

A Transitivity Analysis of D. H. Lawrence's *The Rocking Horse Winner*

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Abstract: This study uses Halliday's transitivity approach to analyze D. H. Lawrence's *The Rocking-Horse Winner*. The purpose is to provide a linguistic analysis of the literary work by Lawrence to see how far the linguistic approaches to literary texts conform to the literary analyses of the same texts. The study uses a framework based on Halliday's Systemic Functional Grammar, in which process types are identified in the text and then used to arrive at an interpretation of the text based on the linguistic analysis. The linguistic outcomes correspond with the psychological interpretations of the story. In addition, the mother-son relationship is recurrent in D. H. Lawrence's fiction. This further supports the connection between the linguistic and the literary interpretation of the story and shows how a linguistic analysis may lead to one based on literary approaches.

Keywords: systemic functional grammar, transitivity analysis, *The Rocking-Horse Winner*, literary approaches, linguistic approaches

1. Introduction

Even to an intuitive reader of literature, literary texts cannot be explained with intuition alone, lest one falls prey to subjective remarks and impressionistic observations. Both stylisticians and literary critics are interested in the construction of meaning in a text, but a stylistic analysis of texts focuses on scientific grounds provided by the text. Literature is a complex phenomenon, and the depiction of meaning in literary texts is one of the main attractions in any work of literature. However, the complexity of constructing meaning in some literary works requires a special kind of attention to the way meaning is foregrounded in the author's choice of words. Transitivity analysis provides a tool of analysis at the level of the clause, which aims at exploring the construction of meaning as presented by the author through the text. The current study approaches a literary text from a linguistic point of view to provide insights into the interpretation of the text.

A literary text consists of multiple interpretations, as it is a complex process to decode the thoughts, feelings, words, figures, sounds and representations that constitute the diverse responses of different readers to a single text. Unless the initial responses about the text are supported through the use of established critical approaches to literary texts, they would remain impressionistic and individual remarks about the text.

The Rocking-Horse Winner has long been discussed and interpreted in various ways based on several theories and approaches that were drawn from various disciplines such as psychology, sociology, and biography. However, the

lack of a linguistic analysis of the text has led to the current study. It probes the linguistic component of the story using transitivity analysis, in which an interpretation can be formulated and, subsequently, be fitted within other approaches to the same text. The interpretation of a literary text involves a process of drawing meaning from the text, a process which can be done from different perspectives depending on what approach the text yields itself to.

The linguistic approach differentiates three strands of meaning that complement each other: the textual, the interpersonal and the ideational meanings. The current study focuses on the ideational strand of meaning which represents the patterns of experience in terms of processes, participants and circumstances, and construes the mental picture of the external world and the speaker's consciousness.

2. Theoretical background and framework

2.1 Transitivity as a linguistic approach

Transitivity patterns are manifestations of the experiential metafunction of language, in which the clause is regarded as a representation of the world. In this sense, transitivity goes beyond its application in traditional grammar to include the way users encode their perspective of the world in the linguistic choices they make to relate their experiences. Halliday (1985) considers the clause as representing certain processes such as “doing”, “happening”, “feeling”, etc. pertaining to the semantic system of the language.

The current study conducts a transitivity analysis of texts, which focuses on three different elements by which meaning is constructed at the clause level. These elements include the process itself (the verb phrase), the participants in the process (typically the noun phrases), and the circumstances associated with the process (normally the adverbial and prepositional phrases). Processes are usually realized by verbs. Halliday and Matthiessen (2004) highlight six different process types related to the clause. The participants are normally realized by nominal groups, and they differ according to the process type.

As described in Table (1), each process type describes an aspect of how the language user experiences the world. Material processes describe doings and happenings. Behavioural processes describe psychological and physiological human behaviour. Mental processes describe experiences in the world of consciousness. Verbal processes describe processes related to saying. Relational processes describe experiences of being and having. Finally, existential processes describe processes of existence in which the participant is the existent.

