UNIVERSITY OF BAHRAIN

College of Arts

Department of English Language and Literature

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

A Thesis Submitted in Partial Fulfillment of the Requirements for the Master Degree in Applied English Language Studies

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Abstract

Stylistic studies have long been interested in the construction of meaning in literary texts, as stylisticians believe that a thorough analysis of meaning in a text leads to more appreciation of its artistry. The study uses transitivity as a tool of analysis in order to discuss D. H. Lawrence's *The Rocking-Horse Winner*. The study attempts to fill two gaps in the literature: (1) the need for more stylistic transitivity analyses that aim at interpreting rather than describing the text using frameworks that are rigorous, retrievable and replicable; and (2) the lack, in the current literature, of a linguistic approach to D. H. Lawrence's *The Rocking-Horse Winner*. The study uses a framework of analysis 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 study compares the linguistic approach to other existing approaches to the same text, namely, the psychological, the sociological and the biographical approaches. The study concludes that the linguistic approach supports the psychological approach to the text.

To my family

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Chapter 1: Background to the Study

1.1 General Background

1.2 Statement of the Problem

1.3 Aims of the Study

1.4 Research Questions

1.5 Significance of the Study

1.6 Methodology

1.6.1 Data Collection

1.6.2 Data Analysis

1.7 Limitations of the Study

Chapter 1
Background to the Study

The current chapter provides a background to the study, demonstrating the statement of the problem and the main aims of the study. It also lists the research questions which the study attempts to answer. The significance and the limitation of the study are also shown in this chapter.

1.1 General Background

Even to an intuitive reader of literature, literary texts cannot be explained with intuition alone, lest one fall prey to subjective remarks and impressionistic observations. Stylistic studies have long been interested in the construction of meaning in literary texts, as stylisticians believe that a thorough analysis of meaning in a text leads to more appreciation of its artistry. 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, one of the relatively recent frameworks developed by stylisticians, 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 in order to provide a new insight into the interpretation of the text. The study applies transitivity analysis to one of the most discussed authors of the twenty-first century: D. H. Lawrence.

1.2 Statement of the Problem

According to the researcher's observations, there exists, within the field of stylistics, a plethora of studies that investigate transitivity patterns in different literary texts and make significant contributions to both linguistic and literary studies. However, it seems that most of these studies focus on poetry more than prose, partly due to the relatively short length of poems and partly because, in poetry more than in prose, "aesthetic effect cannot be separated from the creative manipulation of the linguistic code" (Leech and Short, 2007, p. 2). Yet, it seems obvious that the prose contained in works of literature shares *something* with poetry, which sets the two apart from daily language. That *something* gives literary language its unique, ambiguous, and highly connotative nature, best manifested through the author's use of different stylistic techniques, including transitivity patterns which are the concern of the current study, and which vary according to the ideas and imagination of the author.

Literary critics have long been discussing D. H. Lawrence's *The Rocking-Horse Winner*. Most of the studies dedicated to this story draw their conclusions using critical approaches to literature based on disciplines such as psychology, sociology, feminism, politics, among others. However, none of these refer to the linguistic component in the text. Exploring the language of the story, especially the transitivity patterns in the text, may result in a major contribution to both linguistic and literary studies, as will be explained in 1.5.

Based on the above, there are two gaps that the current study attempts to fill: (1) the need for more stylistic transitivity analyses that aim at interpreting rather than describing the text using frameworks that are

rigorous, retrievable and replicable; and (2) the lack, in the current literature, of a linguistic approach to D. H. Lawrence's *The Rocking-Horse Winner*.

The current study sheds new light on D. H. Lawrence's *The Rocking-Horse Winner* from a linguistic-stylistic point of view using a transitivity analysis framework based on cognitive stylistics and Halliday's Systemic Functional Grammar (SFG). This which analyses texts at the clause level, with the aim of drawing conclusions on the interpretation of the text, which can later be compared and contrasted with the interpretations in the literature reached through literary analysis.

1.3 Aims of the Study

The current study was conducted with the aims of:

1. Identifying the transitivity patterns in D. H. Lawrence's *The Rocking-Horse Winner* using a framework based on Halliday's SFG;
2. Formulating an interpretation of the story based on the findings of the transitivity analysis; and
3. Comparing and contrasting the interpretations drawn from the linguistic approach with other existing interpretations reached through the literary analysis of the text.

1.4 Research Questions

The current study attempts to answer the following questions:

1. What are the transitivity patterns used in D. H. Lawrence's *The Rocking-Horse Winner*?

2. How can the story be interpreted based on the transitivity analysis?
3. How does the linguistic approach fit within the existing literary critical approaches to the story?

1.5 Significance of the Study

The significance of the current study is twofold, as it attempts to contribute to both linguistic and literary studies. It uses recently developed tools of linguistic analysis based on Halliday's SFG in order to analyse a literary text and arrive at an interpretation of the story derived from the linguistic analysis. Such contribution will pave the way for more studies into stylistics as well as provide students who are interested in the field with a model of analysis that is rigorous, retrievable and replicable.

In addition, the study is also significant in its exploration of a widely discussed text: *The Rocking-Horse Winner.* Various interpretations have been assigned to this story using critical approaches within literary criticism. The study attempts to shed light on the story from a totally different perspective that has not been utilized before for this particular text.

The current study does not aim to replace the previous approaches to the text at hand, but rather to compliment the literature and offer new insights into the text from a linguistic point of view which may lead to further appreciation of Lawrence's artistry in writing. Guerin (2005) asserts in his preface to *A Handbook of Critical Approaches to Literature* that great literature triggers rich responses that can be both felt and reasoned, and that "such responses come best when the reader appreciates a great work from as many perspectives as it legitimately opens itself to" (p.x).

1.6 Limitations of the Study

The current study is limited in scope to the text contained in D. H. Lawrence's short story *The Rocking-Horse Winner*. It is also limited in analysis to transitivity patterns at the clause level in the text, particularly process types and participants. The study focused on one strand of meaning in the story; the experiential meaning. However, there are two other strands of meaning that are not covered in the current study, which are the textual and the interpersonal meanings, which might provide further insight into the interpretation of the story from other perspectives.

Chapter 2

Methodology

2.1 Research Methods

2.1.1 Data Collection

2.1.2 Data Analysis

2.2 D. H. Lawrence's *The Rocking-Horse Winner*

2.2.1 Purpose for Selecting the Text

2.2.2 Summary of the Story

2.2.3 Dividing the Text for the Purpose of the Current Study

Chapter 2
Methodology

The current chapter describes the methodology adopted in the current study, and provides information on the selected text along with a summary and purpose for choosing the text.

2.1 Research Methods

The methods adopted for this study are selected based on the research questions defined above. The study approaches the text from three different perspectives, i.e. triangulations, corresponding to the three research questions, combining both quantitative and qualitative research methods. Triangulation is a term taken from the field of navigation and surveying in which different bearings are taken to arrive at a particular location (Brannen, 2005). In research, the term refers to the purpose for which a mixed method approach is used. However, the purpose of using mixed methods in the current study is not to check or verify one method against another, as suggested by Erzberger and Kelle (2003), but rather to arrive at a conclusion about the text using methods that would complement each other, as each will be used separately to answer one of the study questions. Brannen (2005) calls this method 'initiation', where "the use of a first method sparks new hypotheses or research questions that can be pursued using a different method" (p. 12).

In order to arrive at a full description of the transitivity patterns in the text, the study adopts a quantitative approach to answer the first research question. According to Brannen (1992), quantitative research is

concerned with description of the state of affairs using numbers and statistics. Using the results of the first question, a qualitative approach, in which the numbers and statistics are translated into commentaries on the text, is used to arrive at an interpretation of the text, which answers the second question. To answer the third research question on comparing the linguistic view with the literary commentaries on the text, the study employs a qualitative approach, in which comparison is made between the results of the second question and the existing literature on the text.

2.1.1 Data Collection

The data analysed in the current study consists of all clauses found in D. H. Lawrence's *The Rocking-Horse Winner*. Close reading was applied to the text in order to identify all clauses contained in the narrative. In order to facilitate the process of analysis and for comparison and contrast, the text is divided into seven parts pertaining to the plot. The division is based on Freytag's pyramid of narrative plot, which divides the plot into seven parts: the exposition, the inciting incident, the rising action, the conflict, the climax, the falling action, and the resolution (Freytag,1900). Freytag's pyramid provides a sufficient number of parts in the narrative plot in order for the study to be able to trace the behaviour of the participant types along the storyline. Other classifications either provide too many parts for the short story at hand, such as Propp (1968) which classifies the narrative into 31 parts, or too few for a rigorous comparison, such as Labov and Waletzky (1997) which has only six parts. Further explanation of the seven parts is provided in section 2.2.3 of this chapter.

2.1.2 Data Analysis

The data, comprised of the all clauses found in the text, is analysed at two stages pertaining to the second and third study questions. Firstly, the clauses are analysed for process types and related participants and then further classified into sub-categories within process types in order to arrive at a detailed description of the data at hand. Tables illustrate the frequency of each type in the text.

The results of the first stage are compared and contrasted in relation to the storyline, for each part of the story, and used to arrive at an interpretation of the text through the linguistic approach, after which the interpretation is compared and contrasted with the existing interpretations reached through literary critical approaches and contained in the most known articles on the text, with the aim of fitting the linguistic approach within the existing literature.

2.2 D. H. Lawrence's *The Rocking-Horse Winner*

The current study conducted a transitivity analysis on the text of D. H. Lawrence's short story *The Rocking-Horse Winner*. This section introduces the text and clarifies the reasons for choosing the text for the purpose of the current study. Moreover, it summarises the plot of the story and shows the division of the plot as adopted by the study.

2.2.1 Purpose of Selecting the Text

The Rocking-Horse Winner was selected for the purpose of this study for two main reasons. Firstly, it is relatively short in nature and thus allows for a rigorous and thorough analysis within the time limitations of this study. Secondly, it is one of Lawrence's most discussed short stories and

opens itself to more than one approach, as shown by the different existing commentaries on the story (Snodgrass,1958), thus allowing for comparison of the approach of the current study with other existing approaches.

The Rocking-Horse Winner is a short story written by D. H. Lawrence. It was first published in Harper's Bazaar magazine, in 1926, and subsequently, appeared in a collection put together by Lawrence's friend Lady Cynthia Asquith. Like many of Lawrence's short stories, The Rocking-Horse Winner depicts human nature. The story employs tabulation and satire as the story echoes a fairy-tale atmosphere and has a detached tone that moralises over the subject of love and money *(Stoltzfus, 1996).*

2.2.2 Summary of the Story

The story revolves around a boy, Paul, whose family is always short of money. The mother's obsession with maintaining the social status of the family prevents her from feeling love towards her children who are aware of the lack of money as they hear the whispers around the house, "There must be more money!" Paul senses the mother's desire for money, and determines to provide it for her. Paul asks his mother about their social status and the reason why they are poor. The mother relates their poverty to the father's lack of luck. Paul asserts to his mother that, unlike the father, he is lucky, because God told him so, to which she does not pay much attention, and as a result, the boy determines to find luck and provide the money for the mother.

With the help of the gardener, Bassett, the boy is able to win bets on horse races by 'knowing' the winning horse. With help of his uncle, Oscar

Cresswell, the boy is able to deliver the money he won from the races to his mother. The mother, on the other hand, does not seem to be satisfied with the amount of money and the whispers in the house get worse. The boy does not reveal how he knows the winning horse and keeps it a secret. His secret is his wooden rocking-horse which he rides in fury before races in order to 'know' the name of the winning horse.

With the whispers getting more 'mad', the boy becomes more and more obsessed with the races and seems to be worried about the upcoming race. The mother notices his anxiety and is worried about him. While attending a party, she becomes distracted with feelings of worry about her son. When she arrives home, she rushes to her son's bedroom only to find him riding his horse so furiously while shouting, "it's Malabar!" until he passes out. Neither the mother, nor the father figure out the significance of the name, until they are told by the uncle that it's the name of one of the horses running in the Derby. The uncle places a bet on the horse and Bassett, the gardener, places a bet for the boy.

The boy's condition gets worse and on the third day the gardener asks for permission to visit the boy. When he does, he tells the boy that the horse, Malabar, won the race, and that Paul has made over eighty thousand pounds. The boy regains consciousness and tells his mother that he is lucky, to which the mother does not make any acknowledgement. The boy dies the same night.

2.2.3 Dividing the Text for the Purpose of the Current Study

The current study divides *The Rocking-Horse Winner*, in relation to its plot, into seven parts, which allows for tracing the behaviour of process

types along the storyline. The division is based on Freytag's pyramid of narrative plot. Freytag (1900) divides a narrative plot into an exposition, an inciting incident, a rising action, a conflict, a climax, a falling action, and a resolution.

The **exposition** introduces the reader to the story and provides the background to the setting and main characters in the story. The exposition in *The Rocking-Horse Winner* offers a description of the mother and her relationship with her children. It also provides an insight into the financial struggle of the family and the mother trying to do something about it and the children's awareness of it by means of the voices they hear throughout the house. The **inciting incident** happens immediately after the exposition and is often merged as part of it. In simple words, it is the event that happens to start the action in the story; a single incident that signals the main conflict in the story. In *The Rocking-Horse Winner,* the conversation that takes place between Paul and his mother which 'angers 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 **rising action** is a series of related events that take place as a result of the inciting incident and often make up the body of narrative. In *The Rocking-Horse Winner,* as a result of his conversation with his mother, Paul sets out to prove to his mother that he is lucky by gambling on horse races.

The **conflict** is the main problem in the narrative. In *The Rocking-Horse Winner,* the conflict occurs when the money Paul wins is not enough to stop the 'screaming voices' in the house as the mother's extravagant spending habits cause 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 of several horse races and he loses more

money. The **climax** in a narrative is the turning point after which events go to the best or the worst depending on the type of the narrative. The conflict in *The Rocking-Horse Winner* leads Paul to his misfortune as his desire to know the winner for the upcoming race makes him exhaust himself riding the rocking-horse and, eventually, causes his illness. The climax in the narrative is when Paul falls off his wooden horse and crashes to the ground.

The **falling action** occurs immediately after the climax, and is opposite in nature to the rising action, as the story moves towards the resolution of the conflict. In the falling action, Paul's health deteriorates and Bassett informs him about his winning the horse race. In the **resolution**, the conflict is resolved somehow and the consequences are revealed. In *The Rocking-Horse Winner,* Paul does win the money, and his mother gets the wealth that she desires, but the price is Paul's life.

Chapter 3

Theoretical Framework and Literature Review

3.1 Theoretical Framework

3.1.1 The Concept of Style and Stylistics

3.1.2 Systemic Functional Grammar

3.1.3 Transitivity

3.2 Literature Review

3.2.1 Previous Studies on Transitivity Analysis

3.2.2 Literary Approaches to Selected Text

Chapter 3

Theoretical Framework and Literature Review

The current chapter provides an introduction to the theoretical framework within which the study was conducted. It begins with an overview of style as a concept and traces its development into a whole discipline called stylistics. Moreover, it introduces Systemic Functional Grammar and particularly transitivity, which is one of its most recent tools. The second section of the chapter is dedicated to reviewing the most relevant literature, as it briefly discusses some of the major studies in transitivity analysis and introduces the text which is the main source of data in the current study. The chapter concludes with a discussion of the main literary approaches to D. H. Lawrence's *The Rocking-Horse Winner.*

3.1 Theoretical Framework

3.1.1 The Concept of Style and Stylistics

Style is one of the oldest, most disputable concepts in literary criticism (Childs and Fowler, 2006), and it can be traced back to the 5th century BC (Mišší ková.2003). Scholars seem to agree on the impossibility of a final definition of the term as it seems to be *nebulous*, *elusive*, and *slippery* both in its definition and analysis (Azuike, 1992). While there are many views and theories regarding style, understanding the concept is, nonetheless, necessary for understanding stylistics.

