



## Epiphany of Womanhood: Ideational Transmission in

### Katherine Anne Porter's *The Grave*

#### จุดเปลี่ยนของสตรีเพศผ่านมุมมองของตัวละครหลักในนวนิยายขนาดสั้น เรื่อง *The Grave*

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#### Abstract

A stylistic device specifically known as the transitivity model was introduced by M.A.K. Halliday to explain how language functions at the semantic level. In literary studies, the model is used to explain how meaning is represented in the clauses and is concerned with certain characters' ideational transmission in the way they account for their worldview. This paper offers a crucial exploration of the model to Katherine Anne Porter's celebrated short story *The Grave* (1934). The protagonist, Miranda, has been analyzed through conventions of literary studies such as historicism or positivism, in which the holistic relationship between the protagonist and the author was subjected to intense scrutiny. As there are only a few studies bearing upon linguistic perspectives, this paper aims to study Miranda's characterization through the means of stylistics and to ensure that a literary meaning can be cognitively transmitted within the text. The transitivity model will be applied to visualize an imperative turning point of Miranda's characterization. To illustrate, it will be focused on two sections in the story, which occur around the climax, to underpin that the protagonist's ideational processes are foregrounded as soon as Miranda's ideational transmission is altered from an active person

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to one with a more internalized characterization. This study also argues that a credible literary interpretation can be gained by the language itself, independent from secondary resources, provided that the linguistic system is thoroughly employed and analyzed.

**Keywords:** Characterization, Stylistics, Transitivity

### บทคัดย่อ

บทความนี้ศึกษาและวิเคราะห์กระบวนการเปลี่ยนมุมมองของตัวละครผ่านการวิเคราะห์ทางวาทศาสตร์ด้วยทฤษฎีกริยาสัมพันธ์ (Transitivity Model) ที่ให้ความสนใจเฉพาะหน้าที่ของคำกริยาในระดับบรรดาศาสตร์ ในแง่ของวรรณคดีศึกษา ทฤษฎีนี้เกี่ยวข้องกับการส่งกระบวนการความคิด (Ideational Process) ของตัวละครผ่านการใช้คำกริยาหลักในแต่ละประโยคซึ่งทำให้สามารถรับรู้ได้ถึงมุมมองและกระบวนการวางบุคลิกตัวละครที่เกิดขึ้นในนวนิยาย บทความนี้ศึกษาการส่งผ่านกระบวนการความคิดของตัวละครหลักเพศหญิง จากนวนิยายเรื่อง *The Grave* ซึ่งเป็นนวนิยายขนาดสั้นและแต่งโดย Katherine Anne Porter เมื่อปี พ.ศ. 2477 การวิจารณ์วรรณกรรมเรื่องนี้ค่อนข้างแพร่หลายเนื่องจากเนื้อหาเรื่องนี้เน้นความสำคัญในเรื่องจิตใจของสตรีเพศ ในฐานะภาพสะท้อนของสังคม อย่างไรก็ดี การวิจารณ์วรรณกรรมผ่านมุมมองทางภาษาศาสตร์ยังไม่เป็นที่รู้จักมากในขณะนั้น ดังนั้นบทความนี้จึงทำการวิเคราะห์นวนิยายด้วยทฤษฎีกริยาสัมพันธ์เพื่อดูถึงกระบวนการส่งผ่านความคิดของตัวละครหลักเพศหญิงในนวนิยายเรื่องนี้ บทความนี้สรุปว่า การใช้ทฤษฎีกริยาสัมพันธ์สามารถช่วยในการวิเคราะห์วรรณกรรมเรื่องนี้ได้อย่างมีระบบและสามารถให้ข้อมูลเชิงประจักษ์ในแง่ที่ว่าตัวละครหลักเพศหญิงได้มีการเปลี่ยนแปลงความคิดในฐานะสตรีเพศระดับปริชาน เมื่อเผชิญหน้ากับจุดสูงสุดของเรื่อง มิแรนด้าได้ผ่านกระบวนการความคิดจากเด็กหญิงเป็นกุลสตรีในท้ายที่สุด การวิจารณ์วรรณกรรมผ่านมุมมองวาทศาสตร์ยังเป็นสิ่งที่ยืนยันได้ว่าการวิเคราะห์ตัวภาษาได้ช่วยเพิ่มแง่คิดทางวรรณกรรมที่ลึกซึ้งและยังให้น้ำหนักกับหน้าที่ของภาษาและบริบทที่สมมูล

