

## Reflection on Myanmar Culture through Transitivity Analysis of the Character “Mai Sein” in the Short Story *The Shinlaung’s Father* by Khin Myo Chit

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### Abstract

This paper investigates how the writer creates the main character “Mai Sein” through linguistics features in the short story *The Shinlaung’s Father* to reflect the role of husbands in Myanmar society. This paper aims to explore how the writer presents the role of husbands in Myanmar society through the character of a wife, “Mai Sein”. The Transitivity model within Halliday’s Systemic Functional Grammar (1994) is discussed and used in this paper as an analytical framework to see how the selection of certain linguistics potions encodes the role of husbands in Myanmar society through “Mai Sein”. The analysis focuses on all the six types of processes and participant roles within transitivity system and the data will be collected through sentences or lines related to the character, “Mai Sein”. Based on the results from the analysis of the data, it is expected to find out the role of husband in Myanmar society which is reflected in the short story and the personality trait of Mai Sein.

**Key words: functional grammar, transitivity model, process types, participant roles, the role of husbands, character, personal portrait**

### Introduction

This chapter comprises three parts. Firstly, it starts with the background of the study. Following this is the rationale of the study. After that, the scope and limitation of the study is presented in the last part of the chapter.

### Background of the study

In the field of studying literature, various methods to appreciate literary works have been emerged along the history. Among them, stylistic analysis, an approach which is already well established for the analysis of poetry and prose fiction is one of them. In stylistic analysis, the discussions of texts are made according to objective criteria rather than according to purely subjective and impressionistic. Since the 1970s, Halliday’s Systemic-Functional approach to language has had more long-lasting influence on stylistics. Therefore, the candidate attempts to reflect the role of husband in Myanmar society through the linguistics features used by the writer in the short story *The Shinlaung’s Father* to create the main character Mai Sein whose husband left her because of the rebel insurgents.

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### **Rationale for the study**

Eagleton (1996) stated that literature is aesthetic value or effect which is admired for their formal “beauty” arising from their structural patterning. In the fictional world, writers not only express their views on life and their personalities but also portray the life of their periods as they have seen it through characters they create. Therefore, the linguistic patterns in the literary text becomes the interesting area for the researcher. Moreover, among different short stories that the researcher has read so far, the presentation style in *The Shinlaung’s Father* seems interesting. That arouses the researcher’s curiosity to carry on this research.

### **Scope and limitation of the study**

In reflecting the role of husband in Myanmar society, the researcher only focuses on the linguistic features of the main character “Mai Sein”. However, all the clauses concerning Mai Sein in the short story are extracted for data analysis as there is enough time for detail analysis of the clauses. Moreover, the researcher uses all the six process types and their participant roles of Halliday’s transitivity model (1994) as the analytical framework of this paper.

### **Aim and Objectives**

This paper aims to reflect the role of husband in Myanmar society through the character “Mai Sein” in the short story *The Shinlaung’s Father*. Consequently, the objectives of this paper are as follow:

- i. To explore Mai Sein’s outer experience and inner experience during the absence of her husband through process types and participant roles of Halliday’s transitivity model
- ii. To examine the general perception of a wife toward her husband in Myanmar society

### **Literature Review**

In this section, theoretical framework employed in this research, the synopsis of the short story and the previous studies are described.

### **Halliday’s Transitivity Model**

According to Halliday’s Transitivity model which is within the ideational metafunction of Systemic Functional Grammar (1994), the basic elements which are made up of transitivity model are process itself indicated by the verbs in a clause, the participants involved in them and circumstances associated with the process. There are six process types in transitivity. They are Material Process, Mental Process, Relational Process, Behavioural Process, Verbal Process and Existential Process.

Material process is the process of doing. In the material process, the person the responsible for the action is called the Actor and the thing which is acted upon is called Goal.

Mental process means process of perception, cognition and affection. The participant is the Senser and the thing sensed is the Phenomenon.

Relation process is the process of being. Its function is to relate the two participants together. There are three types of relational processes: intensive, circumstantial and possessive. The participant roles may either be the Carrier and the Attribute or the Identifier and the Identified as well as the Possession or Possessed.