Style is generally defined as a manner of expression used in "a given context, by a given person, for a given purpose" (Leech and Short, 2007, p.9). This definition refers to style in its everyday sense, outside linguistic

and literary studies. Style is also seen as a reflection of the author's personality. Another similar view defines style as a variation in language use, which suggests that style is a feature of all language. Childs and Fowler (2006), for example, assume that all texts, literary and non-literary, manifest style. Such views see style as the difference between two ways of saying the same thing. Leech and Short (2007) calls this the dualist approach to style, the traces of which can be found in literary criticism as early as the eighteenth century. It suggests that changing the form, i.e. the style, does not necessarily result in a change in the meaning. However, this view is controversial as the difference between style and meaning, i.e. between form and content is not a clear one. The dualist approach gains credence from the general sense of the word style as it is used in everyday life, as simply the way of doing something (Leech and Short, 2007). Following the same line of thought, of meaning being separate from form, dualists see different styles as a garnish to meaning, i.e. an adornment or "a dress of thought" (Hough, 1969). Although this view seems to be acceptable on the surface since it supports the possibility of paraphrasing and translation, it is somewhat challenged when it comes to literature, as it suggests that style is devoid of significance and, therefore, it is not worth studying at all. Not to mention that translation of poetry, for example, poses a challenge to dualists as meaning, viewed as separate from form, has a literal and a metaphorical significance which makes the translation of a poem impossible if we follow this line of thought.

As a result, another view has emerged, the monist approach, which holds a more evaluative sense towards style (Crystal and Davy, 1969). It suggests that style is the arrangement of words in a way that *best* expresses the individuality of the author and the ideas and intent in the

author's mind (Holman,1980). Coleridge in Wetherill (1974) suggests that style is the art of expressing the meaning "appropriately and with perspicuity, whatever that meaning may be" (p.320). A similar view is shared by Quiller-Couch (1920), who assumes style to resemble 'good manners'. This view has long been related exclusively to literature (Crystal and Davy, 1969) and, hence, it is too narrow and suggestive of a complete unity between meaning and form.

The monist approach finds its strongest ground in poetry where meaning is bound to the manipulation of form, and it rejects the dichotomy between form and meaning. Lodge (1966), asserts his monist stand by suggesting the impossibility of both paraphrasing and translation of literary texts, and the inability to separate the appreciation of a literary work from the appreciation of its style. The monist approach to style stands at the extreme end opposite to the dualist approach, and faces the same core challenges. The mere fact that there is a plethora of translated literary works read and enjoyed by people around the world since ancient times seems to render the notion of the monist approach as too narrow and unreliable.

In an attempt to address the issue of literature, style came to be viewed as a deviation from a linguistic norm. Style then pertains to the message contained in the frequency distributions and transitional probabilities of its linguistic components, especially when they deviate from those of the same features in the language as a whole (Bloch, 1953). The tendency to prefer one type of structure over another, whether consciously or unconsciously, is seen to result in higher or lower frequencies of some structures than what is normally used in the language, and thus style emerges as a deviant characteristic of the text. Literary criticism finds

ground in this view as it is commonplace in literary studies to discuss the tendencies of the authors towards a certain type of structure or lexical pattern. However, the critique against this view stems from the difficulty of setting a norm in language use. It is obviously difficult to calculate the normal length of an English sentence, for example, since it suggests that all the sentences of the English language have been studied to calculate such an average, which is an impossible task (Leech and Short, 2007).

A more practical attitude towards style and one that prevails in stylistic studies in recent years, is the pluralist approach to style on which Halliday bases his Systemic Functional Grammar. This approach proceeds from the notion that language performs different functions and that the form, i.e. the style, of any text is shaped by the different functions it performs (Halliday, 1971). Therefore, the distinction is not made between form and meaning, as is the case with the dualist and monist approaches, but rather among various meanings based on various functions. According to pluralists, style is a matter of choice made to fulfil certain functions and purposes, consciously or unconsciously intended by the author (Zhang, 2005). Therefore, the use of language is made effective. Lucas (1955) attributes that effectiveness to the intention of the author, whether making statements or arousing emotions, and he suggests that it "involves first of all the power to put fact with clarity and brevity" (p.9). Many scholars adopt this notion of style as choice, viewing stylistic variation as being a system of contrasts, where different functions trigger different linguistic choices and eventually different meanings (Podesva, 2008). In this sense, style is viewed as pertaining to Saussure's *parole*, the particular uses of the system of rules available to all speakers of a language. Therefore, "it is selection from a total linguistic repertoire that constitutes a style" (Leech and Short, 2007, p.9).

This view, held mainly by functionalists such as Jackobson and Halliday, can easily be applied to literature and it has proved useful in analysing literary texts (Simpson,2004). However, viewing all linguistic choices as being meaningful weakens the connection of style to its everyday sense.

Therefore, it is suggested that style should be approached with a multilevel, multifunctional view that draws from the various approaches discussed above for a practical sense of the term, which will be used in the analysis of the text at hand. The current study holds the view that defines style in relation to literary texts, as consisting in choices made from a wide range of options defined by a certain domain, such as author intention, text genre, etc. This view is further developed within SFG which will be discussed in 2.2.1.

The notion of style pertaining to literary texts gave rise to the interdisciplinary field of stylistics which gained credence in the second half of the 20th century. Crystal in Zyngier (2001) explores this relation between style and stylistics,

> Style is seen as the (conscious or unconscious) selection of a set of linguistic features from all the possibilities in a language. The effects these features convey can be understood only by intuitively sensing the choices that have been made... and it is usually enough simply to respond to the effect in this way... But there are often occasions when we have to develop a more analytical approach... here... our intuition needs to be supplemented by a more objective account of style. It is this approach which is known as *stylistics*. (p.368)

Earlier approaches to literary texts, especially prose, focused mainly on the thematic characteristics of the text and made conclusions based on literary critical approaches derived from theories developed in other fields such as philosophy, psychology, sociology, among others, and other extra-textual details such as the biographical background of the author

and the historical context of the text, and they rarely referred to the linguistic component. This resulted in subjective and impressionistic elucidations of literary texts (McIntyre, 2012). Hence, there was a lack of an empirical and explicit method to analysing literary texts that would provide a common ground between studies on the same text. Fish (1981) comments on the factors that contributed to the emergence of stylistics:

> Stylistics was born of a reaction to the subjectivity and imprecision of literary studies. For the appreciative raptures of the impressionistic critic, stylisticians purport to substitute precise and rigorous linguistic descriptions and to proceed from these descriptions to interpretations for which they can claim a measure of objectivity. Stylistics, in short, is an attempt to put criticism on a scientific bases. (p.33)

Stylistics is sometimes viewed as a specialized type of discourse analysis as they are both concerned with language as a social interaction and having definable functions (Stubbs, 1983). However, stylistics and discourse analysis form two different disciplines under the umbrella of applied linguistics, the main difference between the two being in their aim and approach to the text. While discourse analysis is concerned with language above the sentence, stylistics concerns itself with language at all levels, whether phonological, structural, morphological or any other level. The choice of the level of analysis depends on the objectives and aims of the study and the nature of the text (Yeibo, 2011). Another difference between discourse analysis and stylistics is that while the former analyses what is communicated in the text by tracing the relationship between texts and the contexts in which they are created, the latter is concerned with how meaning is communicated, by probing the ways of using language to organise, understand and express information for effective communication (Opara, 2005).

The study of style extends to more than the study of literature (Mcrae and Clark, 2005). However, literary texts have been a major focus in many stylistic studies which attempt to reconcile the literary critic's subjectivity with the linguist's empiricism. Stylistics relates creativity in language use to linguistic description. The purpose of stylistics is thus not limited to the mere description of linguistic features; it extends to the analysis and interpretation of the text through assigning functions to the linguistic descriptions as suggested by SFG, which will be discussed in the next section.

Proceeding from the variation in language use in general, different approaches to stylistic analysis have emerged depending on the purpose and scope of the analysis undertaken. Three of the major approaches in stylistic analysis, and which are related to the current study are linguistic stylistics, literary stylistics, and cognitive stylistics.

a) Linguistic Stylistics

Linguistic stylistics is a descriptive linguistic approach to texts, especially literary texts, with no special reference to the effects and functions of the linguistic features (Short, 1988). It can be traced back to the early 1900s as "the purest form of stylistics," as it derives from the study of style and language variation "some refinement of models for the analysis of language and thus contribute to the development of linguistic theory" (Carter, 1988, p.10). However, this approach seems to be lacking as it fails in reconciling linguistics and literary criticism as its main purpose is only to describe rather than interpret the text. Thus, it has been described as linguistic-biased and narrow in scope (Miššíková, 2003). It is,

nonetheless, a first step towards a more comprehensive approach to language, particularly, in literature.

b) Literary Stylistics

Literary stylistics emerged not as a reaction to linguistic stylistics, but rather as a complement to it. It originated under combined influences of modern linguistics, French structuralism, the Russian Formalist School and the Prague Linguistic Circle (Shen, 1987). It focuses on the style of a literary work with an aim to fit the work into pre-existing aesthetic norms, that may be extra-linguistic pertaining to elements such as genre, school or period, and using these to interpret the text. Thus, the main objective of a literary stylistic analysis is interpretation.

Literary stylistics is, in a way, similar to literary criticism in that the ultimate goal of both is to explain the individual message of the writer with a presumption that there is only one meaning to the text. To achieve this, a literary stylistician would decipher the message encoded in the manipulated linguistic component of the text and express the meaning in familiar terms. Literary stylistics probes the underlying significance of the text, treating it as a message (Shen, 1987). However, it suggests that only one message might be interpreted from the text, which seems to be unrealistic bearing in mind the fact that different readers may reach different interpretations of the same text.

c) Cognitive Stylistics

A further development in contemporary stylistics, and perhaps the most influential one, is cognitive stylistics which seems to have resolved the issue of different interpretations of the same text. Cognitive stylistics

functions as an interface between linguistic theories, literary studies and cognitive science. It provides models of analysis that are explicit, detailed and rigorous (Simpson, 2004). Cognitive stylistics does not contrast with linguistic and literary stylistics as much as it complements their models with a focus on the social and psychological aspects of discourse as pertaining to the links between the mind and the process of reading. Thus, it views meaning as constructed by human minds and suggests that authors' choices of style reflect cognitive choices, whether consciously or unconsciously made, hence the notion of 'style as mind' (Boase-Beier, 2006).

A further focus in cognitive stylistics is the analysis of characterization in narratives. Culpepper (2001) suggests that while the formation of character in the text relies on the author's choice of style, the process of inferring character from text relies on the cognitive structures and mechanisms that readers have already developed.

This new dimension of stylistic analysis, which offers new insights into the representation of character in fiction gave rise to the notion of mind-style which was first introduced by Fowler (1977) as the "cumulatively consistent rise to an impression of the world-view" (p.76) . He further explores the notion, linking it to Halliday's SFG which presupposes that language has three main functions one of which is the ideational function which aims at representing the world of experience (Fowler, 1986). Leech and Short (2007) further develop the notion of mind-style and suggest that the consistent use of certain stylistic choices may be attributed to certain cognitive preferences and thus provide insights into the mind of the character/author. As the focus is shifted from what the text means towards how the text gets its meaning, the analysis of mind-style as

reflected by the linguistic choices in the text offers a practical way to view the fictional world as apprehended in the text. Following this line of thought, it is not difficult to conclude that most work on mind-style focuses on the minds of characters, especially first-person narrators, more than the author. They also suggest that "[n]ovels which have a narrator or reflector who is differentiated from the author [...] also allow the possibility of a more positive invitation to perceive a particular mind-style as deviant" (p. 162)

Leech and Short (2007) further explores the subject through analysing the opening of Faulkner's *The Sound and The Fury*, in which they discuss that narrator's mind-style as reflected through the linguistic patterns used in the text. They conclude that the simplicity, idiosyncrasy and limitation of the narrator's lexis and syntax convey his uncomprehending view of the world, which is later confirmed in the remainder of the novel.

In his analysis of mind-style, Fowler (1986) includes syntactic structures and vocabulary since they both influence and indicate the range of experience of the author, narrator, or character and the way they view the world around them. The functional and semantic approach to mind-style can be explored by analysing the clauses in the text for their processes, participants and circumstances, i.e. transitivity analysis (Halliday and Matthiessen, 2004).

Based on the above, the current study applies a method of stylistic analysis that relates to the cognitive approach to thoroughly investigate the text at the clause level. Transitivity analysis allows for drawing conclusions at the experiential level of meaning in the text, which in its

turn allows for interpretation of the text which is the core aim of the current study.

3.1.2 Systemic Functional Grammar

Systemic Functional Grammar regards language as a system of meanings (Halliday, 1978). When people use language, they use the linguistic content to construct meanings. Thus, SFG is concerned with the use of grammar in the construction of meaning at the level of the clause. Halliday and Mathiessen (2004) introduces the metafunctions of meaning which include the experiential, interpersonal and textual meanings. Each metafunction views the clause in a different way and accordingly the method of analysis varies across the metafunctions. Linked to the study of style, SFG pertains to style as a choice. Users of language choose their linguistic content from a set of options available to all users of the language. This choice, whether conscious or unconscious, construct the meaning as perceived by the user. Thus the analysis of this choice at the clause level in literary texts provides insight into the world of meaning created by the author according to the way the author/the character perceives the world.

In this sense, SFG relates to the pluralist approach to style, mentioned in 2.1.1 above, as it draws on the distinction between form and function to reach the meaning of the given text, and thus regards linguistic choices as reflections of the intended meaning in the text. Moreover, it enables stylistics to go beyond the mere description of linguistic features by assigning functions to those features, leading to the meaning of the text.

SFG considers language as a system of options from which the users pick their linguistic component according to his perception of the world. In order to analyse these options, Halliday and Matthiessen (2004) makes use of three interrelated metafunctions used to classify these various choices made by the user. The following is a brief account of the three metafunctions as introduced by Halliday and Matthiessen (2004).

a) The Interpersonal Metafunction

The interpersonal metafunction is concerned with the social world view. This metafunction regards the clause as an exchange, the most important roles in which are giving and demanding (Halliday and Matthiessen, 2004). Two components are recognized when analysing a clause as an exchange, mood which carries the argument further and consists of the subject (the nominal group) and the finite operator (the verbal group), and the residue which consists of functional elements including the predicator, complement and adjunct. The following example illustrates the analysis of the clause within the interpersonal metafunction:

The company	has	imported	from Korea	recently
Subject	Finite	Predicator	Adjunct	Adjunct
Mood		Residue		

b) The Textual Metafunction

The textual metafunction focuses on the flow of information in a text, i.e. the verbal world. It views clauses as messages consisting of a theme

which is the point of departure of the message and a rheme in which the theme is developed. The analysis of the textual metafunction can be illustrated in the following example:

The water has not been purified yet.

| |

Theme Rheme

c) The Experiential Metafunction

The experiential metafunction, aka the ideational metafunction, is concerned with the user's view of the world in general and regards clauses as representations of experience. It is related to the user's experience of the external world and its analysis is manifested through transitivity, which makes use of a set of process types to manage and construct the world of experience (Halliday,1994). Six Process types are identified, the material, mental, relational, behavioural, verbal and existential. Clauses can, thus, be analysed into processes, participants, and circumstances as shown in the example below:

The dog **barked** *running toward the bushes*

| | |

Participant Process Circumstance

The experiential metafunction, which can be approached through transitivity analysis, is further elaborated in the next section as the current study uses transitivity analysis as a framework for analysing the text at hand.