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## Introduction

Recognized as a writer of great clarity, Katherine Anne Porter achieved a style of objectivity without sacrificing sensitivity. According to Reuben (2009, p.2), her stories are self-motivated, without the author's omnipresence and many of them are inspired by the geographic backdrops of the Southern United States, and Mexico. In *The Grave*, Porter uses authenticity of natural backdrops to inspire the plot and it is a celebrated short story, in which the main character Miranda, a nine-year-old girl, takes a major role in an ongoing adventurous event. The story took place in the South as Miranda and Paul, her brother, lived in audacious lives. Both were fascinated by animal hunting, fishing or sauntering along the stream to explore off-the-beaten-track countryside. By all means, both of them finally drew their attention to an abandoned grave, enclosed with creeping plants and grasses, where their grandmother used to partially own it. They started to excavate the

area and found a cluster of miscellaneous stuffs. Before long, Paul saw a rabbit jumping off a small bush and took its life with his Winchester rifle. Paul, consequently, made an incision at its abdomen and perceived that it was a mother-rabbit. Observing her brother's operation, Miranda realized that the dead rabbit was having tiny babies, each wrapped within a thin scarlet layer, and Paul forbid her to inform what happened on this day to their parents. As a consequence, Miranda never verbalized this event to anyone and the death of the mother-rabbit haunted within her memories since then.

The story poses an appealing point to discussion of altering characterization of the main protagonist. Miranda, according to the author (1934, p. 158), habituated to animal hunting as the story mentioned that she was accustomed to the sight of animals killed in hunting. After she realized that the dead mother-rabbit was holding tiny rabbits within its body, this experience abruptly sounded strange to her intuition. Miranda's altering



characterization, therefore, led to another question of how language functions in the story and this will derive conclusion chiefly through employing a modified transitivity model inspired by literary linguists.

The excerpts used in my analysis will be drawn from pre- and post- climactic sections of the story as these reckon a critical junction of Miranda's ideational change, subsequently leading to alteration of her characteristics. Transitivity model will be employed through Miranda's pre-characterization as well as post-characterization upon the death of the mother-rabbit. On the verge of the transitivity model, it provides textual, rather linguistic, premises to illustrate exclusivity of Miranda's mental representation.

The first section of this paper briefly concludes the appraisal of transitivity model in the world of language and literature. Importantly, as there are many types of transitivity model proposed by linguistic scholars, the model will be modified in order to fit the needs of this paper. The second

section is to illustrate the application of the model to the story. The paper will conclude with practicality and implication of transitivity model.

### **Transitivity Model: Dynamic System**

Transitivity model has been established by semantic concepts. Based on renowned theory *Systemic Functional Grammar* (SFG), transitivity was first introduced by Halliday (1970) as an essential unit or system of ideational construction in any text. Transitivity is essential to construct meaning of the underlying semantic options available in English language as types or processes expressed in the clause. Halliday (1985, p. 101) conceptualized the relationship between clauses in his most recent framework and coined transitivity as powerful conception of reality that can be expressed through the grammar of clause. Besides, Wales (1989, p. 466) defined transitivity as the semantic processes between "subject, verb and object which is affected". To précis, one of the issues considered



in each clause was how the synchronized world was represented through the speaker’s utterance. Berry (1975, p. 150), also explicated this point that transitivity is the part of grammar that encoded the narrator and/or author’s view of reality and that different types of participants, circumstances and processes could be known as the transitivity choices. Participants were particularly involved with noun phrases in the clause, whereas processes were key sections of each clause expressed by verb phrases. Circumstances were parts associated and expressed by adverbial and/or prepositional phrases.

