



Character Focalization in Children's Novels

DON K. PHILPOT



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1

Introduction

1.1 Fictional World Experiences and the Concept of Character Focalization

Many contemporary children's novels¹ focus on the fictional world experiences of children ages 9–12. Contemporary realistic novels, a genre of children's novels that presents a fictional child in a situation that a real child could have faced at the time the novel was written and released, focus on a child's response to a difficult situation, and are centrally concerned with that child's perceptions. The contemporary realistic children's novel *Bridge to Terabithia* (Paterson 1977), for example, one of ten contemporary realistic children's novels I explore in this book, is centrally concerned with the perceptions—the perceptual and psychological experiences—of ten-year-old Jess Aarons as he begins fifth grade in rural Virginia; and not surprisingly, given this concern, much of the novel's meanings are invested in Jess's perceptions.

¹In this study, I define *children's novel* as a book classified as a novel by publishers, distributors, or reviewers of children's literature which is intended for children ages 6–12.

Indeed, important meanings in all the novels I examine in this book are invested in one character's perceptual and psychological experiences or *focalization*. *Character focalization* is a narratological concept that refers to the location of fictional world perception in the mind of a character. The heuristic framework I use in this book to explore individual character focalizations includes three facets: perceptual and psychological facets that, respectively, focus on sensory experiences and emoting and cognitive experiences, and a social-psychological facet that focuses broadly on perceptions of self and other. I will show in this book that important personal meanings are carried by aggregate patterns of perceptual and psychological experiences that produce distinctive focalizations.

1.2 Character Focalization in Ten Fictional Worlds

In this book, I make three significant claims about character focalization based on a systemic-functional analysis of focalizations in ten contemporary realistic children's novels published between 1964 and 2014. First, character focalization is a novel-length structure, extending from the beginning to the end of a novel. Second, it is a pattern-based structure, consisting of patterned ways of seeing, hearing, emoting, and thinking in a given fictional world. Third, it is selected in the first few chapters of a novel and develops thereafter in principled ways. In forthcoming chapters, I will discuss specific selections and developments in the focalizations of Aref Al-Amri (*The Turtle of Oman*, Nye 2014), Jack Martel (*Small As An Elephant*, Jacobson 2011), Sam Mackenzie (*Eleven*, Giff 2008), Lucky Trimble (*The Higher Power of Lucky*, Patron 2006), Frances Cressen (*Grass Angel*, Schumacher 2004), Maxine Moody (*Missing*, MacPhail 2000), Yolonda Blue (*Yolonda's Genius*, Fenner 1995), Gilly Hopkins (*The Great Gilly Hopkins*, Paterson 1978), Jess Aarons (*Bridge to Terabithia*, Paterson 1977), and Moonta Riemersma (*Far Out the Long Canal*, De Jong 1964).

The ten novels selected for this study met a set of criteria which ensured their appropriateness for a single- and multi-text analysis of character focalization, criteria related to genre and narrative features, intended

readership, and date, place, and language of publication. All ten novels are (1) contemporary realistic (2) novels (3) published in the USA, (4) no earlier than 1960 and (5) originally published in English, which are (6) intended for children between the ages of 9 and 12 and feature (7) a male or female protagonist between the ages of 9 and 13 in a (8) third-person (9) past-tense narrative. One other criterion and several preferences were also considered in the selection process. All of these novels or novelists were cited as exemplary works of fiction or critically acclaimed authors of fiction for young people in popular children's literature textbooks written for teachers and teacher educators.² My selection of *ten* novels ensured that male and female, new and established, writers were included in the study. I opted to include an equal number of female and male protagonists and protagonists who were not the same age but of an age within the stipulated age range. I also opted to include novels by critically acclaimed and award-winning writers. All but two writers have won significant awards in the field of children's literature including the Newbery Medal and/or Newbery Honor Book Award; and two authors, Meindert DeJong and Katherine Paterson each received the distinguished Hans Christian Andersen Award for their lifetime contribution to children's literature. All but one novel, *Far Out The Long Canal* (DeJong 1964), are currently in print, are found in school and public libraries across the United States, routinely appear on online school reading lists for middle grades, and were professionally reviewed in major periodicals.

This book, which uses a transdisciplinary framework to explore character perception in fictional worlds, is intended for students, teachers, and scholars in the fields of narrative studies, stylistics, children's literature scholarship, educational psychology, teacher education, and linguistics. It aims to advance current understandings about fictional world perception, individual character perception, fictional worlds, personal fictional world experiences, and story design and inspire future research on character focalization in other works of fiction.

²These textbooks include Zena Sutherland's *Children and Books*, Barbara Kiefer's *Charlotte's Huck's Children's Literature in the Elementary School*, Donna and Sandra Norton's *Through the Eyes of a Child*, and Lee Galda, Bernice Cullinan, and Lawrence Sipe's *Literature and the Child*.