Table 1. Process types by Halliday and Matthiessen (2004)

No.	Process Types	Category Meaning	Participants directly involved	Participants obliquely involved
1	Material Action Event	Doing Happening	Actor Goal	Recipient Client Scope Initiator Attribute
2	Behavioural	Behaving	Behaver	Behaviour
3	Mental Perception Cognition Desideration Emotion	Sensing Seeing Thinking Wanting Feeling	Senser phenomenon	
4	Verbal	Saying	Sayer, Target	Receiver, Verbiage
5	Relational Attribution Identification	Being Attributing Identifying	Carrier Attribute Identified Identifier Token Value	Attributor Beneficiary Assigner
6	Existential	Existing	Existent	

2.2 Transitivity studies

Most studies that conduct transitivity analysis relate the linguistic description to the stylistic function in the text. Although, in general, literature is the main focus of such studies, some have taken interest in other types of texts including political, medical and scientific texts with an aim to broaden the scope of the transitivity model of analysis and prove its applicability outside literature. Stylistics has gone beyond literary data even though it has concerned itself with literary texts for a long time (Jeffries and McIntyre, 2010).

One study on the subject is Halliday's analysis of three passages from William Golding's *The Inheritors*. Halliday draws attention to the relevance of stylistic choices to the function of the text through an exploration of Golding's choice patterns. Halliday concludes that in order to communicate the experience through the eyes of the character, Golding employs certain transitivity patterns to reflect the variety of meanings intended by the author (Halliday, 1971). Although Halliday's analysis faced criticism at the time, described by Fish (1973) as meaningless and arbitrary (p. 100), the model of analysis itself has proven to be useful. The wide range of studies that employ this model can attest to this. The weakness of Halliday's analysis, however, is that it does not provide clear linguistic evidence for some of the generalizations it makes (Fish, 1973).

Kennedy (1982) elaborates on Halliday's work and applies the model of analysis to Joseph Conrad's *The Secret Agent*. The analysis includes one passage that involves the murder of one of the main characters, Mr. Verloc, by his wife. The study finds a link between process types and the meaning of the passage as it concludes that all except one of the processes are intransitive, in which none has Mr. Verloc as the initiator of the action. The study employs the analysis of transitivity patterns to explore characterization effectively as it shows that removing the actor and making the instrument the grammatical subject is significant in the characterisation of Mr. Verloc as detached from the scene.

Azar (2012) applies the transitivity model on the analysis of the mind-style of Mary, the main character in James Joyce's *Clay*. The study analyzes the different processes used in all sentences related to the main character. It concludes that Mary is actually a symbol for the Virgin Mary in her being well-natured. Similarly, Luckin (2013), explores the mind-style of the main character in Mark Haddon's *The Curious Incident of The Dog in The Night-Time* and argues that transitivity patterns can indicate and reflect the world view of the character. It uses Halliday's model of transitivity and concludes that the choice of transitivity patterns in the novel reflect the main character's lack of a theory of mind.

More recent studies take the transitivity model to another level as they attempt to apply it to non-literary texts to explore the patterns of meanings in texts and/or to investigate patterns in certain type of texts, e.g. medical reports, legal contracts, etc. One study that makes use of the transitivity model in this context is Naz (2012) which analyses the transitivity patterns in Benazir Bhutto's speech *Democratization in Pakistan*. Through the application of Halliday's transitivity model, the study relates the use of material processes to Bhutto's strong determination to re-establish democracy, while the frequent use of the mental processes shows her agony and anxiety. Another study, Baseer and Alvi (2012), explores Obama's 2008 speech *The Great Need of The Hour* using Aristotle's model of rhetoric and Halliday's model of transitivity. The study concludes that Obama's speech concentrates on elements of Aristotle's Ethos and Pathos and frequently uses circumstances of location, space and time, in addition to circumstances of reason, all of which make the speech more reliable and authentic.

Zheng (2014) stretches the use of Halliday's model of transitivity beyond literary texts, as it employs the model for the analysis of medical research articles. The study conducted a corpus-based transitivity analysis of the six process types employed in 25 medical research articles. The study concluded that the transitivity system plays an important role in the realisation of the stylistic features of the reports, and that the different process types are associated with different purposes and style requirements of the reports. For example, the dominant use of the material process objectively encodes how medical phenomena act or happen in the real world.