Behavioural process is the process of physiological and psychological behavior. There is only one participant role which is the Behavior.

Verbal process is the process of saying. The participant roles in this type are the Sayer, the Receiver, the Verbiage and the Target.

Existential process is the process of existing. The participant role is called the Existent which is the thing or person being affirmed as existing.

### **Synopsis of the short story**

The story deals with a part of the religious life of Buddhist Myanmar. It is about the allimportant novitiation ceremony where Buddhist boys are ordained as disciples of the Buddha. The ceremony ranges from a simple one with the boy concerned, a monk and the boy's parents or guardians, to one celebrated with great pomp. In the story, the main character Mai Sein and her husband Po Dan has a son called Po Tar. One day, her husband went away from the village with the rebel insurgents. As a result, she was depressed and tried to avoid her friends although they still cared about her. When it was time to ordain their son Po Tar, Mai Sein ignore to novitiate him as her husband was not there. However, not only her son asked her to ordain him but also her close friends reminded her that was what she should do. Finally, she prepared to celebrate novitiation ceremony of her son knowing it was her duty although she felt reluctant and very sorry. The reason is in that ceremony, there would not be Shinlaung's father who would receive his hair. However, before her son was ordained, her husband came to the monastery to receive his son's hair in the novitiation ceremony.

### **Previous Studies**

There are many thesis and research papers in which Halliday's Transitivity model is used as an analytical framework.

One of them is *Characterization and Transitivity: A Stylistic Analysis of Conrad's Almayer (2002)* by Shakila Mahan to examine the characterization of Almayer in the novel "Almayer's Folly". In this research, Almayer's actions and events are analyzed by using six process types of transitivity. Finally, the researcher examined how the writer constructs the powerless character of Almayer.

Furthermore, Barbra Cristina (2006) used Halliday's transitivity model in her research *Analysis of a Literary Work Using Systemic Functional Grammar*. In this research, the language used by the male and female characters in the play "Pygmalion" is analyzed by applying the lexicogrammatical category of transitivity which is part of Halliday's Systemic Functional Model.

## Research Methodology

In this section, research procedures and research questions are described.

### Research Procedures

This research is conducted through systematic procedures. Firstly, clauses concerning Mai Sein character are extracted from the short story *The Shinlaung's Father*. Secondly, the detailed analysis to those clauses are performed by using Halliday's Transitivity model which is within the ideational metafunction of Systemic Functional Grammar. Thirdly, based on the result of the data, the percentage of occurrences for each process types and participant roles are categorized and calculated. Finally, the reflection of the role of husband in Myanmar society is explored based on the custom in the Burmese family by Maung Maung (1963).

### Research Questions

To fulfill the purpose of this study, the following research questions are addressed as follows.

1. Which process type is the maximum number and how can it affect revealing the role of husband in Myanmar society?
2. Which participant role is the maximum number and how can it affect examining the role of husband in Myanmar society?
3. How can the process types and participant roles of Mai Sein reflect the role of husband in Myanmar society?

### Data Analysis

The extracted clauses from the short story are analyzed and categorized in this section into six processes such as Material process, Mental process, Relational process, Behavioural process, Verbal process and Existential process.

### Analysis of the Character "Mai Sein" through Halliday's Transitivity Model

Using the transitivity model within Halliday's Systemic Functional Grammar, the analysis of the character "Mai Sein" is presented in the following table.

### Material Process

**Table 1: Identification of Material Process concerning Mai Sein's Character**

No	Clause	Process Type	Participant Role
1	as she washed the earthen pots ...	Material	Actor
2	to <b>make</b> ready for her afternoon chore of fetching water	Material	Actor
3	She <b>might be sheltered</b> from the blazing afternoon sun,	Material	Goal