These vital components subsequently consist in post-generations of the model. For example, a more simplified version of the transitivity system can be found as a contrivance in the analysis of British media coverage of the 1984/5 miners’ strike by Montgomery (1986). However, by its fairly uncomplicated structure, Montgomery’s framework has been alarmed by the lack of theoretical purity. Up to the present,

constructing upon those frameworks of the linguists mentioned, Simpson (1993) thoroughly categorizes the processes into material, verbalization, mental and relational as follows:

**Table 1:**  
Conceptual Perceptions of Simpson’s Processes

Types of Process	Conceptual Perception
Material	<i>doing</i>
Verbalization	<i>saying</i>
Mental	<i>sensing</i>
Relational	<i>being</i>

Apparently, material processes were processes of *doing*. Fowler (1986, p. 57) addresses that verbs particularly involved in these processes convey sense of “physical and objective”. These processes fundamentally comprise actor and goal. The actor is divided into two subcategories, i.e., animate and inanimate actors. If the process is acted by an animate actor, it is categorized as an action process. An event process, by contrast, is the process which is acted by an inanimate actor (e.g. the lake shimmered/ the car backfired).



Besides, an action process can be divided into two subcategories, i.e. intention and supervention processes. An intention process is a voluntary act (e.g. John kissed Mary/ I kicked the ball) whereas a supervention process is involuntary (e.g. the boy fell over/ I dropped the vase).

On the contrary, mental processes are phrases of *sensing*. Mental processes principally comprise senser and phenomenon. Furthermore, the processes are subsisted into two categories, i.e. internalized and externalized processes. Internalized processes can be subcategorized into perception processes (e.g. John saw Mary/ she listened to it), reaction processes (e.g. she likes Bach/ he hates wine) and cognition processes (e.g. she considered the question/ I thought hard). Dissimilar to internalized processes, verbalization processes are processes of “saying,” and they comprise two main participant roles which are sayer and target. The sayer is the one who speaks while the target is the addressee to whom the process is directed (e.g. he said that.../ I announced the

decision).

Relational processes are processes of *being*. The processes are primarily composed of two participant roles, i.e. carrier, the topic of the clause, and attribute, a description or comment about the topic. Moreover, they can be subcategorized as attributive, where an element is an attribute of the other (e.g. Peter has a piano/ the queen was in the parlour), identifying, where an element identifies the other (e.g. Sarah is the leader/ Peter owns the piano), and existential, where utterances lack certain intention (e.g. there was a storm/ it is raining).

The model has been developed and consequently weaved into meta-layer. This system is well-established and meaningful to both non-fictions and fictions because the model can explain how a speaker/narrator verbalizes to the world around them. While the speaker/narrator recounts particular situations happening around them, ad hoc ideational processes will be verbally expressed throughout his/her utterances. By



all means, according to Burton (1982, p. 196), the model systematically adheres to tangible textual evidence rather than subjectivity through individualism of traditional literary critics in the twentieth century. Should

transitivity model is framed within one's contemplation, the model will be a supportive guidance for a reader to gain, expand, strengthen or even color literary vision.

**Table 2:** Transitivity Model

Processes	Material (Actor + Goal)	Action	Intention	
			Supervention	
		Event		
	Mental (Actor + Goal)	Internalized (Senser + Phenomenon)	Perception	
			Reaction	
			Cognition	
		Verbalized (Sayer + Target)		
	Relational	Attributive (Carrier + Attribute)		
		Identifying (Identifier + Identified)		
		Existential		

The modified transitivity model abridged from Simpson's (1993, pp. 88-92) autograph

### Application to *The Grave*

As stylistics is in the realm of literature and linguistics, it is inevitable to discuss literary criticism on Katherine Anne Porter's *The Grave*, concurrently with the application of transitivity system thereof. In general, literary critics have extensively focused

on aspects of positivism and psychoanalysis upon Miranda and Porter as the locales set in the stories are believed to inspire Porter's creativity. For instance, Brooks (2008, p. 3136) states that the story was tremendously about growing and maturation of the author when she went through a kind of "initiation into