All in all, the studies above show a relationship between transitivity patterns and meaning, through the association of different uses of process types with certain meanings or possible interpretations. All of the studies mentioned use a framework of analysis based on Halliday's SFG to answer different research questions.

2.3 Literary approaches to *The Rocking-Horse Winner*

Under the umbrella of literary criticism, there are several papers that discuss D. H. Lawrence's *The Rocking-Horse Winner* from a literary point of view, with reference made to the plot, characters, and themes, as well as to theories drawn from psychology, sociology and literary studies. The existing interpretations of the text are derived from three literary approaches, namely, the psychological approach, the social approach and the biographical approach.

The literature seems to be in agreement that the most suitable approach to the interpretation of the story seems to be through theories drawn from the field of psychology. Stoltzfus (1996) interprets the story by making references to Freud's and Lacan's theories of the unconscious and focusing on the rocking-horse in terms of the signifier. He suggests that the text is about "the tragic consequences of a repetition compulsion that kills" (p.32), where the rocking-horse is a symbol for desire and sexuality. He concludes that, with reference to Lawrence's *Pornography and Obscenity*, the story reflects Lawrence's views on masturbation. Reference is also made to Oedipal complications in the story as the boy tries to fill the father's function of pleasing the mother (Emmett, 1972).

McKenna (2008), on the other hand, views Paul as an idealist from a literary perspective, based on Keirsey's Temperament Theory which suggests that every person has an innate predisposition to behave according to one of four temperaments, the Artisan, the Guardian, the Idealist, and the Rational. Paul is idealist in the sense that he pursues authentic self-identity and has an extraordinary ability to sense the feelings of others. Paul sacrifices his identity to his mother's happiness and, as a result, he dies, both literally and spiritually. McKenna (2008) concludes that Lawrence makes use of the temperament theory to comment on a society that loses its soul in chasing after money.

Watkins (1987) suggests that the story is about the destructive impact of money on society and Lawrence's refusal of money as understood and valued by capitalist culture. In addition, Snodgrass (1958) refers to images in the story that reflect major aspects of capitalist culture and goes as far as linking the names of the winning horses in the story to British colonies in India.

Stiers (2008), on the other hand, refers to another element of the social approach to the story, that of family ties. By giving the power of voice to the house, which only the children can hear, it is suggested that parents, through their pursuit of money, are sacrificing their children in "the shallowness of material existence and the insanity of addiction" (Stiers, 2008, p.59). The dramatic idea of mothers shaping their sons to be the opposites of their fathers is also apparent in the story (Stoltzfus, 1996).

Davies (1980) and Davies (1983) suggest a biographical approach to the story. Davies (1980) argues that Lawrence's relationship with his own mother, an educated lady who married a coal-miner, may be traced throughout the story, in the frustration of the mother which influences the children. Davies (1983) develops a parallel between the main characters and some of Lawrence's acquaintances, namely, Lady Cynthia Asquith, claiming that Lawrence "has found in the Asquith

household the ingredients for his story on destructive materialism" (p.121). Davies argues that the story seems to be drawn from "the tragic illness of Lady Cynthia's oldest son John and by the Asquith marriage itself" (p.121). The article goes on drawing parallels between the story and the Asquith household, such as Paul's illness and Lady Cynthia's son's struggle with autism, the lack of money, and the husband's passivity. It concludes that the sense of failure that Lady Cynthia felt, as evident in her letters to Lawrence, produced "the bitterness and discouragement of *The Rocking-Horse Winner*" (p.126).

As aforementioned, most of the literary commentaries on the story draw from both Lawrence's own life and relevant theories and the context of the time. However, the current study attempts to draw some conclusions based on an SFL linguistic approach.

3. Research questions

1. What transitivity patterns can be identified in D. H. Lawrence's *The Rocking Horse Winner*?
2. To what extent do linguistic approaches to literary texts conform to the existing literary analyses of the D. H. Lawrence's *The Rocking Horse Winner*?