No	Clause	Process Type	Participant Role
4	Of course no harm <b>was meant to</b> anyone, least of all to herself.	Material	Goal
5	She and the girls of village <b>could never help giggling</b>	Material	Actor
6	Mai Sein nearly <b>dropped</b> the pot she was carrying	Material	Actor
7	With a sudden burst of affection, she <b>folded</b> him in her arms,	Material	Actor
8	and <b>took</b> his school bag from his shoulders ...	Material	Actor
9	<b>Taking</b> the child's hand...	Material	Actor
10	she <b>ran</b> down to the lane and ...	Material	Actor
11	<b>pointed</b> to the tree tops and ...	Material	Actor
12	I will have you <b>novitiated</b> when the time comes...	Material	Actor
13	She <b>walked</b> quickly down the lane,...	Material	Actor
14	She half <b>ran</b> down the lane...	Material	Actor
15	until she <b>came</b> to the beach by the stream.	Material	Actor
16	There, she <b>sat</b> down...	Material	Actor
17	<b>dug</b> a little hole in the sand	Material	Actor
18	She would have to <b>walk</b> back...	Material	Actor
19	Mai Sein <b>sat</b> down	Material	Actor
20	If you must stamp your feet,...	Material	Actor
21	why can't you do it away from my well.	Material	Actor
22	I <b>dug</b> it before you came.	Material	Actor
23	Just because your man's <b>left</b> you and <b>gone</b>	Material	Goal
24	Go..go away before I <b>break</b> this pot on your silly head.	Material	Actor
25	I <b>remind</b> you of your duty to your son	Material	Goal
26	Po Tar is the only reason I <b>haven't drowned</b> myself.	Material	Actor
27	Something in Mai Aye's wistful tone <b>moved</b> Mai Sein.	Material	Actor
28	but you've <b>made</b> a good job of your little vegetable patch without a man to help you.	Material	Actor

No	Clause	Process Type	Participant Role
29	She <b>gave</b> a playful rap on her friend's back and ...	Material	Actor
30	Mai Sein <b>lifted</b> the water pot	Material	Actor
31	and <b>placed</b> it on Mai Aye's head..	Material	Actor
32	... And she <b>walked</b> away.	Material	Actor
33	Left alone, Mai Sein filled her pot...	Material	Actor
34	and <b>lifted</b> it on to her head and prepared to go	Material	Actor
35	Mai Sein, Mai Aye ... <b>swept</b> the monestery grounds	Material	Actor
36	<b>...filled</b> the water pots and some cleansed rice grains,	Material	Actor
37	Mai Sein <b>was rolling</b> the yellow robe Po Tar was to wear,	Material	Actor
38	and <b>put</b> it on top of the black almsbowl	Material	Actor
39	<b>tied it up</b> neatly so that it could be easily carried	Material	Actor
40	Mai Sein <b>took</b> hold of the boy	Material	Actor
41	...and <b>peeled off</b> his wet clothes	Material	Actor
42	... <b>Pushed</b> him into the house	Material	Actor
43	Mai Sein herself <b>had carried</b> the betel casket	Material	Actor
44	She <b>walked</b> with her eyes cast on the ground.	Material	Actor
45	She <b>busied</b> herself with the chores,...	Material	Actor
46	<b>...laying</b> tables for the monks...	Material	Actor
47	...Mai Sein <b>threw</b> a wooden ladle at her	Material	Actor
48	Mai Sein <b>ran</b> and	Material	Actor
49	Mai Sein <b>went</b> to her son's side	Material	Actor
50	and <b>help</b> the white cloth to receive the hair.	Material	Actor
51	There were jokes and teasings and she dared not turn her eyes to where the menfolk ...	Material	Actor
52	She could not however, <b>walk</b> quickly enough to miss their comments.	Material	Actor
53	She <b>had contributed</b> towards the cost of the yellow robes	Material	Actor