the mysteries of adult life". In addition, Stanton (1992, p. 279), a psychoanalyst and feminist refers to the story that Miranda is a symbol of inert, animalistic, a helpless reflex of the female physique. Stanton also substantiates that the climactic scene in *The Grave* depicts Miranda's education about female's incomparability through its violent experience and that Porter subconsciously infers to the period of a woman's repression. Brook's and Stanton's constructive statements draw explicit points in the relationship between Porter and Miranda as they are akin to each other. Moreover, according to Givner (1982, p. 80), Porter's grandmother was dead when she was eleven year-old whereas the grandma appearing in *The Grave* was also passed away while Miranda was around nine year-old. Henry (1988, p. 3) reiterates that both Miranda and Porter had brothers. Nonetheless, according to Demouy (1983, p. 433), Porter herself justifies her stance in *My First Speech*, a compilation of Porter's collected essays, through a keynote message that the

stories weaved upon her own experience are written and meant to be fictional.

Whether the stories are authentic experience of the author, I argue that literary interpretation is a form of interdisciplinary practice where stylistic analyses of the language used in the text should be more focused in literary studies. Besides, I would like to spell out that fictions are unnecessary to be existed in bona fide world. As fictions play major role on extraordinary creativity, such information, which is assembled from the author's biographical data or personal letters, might be polemical to explain any of illusory or imaginary elements, especially for fantasy novels, e.g. Rowling's *Harry Potter and the Philosopher's Stone* (1997) or Riordan's *The Lightning Thief* (2005). In contrast, textual evidence, based on linguistic analyses, takes away those controversies. At least, if literary interpretation can be gained from the language itself, more credible criticism will be achieved, provided that we have to search for a relevant stylistic device to envision





foregrounding textual features that exists within the narrative. Application of the transitivity model towards a specific fictional character will shed light on what we are particularly interested in individual characterization, especially with regard to cognitive, preferably ideational, transmission.

Before employing the transitivity model to the story, I would also like to elicit the story's broad perception, specifically the gist of Miranda's character traits which is scrupulously created by the narrator. This paper particularly uses this story as an idealistic demonstration because of the author's lexical choice. For instance, according to Unrue (1997, pp. 35-46), Porter deals with precise words which are deemed a conveyance of the protagonist's dark perspective. Therefore, it leads to foregrounding expressions which lead the readers to comprehend the gradual development of the character's mind. Moreover, the story highlights a theme of growth and development (Unrue, 1997, p. 48) which draws my attention towards the study

of cognitive stylistics, resonating what Demouy (1983, p. 125) said that Porter's stories were full of conflicts and incredibly "hard to decipher".

On one hand, in the story level of *The Grave*, the virtue of youthful Miranda appears to be speckled whilst witnessing the dead mother-rabbit; as a result, her mental representation through the narrative is intriguing to be explored. To illustrate Miranda's development of ideational processes, on the other hand, in discourse level, implementation of the transitivity system is proper to explicate the development of Miranda's mental representation, or ideational processes (henceforth). The implementation of the transitivity system will provide linguistic evidence which lead to empirical findings. The texts used in the analysis will be drawn from the scene before Miranda witnesses the dead of mother-rabbit and following by the aftermath scene. As mentioned, these two scenes are vital to investigate because they indicate a critical



stage of ideational change. The first excerpt (see below) describes Miranda as a carefree child whilst exploring her grandfather's grave. According to the story, curiously before this particular scene, Paul has found a gold ring while Miranda finds a silver dove. However, they finally make a trade because Miranda preferred the gold ring.

#### Excerpt One

...“Maybe we ought to go now.” She **said**, “maybe one of the niggers’ll see us and tell somebody.” They knew the land had been sold, the cemetery was no longer theirs, and they felt like trespassers. They climbed back over the fence, slung their rifles loosely under their arms—they had been shooting at targets with various kinds of firearms since they were seven years old—and set out to look for the rabbits and doves or whatever small game might happen along. On these expeditions Miranda always **followed** at Paul’s heels along the path, obeying instructions about handling her gun when