3.1.3 Transitivity

As mentioned earlier, 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 transitivity analysis of texts focuses on three different elements by which meaning is constructed at the clause level. These elements include the process itself (the verb phrase), the participant in the process (typically the noun phrase(s)), and the circumstance associated with the process (normally the adverbial and prepositional phrases). Processes are usually realized by verbs. Halliday and Matthiessen (2004) mentions six different process types related to the clause. On the other hand, participants are normally realized by nominal groups and they differ according to the process type.

Table (1) below illustrates the six processes categorized as suggested by Halliday and Matthiessen (2004):

Table 1
Process Types, Their meaning, and Characteristic Participants

No.	PROCESS TYPE	Category Meaning	Participants, Directly Involved	Participants, Obliquely Involved
1	Material, action event	"doing" "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	

The following is an overview of the six process types as suggested by Halliday and Matthiessen (2004):

3.1.3.1 Material Processes (doings and happenings)

Material processes describe doings and happenings. They are manifestations of questions such as, "what did X do?" or "what happened to Y?" Such process includes two types of participants, an actor that "does" something and a goal "to which something is done":

The boy	**killed**	the fly
|	|	|
actor	material process	goal

Material processes can be further divided into two sub-categories, creative and transformative processes. In a creative clause the outcome of the process is the coming into existence of the actor (in intransitive clauses) or the goal (in transitive clauses), as illustrated by the examples below:

She **baked** a cake. (transitive)
The concert is **taking place** *in the Grand Plaza.* (intransitive)

Transformative clauses, on the other hand, suggests a change in some aspect of an already existing actor (in intransitive clauses) or goal (in transitive clauses). The outcome of this change may be one of elaboration (change in quality such as state, form, size, etc.), extension (change in possession or accompaniment), or enhancement (a motion in manner or place). The examples below illustrate the three different types of transformative clauses:

He **polished** his shoes *under the rain.* (elaboration)
He **gave** Sara a book about architecture.(extension)
The boys **went** *to school earlier today.* (enhancement)

3.1.3.2 Behavioural Processes

Behavioural processes describe psychological and physiological human behaviour. Behavioural clauses are divided into five categories, near-mental clauses describing processes of consciousness represented as behaviour, near-verbal clauses describing verbal processes as forms of behaviour, physiological processes manifesting states of consciousness, other physiological proceses not included with the previous category, and near-material clauses describing bodily postures and pastimes. The examples below illustrate the five different categories of behavioural processes:

He is stood on leg for a whole hour. (near-material)

Sara **has** three cats and two turtles. (attributive-possessive)

The car **is** in the garage. (attributive-circumstantial)

Sara **is** my new best friend (identifying-intensive)

The house **is** Michael's. (identifying-possessive)

Yesterday **was** the 10th of March. (identifying-circumstantial)

3.1.3.3 Mental Processes (sensing)

Mental processes describe experiences in the world of consciousness. They involve a senser, a participant endowed with consciousness, and an optional **phenomenon**, a thing or a fact. Mental processes are divided into cognitive clauses describing experiences and ideas flowing from the participant's cognition, emotional clauses describing feelings, desiderative clauses describing feelings of aspiration and want, and perceptive clauses describing experiences related to the senses of the participants. The examples below illustrate the difference between the four types of mental processes:

Sara **forgot** to close her eyes under the water. (cognition)

I **hate** cockroaches *very much.* (emotion)

He **wanted** a new car *for his birthday.* (desideration)

I **saw** a wonderful butterfly *this morning*. (perception)

3.1.3.4 Verbal Processes

Verbal processes describe processes related to saying. They involve four participants, the sayer, the participant responsible for the process, the receiver, the participant to whom the process is directed, and the verbiage which expresses the verbal behaviour:

She **told** him to stop smoking.

3.1.3.5 Relational Processes (characterising and identifying)

Relational processes describe experiences of being and having. They can be divided to attributive and identifying clauses. Attributive clauses construe the class-membership of the participant characterising the participant. The characterisation is said to be either intensive (carrier/ attribute), possessive (possessor/ possessed), or circumstantial (carrier/ circumstance). Identifying clauses give the participant an identity rather than just a characterisation, and they can be either intensive (token/value), possessive (possessed/possessor) or circumstantial (carrier/circumstance). The following examples illustrate the different types of relational clauses:

Disney Land **is** such a wonderful place. (attributive-intensive)
Sara **has** three cats and two turtles. (attributive-possessive)
The car **is** in the garage. (attributive-circumstantial)
Sara **is** my new best friend (identifying-intensive)
The house **is** Michael's. (identifying-possessive)
Yesterday **was** the 10th of March. (identifying-circumstantial)

3.1.3.6 Existential Processes

Existential processes describe processes of existence in which the participant is the existent:

There **is** a man *at the door asking for help.*

The third element of transitivity is circumstance which co-occurs at clause rank with the other elements and is realized by an adverbial group, e.g. *across the street*, a prepositional phrase, e.g. *under the car*, or, in

exceptional cases, a nominal group, e.g. *Saturday, that morning, the day before*. Circumstances relate to location, manner, extent, cause, matter, accompaniment, or role:

Location

Location is concerned with place (spatial) and time (temporal):

The ship went ***under the bridge.*** (location:spatial)
He wrote the letter ***yesterday evening***. (location:temporal)

Manner

Manner can be categorised into four sub-types as illustrated by the examples below:

He wrote ***with a red pen***. (manner:means)
He tied the knot ***in the usual way***. (manner:quality)
Similarly, Sara tied the other knots. (manner:comparison)
He loves football ***very much***. (manner:degree)

As shown by the examples above, means describes the tools and the methods of the process, quality describes the manner or style of the process, comparison draws similarities between processes, and degree expresses how much of the process is there in the event.

Extent

Circumstances of extent describe semantic notions such as distance, duration, and frequency:

The disease spread ***across the country***. (extent:distance)
Sara has been a school teacher ***for ten years***. (extent:duration)
He went to see her ***time after time***. (extent:frequency)

Cause

Cause describes the reason or the purpose of the process, as in:

> His legs were broken ***as a result of the accident***. (cause:reason)
> He wrote ***in hope of getting the job***. (cause:purpose)

Matter

Matter describes the subject matter of the process, as in:

> They yelled at him ***concerning the noise***. (matter)

Accompaniment

There are two sub-types of accompaniment: commitative and additive, as shown in the examples below:

> He talked to the manger ***with Kelly***. (accompaniment:comitative)
> She had her nails done ***as well as her hair***. (accompaniment:additive)

Role

Role may be as a guise (as what, for what), or a product (into what), as shown in the examples below:

> ***As a director***, he regretted firing the employee. (role:guise)
> He was elected ***as president***. (role:product)

3.2 Literature Review

3.2.1 Previous Studies on Transitivity Analysis

The main purpose behind most studies that use transitivity analysis is to 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. Jeffries and McIntyre (2010) assert that stylistics has gone beyond literary data even though it has concerned itself with literary texts for a long time.

One the most influential studies 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 (1981) 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, 1981).

Kennedy (1982) elaborates on Halliday's work and applies the model of analysis to Joseph Conrad's *The Secret Agent.* He concentrates on the analysis of one certain 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, i.e. passive.

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 analyses 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 show 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.

3.2.2 Literary Approaches to Selected Text

There are, under the umbrella of literary criticism, a number of 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 texts 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, 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 an 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. 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). It 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).

In conclusion, most of the literary commentaries on the story draw from both Lawrence's own life and relevant theories and the context of the time. What the literature lacks is a thorough and rigorous investigation

into the language of the story which may reveal aspects that have never been discussed before with regard to the text.

Chapter 4

Analysis of *The Rocking-Horse Winner*

4.1 An Overview

4.2 Analysis of the Exposition

4.3 Analysis of the Inciting Incident

4.4 Analysis of the Rising Action

4.5 Analysis of the Conflict

4.6 Analysis of the Climax

4.7 Analysis of the Falling Action

4.8 Analysis of the Resolution

4.9 Conclusion

Chapter 4

Transitivity Analysis of *The Rocking-Horse Winner*

The current chapter provides descriptions on the transitivity analysis of the text contained in D. H. Lawrence's *The Rocking-Horse Winner*, and provides examples of the transitivity pattern than can be found in the text, commenting on the frequency of each process type.

4.1 An Overview

The study examined six different process types: the material, behavioural, mental, verbal, relational and existential. Table 2 below shows the frequency of each process type in the entire text of *The Rocking-Horse Winner*, along with the percentage of each process type.

Table 2
Frequencies and Percentages of Process Types in *The Rocking-Horse Winner*

Process	Frequency	Percentage
Material	247	25.62%
Behavioural	148	15.35%
Mental	172	17.84%
Verbal	136	14.10%
Relational	237	24.59%
Existential	24	2.49%
Total	**964**	**100%**

However, this overall analysis needs further elaboration in relation to the interpretation of the text. A more detailed analysis that takes into consideration the storyline, as well as the main characters, was conducted to arrive at a linguistic approach to the text. A detailed analysis of process types and participants in the entire text can be found in the appendix of

this study. It should be noted that since the text at hand is a narrative, there is a high frequency of verbal processes used to project quotes in dialogues and, therefore, they do not have a major effect on the interpretation of the text. The analysis of the text and, subsequently, the interpretation of the narrative, take this into consideration.

4.2 Analysis of the Exposition

Table 3 below shows the frequency of each process type in the exposition, along with the percentage of each process type.

Table 3
Frequencies and Percentages of Process Types in the Exposition

Process	Frequency	Percentage
Material	27	26.21%
Behavioural	12	11.65%
Mental	25	24.27
Verbal	5	4.85
Relational	21	20.39
Existential	13	12.62
Total	**103**	**100%**

A detailed analysis of process types and participants in the exposition can be found in the appendix at the end of the study.

The exposition contains 27 material processes which are processes of doing and happening used at the beginning of the story to set the background of the narrative. Most of the material processes used are transitive, which means that the unfolding of the process extends to another participant, other than the actor, which is the goal. Lawrence mostly uses transformative clauses of elaboration to set the background of the story. The most used participant in the material processes is the

mother [10], as an actor. In most of these clauses the mother is trying to do something successful to overcome the financial difficulty of the family, as illustrated by the examples below. The number of each sentence corresponds to its number as it appears in the appendix of the study.

(14) and **tried** this thing and the other.

(20) And the mother, who had a great belief in herself, **did not succeed** *any better.*

Mental processes construe the experience as flowing from the participant's consciousness or impinging on it. In the exposition, there are 25 mental processes, the majority of which are processes of perception, with 'feel' and 'hear' as main verbs. The most used participants in the mental processes are the mother and the children, as sensers. Some inanimate objects are personified by being given the role of the senser in mental clauses of perception, as illustrated by the example below:

(87) and even the horse, bending his wooden, champing head, **heard** it.

(89) The big doll, sitting so pink and smirking in her new pram, **could hear** it *quite plainly.*

Relational processes, which serve to characterise and identify, are used 21 times in the exposition. Most of these clauses fall within the category of attributive-intensive clauses [10], and attributive-possessive clauses [7]. Attributive-intensive clauses have an evaluative function in the narrative, and they serve as a resource for characterising entities. The most instances of participant role are assigned to the mother [7]. The domain of most of the attributes is of a semiotic nature, as shown by the examples below:

(2) There was a woman, who **was** beautiful.

(22) and *in her manner* she **was** all the more gentle and anxious *for her children.*

Behavioural processes are processes of typically human physiological and psychological behaviour. In the exposition, there are 12 behavioural clauses divided between near-verbal [4], near-mental [3], physiological-1 [2], near-material [2], and physiological-2 [1] clauses. As seen in the mental clauses, some of the behavioural clauses assign the role of behaver to inanimate objects as illustrated in the examples below:

(74) *Behind the shining modern rocking-horse, behind the smart doll's house*, a voice **would start** whispering: 'There must be more money! There must be more money!'

(91) The big doll, sitting so pink and **smirking** *in her new pram*, could hear it quite plainly.

As for the existential clauses in the exposition, the narrative starts with one which introduces the central participant, the mother, in the introduction of the story. The majority of the rest of the existential clauses assign the role of the existent to 'money' in the recurring phrase "there must be more money". The phrase is repeated throughout the story.

4.3 Analysis of the Inciting Incident

Table 4 below shows the frequency of each process type in the inciting incident, along with the percentage of each process type.

Table 4
Frequencies and Percentages of Process Types in the Inciting Incident

Process	Frequency	Percentage
Material	10	11.24%
Behavioural	4	4.49%
Mental	20	22.47%
Verbal	22	24.72%
Relational	33	37.08%
Existential	0	0%
Total	**89**	**100%**

The inciting incident in *The Rocking-Horse Winner* contains 89 process types, as detailed in table 4 above. 15 of the verbal processes which are projection clauses, and therefore are not significant in the interpretation of the text.

The relational processes in this part of the story are mostly attributive-intensive [15], with 'lucky' as the most used attribute of a semiotic domain, and the carrier alternating between Paul, his mother and the general 'you', as illustrated by the examples below:

(173) 'Well, anyhow,' he said stoutly, '**I'm** a lucky person.'

(154) And **aren't** you lucky *either*, mother?

(139) If **you're rich**, you may lose your money.

The inciting incident contains 20 mental processes with cognitive clauses as the most used type, describing ideas created by the cognition of the senser. Other clauses include emotive [4], desiderative [2] and perceptive [1] processes. The majority of senser roles are assigned to Paul [8].

4.4 Analysis of the Rising Action

Table 5 below shows the frequency of each process type in the rising action, along with the percentage of each process type.

Table 5
Frequencies and Percentages of Process Types in the Rising Action

Process	Frequency	Percentage
Material	125	30.86%
Behavioural	57	14.07%
Mental	66	16.30%
Verbal	55	13.85%
Relational	100	24.69%
Existential	3	0.74%
Total	**405**	**100%**

Material clauses are used in the rising action more than in any other part of the story, as they construe experience as the flow of action in the outer world. These actions are linked to Paul's betting money, winning, and losing in the horse races. The clauses are divided between elaborating clauses [69], enhancing clauses [33], extending clauses [22], and one creative clause. Paul is assigned the majority of participant roles as an actor, there being a few instances of Paul as goal and recipient.

There are 100 relational processes in the rising action, 65 of which are attributive-intensive with Paul as the main carrier and attributes mainly describing character quality such as 'lucky' and 'sure'. Other relational clause types include attributive-possessive clauses [13], attributive-circumstantial clauses [11], identifying-intensive clauses [10], and one identifying-possessive clause. There are no instances of identifying-circumstantial clauses.