**Mental Process****Table 2: Identification of Mental Process concerning Mai Sein's Character**

No	Clause	Process Type	Participant Role
1	"She that's neither maid, married nor widow. ..." <b>droned into</b> Mai Sein's ears	Mental	Senser
2	<b>mocking</b> her state,	Mental	Senser
3	but she <b>would hear</b> the din of dho-bat music and songs	Mental	Senser
4	. as her young son's eager voice <b>caught</b> her unawares.	Mental	Senser
5	In her present mood she <b>wanted</b> to shake the boy...	Mental	Senser
6	but his face beaming with excitement <b>wrung</b> her heart.	Mental	Senser
7	Po Tar's reply <b>threw</b> her <b>off</b> the balance again.	Mental	Senser
8	only then did she <b>remember</b> that	Mental	Senser
9	she had <b>forgotten</b> the coconut shell cup...	Mental	Senser
10	of course they <b>were</b> others to her	Mental	Senser
11	Something <b>snapped</b> within Mai Sein	Mental	Senser
12	"How I <b>wish</b> that wretched Po Dan were dead..."	Mental	Senser
13	The vehemence of her voice <b>started</b> Mai Aye	Mental	Senser
14	You <b>know</b> it's better than being a widow.	Mental	Senser
15	I'm not <b>sulking</b>	Mental	Senser
16	...everybody <b>loves</b> you and <b>cares</b> for you.	Mental	Phenomenon
17	I am quite <b>fed up</b> with your touch-me-not-airs...	Mental	Phenomenon
18	She waited till her friend <b>calmed</b> down...	Mental	Senser
19	Sorry to <b>upset</b> you	Mental	Senser
20	But I'm already dead, dead inside...	Mental	Senser
21	no life for me to live now.	Mental	Senser
22	if that's what pleases you	Mental	Senser
23	You have no right to draw him into the pit of loneliness you've crawled into	Mental	Senser
24	Whom do you think I'm <b>bearing</b> all this for?	Mental	Senser

No	Clause	Process Type	Participant Role
25	<b>ashamed</b> of her self-pity	Mental	Senser
26	You may not be too well off	Mental	Senser
27	Mai Sein herself <b>was tickled</b> .	Mental	Senser
28	She <b>met</b> them on her way home.	Mental	Senser
29	She <b>braced</b> herself to wish them	Mental	Senser
30	It 's the first time she <b>wishes</b> us since Po Dan went awa with	Mental	Senser
31	Mai Sein <b>kept</b> sabbath not <b>being</b> in the mood to join in the watery revels.	Mental	Senser
32	She <b>gained</b> a kind of tranquillity and	Mental	Senser
33	<b>look forward</b> to the day of her son's novitiation with a quiet	Mental	Senser
34	Mai Sein <b>was</b> happy too.	Mental	Senser
35	Mai Sein <b>tensed</b> at the words.	Mental	Senser
36	Mai Sein <b>felt</b> like throwing things at the boy.	Mental	Senser
37	She <b>didn't mind</b> being teased how Po Dan has rivalled Po Htu	Mental	Senser
38	She <b>was</b> hardly in a mood for such kind of banter.	Mental	Senser
39	the matter <b>weighted on</b> Mai Sein	Mental	Senser
40	She <b>remembered</b> how widow Mai Pu wept	Mental	Senser
41	Mai Sein <b>did not know</b> how she would bear that moment.	Mental	Senser
42	how she <b>would bear</b> that moment.	Mental	Senser
43	She <b>willed</b> back her tears at the memory	Mental	Senser
44	and <b>concentrated</b> on balancing the lacquer tray on her head.	Mental	Senser
45	She <b>felt</b> like throwing down her tray and running home.	Mental	Senser
46	They <b>didn't mean</b> to offend you	Mental	Senser
47	Mai Sein <b>did not know</b> how she got through the rest of the journey.	Mental	Senser

No	Clause	Process Type	Participant Role
48	Mai Sein <b>was</b> glad that her ordeal was nearly over.	Mental	Senser
49	....and she could <b>get lost</b> quite easily.	Mental	Senser
50	Mai Sein nearly <b>upset</b> her tray...	Mental	Senser
51	...as she <b>saw</b> her husband Po Dan...	Mental	Senser
52	Mai Sein <b>did not know</b> how she got into the monastery.	Mental	Senser
53	...every time she heard Po Dan speak	Mental	Senser
54	She <b>heard</b> how he had come straight...	Mental	Senser
55	She <b>wondered</b> if Po Dan ever cast his eyes in her direction	Mental	Senser
56	...and <b>thought</b> the day would never end.	Mental	Senser
57	Mai Sein <b>could not stop</b> the flow of her tears		Senser
58	as the byaw music droned on keeping time to the joyful beating of her heart	Mental	Senser