*going through fences: learning how to wait her time for a shot and not just bang away in the air without looking, spoiling shots for Paul, who really could hit things if given a chance. Now and then, in her excitement at seeing birds whiz up suddenly before her face, or a rabbit leap across her very toes, she **lost** her head, and almost without sighting she **flung** her rifle up and **pulled** the trigger. She **hardly ever hit** any sort of mark. She **had** no proper sense of hunting at all. Her brother would be often completely disgusted with her. “You don’t care whether you get your bird or not,” he said. “That’s no way to hunt.” Miranda **could not understand** his indignation. She **had seen** him smash his hat and yell with fury when he had missed his aim. “What I like about shooting,” **said** Miranda, with exasperating in consequence, “is pulling the trigger and hearing the noise.” “Then, by golly,” said Paul, “Whyn’t you go back to the range and shoot at bulls-eyes?” “I’d must as soon,” **said** Miranda, “only like this, we walk around*



*more.*” (Porter, 1934, p. 62, my emphasis)

### Literary Analysis: Excerpt One

This passage clearly shows Miranda’s vigorous and playful characteristics. According to Unrue (1997), Miranda is an exemplar of children having affection for exhilarating exploration. Like other fledgling children, Miranda is a girl who is still naive and interested in speculating new world. After collecting a silver dove from the ground, she trades the dove for the gold ring that her brother discovers at the outset. Then, Miranda and Paul have to sneak out of the grave because they realize of being trespass and consequently pursues animal hunting, e.g. rabbits and birds. Miranda follows her brother’s advice in the animal hunter game for which she is inept. A mindless justification for her amateurishness is that she only wants to pull the trigger and hear its noise.

According to Hafen (2007), Porter determines to choose simple and straightforward words (**wore, said, followed, understand, seen**)

in order to recount Miranda’s childhood in years of simplicity and dynamism. In addition, like Paul, Miranda’s speech is rather short and uncomplicated because she is still not mature enough to establish longer utterances like those of mature persons. Unlike adults, moreover, she likes to prompt her very thoughts through verbal acts because she would not remain silent as long as she has made a decision to speak. By saying “is pulling the trigger and hearing the noise,” she immediately expresses her naïveté to the world of responsibilities, i.e. she is unaware of probable consequences from animal hunting. In other words, she does not anticipate the ripple effect that other lives could be in terms of fatality by a presumptuous decision.

The passage literally is the prelude of Miranda’s characterization before marching into the other breadth of her life. Brooks (2008, p. 3136) asserts that *The Grave* employs literary symbols like the *dove, the ring, the rabbit* and *the grave* to express the main character’s journey from innocence to



knowledge. Encountering the innocence of the dove, the luxury of the golden ring, the mystery of birth and morbidity through many graves, Miranda unquestionably loses moral laxity and turns into a knowledgeable young woman.

### Analysis of Transitivity in Excerpt One

To clearly understand Miranda's development of character, the transitivity model will be applied to explain her ideational process in the excerpt.

**Table 3:** Processes of Miranda in Excerpt One

<i>Actor</i>	<i>Process</i>	<i>Type of Process</i>
Miranda (she)	said	Mental-verbalized
	followed	Material-action-intention
	lost	Material-action-supervention
	flung	Material-action-intention
	pulled	Material-action-intention
	(hardly ever) hit	Material-action-intention
	had	Relational-attributive
	(could not) understand	Mental-internalized-cognition
	had seen	Mental-internalized-perception
	said	Mental-verbalized
	said	Mental-verbalized



As regards the Table 3, there are four material-action intention, one material-action-supervention, one mental-internalized-perception, one mental-internalized-cognition, three mental-verbalized and one relational-attributive processes.

First of all, the model of transitivity representing Miranda's pre-characterization of this excerpt mainly comprises material processes (material-action-intention). These material processes suggestively indicate that Miranda's worldview is straightforward and energetic. At least, the quantity of the first excerpt is eminently composed of action and intention processes. Due to Miranda's enthusiastic nature, she intends to explore new things and tends to worship adventurous activities. As opposed to being mature, children get plenty of energy to carry on their lives, such as playing, running, experimenting and etc. Accordingly, the high frequencies of material-action-intention processes can be seen as an indicator of her youthfulness. Warren (1969) says that Miranda, like other

mindless children, tends to have straightforward acts and intuitively do as what she thinks. Dissimilar to adults, children spend less time on consideration prior to decision making. For instance, according to Hendrick (1988), Miranda does not circumspectly consider the injurious consequences of the animal hunter game, which may cause casualties to countless lives. Miranda slaughters a lot of animals only because she deems killing is a pleasure that she means to indulge. Therefore, this analysis through the transitivity model appears to cherish and strengthen Hendrick's interpretation.