The use of behavioural clauses in the rising action mostly describes Paul's physiological behaviour, with 19 near-mental clauses most of which have Paul as the behaver of processes related to sight such as 'stare', 'glare', 'gaze' and 'watch'. Personification of inanimate object is repeated again in the rising action, as the house is given the role of behaver in near-verbal behavioural clauses, as illustrated by the examples below:

(549) It [the house] **might stop whispering**.
(563) And then the house **whispers**.

In the rising action, Paul appears as the participant [134] more than the mother [9]. Mostly, Paul appears as an actor [44] in material processes, as the only participant in the clause. Most of the relational clauses in which Paul appears as a participant are relational clauses of intensive attribution type, with 'lucky' and 'sure' as attributes. The mental clauses in which Paul appears as senser are divided between cognitive [15] and emotive [14] processes. Most of the behavioural processes in which Paul appears as behaver are of near-mental type.

4.5 Analysis of the Conflict

Table 6 below shows the frequency of each process type in the conflict, along with the percentage of each process type.

Table (6)
Frequencies and Percentages of Process Types in the Conflict

Process	Frequency	Percentage
Material	39	19.12%
Behavioural	36	17.65%
Mental	50	24.51%
Verbal	25	12.25%
Relational	48	23.53%
Existential	6	2.94%
Total	**204**	**100%**

Mental processes occur 50 times in the conflict, and are divided between processes of cognition [26], emotion [12], and perception [8], and desideration [4]. Paul and his mother are the main sensers in mental processes in this part of the narrative. Cognitive mental clauses in which Paul appears as senser have the verb 'know' as the most used process.

Relational processes used in the conflict are mostly attributive-intensive describing Paul's status as a result of the conflict, as shown in the examples below:

(601) He **was** very anxious.
(615) He **became** wild-eyed and strange.

Most of the behavioural processes in this part of the narrative are near-verbal and some of them have the house as the behaver, thus personifying it, as shown in the example below:

(599) The house **had been whispering** *worse than ever lately.*

While the mother appears as a participant 54 times, Paul appears 77 times in the conflict. Both Paul and his mother appear mostly as sensers more than any other type of participant. Behavioural processes in which the

mother appear as a participant increase from 1 in the rising action to 9 in the conflict which signifies a change in the experience as behavioural processes construe experiences as originally inner ones but manifested on the outside.

4.6 Analysis of the Climax

Table 7 below shows the frequency of each process type in the climax, along with the percentage of each process type.

Table (7)
Frequencies and Percentages of Process Types in the Climax

Process	Frequency	Percentage
Material	22	29.73%
Behavioural	18	24.32%
Mental	10	13.51%
Verbal	4	5.41%
Relational	18	24.32%
Existential	2	2.70%
Total	**74**	**100%**

Material processes used in the climax are mostly transformative enhancing, describing motion, with Paul or his mother as the most used actors. None of the material clauses, except for one clause, describe abstract happenings, i.e. they describe concrete events:

(859) *Then suddenly* she **switched on** the light.

(873) *Then* he **fell** *with a crash to the ground.*

Behavioural processes are mostly of near-mental and near-material types. Paul and his mother are the most used behavers. As for relational processes, they are of the attributive-intensive type and have a descriptive

function in this part of the narrative. All the mental processes in the climax have the mother as the senser. Paul appears as a participant in only 8 clauses, most of which are behavioural processes of mostly near-material type.

4.7 Analysis of the Falling Action

Table 8 below shows the frequency of each process type in the falling action, along with the percentage of each process type.

Table (8)
Frequencies and Percentages of Process Types in the Falling Action

Process	Frequency	Percentage
Material	15	28.30%
Behavioural	18	33.96%
Mental	3	5.66%
Verbal	6	11.32%
Relational	11	20.75%
Existential	0	0%
Total	**53**	**100%**

Most of the behavioural clauses used in the falling action are near-material type, and have Paul as a behaver. There are 5 near-mental clauses and 1 near-verbal clause. The mother appears as a behaver in only 1 clause of near-material type.

Most of the material processes used in the falling action are transitive clauses of enhancement, describing motion, as shown in the examples below:

(907) her heart **had gone.**

(895) it's one of the horses **running** for the Derby.

4.8 Analysis of the Resolution

Table 9 below shows the frequency of each process type in the resolution, along with the percentage of each process type.

Table (9)
Frequencies and Percentages of Process Types in the Resolution

Process	Frequency	Percentage
Material	9	25%
Behavioural	9	25%
Mental	8	22.22%
Verbal	6	16.67%
Relational	4	11.11%
Existential	0	0%
Total	**36**	**100%**

All the material processes used in the resolution describe motion, and, mainly, have Paul as the actor. In mental processes, processes of cognition are the prevailing type with Paul as the main senser. The mother appears as a participant in 4 clauses only, while Paul appears as an actor in 5 material clauses, as a sayer in 6 verbal clauses, as a senser in 4 mental clauses, and as a carrier in 4 relational clauses.

4.9 Conclusion

This chapter identifies the major transitivity patterns found in D. H. Lawrence's *The Rocking-Horse Winner*, and that addresses the first of the three research questions identified in chapter 1: what are the transitivity patterns used in D. H. Lawrence's *The Rocking-Horse Winner*? The analysis paves the way to formulating an interpretation of the story based on the findings of this chapter, as will be shown in the subsequent chapters.

Chapter 5

Discussion

5.1 A Linguistic Approach to *The Rocking-Horse Winner*

5.1.1 The Exposition

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Chapter 5

Discussion

The current chapter presents an interpretation of the text based on the findings of the transitivity analysis conducted in the previous chapter. It also comments on the mind-style as illustrated in the story from a linguistic point of view. The chapter concludes with a comparison between the existing approaches to the text and the linguistic approach of the current study.

5.1 A Linguistic Approach to *The Rocking-Horse Winner*

Generally speaking, a literary text cannot be limited to a single interpretation, 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 and hence it cannot result in a single conclusion about the 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 and, using a number of theories and approaches drawn from established disciplines such as psychology, sociology, and biography, has a number of interpretations related to its plot and characters. However, the lack of a linguistic analysis of the text has led to the current study, the of which is to probe 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 current study assumes that, on principle, every text may yield itself to a linguistic perspective since the linguistic component is the common factor shared by all texts. However, the linguistic perspective differentiates three strands of meaning that complement each other, the selection of which depends on the perspective from which the text is viewed, as detailed in chapter 2, namely, 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.

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

As mentioned earlier, the exposition introduces the reader to the story and provides the background to the setting and main characters in the story. The exposition in *The Rocking-Horse Winner* offers a description of the mother and her relationship with her children. It also provides an insight into the financial struggle of the family and the mother trying to do something about it 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

The inciting incident happens immediately after the exposition and is often merged as part of it. In simple words, it is the event that happens to start the action in the story; a single incident that signals the main conflict in the story. 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". In the inciting incident, 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

The rising action is a series of related events that take place as a result of the inciting incident and often make up the body of narrative. 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 actually 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 is the main problem in the narrative. It 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 "Paul could not **bear-up** against it," and "'yes,' he said, **gazing** at her."

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

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

5.1.5 The Climax

The climax in a narrative is the turning point after which events go to the best or the worst depending on the type of narrative. The conflict leads Paul to his misfortune as his desire to know the winner for the upcoming race causes his illness. 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. It seems that at first, in the inciting incident for example, Paul's state of mind is internal (mental processes), then it becomes transferred into behaviour as the boy's emotions seem to show in 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 behaver:

(878) He **talked**.
(879) [He] **tossed**.
(844) The child **cried**.

5.1.7 The Resolution

In the resolution, the conflict is resolved somehow and the consequences are revealed. 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.

5.2 Mind-Style in *The Rocking-Horse Winner*

This section discusses how the transitivity analysis conducted in the previous chapter can be said to project certain aspects of the mind-style of Paul and his mother as portrayed by the narrator of the story.

The Rocking-Horse Winner is narrated by an omniscient third person narrator who is able to construe 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 in order to portray the characters, especially the main characters, Paul and his mother. Table 10 below compares the percentages of process types used in the characterisation of both Paul and his mother.

Table 10
Percentages of Process Types in the Characterisation of Paul and his Mother

Process	Paul	Mother
material	26%	25%
behavioural	22%	13%
mental	25%	37%
verbal	5%	4%
relational	23%	21%
existential	0%	1%

As table 10 above shows, overall, the most frequent process type is the material process in which Paul and his mother play the role of actors. The difference, as will be discussed below, lies in the distribution of the material clauses along the storyline, which has its significance in the expression of mind-style 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 11 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 11

Frequencies of Process Types in which Paul is the main participant

	Mat.	Beh.	Men.	Ver.	Rel.	Exi.
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 in table 11 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 the 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. As seen in the last chapter, 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 in to the background, and behavioural clauses describing Paul 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 333 clauses. Table 12 below shows the frequencies of process types in which the mother plays the role of main participant in relation to the parts of the story.

Table 12

Frequencies of Process Types in which the mother is the main participant

	Mat.	Beh.	Men.	Ver.	Rel.	Exi.
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 are portrayed through mental clauses as in "She **felt** they had been thrust *upon her*, and she **could not love** them," the latter are 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 lacking 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 appearances 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 finally possesses. 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's continues to strife for his mother's affection through the medium of money, and his over sensitivity to the shortage around him, including the shortage of his mother's affection, his mother's expression, and the shortage 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 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.

The analysis of the mind-styles of both Paul and the mother in *The Rocking-Horse Winner* shows the complexity of each character as they develop along the storyline. The following section situates the discussion of this section and that of the previous one within existing literary analyses of the short story.

5.3 Correspondences between the Linguistic and Literary Analysis of *The Rocking-Horse Winner*

The current section reviews some of the correspondences between the linguistic analysis conducted for the purposes of this study and discussed in the previous two sections, and the literary analysis as discussed in some of the best known articles published throughout the years. This section attempts to fulfil the third objective of the current study which aims 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 psychological perspective.

Upon reviewing various commentaries written on *The Rocking-Horse Winner* over the past years, the study found correspondences between the linguistic approach adopted in the current study, and these commentaries. Generally speaking, the articles corresponding to the results of this study analyse the text from a psychological perspective.

5.3.1 The Psychosexual Approach

One of the most influential commentaries on *The Rocking-Horse Winner* is Snodgrass's 1958 article, titled *A Rocking-Horse: The Symbol, The Pattern, The Way to Live*, in which he views the story from two perspectives: a psychosexual one, and an intellectual one. 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 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.

According to Snodgrass's analysis, 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.

5.3.2 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 seem 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 sensers, as in "She **could not love** them," and "They **read** it *in each other's eyes*."

The article comments on the narrator's style of presenting the truths in the narrative as self-awareness on the part of the characters (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 behaver 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.

Another article, 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).

In conclusion, the current chapter uses the linguistic analysis, conducted in chapter 3 of the study, to discuss the storyline and the mind-styles of the two main characters in the story, and consequentially comparing both discussions to the existing literature on the text. What the above discussion suggests is that the linguistic analysis of the text seems to have the most correspondences with the psychological interpretations of the story. Evidence of similar interpretations of psychological aspects, especially the mother-son relationship, are recurrent in much of 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. The following chapter summarises the main conclusions derived from the linguistic analysis and discussion and lists a number of recommendations for future study.

Chapter 6

Conclusions and Recommendations

6.1 Conclusions

6.2 Recommendations for Further Research

Chapter 6
Conclusions and Recommendations

This chapter reviews the main conclusions of the study and suggests a number of recommendations for further research within the framework of the current study.

6.1 Conclusions

The main objectives of the current study have been to conduct a transitivity analysis, based on Halliday's SGF, on D. H. Lawrence's *The Rocking-Horse Winner*, identifying the transitivity patterns used in the text according to the storyline, to formulate an interpretation based on the results of the transitivity analysis, and to fit the linguistic approach to the text within the existing literary approaches to the text.

To fulfil the first objective, the study conducted a transitivity analysis on the entire text contained in D. H. Lawrence's *The Rocking-Horse Winner*, using a framework based on Halliday's SFG. The text was divided into seven parts corresponding to the storyline, namely: the exposition, the inciting incident, the rising action, the conflict, the climax, the falling action, and the resolution. Each part was analysed for process types and participants. Process types were further probed for their subcategories for a more detailed analysis. The following is a summary of the main findings derived from the transitivity analysis of the text:

1. The exposition seems to show a balance between material and mental processes, in which the former introduces the reader to the external world of the family in the text, and the latter exposes the inner world of the mother.

2. The inciting incident shows a tendency towards relational clauses, the function of which is related to the main topic of the dialogue between Paul and his mother: identifying and characterising the relationship between money and luck.

3. The rising action contains the highest frequency of material clauses in the text. This is in accordance with the flow of events in this part of the story as it describes the impact of Paul's secret knowledge on the external world, in a series of events involving betting, winning money and losing money in the horse races. The section also contains a high frequency of behavioural and mental processes related to Paul, showing the alterations in his character along the storyline.

4. The conflict witnesses a dramatic decline in material clauses and a tendency towards mental and relational clauses. The mental clauses describe mainly the ideas and feelings of the two main characters, Paul and his mother, and the relational clauses are mostly of intensive-attribution characterising mental states.

5. The climax is characterised by a high frequency of material clauses, as Paul reaches the peak of his condition of trying to change the external world by means of his inner power. Material clauses seem to foreshadow Paul's destruction, as the increasing material clauses suggest an increase in energy that overwhelms Paul and causes his illness.

6. In the falling action, with Paul's illness becoming worse, behavioural clauses related to the mother increase, as opposed to a decline in material clauses. Paul's mental situation is conveyed in the external world through forms of behaviour.

7. The resolution shows a balance between material and mental clauses, indicating the vagueness of the ending, and its resemblance to the exposition: a vicious circle.

The second objective of the current study aimed to formulate an interpretation based on the findings of the transitivity analysis of the text. In order to fulfil this aim, the study compared the frequencies of the transitivity patterns in relation to the storyline and the main characters.

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 third and ultimate objective of the current study was to fit the linguistic approach of the study within the current literary approaches to *The Rocking-Horse Winner*, by comparing the interpretation reached through the linguistic approach with the best known articles discussing the text at hand over the past years. 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 economy on the relationship between the characters. However, probing the story from a linguistic point of view suggest 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, 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.

An Oedipal complex arises when Paul attempts to fill his father's shoes. The father, who is called unlucky by the mother, seems to be absent from the household, both physically and emotionally. This paves the way for Paul to step in and attempt to bring in the money, lack of which is the reason behind the father's unluckiness. As the story progresses Paul seems to depart from his initial goal, bringing money to a more conceptual goal, proving to his mother that he is lucky. As he does that, Paul seems to be isolated, bit by bit, from the world around him. He is withdrawn into the world of his own consciousness.

The story creates a dichotomy between reality and appearances, between the mother's external and internal worlds, 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 through providing a concrete asset, i.e. money.

6.2 Recommendations for Further Research

Taking into consideration the objectives and conclusions of the transitivity analysis of *The Rocking-Horse Winner*, this section presents some suggestions for further research within the field related to the current study.

The scope of the current study was limited to two elements of transitivity: process types and participants. An analysis of the third element of transitivity, circumstance, might reveal further aspects to the story that can be subsequently fitted within existing approaches to the text.