### Relational Process

**Table 3: Identification of Relational Process concerning Mai Sein's Character**

No	Clause	Process Type	Participant Role
1	I'm already late for my water fetching."	Relational	Carrier
2	they <b>were</b> either maid, married or widow, not like herself	Relational	Identified
3	"Hey, Mai Sein, you are early.	Relational	Carrier
4	These days, you <b>are</b> always ahead of us.	Relational	Carrier
5	Always on your own, like a maid off to keep a tryst.	Relational	Identified
6	<b>I'm</b> not a maid nor widow.	Relational	Identified
7	It's mine.	Relational	Possession
8	Why must you <b>be</b> like this	Relational	Identified
9	You may be dead	Relational	Carrier
10	It <b>looks like</b> Mai Sein's old saucy self...	Relational	Identified

No	Clause	Process Type	Participant Role
11	Mai Sein and Mai Aye <b>belonged to</b> the group assigned to the duty of cooking for the whole village	Relational	Possessed
12	of course, she <b>had</b> uncles and male cousins	Relational	Carrier
13	Mai Sein's face <b>was</b> red with shame.	Relational	Carrier
14	A shy blushing bride...that's <b>what she is...</b>	Relational	Identified

### Behavioural Process

**Table 4: Identification of Behavioural Process concerning Mai Sein's Character**

No	Clause	Process Type	Participant Role
1	She <b>used to enjoy</b> these lively tunes and music	Behavioural	Behaver
2	Mai Sein <b>smiled</b> wanly ...	Behavioural	Behaver
3	or <b>wait</b> for others to come.	Behavioural	Behaver
4	Mai Sein <b>glared</b> at her	Behavioural	Behaver
5	Don't <b>mock</b> at me, Mai Aye	Behavioural	Behaver
6	and <b>watched</b> in silence.	Behavioural	Behaver
7	Lord knows where, you can't <b>cut yourself away</b> from us all.	Behavioural	Behaver
8	<b>keeping away</b> from us all	Behavioural	Behaver
9	At these words Mai Sein <b>rushed away</b>	Behavioural	Behaver
10	and <b>threw herself down</b> on the sand trembling with sobs.	Behavioural	Behaver
11	She <b>sat up</b> and <b>wiped</b> her tears,	Behavioural	Behaver
12	...if you <b>allow</b> them.	Behavioural	Behaver
13	Mai Sein <b>accelerated</b> her steps,	Behavioural	Behaver
14	Mai Sein's ears pricked...	Behavioural	Behaver
15	but her eyes were <b>downcast</b>	Behavioural	Behaver
16	<b>..buried</b> her face in her arms	Behavioural	Behaver