4. Methodology

The current study utilises transitivity approach to linguistically analyse D. H. Lawrence's *The Rocking-Horse Winner*. This text is one of Lawrence's most discussed short stories and it opens itself to more than one approach, thus allowing for comparison of the approach of the current study with other psychological and social approaches as discussed above.

5. Findings and discussion

The findings are discussed in three main sections: (1) an overall review considering the structure of narrative texts following Freytag (1900); (2) examining mind-style in the story; and (3) drawing on correspondences between the linguistic and literary approaches.

5.1 Overall review

The study has divided the story into seven parts, namely, the exposition, the inciting incident, the rising action, the conflict, the climax, the falling action, and the resolution. The different percentages of each process type in the different parts show the behaviour of these processes along the storyline. They make a significant contribution to the interpretation of the story since in this case the norm is set within the text itself and the deviance, which determines mind-style in the text, whether made consciously or unconsciously on Lawrence's part, is measured against the flow of the storyline.

5.1.1 The exposition

The exposition in *The Rocking-Horse Winner* offers a description of the mother and her relationship with her children. It provides an insight into the financial struggle

of the family, and it highlights this struggle from the mother's perspective and the children's awareness of it. Thus, the exposition seems to have two introductory passages: an unconventional and a conventional one.

While the former introduces the reader immediately to the mother's world of consciousness using a high frequency of mental processes such as 'feeling', 'loving' and 'knowing', describing her inner-self and her relationship with her children, the latter conventionally introduces the reader to the story, setting the background of the narrative using material and relational processes, describing the financial situation of the family, the mother's efforts to overcome the financial difficulty and the children's awareness of it because of the voices they hear throughout the house. The personification of the voices through the behavioural processes seems to indicate the children's, especially Paul's, high sensitivity to what is going on in the world of adults. This becomes more evident by the personification of the children's toys that could, too, hear the voices of the house. The house may be a symbol of adults, the toys a symbol of the children.

5.1.2 The inciting incident

In *The Rocking-Horse Winner*, the conversation that takes place between Paul and his mother which “angered him somewhere”, signals the beginning of a series of actions on the part of Paul to prove to his mother that he is “lucky”.

The mother's answers to Paul's questions seem to trigger the rising action that takes place later in the story. The mother identifies luck with money, using identifying relational clauses, e.g. “It [luck] is what causes you to have money,” and when Paul does feel that she believes him when he tells her that he is lucky, he has no choice but to prove it to her by bringing her money to make her happy and to make her believe him, which is shown in the last paragraph in the inciting incident through the use of mental processes in which Paul has the role of senser:

*The boy saw she did not believe him; or rather, that she paid no attention to his assertion. This **angered** him somewhere, and made him **want** to **compel** her attention.*

5.1.3 The rising action

As a result of Paul's conversation with his mother, he sets out to prove to his mother that he is lucky by gambling on horse races. Although Paul starts gambling for money, his goal is his mother's affection. This is indicated by his inner desire illustrated through the repetition of the desiderative mental process, as in “he **wanted** luck, he **wanted** it, he **wanted** it,” where the phenomenon is luck not money. This is again shown when Paul commands the rocking-horse to take him to “where there is luck!”

There are no details to how Paul starts gambling exactly. The plot seems to jump from Paul wanting luck, to knowing he could get to where luck is, to winning in horse races, which seems to echo the late Napoleon Hill's hallmark expression “whatever the mind of man can conceive and believe it can achieve” (Hill,1937). The process types used in the rising action seem to follow the same order as well, namely, mental-desiderative processes as in “he **wanted** luck,” mental-cognitive

process as in “he **knew** the horse could take him to where there was luck,” and then material processes as in “I **got** there!”

5.1.4 The conflict

The conflict occurs when the money Paul wins is not enough to stop the screaming voices of the house as the mother's extravagant spending habits cause the voices in the house to go mad screaming the phrase “there must be more money.” On top of that, Paul does not seem to be able to 'know' the winner for several horse races and he loses more money.

