeling the figure with a "demon" label represents both a naming procedure and a social practice by pigeons. The narrative's bleak existence deepens because of the isolation that the figure experiences. The pigeons' behavior of hustling away the bird demonstrates literal power acts which parallel symbolic verbal actions. Worldly interactions in this society primarily result in dominance rather than community development. The sweet-voiced bird experiences complete exclusion that functions as tangible proof of emotional barriers that run through behavioral and existential events.

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Saki forms a world through his precise use of behavioral and existential processes which makes emotions disappear and presence function as a marker of solitude. Any attempts at building community break down into pointless efforts because of the minimal and harsh exercises of power that continue to divide people. The transitivity patterns that SFL reveals play an active role in producing the thematic textures of the story because they provide a deep understanding of linguistic despair construction. The collapse of social structure is demonstrated by the lack of receivers throughout the text. Emotional expressions together with their associated acknowledgments serve as perpetual building blocks for social relationships in every society. Small gestures including smiles and greetings function as building elements of social unity. The absence of receivers demonstrates that communities and their bonds between members have fallen apart in Saki's story. Emotional emptiness marks the Cathedral despite its physical presence of pigeons and birds alongside stone figures and the human population because behavioral isolation describes its state of emotions.

The characters' solitary actions toward an empty world serve as symbols of existential loneliness which exceeds the simple experience of loneliness. The actions of emotional outreach shown by the bird and the figure stem from their natural tendencies instead of any anticipation of receiving a response. Through their separate endeavors, both figures engage in self-affirming conduct that stands against the void of being itself. The behavioral processes lacking receivers function as linguistic elements that manifest existential despondence. The emotional nuances in the literary text emerge from the transitivity system because it embeds emotion directly into the way clauses are built. This grammatical structure of lack of interaction goes beyond surface-level plot elements since it strongly indicates that the entire social fabric in the story remains destroyed. The weight of unreciprocated solitary actions in the story enables readers to experience loneliness in the same way the characters do. The assessment of conduct requires receivers and those who do not show the utter absence of emotional engagement. Traditional social behaviors prove relational because they create connections between parties but Saki's character performs actions to which there are no recipients to confirm these social ties. A single isolated self persists because there exist no entities to affirm their existence since they face a constant struggle against emptiness.

Table 5. Impact of receiverless behavioral process.

Behavioral Process	Absence of Receiver	Interpretative Effect
"Thrill its sweetest music"	No one listens	Emotional futility
"Crept trustfully into its corner"	No one notices	Self-contained sorrow
"Leaned forward"	No helping hand	Existential despair

Through transitivity analysis, SFL shows that selecting or removing receivers from sentences manifests as an important mechanism to express fundamental despair as well as existential feelings. The individual actions performed by both bird and figure act as small representations of the main narrative theme which centers on complete isolation between beings. The careful analysis reveals The Image of the Lost Soul extends past its narrative about forgotten figures so it now presents an in-depth analysis of existential isolation. Saki expresses despair through grammar which accurately represents universal human feelings of separation.

The analysis shows that transitivity patterns in The Image of the Lost Soul exist as purposeful intricate structures that convey emotional isolation existential solitude and social alienation themes throughout the text. The text utilizes material processes to depict survival methods while relational and verbal processes create firm identity structures and social rankings and behavioral and existential clauses represent feelings of loneliness with no purpose. The lack of receivers within behavioral acts combined with the isolated situations in existential clauses shows a world that rejects all emotional outreach. Through SFL, the reader gained an effective method to discover how language structures emotional and existential meanings.

V. CONCLUSION

The study shows *The Image of the Lost Soul* contains carefully structured transitivity patterns that present themes of emotional detachment, existential isolation, and social detachment. Through existential clauses and a lack of receivers in behavioral acts, the text reveals an entire world that makes emotional contact impossible. Since SFL provides an effective analytic system, it shows us how language creates the structure of emotional and existential meaning.

1. TRANSITIVITY PATTERNS IN "THE IMAGE OF THE SOUL" AND THEIR CONTRIBUTION TO THEMES AND CHARACTER EVOLUTION

The material processes in the narrative depicted survival and social competition whereas the mental processes showed selective perception and emotional distancing. Fixed identities emerged from relational processes while verbal processes established and kept social hierarchies. Emotional isolation and existential emptiness appeared through behavioral and existential processes. Through strategic process deployment, it reveals that grammar along with language selection served as fundamental tools in shaping characters and thematic narratives. SFL analyses revealed how the characters' deep psychological states appeared in their linguistic patterns which constructs themes about being alone socially and experiencing ongoing inner emptiness.

2. EXPRESSION OF LONELINESS AND POWER STRUGGLES THROUGH BEHAVIORAL AND EXISTENTIAL CLAUSES

The narrative expressed its widespread emotional desolation through existential and behavioral processes. Behavioral clauses showed emotional behavior without receivers leading gestures of connection to become useless independent activities. The world depicted through existential clauses showed characters among others who failed to establish emotional connections with each other. The linguistic elements were combined to create a reality that manifested loneliness within its basic language framework. The power competition was detected in subtle ways across exclusionary behaviors and the need to establish social dominance which supersedes empathetic ties. The grammatical structure of the text used SFL that revealed the emotions and existential expressions within its structure thus proving that language-based communication constructed fundamental breakdowns of human relationships. This is consistent with recent discussions in the field of literary linguistics concerning the encoding of emotion and sociality through grammar that provides empirical data on a little studied genre.

3. THE ABSENCE OF RECEIVERS IN BEHAVIORAL PROCESSES AND ITS CONTRIBUTION TO OVERALL INTERPRETATION

The lack of receivers in behavioral clauses served as a vital linguistic method that intensified the story's exploration of emotional waste and existential loneliness. The story presented a behavioral technique that typically involved interaction yet those actions of trilling and creeping that appeared to perform alone because they reflected emotional emptiness. The story used a strategic deletion of receivers and showed how human connections break down until they cease to exist. In SFL, it was discovered that loneliness expresses itself as a structural system running throughout the whole novel. The behavioral processes with absent receivers in "The Image of the Lost Soul" portrayed the catastrophic impact of unreturned emotional contact which intensifies the characters' experience of existential depths. The story used grammatical choices as fundamental tools to present the emotional experience of isolation throughout its narrative. There is also the emphasis on receiverless behavioral clauses, which leads to the literary linguistic theory as indicating that the lack of participants may have a thematic load itself, and proposes a potential new analytical approach to other short texts written in modernism. This study is limited to a single short story and applies only the transitivity framework. Future studies could expand the analysis across multiple texts or incorporate interpersonal meta function analysis. In addition to this one text, these results indicate how SFL can provide evidence of affective and ideological aspects in short fiction, in general. This work therefore contributes to



the field of literary stylistics by demonstrating that grammatical options do not only serve as devices of narrative, but also of building worlds of emotion.

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Conflicts of Interest

The author declares no conflicts of interest.

Data Availability Statement

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