Nonetheless, several mental processes can be found in this excerpt, but in fewer quantities than those of material processes. These processes suggest to insightful nature of her youth. Interestingly, three of mental processes are verbalized so they can describe Miranda's one of her character traits that she could not keep her thoughts within her mind. To enhance, according to Warren (1969), she is an unsophisticated child who says what



she thinks. Comparatively, the fewer amounts of mental-internalized processes are also relevant to Miranda's early ages because she is mindless and inconsiderate, rather being in an inside-out period of life.

Notably, there is only one relational process which is the process of *being*. It shows that Miranda lacks either state of being or self-awareness. These relational processes will be further discussed in the next excerpt where the results are relatively different.

#### Excerpt Two

*Having seen, she felt at once as if she had known all along. The very memory of her former ignorance faded, she had always known just this. No one had ever told her anything outright, she had been rather unobservant of the animal life around her because she was so accustomed to animals. They seemed simply disorderly and unaccountably rude in their habits, but altogether natural and not very interesting.*

*Her brother had spoken as if he had known about everything all along. He may have seen all this before. He had never said a word to her, but she knew now a part at least of what he knew. She understood a little of the secret, formless intuitions in her own mind and body, which had been clearing up, taking form, so gradually and so steadily she had not realized that she was learning what she had to know. Paul said cautiously, as if he were talking about something forbidden: "They were just about ready to be born." His voice dropped on the last word. "I know," said Miranda, "like kittens. I know, like babies." She was quietly and terribly agitated, standing again with her rifle under her arm, looking down at the bloody heap. "I don't want the skin," she said "I won't have it." Paul buried the young rabbits again in their mother's body, wrapped the skin around her, carried her to a clump of sage bushes, and hid her away. He came out again at once and said to Miranda, with an eager friendliness, a confidential tone quite*



*unusual in him, as if he were taking her into an important secret on equal terms: "Listen now. Now you listen to me, and don't ever forget. Don't you ever tell a living soul that you saw this. Don't tell a soul. Don't tell Dad because I'll get into trouble. He'll say I'm leading you into things you ought not to do. He's always saying that. So now don't you go and forget and blab out sometime the way you're always doing...Now, that's a secret. Don't you tell."* (Porter, p. 164, my emphasis)

### **Literary Analysis: Excerpt Two**

Carefully inspecting the dead mother-rabbit, Miranda's stance towards the animal hunter game appears to be distorted. For instance, Miranda "had been rather unobservant" of the animals because she was unaware of life importance. As of now, she becomes more contemptible for the death of mother-rabbit due to the fact that it undoubtedly escorts the death of its babies.

Bloom (1987) asserts that the story finalizes with Miranda's spiritual growth because she eventually grasps of what asinine mistake she has done.

Moreover, the author deepens Miranda's characterization into intuitive level by addressing that "She understood a little of the secret, formless intuitions in her own mind and body." Miranda, therefore, relates the death to her femininity. Having seen the mother-rabbit's death, Miranda's maternal instinct is impulsively stimulated. Miranda who may possibly accept the role of motherhood in following years immediately realizes the difficulty of pregnancy and, as a result, deeply sympathizes for those deceased babies.

### **Analysis of Transitivity in Excerpt Two**

Like the former excerpt, the transitivity model will be applied to the text in order to investigate Miranda's ideational development of her own characteristics.