It is in the conflict when his luck, i.e. the money, wins him neither the affection of his mother nor her happiness, and the situation in the house gets worse as represented by the maddening voices in the house demanding more money, that this balance is upset, and Paul does not seem to be able to know the name of the winner anymore because the results did not turn out the way he thought they would. This is indicated by the excessive use of the cognitive process in general and the use of the verb 'know' in particular:

(648) *But I'm sure to **know** for the Grand National.*

(650) *But I'm sure to **know** for one of them.*

(670) *The Grand National had gone by; He had not **known**.*

In these mental processes, Paul is the senser as he struggles to know the name of the winners for a number of races after his mother spends all the money he wins and the voices in the house whisper even worse than before. Paul seems not to be able to control his mental status as it sometimes transfers into behaviour. This is indicated by the near-mental behavioural clauses, as in:

(600) *Paul could not **bear-up** against it.*

(729) *'yes,' he said, **gazing** at her*

5.1.5 The climax

The climax occurs when Paul falls off his wooden horse and crashes to the ground. His over-exhaustion of the mind in order to 'know' the name of the winner, and his struggle to transfer knowledge from the world of the consciousness to the material world, to money which he can offer to his mother, leads to his illness in the climax of the story. Paul's state of mind is internal (mental processes), then it has transferred into behaviour as the boy's emotions seem to show his physiological state, as in “[she] saw her son, in his green pyjamas, madly **surging** on the rocking-horse,” and “he **screamed** in a powerful strange voice,” Then the boy's mental state seems to be translated into actions, evident in the use of material clauses at the end of the climax:

(857) *[she] saw something (Paul) **plunging** to and fro.*

(873) *He **fell** with a crash to the floor.*

5.1.6 The falling action

Paul succeeds, nevertheless, in his last moments of consciousness, to know the name of the winner, Malabar, upon which Uncle Oscar and Bassett place the bet. Despite his unconsciousness, Paul's psychological and physiological state keep

recurring in the falling action as indicated by the high frequency of behavioural processes with Paul as behavior:

(878) *He talked.*

(879) [*He*] *tossed.*

(844) *The child cried.*

5.1.7 The resolution

In the resolution, the conflict is resolved. Paul does win the money, and the mother gets the wealth that she desires, but the price is Paul's life. The resolution seems to echo the inciting incident as it nearly reflects the same process types used in it, as in "I knew Malabar," (mental), and "I ride my horse," (material). It seems that in the resolution, at least to Paul, the triangle of luck, money and his mother has, at last, been completed.

6. Mindstyle in *The Rocking-Horse Winner*

The Rocking-Horse Winner is narrated by an omniscient third person narrator who construes the experience from different points of view: the material, the physiological, and the psychological world of the characters. This is indicated by the mental processes used by the narrator to portray the characters, especially the main characters, Paul and his mother.

Table 2. below compares the percentages of process types used in the characterisation of both Paul and his mother.

Table 2. Percentages of process types in the characterisation of Paul and his mother

Process	Paul	Mother
material	26%	25%
behavioural	21%	13%
mental	25%	36%
verbal	5%	4%
relational	23%	21%
existential	0%	1%

The most frequent process types are the mental and material processes in which Paul and his mother play the role of actors. The difference lies in the distribution of the clauses along the storyline, which has its significance in the expression of mindstyle in the text.

To elaborate more on the development of these two characters, process types, in which each character appears as a main participant, were analysed for their process types and compared along the storyline. Table (3) below shows the frequencies of process types in which Paul plays the role of main participant in relation to the parts of the story.