The interpretation of *The Rocking-Horse Winner* was based on transitivity which is a tool for analysing the experiential meaning in the text. Probing *The Rocking-Horse Winner* from the perspective of the other two strands of meaning, that is the textual and the interpersonal meaning, might reveal other aspects that can be compared and contrasted with the results of the current study.

Lastly, mind-style is a relatively unexplored notion in the current literature on transitivity analysis. However, both linguistic and literary studies may benefit from more study into mind-style to reveal insights into the characterisation in literary texts. It would be an interesting and

rewarding task to analyse, compare, and contrast the mind-styles of other characters in Lawrence's fiction to probe their intricacies and find the differences and similarities among them.

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Appendix

Process Types and Their Subcategories in *The Rocking-Horse Winner*

No.	text	Process					
		Mat.	Beh.	Men.	Ver.	Rel.	Exi.
1	There **was** a woman who was beautiful, who started with all the advantages,						x
2	who **was** beautiful,					attr:intens	
3	who **started** *with all the advantages,*	transf:elab					
4	*yet* she **had** no luck.					attr:poss	
5	She **married** *for love,*	transf:elab					
6	and the love **turned to** dust.					attr:intens	
7	She **had** bonny children,					attr:poss	
8	*yet* she **felt** they had been thrust upon her,			perceptive			
9	they **had been thrust** *upon her,*	transf:enh					
10	and she **could not love** them.			emotive			
11	They **looked** *at her coldly,*		near-mental				
12	*as if* they **were finding** fault *with her* .		near-verbal				
13	And *hurriedly* she **felt** she must cover up some fault in herself.			perceptive			
14	she **must cover up** some fault *in herself.*	transf:elab					
15	*Yet* what it was that she must cover up she never **knew.**			cognitive			
16	what it **was** that she must cover up					ident:intens	
17	that she **must cover up**	transf:elab					

18	*Nevertheless, when* her children **were** present,					attr:intens	
19	she *always* **felt** the centre of her heart go hard.			perceptive			
20	the centre of her heart **go** hard.					attr:intens	
21	This **troubled** her,			emotive			
22	and *in her manner* she **was** all the more gentle and anxious *for her children,*					attr:intens	
23	*as if* she **loved** them *very much.*			emotive			
24	*Only* she herself **knew** that at the centre of her heart was a hard little place that could not feel love,			cognitive			
25	that at the centre of her heart **was** a hard little place that could not feel love,					attr:circ	
26	that **could not feel** love, *no, not for anyone.*			perceptive			
27	Everybody else **said** *of her* : 'She is such a good mother. She adores her Children.'				x		
28	She **is** such a good mother.					attr:intens	
29	She **adores** her children.'			emotive			
30	*Only* she herself and her children themselves, **knew** it was not so.			cognitive			
31	it **was** not so.					ident:intens	
32	They **read** it *in each other's eyes.*			cognitive			
33	There **were** a boy and two little girls.						x
34	They **lived** *in a pleasant house, with a garden,*	transf:enh					
35	and they **had** discreet servants,					attr:poss	
36	and **felt** themselves superior to anyone in the neighbourhood.			perceptive			

37	*Although* they **lived** *in style,*		near-material				
38	they **felt** *always* an anxiety *in the house* .			perceptive			
39	There **was** *never* enough money.						x
40	The mother **had** a small income,					attr:poss	
41	and the father **had** a small income,					attr:poss	
42	but not nearly enough for the social position which they **had to keep up.**	transf:elab					
43	The father **went** *into town for some office.*	transf:enh					
44	*But though* he **had** good prospects,					attr:poss	
45	these prospects *never* **materialized.**	creative					
46	There **was** *always* the grinding sense of the shortage of money,						x
47	though the style **was** *always* **kept up.**	transf:elab					
48	At last the mother **said:** 'I will see if I can't make something.'				x		
49	I **will see** if I can't make something.'			cognitive			
50	if I **can't make** something.'	creative					
51	But she **did not know** where to begin			cognitive			
52	where to **begin.**	transf:enh					
53	She **racked** her brains,	transf:elab					
54	and **tried** this thing and the other,	transf:elab					
55	but **could not find** anything successful.	transf:elab					
56	The failure **made** deep lines **come** *into her face.*	creative					
57	Her children **were growing up,**	transf:elab					

58	they **would have to go** *to school* .	transf:enh					
59	There **must be** more money,						x
60	there **must be** more money.						x
61	The father, who was always very handsome and expensive in his tastes, **seemed** as if he never **would be** able to do anything worth doing.					attr:intens	
62	who **was** *always* very handsome and expensive in his tastes					attr:intens	
63	to **do** anything worth doing	transf:elab					
64	And the mother, who had a great belief in herself, **did not succeed** *any better* ,	transf:elab					
65	who **had** a great belief *in herself,*					attr:poss	
66	and her tastes **were** *just* as expensive.					attr:intens	
67	And so the house **came to be haunted** by the unspoken phrase: There must be more money! There must be more money!	transf:elab					
68	There **must be** more money!						x
69	There **must be** more money!						x
70	The children **could hear** it *all the time,*			perceptive			
71	though nobody **said** it *aloud.*				x		
72	They **heard** it *at Christmas,*			perceptive			
73	when the expensive and splendid toys **filled** the nursery.	transf:elab					
74	*Behind the shining modern rocking-horse, behind the smart doll's house* , a voice would **start whispering**: 'There must be more money! There must be more money!'		near-verbal				
75	There **must be** more money!						x

76	There **must be** more money!'						x
77	And the children **would stop playing,**	transf:elab					
78	to **listen** *for a moment.*		near-mental				
79	They **would look** *into each other's eyes* ,		near-mental				
80	to **see** if they too had all heard.			cognitive			
81	if they too **had** all **heard.**			perceptive			
82	And each one **saw** *in the eyes of the other two* that they too had heard.			cognitive			
83	that they *too* **had heard.**			perceptive			
84	There **must be** more money!						x
85	There **must be** more money!'						x
86	It **came whispering** *from the springs of the still-swaying rocking-horse,*		near-verbal				
87	and even the horse, bending his wooden, champing head, **heard** it.			perceptive			
88	**bending** his wooden, champing head,	transf:enh					
89	The big doll, sitting so pink and smirking in her new pram, **could hear** it *quite plainly,*			perceptive			
90	**sitting** *so pink*		near-material				
91	and **smirking** *in her new pram,*		phys-1				
92	and **seemed to be smirking** *all the more self-consciously because of it.*		phys-1				
93	The foolish puppy, *too,* that took the place of the teddy-bear, he **was looking** so extraordinarily foolish					attr:intens	
94	that **took** the place of the teddy-bear,	transf:enh					

95	*for no other reason but that* he **heard** the secret whisper *all over the house* : There must be more money!			perceptive			
96	There **must be** more money!'						x
97	*Yet* nobody *ever* **said** it *aloud.*				x		
98	The whisper **was** everywhere,					attr:circ	
99	and *therefore* no one **spoke** it.		near-verbal				
100	*Just as* no one *ever* **says:** 'We are breathing!'				x		
101	We are **breathing!'**		phys-2				
102	*in spite of the fact that* breath **is coming**	transf:enh					
103	and **going** *all the time.*	transf:enh					
104	Mother,' **said** the boy Paul *one day,* 'why don't we keep a car of our own? Why do we use uncle's, or else a taxi?'				x		
105	why **don't** we **keep** a car of our own?					attr:poss	
106	Why **do** we **use** uncle's, or else a taxi?	transf:elab					
107	Because we're the poor members of the family,' **said** the mother.				x		
108	we**'re** the poor members of the family,'					ident:intens	
109	But why ***are*** we, mother?'					ident:intens	
110	Well-I suppose,' she **said** *slowly and bitterly* , 'it's because your father had no luck.'				x		
111	I **suppose**			cognitive			
112	it**'s** because your father had no luck.'					attr:circ	
113	your father **had** no luck.'					attr:poss	
114	The boy **was** silent *for some time.*					attr:intens	
115	Is luck money, mother?' he **asked,** *rather timidly.*				x		

116	**Is** luck money, mother?'					ident:intens	
117	It**'s** what causes you to have money.					ident:intens	
118	what **causes** you to have money					ident:circ	
119	to **have** money.'					attr:poss	
120	Oh!' **said** Paul *vaguely.*				x		
121	I **thought** when Uncle Oscar said filthy lucker, it meant money			cognitive			
122	when Uncle Oscar **said** filthy lucker,				x		
123	it **meant** money.'					ident:intens	
124	filthy lucre does mean money,' **said** the mother.				x		
125	filthy lucre **does mean** money,'					ident:intens	
126	But it**'s** lucre, not luck.'					ident:intens	
127	Oh!' **said** the boy.				x		
128	Then what ***is*** luck, mother?'					ident:intens	
129	It**'s** what causes you to have money.					ident:intens	
130	what **causes** you to have money.					ident:intens	
131	to **have** money.					attr:poss	
132	If you'**re** lucky					attr:intens	
133	you **have** money.					attr:poss	
134	That**'s** why it's better to be born lucky than rich.					ident:intens	

135	it's better to be born lucky than rich.					attr:intens	
136	to **be born** lucky *than rich.*					attr:intens	
137	If you**'re** rich,					attr:intens	
138	you **may lose** your money.	transf:ext					
139	But if you**'re** lucky,					attr:intens	
140	you **will** *always* **get** more money.'	transf:ext					
141	**Will** you?	transf:ext					
142	And **is** father not lucky?'					attr:intens	
143	Very unlucky, I should say,' she **said** *bitterly.*				x		
144	Very unlucky, I **should say**,'			cognitive			
145	The boy **watched** her *with unsure eyes.*		near-mental				
146	Why?' he **asked.**				x		
147	I **don't know**.			cognitive			
148	Nobody *ever* **knows** why one person is lucky and another unlucky.'			cognitive			
149	why one person **is** lucky and another unlucky.'					attr:intens	
150	**Don't** they?			cognitive			
151	**Does** nobody **know?'**			cognitive			
152	But He *never* **tells.'**				x		
153	He **ought to**, *then.*				x		
154	And **aren't** you lucky *either,* mother?'					attr:intens	
155	I **can't be,**					attr:intens	

156	if I **married** an unlucky husband.'	transf:elab					
157	But *by yourself*, **aren't** you?'					attr:intens	
158	I **used to think** I was,			cognitive			
159	I **was,**					attr:intens	
160	*before* I **married.**	transf:elab					
161	*Now* I **think** I am very unlucky *indeed.*			cognitive			
162	I **am** very unlucky *indeed.'*					attr:intens	
163	Well-never mind! Perhaps I'm not really,' she **said.**				x		
164	Well-nevermind!			emotive			
165	*Perhaps* I'**m** not really,'					attr:intens	
166	The child **looked** *at her*		near-mental				
167	to **see** if she meant it			perceptive			
168	if she **meant** it.					ident:intens	
169	But he **saw,** by the lines of her mouth, that she was only trying to hide something from him.			cognitive			
170	that she **was** *only* **trying**	transf:elab					
171	to **hide** something *from him.*	transf:elab					
172	Well, anyhow,' he **said** *stoutly,* 'I'm a lucky person.'				x		
173	I'**m** a lucky person.'					attr:intens	

174	Why?' **said** the mother, *with a sudden laugh.*				x		
175	He **stared** *at her.*		near-mental				
176	He **didn't** *even* **know** why he had said it.			cognitive			
177	why he **had said** it.				x		
178	God told me,' he **asserted,** *brazening it out.*				x		
179	God **told** me,'				x		
180	**brazening** it *out.*		near-mental				
181	I hope He did, dear!' she **said,** *again with a laugh, but rather bitter.*				x		
182	I **hope** He did,			desiderative			
183	He **did,**				x		
184	He **did,** mother!'				x		
185	Excellent!' **said** the mother,				x		
186	**using** one of her husband's exclamations.	transf:elab					
187	The boy **saw** she didn't believe him;			cognitive			
188	she **didn't not believe** him;			cognitive			
189	or *rather,* that she **paid** no attention *to his assertion.*			emotive			
190	This **angered** him *somewhere,*			emotive			
191	and **made** him **want** to compel her attention.			desiderative			
192	to **compel** her attention.			emotive			
193	He **went off** *by himself, vaguely, in a childish manner,*	transf:enh					
194	**seeking for** the clue to 'luck'.	transf:elab					
195	*Absorbed,* **taking** no heed of other people,			emotive			
196	he **went about** *with a sort of stealth,*	transf:enh					

197	**seeking** *inwardly for luck.*	transf:elab					
198	he **wanted** luck,			desiderative			
199	he **wanted** it,			desiderative			
200	he **wanted** it.			desiderative			
201	When the two girls **were playing** dolls *in the nursery,*		near-material				
202	he **would sit** *on his big rocking-horse,*		near-material				
203	**charging** *madly into space,*		near-material				
204	with a frenzy that **made** the little girls **peer** *at him uneasily.*		near-mental				
205	*Wildly* the horse **careered,**	transf:enh					
206	the waving dark hair of the boy **tossed,**	transf:enh					
207	his eyes **had** a strange glare *in them.*					attr:poss	
208	The little girls **dared not** speak *to him.*		near-verbal				
209	**speak** *to him.*		nearl-verbal				
210	When he **had ridden** *to the end of his mad little journey*		nearl-material				
211	he **climbed** *down*	transf:enh					
212	and **stood** *in front of his rocking-horse,*		near-material				
213	**staring** *fixedly into its lowered face.*		near-mental				

214	its red mouth **was** *slightly* open					attr:intens	
215	its big eye **was** wide and glassy-bright.					attr:intens	
216	Now!' he **would** silently **command** the snorting steed.				x		
217	*Now,* **take** me	transf:enh					
218	to where there **is** luck!						x
219	*Now* **take** me!'	transf:enh					
220	And he **would slash** the horse *on the neck*	transf:elab					
221	with the little whip he **asked** Uncle Oscar for.		near-verbal				
222	He ***knew*** the horse could take him			cognitive			
223	the horse **could take** him *to where there was luck*	transf:enh					
224	to where there **was** luck,						x
225	*if only* he **forced** it.		near-material				
226	So he **would mount** *again*	transf:enh					
227	and **start** *on his furious ride,*	transf:elab					
228	**hoping** *at last to get there.*			desiderative			
229	to **get** *there.*	transf:enh					
230	He **knew** he could get there.			cognitive			
231	he **could get** *there.*	transf:enh					
232	You'll break your horse, Paul!' **said** the nurse.				x		
233	You**'ll break** your horse, Paul!'	transf:elab					
234	He's always riding like that! I wish he'd leave off!' **said** his elder sister Joan.				x		

235	He's *always* **riding** *like that!*		near-material				
236	I **wish** he'd leave off!			desiderative			
237	he**'d leave off!**	transf:enh					
238	But he *only* **glared down** *on them in silence.*		near-mental				
239	Nurse **gave** him **up.**		near-mental				
240	She **could make** nothing *of him.*		near-mental				
241	Anyhow, he **was growing** *beyond her.*	transf:elab					
242	*One day* his mother and Uncle Oscar **came in**	transf:enh					
243	when he **was** on one of his furious rides.					attr:circ	
244	He **did not speak** to them.		near-verbal				
245	Riding a winner?' **said** his uncle.				x		
246	**Riding** a winner?'	transf:enh					
247	Aren't you growing too big for a rocking-horse? You're not a very little boy any longer, you know,' **said** his mother.				x		
248	**aren't** you **growing** *too big for a rocking-horse?*	transf:elab					
249	You**'re not** a very little boy any longer					attr:intens	
250	you **know**			cognitive			
251	But Paul *only* **gave** a blue glare *from his big, rather close-set eyes.*		near-mental				
252	He **would speak** *to nobody*		near-verbal				
253	when he **was** in full tilt.					attr:circ	