## Verbal Process

Table 5: Identification of Verbal Process concerning Mai Sein's Character

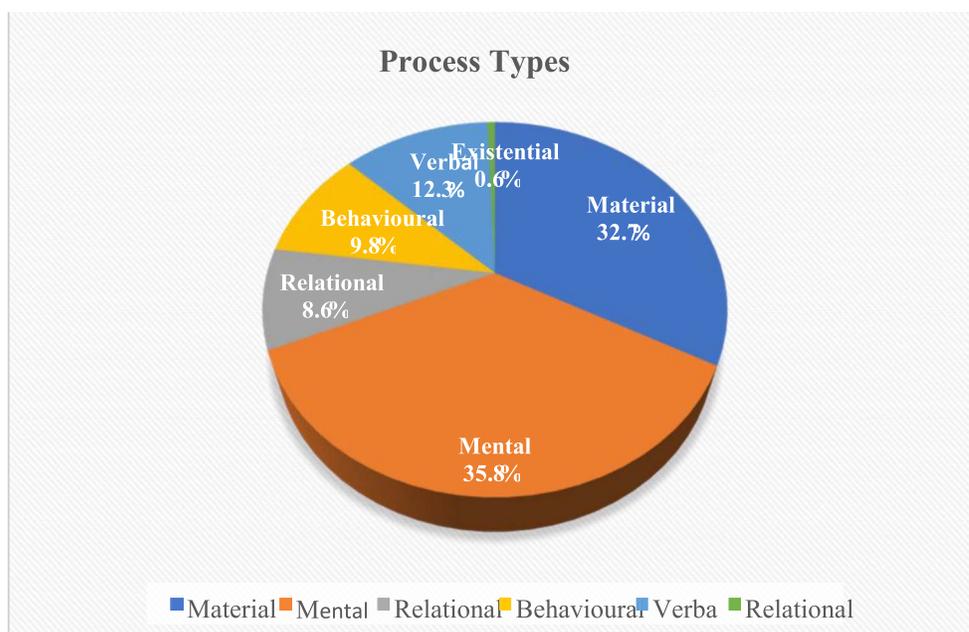
No	Clause	Process Type	Participant Role
1	"May May... Guess what I've got today..."	Verbal	Receiver
2	But, May May, <i>you said</i> I am a big boy now..."	Verbal	Receiver
3	you said I am a big boy now..."	Verbal	Sayer
4	and <b>said</b> : "Well, let's hear what you learned today at school."	Verbal	Sayer
5	<b>said</b> : "Look at the rose- apples, ...	Verbal	Sayer
6	"May May, our school closes today.	Verbal	Receiver
7	Now, Po Tar, how many times must I <b>tell</b> you	Verbal	Sayer
8	and <b>said</b> ; Don't mock at me	Verbal	Sayer
9	and she <b>cried</b>	Verbal	Sayer
10	Lord forbid, Mai sein, you <b>shouldn't be saying</b> such things of..	Verbal	Receiver
11	Why are you <b>talking</b> to me this long?	Verbal	Receiver
12	Something in Mai Aye's wistful tone <b>moved</b> Mai Sein.	Verbal	Target
13	<b>said</b> "Don't dare to talk about that brazen-faced lout..."	Verbal	Sayer
14	Well, Mai Sein, we shall <b>talk</b> about the motivation later	Verbal	Receiver
15	"May May, who's going to carry the robes and bowl in the procession?"	Verbal	Receiver
16	" <b>May May</b> , who's going to carry ..."	Verbal	Receiver
17	So that was how the oat <b>was talking</b> at her back	Verbal	Target
18	... <b>telling</b> him to get into dry clothes	Verbal	Sayer
19	" <b>Mai Sein</b> , Please don't do or say anything foolish.	Verbal	Receiver
20	"Go, <b>Mai Sein</b> , take this white cloth to receive your son's shaven hair	Verbal	Receiver

**Existential Process****Table 6: Identification of Existential Process concerning Mai Sein Character**

No	Clause	Process Type	Participant Role
1	The next day <b>found</b> Mai Sein and Mai Aye at the village monastery	Existential	Existent

**Findings and Discussion**

After accomplishing the analysis of the data in the previous section, the results will be presented and discussed in this section.

**Findings****Figure 1: Frequency of Process Types of the character Mai Sein**

According to the analysis of process types concerning Mai Sein character, it can be found that Mental process is the most prominent one with 35.8% in creating the main character of the short story. Followed by Material process with 32.7%, the writer shapes the character while 12.3% of Verbal process and then 9.8% of Behavioural process as well as 8.6% of Relational process are also examined in the story. Moreover, the result shows that Existential process is rarely used by the writer because of the result 0.6%.

**Table7: Occurrence of Mai Sein's Participant Role**

No	Participant Roles		Total No. of Occurrence	Percentage of Occurrence
1	Material Process	Actor	49	30.2%
		Goal	4	2.5%
2	Mental Process	Senser	56	34.6%
		Phenomenon	2	1.2%
3	Relational Process	Carrier	6	3.71%
		Identified	6	3.71%
		Possession	1	0.62%
		Possessed	1	0.62%
4	Behavioural	Behaver	16	9.8%
5	Verbal	Sayer	8	5 %
		Receiver	10	6.2%
		Target	2	1.2
6	Existential	Existent	1	0.62%

After the detailed analysis of the clauses in the story, the participant role of Mai Sein's character can be seen in the above table. Among thirteen participant roles, Senser role is the most salient one with 34.6% while Actor role is the second striking one with 30.2% followed by Behaver role with 9.8%. Moreover, it is examined that Receiver role is 6.2% while Sayer role is 5%. Interestingly, Carrier role and Identified role stand the same place with 3.71% and Phenomenon role and Target role have the same percentage with 1.2% as well as Possession role, Possessed role and Existent role also have the same percentage with 0.62%. Finally, Goal role can be seen with 2.5% in the story.