Table 3. Frequencies of process types in which Paul is the main participant

Processes	Material	Behavi- oural	Mental	Verbal	Relatio- nal	Existent -ial
Exposition	0	0	0	0	0	0
Inciting Incident	0	4	8	1	1	0
Rising Action	44	24	29	6	31	0
Conflict	17	16	28	0	24	0
Climax	3	4	0	0	1	0
Falling Action	3	10	1	0	3	0
Resolution	5	3	4	6	3	0

As is shown above, the reader is not introduced to Paul in the exposition as a main character. He just 'exists' as one of the three children of the main character, the mother, as indicated by the existential clause: "there were a boy and two little girls". Like the other two children, Paul is aware of two things, that the mother could not love her children, and that the house is short of money. It is in the inciting incident that Paul stands out as a main character as his dialogue with his mother seems to cause a link in his mind between the shortage of money and his mother's affection. The voices in the house cause him to question the reason for that maddening voice trilling throughout the house. This desire for knowledge keeps recurring throughout the story and is evident in the large number of mental clauses of cognition with the verb 'know', and with Paul as senser. Thus, when the mother declares that the father being unlucky is the cause of the lack of money, Paul steps in to fill his father's seemingly vacant shoes and tells his mother that he is lucky.

The inciting incident starts with material clauses as Paul asks his mother why they do not own a car, and ends with mental clauses, as the dialogue impinges on Paul's feelings, making him a senser in mental clauses of cognition, emotion and desideration. The mental processes shift into material ones in the rising action, where the experiences of Paul are portrayed from an external point of view, indicated by the material clauses which are the highest in frequency in this part of the story. Paul is preoccupied with the 'acting' of his plan. Most of the clauses are intransitive, which means that Paul is the only actor in the events taking place.

Paul's plan is shattered when his mother "touched the whole five thousand," and the voices in the house went even madder about the shortage of money. The mental processes in which Paul plays the role of senser in the conflict are indicative of Paul's state of mind at that stage. His plan to fill his father's shoes does not win him his mother's affection, nor does it hush the voices in the house. Thus, 'knowing' becomes an obsession, indicated by the repetition of mental clauses of cognition. From this stage on, material clauses fall into the background, and behavioural clauses describing Paul's psychological and physiological state becomes higher in

frequency. The external world seems to vanish from around Paul as he seeks more and more inwardly for knowledge, and as it vanishes, the material world shuts Paul out, as he falls off his rocking-horse and loses his consciousness and eventually his life.

Paul's mother, on the other hand, appears as the main participant in 151 clauses. Table (4) below shows the frequencies of process types in which the mother plays the role of the main participant in relation to the parts of the story.

Table 4. Frequencies of process types in which the mother is the main participant

Processes	Material	Behavi- -oural	Mental	Verbal	Relati- -onal	Existen- -tial
Exposition	10	0	11	1	7	1
Inciting Incident	5	0	8	0	7	0
Rising Action	2	1	3	1	2	0
Conflict	9	9	23	1	12	0
Climax	10	8	9	1	1	0
Falling Action	1	2	0	1	1	0
Resolution	0	0	2	1	1	0

The clauses related to the mother can be divided into those describing her ideas and feelings flowing from her own consciousness and those describing her external world experiences. While the former is portrayed through mental clauses as in "She **felt** they had been thrust upon her, and she **could not love** them", the latter is expressed through material clauses as in "She **racked** her brain, and **tried** this thing and the other, but **could not find** anything successful."

However, it seems that the connection between consciousness and the external world, illustrated by behavioural clauses, is lacked in the mother's character, indicating her lack of expressing herself in the outer world. The mother does not show much emotion on the exterior. Instead, she is greatly concerned with keeping the appearance of their exterior social position. In addition, even the behavioural clauses associated with the mother are mostly near-material, describing bodily postures and pastimes as in "She **drew** the figures of ladies in furs and ladies in silk and sequins for the newspaper advertisements," and "She **stood**, with arrested muscles, outside his door, listening."

The mother's lack of expression becomes even more evident when Paul dies. There is no evidence as to what the mother's response is, neither to Paul's death nor to the immense wealth she has finally possessed. This is in contrast with Paul's character whose behavioural clauses are more than those attributed to the mother, representing his consciousness as forms of behaviour, which is typical for a child of his age. The reader knows, by virtue of the omniscient narrator, what is going on in the consciousness of the mother, but the other characters do not. However, it

seems that Paul is aware of his mother's lack of expression. That is why Paul's behaviour seems to seek an answer beyond the mother's verbal answers as in: "the boy **watched** her with unsure eyes," and "the child **looked** at her to see if she meant it."