254	His mother **watched** him *with an anxious expression on her face.*		near-mental				
255	*At last* he *suddenly* **stopped forcing** his horse *into the mechanical gallop*		near-material				
256	and **slid down.**	transf:enh					
257	Well, I got there!' he **announced** *fiercely, his eyes still flaring, and his sturdy long legs straddling apart.*				x		
258	I **got** there	transf:enh					
259	Where did you get to?' **asked** his mother.				x		
260	Where **did** you **get** *to* ?'	transf:enh					
261	Where I wanted to go,' he **flared** *back at her.*				x		
262	Where I **wanted** to go,'			desiderative			
263	to **go**	transf:enh					
264	That**'s** right, son!' **said** Uncle Oscar.				x		
265	**Don't** you **stop**	transf:elab					
266	till you **get** there.	transf:enh					
267	What**'s** the horse's name?'					ident:intens	
268	He doesn't have a name,' **said** the boy.				x		
269	He **doesn't have** a name,'					attr:poss	
270	**Gets on** without all right?' **asked** the uncle.				x		
271	**Gets on** *without all right?'*	transf:elab					
272	Well, he **has** different names.					attr:poss	
273	He **was** called Sansovino *last week.'*					ident:intens	
274	**Won** the Ascot.	transf:ext					
275	*How* **did** you **know** this name?'			cognitive			

276	He always talks about horse-races with Bassett,' **said** Joan.				x		
277	He *always* **talks** *about horse-races with Bassett,'*		near-verbal				
278	The uncle **was** delighted *to find that his samll nephew was posted with all the racing news.*					attr:intens	
279	to **find** that his small nephew was posted with all the racing news			cognitive			
280	that his small nephew **was posted** with all the racing news.		near-verbal				
281	Bassett, the young gardener, who had been wounded in the left foot in the war and had got his present job through Oscar Cresswell, whose batman he had been, **was** a perfect blade of the 'turf'.					attr:intens	
282	who **had been wounded** *in the left foot in the war*	transf:elab					
283	and **had got** his present job *through Oscar Cresswell,*	transf:ext					
284	whose batman he **had been,**					ident:intens	
285	He **lived** *in the racing events,*	transf:enh					
286	and the small boy **lived** *with him.*	transf:enh					
287	Oscar Cresswell **got** it *all from Bassett.*	transf:ext					
288	Master Paul comes and asks me, so I can't do more than tell him, sir,' **said** Bassett, *his face terribly serious, as if he were speaking of religious matters.*				x		
289	Master Paul **comes**	transf:enh					
290	and **asks** me,				x		
291	so I **can't do** more than tell him, sir	transf:elab					
292	than **tell** him, sir,'				x		
293	as if he **were speaking** *of religious matters.*		near-verbal				

294	And **does** he ever **put** anything on a horse he fancies?'	transf:elab					
295	on a horse he **fancies?'**			desiderative			
296	Well - I **don't want** to give him away-			desiderative			
297	to **give** him **away** -	transf:elab					
298	he's a young sport, a fine sport, sir.					attr:intens	
299	Would you mind **asking** him *himself?*				x		
300	He *sort of* **takes** a pleasure *in it,*			emotive			
301	and *perhaps* he'**d feel** I was giving him away, sir			perceptive			
302	I was **giving** him **away,** sir,	transf:elab					
303	if you **don't mind**.'			emotive			
304	Basset **was** serious *as a church.*					attr:intens	
305	The uncle **went** *back to his nephew*	transf:enh					
306	and **took** him **off** *for a ride in the car.*	transf:enh					
307	Say, Paul, old man, do you *ever* put anything *on a horse?'* the uncle **asked.**				x		
308	Say, Paul, old man, **do** you *ever* **put** anything *on a horse?'*	transf:elab					
309	The boy **watched** the handsome man *closely.*		near-mental				
310	Why, do you think I oughtn't *to* ?' he **parried.**				x		
311	Why, **do** you **think** I oughtn't *to* ?'			cognitive			

312	I **oughtn't** *to?'*	transf:elab					
313	I **thought** perhaps you might give me a tip for the Lincoln.'			cognitive			
314	perhaps you **might give** me a tip *for the Lincoln.'*				x		
315	The car **sped on** *into the country,*	transf:enh					
316	**going down** *to Uncle Oscar's place in Hampshire.*	transf:enh					
317	Honour bright?' **said** the nephew.				x		
318	Honour bright, son!' **said** the uncle.				x		
319	I **doubt** it, sonny.			cognitive			
320	I only know the winner,' **said** the boy.				x		
321	I *only* **know** the winner,'			cognitive			
322	That**'s** Daffodil.'					ident:intens	
323	There **was** a pause.						x
324	Daffodil **was** an obscure horse *comparatively.*					attr:intens	
325	You **won't let** it **go** *any further* , will you?	transf:elab					
326	**will** you?	transf:elab					
327	I **promised** Bassett.'				x		
328	Bassett **be** damned old man!					attr:intens	
329	What**'s** he **got** to **do** *with it?'*	transf:elab					
330	We**'re** partners.					attr:intens	
331	We**'ve been partners** *from the first.*					attr:intens	

332	Uncle, he **lent** me my first five shillings,	transf:ext					
333	which I **lost.**	transf:ext					
334	I **promised** him, honour bright, it was only between me and him;				x		
335	it **was** *only* between me and him;					attr:circ	
336	*only* you **gave** me that ten-shilling note	transf:ext					
337	I **started winning** *with,*	transf:elab					
338	so I **thought** you were lucky.			cognitive			
339	you **were** lucky.					attr:intens	
340	You **won't let** it **go** *any further,*	transf:elab					
341	**will** you?'	transf:elab					
342	The boy **gazed** *at his uncle from those big, hot, blue eyes, set rather close together.*		near-mental				
343	The uncle **stirred**		near-material				
344	and **laughed** *uneasily.*		phys-1				
345	Right you **are,** son!					attr:intens	
346	**I'll keep** your tip *private.*	transf:elab					
347	How much **are** you **putting** *on him?'*	transf:elab					
348	All except twenty pounds,' **said** the boy.				x		
349	I **keep** that *in reserve.'*	transf:ext					
350	The uncle **thought** it a good joke.			cognitive			

351	You **keep** twenty pounds *in reserve,*	transf:ext					
352	**do** you, you young romancer?	transf:ext					
353	What **are** you **betting,** then?	transf:elab					
354	I'm betting three hundred,' **said** the boy *gravely.*				x		
355	I**'m betting** three hundred,'	transf:elab					
356	But it**'s** between you and me, Uncle Oscar! Honour bright?'					attr:circ	
357	The uncle **burst** *into a roar of laughter.*		phys-1				
358	It's between you and me all right, you young Nat Gould,' he **said,** *laughing*				x		
359	It**'s** between you and me *all right,*					attr:circ	
360	**laughing.**		phys-1				
361	But where**'s** your three hundred?'					attr:circ	
362	Bassett **keeps** it *for me.*	transf:ext					
363	We**'re** partners.'					attr:intens	
364	You **are,**					attr:intens	
365	**are** you!					attr:intens	
366	And what **is** Bassett **putting** *on Daffodil?'*	transf:elab					
367	He won't **go** *quite as high as I do,*	transf:elab					
368	as I **do,**	transf:elab					
369	I **expect.**			cognitive			

370	Perhaps he**'ll go** *a hundred and fifty.'*	transf:elab					
371	What, pennies?' **laughed** the uncle.				x		
372	Pounds,' **said** the child, *with a surprised look at his uncle.*				x		
373	Bassett **keeps** a bigger reserve than I do.'	transf:ext					
374	*Between wonder and amusement* Uncle Oscar **was** silent.					attr:intens	
375	He **pursued** the matter *no further,*	transf:elab					
376	*but* he **determined** to take his nephew *with him to the Lincoln races.*			desiderative			
377	to **take** his nephew *with him to the Lincoln races.*	transf:enh					
378	Now, son,' he **said,** 'I'm putting twenty on Mirza, and I'll put five on for you on any horse you fancy. What's your pick?'				x		
379	I**'m putting** twenty *on Mirza,*	transf:elab					
380	and I**'ll put** five *on for you*	transf:elab					
381	on any horse you **fancy.**			emotive			
382	What**'s** your pick?'					ident:intens	
383	I **should**	transf:elab					
384	if it was my own fiver,' **said** the child.				x		
385	if it **was** my own fiver,'					ident:intens	
386	Right you **are!**					attr:intens	

387	The child **had** *never* **been** *to a race meeting before,*	transf:enh					
388	and his eyes **were** blue fire.					attr:intens	
389	He **pursed** his mouth *tight*		phys-1				
390	and **watched.**		near-mental				
391	A Frenchman *just in front* **put** his money *on Lancelot.*	transf:elab					
392	*Wild with excitement* , he **flayed** his arms *up and down,*		near-material				
393	**yelling** 'Lancelot! Lancelot!' *in his French accent.*				x		
394	Daffodil **came in** *firs* t, Lancelot second, Mirza third.	transf:elab					
395	The child, *flushed and with eyes blazing* , **was** *curiously* serene.					attr:intens	
396	His uncle **brought** him four five-pound notes, *four to one.*	transf:ext					
397	What am I to do *with these?'* he **cried,** *waving them before the boy's eyes.*				x		
398	What **am** I **to do** *with these?'*	transf:elab					
399	**waving** them *before the boy's eyes* .	transf:enh					
400	I suppose we'll talk to Bassett,' **said** the boy.				x		
401	I **suppose** we'll talk to Bassett,'			cognitive			
402	**we'll talk** *to Bassett,'*		near-verbal				
403	I **expect** I have fifteen hundred now; and twenty in reserve, and this twenty.'			cognitive			
404	I **have** fifteen hundred *now;* and twenty in reserve, and this twenty.'					attr:poss	

405	His uncle **studied** him *for some moments.*		near-mental				
406	Look here, son!' he **said.**				x		
407	**Look** *here, son!'*		near-mental				
408	You**'re not** serious *about Bassett and that fifteen hundred,*					attr:intens	
409	**are** you?'					attr:intens	
410	Yes, **I am**.					attr:intens	
411	But it**'s** between you and me, uncle.					attr:circ	
412	But I **must talk** *to Bassett.'*		near-verbal				
413	If you**'d like** to be a partner, *uncle, with Basset and me,*			emotive			
414	to **be** a partner, uncle, *with Basset and me,*					attr:intens	
415	we **could** *all* **be** partners.					attr:intens	
416	*Only,* you**'d have to promise**, *honour bright, uncle* , not to let it go *beyond us three.*				x		
417	not to **let** it **go** *beyond us three.*	transf:elab					
418	Bassett and I **are** lucky,					attr:intens	
419	and you **must be** lucky,					attr:intens	
420	because it **was** your ten shillings that I started winning with…'					ident:intens	
421	I **started winning** *with…'*	transf:elab					

422	Uncle Oscar **took** *both* Bassett and Paul *into Richmont Park for an afternoon,*	transf:enh					
423	and *there* they **talked.**		near-verbal				
424	It's like this,					attr:intens	
425	you see, sir,' **said** Bassett.				x		
426	you **see,** sir,'			cognitive			
427	Master Paul would **get** me **talking** *about racing events,*		near-verbal				
428	**spinning** yarns,	transf:enh					
429	you **know,** sir.			cognitive			
430	and he **was** *always* keen *on knowing*					attr:intens	
431	**knowing** if I'd made or if I'd lost.			cognitive			
432	if **I'd made**	transf:elab					
433	or if **I'd lost.**	transf:elab					
434	it's about a year *since,*					attr:circ	
435	now, that I **put** five shillings o*n Blush of Dawn for him:*	transf:elab					
436	and we **lost.**	transf:elab					
437	Then the luck **turned,**	transf:elab					
438	with that ten shillings he **had** from you:					ident:poss	
439	that we **put** *on Singhalese.*	transf:elab					
440	A*nd since that time,* it's **been** pretty steady, *all things considering.*					attr:intens	

441	What **do** you **say,** Master Paul?'		near-mental				
442	We're all right when we're sure.' **said** Paul.				x		
443	We**'re** *all* right					attr:intens	
444	when we**'re** sure.'					attr:intens	
445	it's when we**'re not** quite sure					attr:intens	
446	that we **go** *down.'*	transf:elab					
447	Oh, but we're careful then,' **said** Bassett.				x		
448	Oh, but we**'re** careful *then,'*					attr:intens	
449	But when are you sure?' **smiled** Uncle Oscar.				x		
450	But when **are** you sure?'					attr:intens	
451	It**'s** Master Paul, sir,' **said** Bassett *in a secret, religious voice.*				x		
452	it**'s** Master Paul, sir,'					ident:intens	
453	It's as if he **had** it *from heaven.*					attr:poss	
454	That **was** as sure as eggs.'					attr:intens	
455	Did you put anything on Daffodil?' **asked** Oscar Cresswell				x		
456	**Did you put** anything *on Daffodil?'*	transf:elab					
457	I **made** my bit.'	transf:elab					

458	Bassett **was** *obstinately* silent,					attr:intens	
459	**looking** *at Paul.*		near-mental				
460	I **made** twelve hundred,	transf:elab					
461	**didn't** I, Bassett?	transf:elab					
462	I **told** uncle I was putting three hundred on Daffodil.'				x		
463	I **was putting** three hundred *on Daffodil.'*	transf:elab					
464	That's right,' **said** Bassett, *nodding.*				x		
465	That**'s** right,'					attr:intens	
466	**nodding.**		near-material				
467	But where**'s** the money?' **asked** the uncle.				x		
468	But where**'s** the money?'					attr:circ	
469	I **keep** it *safe locked up, sir.*	transf:elab					
470	Master Paul he **can have** it					attr:poss	
471	*any minute* he **likes** to ask for it.			emotive			
472	to **ask** *for it.'*		near-mental				
473	And twenty! And I forty, that **is,**					ident:intens	
474	with the twenty he **made** on the course.'	transf:ext					
475	It's amazing!' **said** the uncle.				x		
476	It**'s** amazing!'					attr:intens	

477	If Master Paul offers you to be partners, sir, I would, if I were you: if you'll excuse me,' **said** Bassett.				x		
478	If Master Paul **offers** you to be partners, sir,	transf:ext					
479	to **be** partners, sir,					attr:intens	
480	I **would,**					attr:intens	
481	if I **were** you:					ident:intens	
482	if you**'ll excuse** me,'		near-mental				
483	Oscar Cresswell **thought** *about it.*		near-mental				
484	I'll see the money,' he **said.**				x		
485	**I'll see** the money,'			perceptive			
486	They **drove** *home again,*	transf:enh					
487	and, *sure enough* , Bassett **came** *round to the garden-house with fifteen hundred pounds in notes.*	transf:enh					
488	The twenty pounds reserve **was left** *with Joe Glee, in the Turf Commission deposit.*	transf:ext					
489	You **see,**			cognitive			
490	it**'s** *all* right, uncle,					attr:intens	
491	when I**'m** sure!					attr:intens	
492	Then we **go** *strong,*	transf:elab					
493	for all we**'re** worth.					attr:intens	