**Table 4:** Processes of Miranda in Excerpt Two

<i>Actor</i>	<i>Process</i>	<i>Type of Process</i>
Miranda (She)	seen	Mental-internalized-perception
	felt	Mental-internalized-perception
	had known	Mental-internalized-cognition
	had always known	Mental-internalized-cognition
	had been unobservant	Relational-attributive
	was so accustomed to	Relational-attributive
	knew	Mental-internalized-cognition
	understood	Mental-internalized-cognition
	had not realized	Mental-internalized-cognition
	had to know	Mental-internalized-cognition
	said "I know"	Mental-verbalized
	was agitated	Relational-attributive
	said	Mental-verbalized

As regards the Table 4, there are six mental-internalized-cognition, two mental-internalized-perception, two mental-verbalized and three relational-attributive processes. Apparently, the statistics reveals that the quantity of various processes, compared to the former excerpt, is remodeled. Opposed to the former excerpt, which mostly comprises

material processes, most of the second excerpt comprises mental processes. This grammatical reformation consequently validates that her ideational processes, or thoughts, are altered in due course. In other words, she is not under the spell of childhood anymore; instead, she becomes more ponderous and, rather, instinctive.





Apparently, there are lots of mental processes in the second excerpt. Most of the processes are mental-internalized-cognition and these suggest that Miranda spends time of critical consideration and becomes thoughtful after she witnesses that poignant scene. A number of Miranda's utterances are lessened because her sentiment becomes intuitively overwhelmed. Transitivity system can subsequently display linguistic evidence to affirm her ideational change. In addition, material processes mostly disappear and these premises point out that her childish behavior is relatively vanished. The results spell out clearly that Miranda's dynamic responses towards exploratory activities arrive to shortcomings; instead, she gradually grows into the phase of full-fleshed womanhood.

Miranda's verbal acts are relatively decreased because her mental-verbalized processes are less than those of the former excerpt. Miranda, therefore, falls into a state of hush and speechlessness. Moreover, the utterances, or syntaxes, of Miranda are

relatively shorter than the former excerpt ("I know", "like kittens. I know, like babies"). Reformed proportion of processes, as well as shorter sentences, not only is substantial evidence to show that she stuns for what she and her brother have done, but it also depicts that her timing of thoughts is increased. Miranda, who never ceases to reevaluate her decision, is now conscious of her misconduct which harmfully affects other innocent lives. The moment that she examines the mother-rabbit also gives her an opportunity to be cautious of a moral lesson that one death can cause a ripple effect by all means.

To enhance, Pierce (1981) mentions that Miranda becomes more intuitive when she sees the dead mother-rabbit. She impulsively realizes that the mother-rabbit has the same sexual characteristics and her maternal instinct is spontaneously enthused when she counters its death. The transitivity model also illustrates that Miranda's ideational processes can be comparable with Pierce's interpretation because, due to eminence of



mental-internalized-cognition and increased quantity of relational-attributive processes, Miranda's characterization is acutely expressed through clauses of *being* as a thoughtful lady. Miranda, as womanhood, perceives a sense of motherhood when she reckons that she can identify with the dead mother-rabbit and may end up with the same final destination. Miranda intuitively sympathizes for the babies that would have been delivered to the world; however, the cycle of life is ceased by that unforgivable presumptuousness. To portray Miranda's mental representation, the author particular selects words which can express her character traits as well as visualize Miranda's internalized dealings towards the world she encounters.

### Conclusion

Transitivity model is useful in grasping the essence of mental representation of Miranda, the female protagonist of *The Grave* written by Katherine Anne Porter. Diverged

from other subjective literary criticism, the transitivity system is an objective guidance which helps readers to visualize Miranda's epitome. The comparison of the selected excerpts by the transitivity model reveals that the ideational processes are relatively diverse to each other, i.e. most of them are material-action-intention processes in the first excerpt, whereas the second excerpt comprises mental-internalized processes to a greater extent. Being shifted from active to internalized personality, this holistic transformation is all about forthcoming phase of Miranda's maturity of womanhood. On one hand, Miranda only appears to be an innocent child who wants to explore the world and to hunt various animals for invalid purposes. On the other hand, being exposed to the devastated scene, Miranda comprehends the world in different point of view. Providing linguistic evidence based on the theory of systemic functional grammar (SFG), the transitivity model is beneficial to explicate Ideational development of Miranda's



mentality throughout the story. This can justify through concrete evidence that a credible literary interpretation can be achieved if an appropriate stylistic device echoes through a reader's contemplation, without dependence on other secondary resources. As regards

spiritual illustration of fictional characters, the transitivity model ought to employ to other fictions, or even non-fictions, to visualize mental image of unveiled or indecipherable characters.



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