Paul continues to strive for his mother's affection through the medium of money. Paul's plan seems to have been to complete a triangle identified by the mother in dialogue in the inciting incident, with her at the head of the triangle, luck as a trait that is supposed to be in the father, and money as a result of luck at the other two heads. Paul announces he is lucky, stepping in boldly to take the father's position in this triangle. When the mother pays no attention to his assertion, he sets out on his quest to provide the money to complete the love triangle of him, his mother, and money, only he loses his life as a price for this unrequited triangle.

7. Correspondences between linguistic and literary approaches

This section attempts to fit the linguistic approach to D. H. Lawrence's *The Rocking-Horse Winner* within the existing literary approaches to the same text, taking into account the psychosexual and psychological perspectives.

7.1 The psychosexual approach

One of the most influential commentaries on *The Rocking-Horse Winner* is Snodgrass's 1958 article, in which he views the story from two perspectives: psychosexual and intellectual. Using excerpts from Lawrence's published writings on sex and masturbation, Snodgrass views the narrative as Lawrence's comment on pornography, as "the art which contrives to make sex ugly... and so leads the observer away from sexual intercourse and toward masturbation" (Snodgrass:1958). Thus, Paul's rocking-horse riding becomes a symbol for sexual desire. On the other hand, he suggests that Paul may be a symbol of the civilized man in his never-ending quest for knowledge to manipulate the material world around him, leading him to his own doom. The linguistic analysis of the text intersects with Snodgrass (1958) in a number of views relating to the main themes of the story.

According to Snodgrass's analysis, on a literal level, the story is about choosing money over some more stable values such as love and affection (p.117). The linguistic analysis of the text shows that on the surface of the story, experiences in the material world, as portrayed by the high percentage of material clauses, may seem to support the interpretation of the story as a commentary on a society in which money dominates over personal value. Snodgrass suggests that the father's absence leaves a gap for Paul to step in, indicating an Oedipal personality (p.118).

The linguistic analysis of the inciting incident particularly shows that when the mother relates the unluckiness of the father to the shortage of money, Paul steps in and announces that he is lucky and sets out on the quest to provide the money which his father could not provide. In his need of knowledge, Paul withdraws from the outer world into the world of his own intellection, leading him to become a stranger, until he finally dies after losing all connection with the outer world (p. 118). The linguistic analysis shows that, as the story progresses towards the climax,

material clauses, in which Paul plays the role of actor, become less and less frequent, indicating that the material world seems to be vanishing from around Paul, isolating him, and eventually leading to his death.

7.2 The psychological approach

Another article with which the current study shares some similarities is Ege (1998) in which the author explores the relationship between vocabulary and content in the story to reveal the psychological subplot in the text. A number of correspondences can be traced between the current study and Ege's relating to the psychological approach to the story.

According to Ege, the personification of inanimate objects such as the house, the rocking-horse and the doll is indicative of the children's sensitivity towards the world of adults (1998:41). Similarly, the current study suggests that the behavioural processes associated with inanimate object giving them human-like qualities, as in "The big doll, [...], **could hear** it quite plainly," might indicate the children's sensitivity to the world of adults, where the voices they hear are actually the echoes of their own awareness of the situation. The article suggests that Paul's destruction is a result of "a way of life that puts money, status, and appearances before the concept of love" (p. 42). The linguistic approach to the text reaches a similar view on the division between reality and appearances in the narrative, between the mother's internal and exterior world, and between Paul's apparent and hidden goal.

In her comment on Paul's mysterious process of knowing the name of the winning horse, Ege suggests that the theme may be that of the Christian faith concept of "if you believe, it will happen" (p. 43). The current study reaches a similar conclusion, although it does not associate it with the Christian faith, but with modern theories of personal belief, especially the law of attraction (Byrne, 2006).