494	**Don't** we, Bassett?'	transf:elab					
495	We **do** that, Master Paul.'	transf:elab					
496	And when are you sure?' **said** the uncle, *laughing.*				x		
497	And when **are** you sure?'					attr:intens	
498	**laughing.**		phys-1				
499	Oh, well, sometimes I'm absolutely sure, like about Daffodil,' **said** the boy.				x		
500	*Oh, well, sometimes* I**'m** *absolutely* sure, *like about Daffodil,'*					attr:intens	
501	and *sometimes* I **have** an idea;					attr:poss	
502	and *sometimes* I **haven't** *even* an idea,					attr:poss	
503	**have** I, Bassett?					attr:poss	
504	*Then* we**'re** careful,					attr:intens	
505	because we mostly **go down**.'	transf:elab					
506	You **do,**	transf:elab					
507	**do** you!	transf:elab					
508	And when you**'re** sure, *like about Daffodil,*					attr:intens	
509	what **makes** you sure, sonny?'					attr:intens	
510	Oh, well, I don't know,' **said** the boy *uneasily.*				x		
511	*Oh, well*, I **don't know**,'			cognitive			

512	I'**m** sure,					attr:intens	
513	you **know,** uncle;			cognitive			
514	that'**s** all.'					attr:intens	
515	It's as if he had it from heaven, sir,' Bassett **reiterated.**				x		
516	It's as if he **had** it *from heaven,* sir,'					attr:poss	
517	I should say so!' **said** the uncle.				x		
518	I **should say** so!'				x		
519	But he **became** a partner.					attr:intens	
520	And when Leger **was coming** on	transf:elab					
521	Paul **was** 'sure' *about Lively Spark,*					attr:intens	
522	which **was** a *quite* incosiderable horse.					attr:intens	
523	The boy **insisted** *on putting a thousand on the horse,*		near-verbal				
524	Basett **went** *for five hundred,*	transf:elab					
525	Lively Spark **came in** *first,*	transf:elab					
526	and the betting **had been** *then* to one against him.					attr:intens	
527	Paul **had made** ten thousand.	transf:ext					
528	You see,' he **said,**				x		
529	You **see,'**			cognitive			
530	I **was** *absolutely* sure *of him.'*					attr:intens	
531	*Even* Oscar Cresswell **had cleared** two thousand.	transf:ext					

532	Look here, son,' he **said,**				x		
533	**Look** *here, son,'*		near-mental				
534	this sort of thing **makes** me nervous.'					attr:circ	
535	It **needn't,** uncle!					attr:circ	
536	*Perhaps* I **shan't be** sure *again for a long time.'*					attr:intens	
537	But what are you going to do with your money?' asked the uncle.				x		
538	But what **are** you **going to** do *with your money?'*	transf:elab					
539	Of course,' **said** the boy,				x		
540	I **started** it *for mother.*	creative					
541	She **said** she had no luck,				x		
542	she **had** no luck,					attr:poss	
543	because father **is** unlucky,					attr:intens	
544	so I **thought** if I was lucky, it might stop whispering			cognitive			
545	if I **was** lucky,					attr:intens	
546	it **might stop whipspering**.'		near-verbal				
547	What **might stop whispering**?'		near-verbal				
548	I **hate** our house			emotive			
549	for **whispering.'**		near-verbal				
550	What **does** it **whisper?'**		near-verbal				
551	Why - why' - the boy **fidgeted** -		phys-1				
552	Why, I **don't know**.			cognitive			
553	But **it's** *always* short of money,					attr:intens	
554	you **know,** uncle.'			cognitive			

555	I **know,** son,			cognitive			
556	I **know** it.'			cognitive			
557	You **know** people send mother writs, don't you?			cognitive			
558	people **send** mother writs,	transf:ext					
559	**don't** you, uncle?'			cognitive			
560	I'm afraid I do,' **said** the uncle.				x		
561	I'**m** afraid I do,					attr:intens	
562	I **do,'**			cognitive			
563	And then the house **whispers,**		near-verbal				
564	like people **laughing** *at you behind your back.*		phys-1				
565	It's awful,					attr:intens	
566	that **is!**					attr:intens	
567	I **thought** if I was lucky-'			cognitive			
568	if I **was** lucky-'					attr:intens	
569	You might stop it,' **added** the uncle.				x		
570	You **might stop** it,'	transf:elab					
571	The boy **watched** him *with big blue eyes,*		near-mental				
572	that **had** an uncanny cold fire *in them,*					attr:poss	
573	and he **said** never a word.				x		
574	Well, then!' **said** the uncle.				x		
575	What **are** we **doing?'**	transf:elab					
576	I shouldn't like mother to know I was lucky,' **said** the boy.				x		

577	I **shouldn't like** mother to know			emotive			
578	to **know** I was lucky,'			cognitive			
579	I **was** lucky,'					attr:intens	
580	She**'d stop** me.'	transf:elab					
581	I **don't think** she would.'			cognitive			
582	she **would.'**	transf:elab					
583	Oh!' - and the boy **writhed** *in an odd way* -				x		
584	I **don't want** her to know, uncle.'			desiderative			
585	to **know,** uncle.'			cognitive			
586	We**'ll manage** it	transf:elab					
587	*without* her **knowing.'**			cognitive			
588	They **managed** it *very easily.*	transf:elab					
589	Paul, *at the other's suggestion* , **handed over** five thousand pounds *to his uncle,*	transf:ext					
590	who **deposited** it *with a family lawyer,*	transf:ext					
591	who was *then* to **inform** Paul's mother		near-verbal				
592	that a relative **had put** five thousand pounds *into his hands,*	transf:ext					
593	which sum **was to be paid out** *a thousand pounds at a time, on the mother's birthday, for the next five years.*	transf:ext					
594	So she'll have a birthday present of a thousand pounds for five successive years,' **said** Uncle Oscar.				x		
595	So she**'ll have** a birthday present *of a thousand pounds for five successive year,'*					attr:poss	

596	I **hope** it won't make it all the harder for her later.			desiderative			
597	it **won't make** it *all the harder for her later.'*	transf:elab					
598	Paul's mother **had** her birthday *in November.*					attr:poss	
599	The house **had been 'whispering'** *worse than ever lately,*		near-verbal				
600	*and, even in spite of his luck,* Paul **could not bear up** *against it.*		near-mental				
601	He **was** very anxious					attr:intens	
602	to **see** the effect of the birthday letter, telling his mother about the thousand pounds.			perceptive			
603	**telling** his mother *about the thousand pounds.*		near-verbal				
604	When there **were** no visitors,						x
605	Paul *now* **took** his meals *with his parents,*	transf:ext					
606	as he **was** beyond the nursery control.					attr:circ	
607	His mother **went** *into town nearly every day.*	transf:enh					
608	She had **discovered** that she had an odd knack of sketching furs and dress materials.			perceptive			
609	that she **had** an odd knack *of sketching furs and dress materials,*					attr:poss	
610	so she **worked** *secretly in the studio of a friend*	transf:elab					
611	who **was** the chief 'artist' *for the leading drapers.*					ident:intens	
612	She **drew** the figures of ladies in furs and ladies in silk and sequins *for the newspaper advertisements.*		near-material				

613	This young woman artist **earned** several thousand pounds *a year,*	transf:ext					
614	but Paul's mother *only* **made** several hundreds,	transf:ext					
615	and she **was** *again* **dissatisfied.**					attr:intens	
616	She so **wanted to be** first *in something,*			desiderative			
617	**to be** first *in something,*					attr:intens	
618	and she **did not succeed,** *even in making sketches for drapery advertisements.*	transf:elab					
619	She **was** down *to breakfast on the morning of her birthday.*					attr:circ	
620	Paul **watched** her		near-mental				
621	as she **read** her letters.		near-material				
622	He **knew** the lawyer's letter.			cognitive			
623	As his mother **read** it,		near-material				
624	her face **hardened**	transf:elab					
625	and **became** more expressionless.					attr:intens	
626	Then a cold determined look **came** *on her mouth.*	creative					
627	She **hid** the letter *under the pile of others,*	transf:elab					
628	and **said** not a word *about it.*				x		
629	Didn't you have anything nice in the post for your birthday, mother?' **said** Paul.				x		

630	**Didn't you have** anything nice *in the post for your birthday, mother?'*					attr:poss	
631	Quite moderately nice,' she **said,** *her voice cold and absent.*				x		
632	She **went away** *to town without saying more.*	transf:enh					
633	*But in the afternoon* Uncle Oscar **appeared.**	transf:enh					
634	He **said** Paul's mother had had a long interview with the lawyer,				x		
635	Paul's mother **had had** a long interview *with the lawyer,*					attr:poss	
636	**asking** if the whole five thousand could not be advanced at once.		near-verbal				
637	if the whole five thousand **could not be advanced** *at once,*	transf:ext					
638	as she **was** in debt.					attr:intens	
639	What do you think, uncle?' **said** the boy.				x		
640	What **do** you **think,** uncle?'			cognitive			
641	I **leave** it *to you, son.'*	transf:ext					
642	Oh, let her have it, then! We can get more with the other,' **said** the boy.				x		
643	Oh, **let** her **have** it, *then!*					attr:poss	
644	We can **get** more *with the other,'*	transf:ext					
645	A bird in the hand is worth two in the bush, laddie!' **said** Uncle Oscar.				x		
646	A bird in the hand **is** worth two in the bush, laddie!'					ident:intens	
647	But I'm sure to know for the Grand National; or the Lincolnshire; or else the Derby. I'm sure to know for one of them,' **said** Paul.				x		

648	But I'**m** sure					attr:intens	
649	to **know** *for the Grand National; or the Lincolnshire; or else the Derby.*			cognitive			
650	I'**m** sure					attr:intens	
651	to **know** *for one of them,'*			cognitive			
652	So Uncle Oscar **signed** the agreement,	transf:elab					
653	and Paul's mother **touched** the whole five thousand.		near-material				
654	Then something very curious **happened.**	creative					
655	The voices in the house *suddenly* **went** mad, *like a chorus of frogs on a spring evening.*					attr:intens	
656	There **were** certain new furnishings,						x
657	and Paul **had** a tutor.					attr:poss	
658	He **was** *really* **going** ***to*** *Eton, his father's school, in the following autumn.*	transf:enh					
659	There **were** flowers *in the winter,*						x
660	and a blossoming of the luxury Paul's mother **had been** used to.					attr:intens	
661	And *yet* the voices *in the house, behind the sprays of mimosa and almond-blossom, and from under the piles of iridescent cushions, simply* **trilled**		near-verbal				
662	and **screamed** *in a sort of ecstasy:*		near-verbal				
663	There must be more money!						x
664	Oh-h-h; there *must* be more money.						x
665	Now-w-w - there *must* be more money! - *more than ever!*						x
666	It **frightened** Paul *terribly.*			emotive			

667	He **studied** *away at his Latin and Greek with his tutor.*		near-material				
668	But his intense hours **were spent** *with Bassett.*		near-material				
669	The Grand National **had gone by**;	transf:elab					
670	he **had not 'known'**,			cognitive			
671	and **had lost** a hundred pounds.	transf:ext					
672	Summer **was** at hand.					attr:circ	
673	He **was** in agony *for the Lincoln.*					attr:circ	
674	*But even for the Lincoln* he **didn't 'know',**			cognitive			
675	and he **lost** fifty pounds.	transf:ext					
676	He **became** wild-eyed and strange,					attr:intens	
677	as if something **were going to explode** *in him.*	transf:elab					
678	Let it alone, son! Don't you bother about it!' **urged** Uncle Oscar.				x		
679	**Let it** *alone,* son!		near-mental				
680	**Don't** you **bother** *about it!'*			emotive			
681	But it was as if the boy **couldn't** *really* **hear** what his uncle was saying.			perceptive			
682	what his uncle **was saying.**				x		
683	I've got to know for the Derby! I've got to know for the Derby!' the child **reiterated.**				x		
684	**I've got to know** *for the Derby!*			cognitive			
685	**I've got to know** *for the Derby!'*			cognitive			
686	his big blue eyes **blazing** *with a sort of madness.*	transf:elab					

687	His mother **noticed** how overwrought he was.			perceptive			
688	how over wrought he **was.**					attr:intens	
689	You'd better go the the seaside. Wouldn't you like to go now to the seaside, instead of waiting? I think you'd better,' she **said,** *looking down at him anxiously, her heart curiously heavy because of him.*				x		
690	You**'d** *better* **go** *to the seaside.*	transf:enh					
691	**Wouldn't** you **like** to go now to the seaside,			emotive			
692	to **go** *now to the seaside,*	transf:enh					
693	instead of **waiting?**		near-material				
694	I **think** you'd better,'			cognitive			
695	**looking** *down at him anxiously,*		near-mental				
696	But the child **lifted** his uncanny blue eyes.		phys-1				
697	I couldn't possibly go before the Derby, mother!' he **said.**				x		
698	I **couldn't** *possibly* **go** *before the Derby, mother!'*	transf:enh					
699	I **couldn't** *possibly!'*	transf:enh					
700	Why not?' she **said,**				x		
701	her voice **becoming** heavy					attr:intens	
702	when she **was** opposed.		near-mental				
703	You **can** *still* **go** *from the seaside to see the Derby with your Uncle Oscar,*	transf:enh					
704	to **see** the Derby *with you Uncle Oscar*			perceptive			
705	if that's what you **wish.**			desiderative			

706	No need for you to **wait** *here.*		near-material				
707	Besides, I **think** you care too much about these races.			cognitive			
708	you **care** *too much about these races.*			emotive			
709	It**'s** a bad sign.					attr:intens	
710	My family **has been** a gambling family.					attr:intens	
711	and you **won't know**			cognitive			
712	till you **grow up**		near-material				
713	how much damage it **has done.**	creative					
714	But it **has done** damage.	creative					
715	I **shall have to send** Bassett away,	transf:enh					
716	and **ask** Uncle Oscar		near-verbal				
717	not to **talk** racing *to you,*		near-verbal				
718	unless you **promise** to be reasonable about it.		near-verbal				
719	to **be** reasonable *about it:*					attr:intens	
720	**go** *to the seaside*	transf:enh					
721	and **forget** it.			cognitive			
722	You**'re** all nerves!'					attr:intens	
723	I**'ll do** what you like, mother,	transf:elab					
724	what you **like,** mother,			emotive			
725	so long as you don't send me away till after the Derby,' the boy **said.**				x		
726	so long as you **don't send** me *away till after the Derby,'*	transf:enh					