### Discussion

Based on the findings from the data analysis of the story which is focused on all the six process types of transitivity model, research questions will be answered in this section to accomplish the aim and objectives of the research.

According to the first and second research question, the most salient process type is Mental process or the process of consciousness which is used to express the inner experience of the character Mai Sein. In addition, as a result, the Sensor role or the role of the conscious being that is feeling, thinking or seeing becomes the leading role with the maximum percentage of

43.6%. Concerning the role of husband in Myanmar society, Maung Maung (1963) stated that according to Burmese mother and scholars, Burmese wives like to give precedence to our men in our own homes because we acknowledge them, until their death, as head of the household. Possibly they can afford to offer this courtesy because they are secure in their rights and their status. To reflect this role from Mai Sein character, the researcher found the fact that the writer highlights the nature of prioritizing the husband and her feeling of being inferior through mental clauses like “mocking her state...”, “How I **wish** that wretched Po Dan were dead...”, “how she **would bear** that moment.”, and so on. During the absence of her husband, the writer uses the mental process such as “droned into”, “mock”, “would bear”, “braced”, “am sulking” and so on to point out the fact that it is very hard time for Mai Sein to stay without her husband who went away with the rebel insurgents. Moreover, the reader can notice her feeling of happiness and joyfulness when her husband came back in the novitiation ceremony through mental clauses like “...and **thought** the day would never end.”, “Mai Sein **could not stop** the flow of her tears”, “...as the byaw music droned on keeping time to the joyful beating of her heart” and so on.

Concerning the third research question, the process types and participant roles give great support to reflect the role of husband in Myanmar society. According to Myanmar culture, novitiation ceremony is the most important ceremony for the parent of a son. In this ceremony only Shinlaung’s father should carry the robes and alms- bowl in the procession and receive the shaven hair of the novice. However, in this story, Mai Sein, Shinlaung’s mother held the novitiation ceremony because of the age of her son while her husband went away with the rebel insurgents although it was really a hard time for her. By examining the process types, material clauses and behavioural clauses show how she tried to survive in her everyday life without her husband through her actions. For example, “She **walked** with her eyes cast on the ground.”, “She **busied** herself with the chores...”, “and **threw herself down** on the sand trembling with sobs.”, “Go..go away before I **break** this pot on your silly head.” and so on. Through Verbal clauses and it’s participant roles, the readers can notice Mai Sein’s outer experience through other people’s words to her such as “May May, who's going to carry there robes and bowl in the procession?”, “So that was how the oat **was talking** at her back” and so on as well as from her reply like “and **said**; Don't mock at me”. In addition, relational clauses and existential clause also lead the readers to get the general assumption of Mai Sein’s situation during the absence of her husband. For example, “**I'm** not a maid nor widow.”, “You may be dead”, “Mai Sein's face **was** red with shame.”, “A shy blushing bride...that's **what she is**...” and so on. For all the reason mentioned above, the process types and participant role of Halliday’s transitivity model can reflect the role of husband in Myanmar society thorough the outer and inner experiences of the character Mai Sein.

### Conclusion

This paper attempts to explore how the writer created the character Mai Sein to reflect the role of husband in Myanmar society through linguistic features in the short story *The Shinlaung's Father*. In order to fulfill the purpose of this paper, the candidate used Transitivity model within Halliday's Systemic Functional Grammar (1994) as an analytical framework to see how the selection of certain linguistic options realize and reflect the role of husband in Myanmar society. After investigating the process types and their participant roles, Mai Sein's feeling of being inferior during her husband's absence and her joyfulness when her husband is back can be found obviously which can lead the readers to the perception of giving precedence to the husband in Myanmar society as a reflection from the short story. Therefore, this research will be a part of valuable support for those who are interested in literary analysis stylistically.

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