Another study which explores the story from a psychological point of view is Heise (2008), which seems to sum up the most important views that have been formulated about the narrative throughout the years, and build on them to create the psychological aspect that a reader may identify with. There are a number of similarities that may be noted between the article and the current study in relation to the psychological aspect of the story. Heise asserts that the most prominent feature of the mother is her inability to love, a fact that only she and her children are aware of (p. 65). Here again, the children's awareness is evident, and their sensitivity to the truths in the narrative seems to be confirmed. The linguistic approach to the story seems to be in agreement with Heise in this regard as the mental processes in first passage of the exposition include both the mother and the children as sensors, as in "She **could not love** them," and "They **read** it *in each other's eyes*."

The narrator's style of presenting the truths in the narrative as self-awareness on the part of the characters is evident (p. 66). This is clearly evident in the linguistic analysis as the narrator uses mental clauses to describe the ideas and feelings flowing from the characters' consciousness, as in "they **felt** *always* an anxiety *in the house*," and "this **troubled** her." The article also stresses the role of the children, and especially Paul, in being "the arena of awareness and feelings that underlie the

human behaviour." The linguistic analysis reveals that Paul and the children play the role of behavior in behavioural clauses more than other characters and entities in the narrative, in addition to the sensitivity of the children to the world around them as revealed by their awareness of their mother's lack of affection towards them, and the shortage of money in the house.

In addition, McKenna (2008), which views the text from a purely psychological perspective, describes Paul as an idealist, who is abstract in orientation, and whose most dominant value is self-identity. The article agrees with the current study with regard to Paul's extraordinary sensitivity to the feelings of others, and his use of money (concrete) to win his mother's affection (abstract).

8. Conclusions

Based on the transitivity analysis of the text, an interpretation was formulated according to the behaviour of the process types along the storyline. In the beginning of the story, the reader is introduced to both: the external world of the family and the inner world of the mother. This is reflected in the balance between material and mental processes in the exposition. As the story line progresses, there seems to be a tendency toward the use of relational clauses during the dialogue between Paul and his mother, identifying and characterising the relationship between money and luck. Material processes are the highest in the rising action of the story, which reflects the impact of Paul's secret knowledge on the external world and his strife to balance his mental process with the material world around him. Material clauses seem to foreshadow Paul's destruction, as they suggest an increase in energy. This energy overwhelms Paul and causes his illness. As his condition becomes worse, the mother's behavioural clauses increase, while material clauses decrease. In the end, the story line seems to ease back to a balance between material and mental clauses, indicating the vagueness of the ending, and its resemblance to the exposition: a vicious circle.

The study probes the psychological aspect of the story by showing how the transitivity patterns can be indicators of the mind-style of the main characters, Paul and his mother. In this regard, the study concluded that Paul's sensitivity towards his mother's lack of affection and the shortage of money in the house causes his desire to take the father's position and win his mother's affection by providing the money she aspires to have. However, this unnatural love triangle could not evolve according to Paul's wishes and, therefore, he exerts more mental effort to change the material world around, which leads in the end to his destruction. On the other hand, the mother's character seems to show a more static line along the storyline than Paul's, as she continues throughout the story to hold the same split between external appearances and internal status.

The study was able to find similarities between the linguistic approach and some of the literary approaches to the text, especially those which analyse the story from a psychological point of view. On the surface, the story seems to be a commentary on social life and the impact of the economy on the relationship between the characters. However, probing the story from a linguistic point of view suggests that the story is more than just the issue of balancing the material and

emotional needs of society. At the beginning of the story, it seems evident that the children, especially Paul, are sensitive to the economic state of the house, as suggested by their ability to hear the voices that whisper throughout the house. Paul, in particular, seems to be intrigued by these voices and they seem to haunt him just like they haunt the house. The story creates a dichotomy between reality and appearances, between the mother's external and internal worlds, and between Paul's concrete and conceptual goals. Paul's doom is a result of that dichotomy, as he fails to balance his emotional attachment to his mother with his plan to take his father's role by providing a concrete asset, i.e. money. For future studies, it is worth investigating in more depth the use of lexical items that are dominant in the story such as words that are related to sight and hearing and how the different usage of them has an impact on the characters' actions and reactions.

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