727	**Send** you *away from where?*	transf:enh					
728	Yes,' he **said,**				x		
729	**gazing** *at her.*		near-mental				
730	Why, you curious child, what **makes** you **care** *about this house so much, suddenly?*			emotive			
731	I *never* **knew** you loved it.'			cognitive			
732	you **loved** it.'			emotive			
733	He **gazed** *at her*		near-mental				
734	without **speaking.**		near-verbal				
735	He **had** a secret *within a secret,*					attr:poss	
736	something he **had not divulged**, *even to Bassett or to his Uncle Oscar.*		near-verbal				
737	But his mother, *after standing undecided and a little bit sullen for some moments* , **said:** 'Very well, then! Don't go to the seaside till after the Derby, if you don't wish it. But promise me you won't let your nerves go to pieces. Promise you won't think so much about horse-racing, and events, as you call them!'				x		
738	after **standing** *undecided and a little bit sillen for some moments*		near-material				
739	**Don't go** *to the seaside till after the Derby,*	transf:enh					
740	if you **don't wish** it.			desiderative			
741	But **promise** me you won't let your nerves go to pieces.		near-verbal				
742	you **won't let** your nerves **go** to pieces.					attr:intens	
743	**Promise** you won't think so much about horse-racing,		near-verbal				
744	you **won't think** *so much about horse-racing,*			cognitive			

745	and *events* , as you **call** them!'		near-verbal				
746	Oh no,' **said** the boy *casually.*				x		
747	I **won't think** *much about them, mother.*		near-mental				
748	You **needn't worry.**			emotive			
749	I **wouldn't worry**, *mother,*			emotive			
750	if I **were** you.'					ident:intens	
751	If you were me, and I were you,' **said** his mother.				x		
752	If you **were** me					ident:intens	
753	and I **were** you,'					ident:intens	
754	I **wonder** what we should do!'			cognitive			
755	what we **should do**!'	transf:elab					
756	But you know you needn't worry, mother, don't you?' the boy **repeated.**				x		
757	But you **know** you needn't worry, mother,			cognitive			
758	you **needn't worry**, mother,			emotive			
759	**don't** you?'			cognitive			
760	I should be awfully glad to know it,' she **said** *wearily.*				x		
761	I **should be** *awfully* glad					attr:intens	
762	to **know** it,'			cognitive			
763	*Oh, well,* you ***can*** **,**			cognitive			
764	you **know.**			cognitive			
765	I mean,			cognitive			
766	you ***ought*** **to know** you needn't worry,'			cognitive			
767	you **needn't worry,'**			emotive			

768	he **insisted.**				x		
769	**Ought** I?			cognitive			
770	Then **I'll see** *about it,'*			cognitive			
771	she **said.**				x		
772	Paul's secret of secrets **was** his wooden horse,					ident:intens	
773	that which **had** no name.					attr:poss	
774	Since he **was emancipated** *from a nurse and a nursery-governess,*	transf:elab					
775	he **had had** his rocking-horse removed *to his own bedroom at the top of the house.*	transf:enh					
776	*Surely* you**'re** too big *for a rocking-horse!'*					attr:intens	
777	his mother **had remonstrated.**				x		
778	*Well,* you **see,** *mother* ,			cognitive			
779	*till* I **can have** a *real* horse,					attr:poss	
780	I **like** to have *some* sort of animal about,'			emotive			
781	to **have** *some* sort of animal about,'					attr:poss	
782	Well, you see, mother, till I can have a real horse, I like to have sort of animal about,' **had been** his quaint answer.					ident:intens	
783	Do you **feel** he keeps you company?'			perceptive			
784	she **laughed.**		phys-1				
785	He**'s** very good,					attr:intens	
786	he always **keeps** me company,		near-material				
787	when **I'm** there,'					attr:circ	
788	**said** Paul.				x		

789	So the horse, *rather shabby* , **stood** *in an arrested prance in the boy's bedroom.*		near-material				
790	The Derby **was drawing** *near,*	transf:elab					
791	and the boy **grew** more and more tense.					attr:intens	
792	He *hardly* **heard** what was spoken to him,			perceptive			
793	what **was spoken** *to him,*		near-verbal				
794	he **was** very frail,					attr:intens	
795	and his eyes **were** really uncanny.					attr:intens	
796	His mother **had** sudden strange seizures of uneasiness *about him.*					attr:poss	
797	*Sometimes, for half an hour* , she **would feel** a sudden anxiety *about him*			perceptive			
798	that **was** almost anguish.					attr:intens	
799	She **wanted to rush** to him *at once,*			desiderative			
800	and **know** he was safe.			cognitive			
801	he **was** safe.					attr:intens	
802	*Two nights before the Derby,* she **was** at a big party in town,					attr:circ	
803	*when* one of her rushes of anxiety about her boy, *her first-born* , **gripped** her heart	transf:elab					
804	till she **could** hardly **speak.**		near-verbal				

805	She **fought** *with the feeling, might and main,*		near-mental				
806	for she **believed** *in common sense.*			cognitive			
807	But it **was** too strong.					attr:intens	
808	She **had to leave** the dance	transf:enh					
809	and **go** *downstairs to telephone to the country.*	transf:enh					
810	The children's nursery-governess **was** terribly surprised and startled					attr:intens	
811	**Are the children all right,** *Miss Wilmot?'*					attr:intens	
812	*Oh yes,* they **are** quite all right.'					attr:intens	
813	**Is** he all right?'					attr:intens	
814	He **went** *to bed as right as a trivet.*	transf:enh					
815	Shall I **run** *up*	transf:enh					
816	and **look** *at him?'*		near-mental				
817	No,' **said** Paul's mother *reluctantly.*				x		
818	Don't **trouble.**		near-mental				
819	It**'s** all right.					attr:intens	
820	Don't **sit up.**		near-material				
821	We shall **be** home *fairly soon.'*					attr:circ	
822	She **did not want** her son's privacy intruded upon.			desiderative			

823	her son's privacy **intruded upon.**		near-material				
824	Very good,' **said** the governess.				x		
825	It **was** about one o'clock					attr:circ	
826	when Paul's mother and father **drove up** *to their house.*	transf:enh					
827	All **was** still.					attr:intens	
828	Paul's mother **went** *to her room*	transf:enh					
829	and **slipped off** her white fur cloak.	transf:elab					
830	She had **told** her maid not to wait up for her.				x		
831	**not to wait up** *for her.*		near-material				
832	She **heard** her husband *downstairs,*			perceptive			
833	**mixing** a whisky and soda.	transf:elab					
834	*And then, because of the strange anxiety at her heart* , she **stole** upstairs *to her son's room.*	transf:enh					
835	*Noiselessly* she **went** *along the upper corridor.*	transf:enh					
836	**Was** there a faint noise?						x
837	What **was** it?					ident:intens	
838	She **stood,** *with arrested muscles, outside his door,*		near-material				
839	**listening.**		near-mental				
840	There **was** a strange, heavy, and yet not loud noise.						x
841	Her heart **stood** *still.*	transf:enh					
842	It **was** a soundless noise, *yet rushing and powerful.*					attr:intens	

843	What **was** it?					attr:intens	
844	What *in God's name* **was** it?					attr:intens	
845	She **ought to know.**			cognitive			
846	She **felt** that she knew the noise.			perceptive			
847	that she **knew** the noise.			cognitive			
848	She **knew** what it was.			cognitive			
849	Yet she **could not place** it.		near-mental				
850	She **couldn't say** what it was.		near-mental				
851	what it **was.**					attr:intens	
852	And **on** and **on** it **went,** *like a madness.*	transf:enh					
853	*Softly, frozen with anxiety and fear* , she **turned** the doorhandle.	transf:elab					
854	The room **was** dark.					attr:intens	
855	*Yet in the space near the window* , she **heard**			perceptive			
856	and **saw** something plunging to and fro.			perceptive			
857	**plunging** *to and fro.*	transf:enh					
858	She **gazed** *in fear and amazement.*		near-metnal				
859	*Then suddenly* she **switched on** the light,	transf:elab					
860	and **saw** her son,			perceptive			
861	*in his green pyjamas, madly* **surging** *on the rocking-horse.*		near-material				

862	The blaze of light *suddenly* **lit** him **up,**	transf:elab					
863	as he **urged** the wooden horse,		near-material				
864	and **lit** her **up,**	transf:elab					
865	as she **stood,** blond, in her dress of pale green and crystal, in the doorway.		near-material				
866	Paul!' she **cried.**				x		
867	Whatever **are** you **doing?'**	transf:elab					
868	It**'s** Malabar!'					ident:intens	
869	he **screamed** *in a powerful, strange voice.*		near-verbal				
870	It**'s** Malabar!'					ident:intens	
871	His eyes **blazed** *at her for one strange and senseless second,*		near-mental				
872	as he **ceased urging** his wooden horse.		near-material				
873	Then he **fell** *with a crash to the ground,*	transf:enh					
874	and she, *all her tormented motherhood flooding upon her* , **rushed**	transf:enh					
875	to **gather** him **up.**	transf:ext					
876	But he **was** unconscious,					attr:intens	
877	and unconscious he **remained,** *with some brain-fever.*					attr:intens	
878	He **talked**		near-verbal				

879	and **tossed,**		near-material				
880	and his mother **sat** *stonily by his side.*		near-material				
881	It's Malabar!					ident:intens	
882	Bassett, Bassett, I **know!**			cognitive			
883	It's Malabar!'					ident:intens	
884	So the child **cried,**		phys-1				
885	**trying to get up**		near-material				
886	and **urge** the rocking-horse		near-material				
887	that **gave** him his inspiration.	transf:ext					
888	What **does** he **mean** *by Malabar?'*		near-mental				
889	**asked** the heart-forzen mother.				x		
890	I **don't know,'**			cognitive			
891	**said** the father *stonily.*				x		
892	What **does** he **mean** *by Malabar?'*		near-mental				
893	she **asked** her brother Oscar.				x		
894	It's one of the horses running for the Derby,'					ident:intens	
895	**running** *for the Derby,'*	transf:enh					
896	**was** the answer.					ident:intens	
897	And, *in spite himself,* Oscar Cresswell **spoke** *to Bassett,*		near-verbal				

898	and himself **put** a thousand *on Malabar: at fourteen to one.*	transf:elab					
899	The thrid day of the illness **was** critical:					attr:intens	
900	they **were waiting** *for a change.*		near-material				
901	The boy, *with his rather long, curly hair* , was **tossing** *ceaselessly on the pillow.*		near-material				
902	He *neither* **slept**		phys-1				
903	nor **regained** consciousness,		near-mental				
904	and his eyes **were** like blue stones.					attr:intens	
905	His mother **sat,**		near-material				
906	**feeling** her heart had gone,			perceptive			
907	her heart **had gone,**	transf:enh					
908	**turned** *actually* **into** a stone.					attr:intens	
909	*In the evening* , Oscar Cresswell **did not come,**	transf:enh					
910	but Bassett **sent** a message,	transf:ext					
911	**saying** could he come up for one moment, just one moment?				x		
912	**could he come** *up for moment, just one moment?*	transf:enh					
913	Paul's mother **was** very angry *at the intrusion,*					attr:intens	
914	*but on second thoughts* she **agreed.**				x		
915	The boy **was** the same.					attr:intens	
916	Perhaps Bassett **might bring** him *to consciousness.*	transf:enh					

917	The gardener, *a shortish fellow with a little brown moustache and sharp little brown eyes* , **tiptoed** *into the room,*		near-material				
918	**touched** his imaginary cap *to Paul's mother,*		near-metnal				
919	and **stole** *to the bedside,*	transf:enh					
920	**staring** *with glittering, smallish eyes at the tossing, dying child.*		near-mental				
921	Master Paul!' he **whispered.**				x		
922	Malabar **came in** *first all right, a clean win.*	transf:elab					
923	I **did** *as you told me.*	transf:elab					
924	as you **told** me.		near-verbal				
925	You**'ve made** over seventy thousand pounds,	transf:ext					
926	you **have;**	transf:ext					
927	you**'ve got** over eighty thousand.	transf:ext					
928	Malabar **came in** *all right, Master Paul.'*	transf:elab					
929	**Did** I **say** Malabar, *mother?*				x		
930	**Did** I **say** Malabar?				x		
931	**Do** you **think** I'm lucky, *mother?*			cognitive			
932	**I'm** lucky, *mother?*					attr:intens	
933	I **knew** Malabar,			cognitive			
934	**didn't** I?			cognitive			
935	I **call** that lucky,				x		
936	**don't** you, *mother?*				x		
937	I **knew,**			cognitive			
938	**didn't** I **know** I knew?			cognitive			
939	I **knew?**			cognitive			
940	Malabar **came in** *all right.*	transf:elab					

941	If I **ride** my horse	transf:enh					
942	till I**'m** sure,					attr:intens	
943	then I **tell** you, *Bassett,*		near-verbal				
944	you **can go** *as high as you like.*	transf:elab					
945	as you **like.**			emotive			
946	**Did** you **go** *for all you were worth, Bassett?*	transf:elab					
947	for all you **were** worth, *Bassett?'*					attr:intens	
948	I **went** *a thousand on it, Master Paul.'*	transf:elab					
949	I *never* **told** you, *mother,*				x		
950	that if I **can ride** my horse,	transf:enh					
951	and **get** there,	transf:enh					
952	then I**'m** *absolutely* sure - oh, absolutely!					attr:intens	
953	*Mother,* **did** I *ever* **tell** you?		near-verbal				
954	I **am** lucky!'					attr:intens	
955	*No,* you *never* **did,'**				x		
956	**said** his mother.				x		
957	But the boy **died** *in the night.*		near-material				
958	*And even as* he **lay** *dead,*		near-material				
959	his mother **heard** her brother's voice			perceptive			
960	**saying** *to her:*				x		
961	*My God, Hester* , you**'re** eighty-odd thousand to the good, and a poor devil of a son to the bad.					attr:circ	
962	*But, poor devil, poor devil,* he**'s** *best* **gone** *out of a life*	transf:enh					
963	where he **rides** his rocking-horse	transf:enh					
964	to **find** a winner.'			cognitive			

ملخص الدراسة

لطالما انصب اهتمام الدراسات الأسلوبية على بناء المعنى في النصوص الأدبية، حيث يعتقد الأسلوبيون أن تحليل المعنى بشكل متعمق في النص يقود إلى المزيد من التقدير لبراعته. استخدمت الدراسة الحالية التحليل الوظيفي كأداة تحليلية من أجل مناقشة قصة "فائز الحصان الخشبي الهزاز" للكاتب دي. اتش. لورنس. حاولت الدراسة سد فجوتين: (1) الحاجة إلى المزيد من التحليلات الأسلوبية القائمة على التعددية والتي تهدف إلى التفسير أكثر منه إلى وصف النص وذلك باستخدام أطر عملية دقيقة قابلة للاسترجاع والتكرار و(2) افتقار النصوص الحالية حول قصة "فائز الحصان الخشبي الهزاز" للكاتب دي. اتش. لورنس إلى مقاربة لغوية. استخدمت الدراسة إطاراً عملياً مبنياً على النحو الوظيفي النسقي لهاليدي والذي تم من خلاله تحديد أنواع العمليات في النص واستخدامها للتوصل إلى تفسير للنص قائم على التحليل اللغوي. وقد قارنت الدراسة نتائج التحليل اللغوي بنتائج تحليل النص باستخدام مقاربات قائمة أخرى للنص ذاته. وقد خلصت الدراسة إلى أن المقاربة اللغوية تدعم المقاربة القائمة على علم النفس في القصة.

جامـــعة البحـــرين

كلية الآداب

قسم اللغة الانجليزية وآدابها



تحليل وظيفي لقصة دي. اتش. لورنس" *الفائز بسباق الحصان الخشبي الهزاز*"

أطروحة مقدمة كجزء من متطلبات الحصول على درجة الماجستير

في الدراسات التطبيقية في اللغة الانجليزية

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