The book is organized into four parts. In Part I, chapters 2, 3 and 4, I orient readers to my forthcoming analysis and description of individual focalizations in Parts II and III. Chapters 2 and 3 are the most theoretical and technical chapters in the book. In chapter 2, I define the terms *focalization* and *character focalization*, describe the heuristic I use to examine character perception in the ten target novels, and relate this heuristic to important works on focalization and narrative point of view. In chapter 3, I present a comprehensive catalog of focalizing structures, clause-, sentence-, and paragraph-length perceptually and psychologically oriented structures which I illustrate with examples from the target novels and describe from a systemic-functional perspective. In chapter 4, I introduce individual focalization patterns selected and developed in the target novels and identify the patterns which I expand upon in Parts II and III. As an introduction to character focalization selection and development, I briefly examine Jess Aaron's selection as the prominent fictional world perceiver or *focalizing character* in the novel *Bridge to Terabithia* (Paterson 1977). Also in this chapter, I describe four principles by which focalization-related patterns develop.

Part II, chapters 5, 6, and 7, focuses on the development of patterns related to fictional world seeing, hearing, emoting, and thinking. *Seeing*- and *hearing*-patterns are the focus of chapter 5, *emoting*-patterns chapter 6, and *thinking*-patterns chapter 7. These chapters show that as sensors, emoters, and thinkers, focalizing characters engage most often in fictional world seeing; experience a surprisingly wide range of emotions including hate, hope, regret, anxiety, displeasure, gratitude, humiliation, and pleasure; and think about their fictional worlds and experiences in distinctive ways.

Part III, chapters 8, 9 and 10, has a twofold focus, a micro-structural focus in the first two chapters and a macro-structural focus in the third. In chapters 8 and 9, extending my discussion about *thinking*-patterns from chapter 6, I focus on specific dimensions of self- and other-oriented thinking and the way focalizing characters understand themselves and prominent fictional world others. A significant part of my discussion of self-oriented thinking focuses on the dimensions of efficacy,

identification, qualities, and failings, and my discussion of prominent others includes mothers, a father, a grandparent, and a friend. In chapter 10, I examine individual focalizations in their entirety and the highly integrated meanings they convey. I present these meanings as summative statements of personal understanding.

Part IV, chapter 11, concludes my study with a summary of character focalization selection and development from Parts I to III and discussion of the study's contributions in various fields. This chapter also includes a discussion of possible applications of the character focalization heuristic with middle school students and comparative studies of novels for adolescents and adults.

1.3 Formatting Conventions, Abbreviations, and Symbols

1.3.1 Formatting and Citing Conventions

Numbered examples are largely formatted (marked) using the conventions in *Halliday's Introduction to Functional Grammar* (Halliday and Matthiessen 2014).³ In numbered examples, I use Arabic, Greek, and superscript characters to identify individual ranking clauses, and I use abbreviations to identify focalizing structures. In-text citations for quoted material in chapter 3 and Parts II and III include the focalizing structure which construes the fictional world experience discussed. This identification of focalizing structures for each experiential pattern discussed in the study is crucial for the claims I make about the centrality of character focalization in the ten target novels. For enhanced readability, multiple quotations within the same sentence typically are cited collectively at the end of the sentence.

³This book will be an invaluable companion resource for readers who are new to the field of systemic-functional linguistics.

1.3.2 Target Novel Abbreviations

<i>BTT</i>	<i>Bridge to Terabithia</i>
<i>E</i>	<i>Eleven</i>
<i>FOLC</i>	<i>Far Out the Long Canal</i>
<i>GA</i>	<i>Grass Angel</i>
<i>GGH</i>	<i>The Great Gilly Hopkins</i>
<i>HPL</i>	<i>The Higher Power of Lucky</i>
<i>M</i>	<i>Missing</i>
<i>SAAE</i>	<i>Small As An Elephant</i>
<i>TOO</i>	<i>The Turtle of Oman</i>
<i>YG</i>	<i>Yolonda's Genius</i>

1.3.3 Focalizing Structure Abbreviations

PM structure	Perceptive mental structure
PB structure	Perceptive-type behavioral structure
EB structure	Emotive-type behavioral clauses
PAT structure	Psychological attribution structure
PT structure	Paratactic thought structure
HT structure	Hypotactic thought structure
EM structure	Emotive mental structure
CM structure	Cognitive mental structure
DM structure	Desiderative mental structure
SAS structure	Sensory ascription structure
COE	Cognitively oriented element
EOE	Emotively oriented element
DS structure	Sensory ascription–descriptive seeing structure
PAS structure	Psychological ascription structure
FIT structure	Free thinking past-tense structure
FDT structure	Free thinking present-tense structure
MN structure	Mental noting structure

KS structure	Knowledge structure
REC structure	Recollection structure
RC structure	Recalled conversation structure
RA structure	Recalled address structure
RD structure	Rundown structure
FB structure	Flashback structure
IE structure	Imagined event structure
DEL structure	Deliberation structure
RUM structure	Rumination structure
DRM structure	Dream structure
POT structure	Problem-oriented thinking structure
GOT structure	Goal-oriented thinking structure
TR structure	Tracking structure
SP structure	Spotting structure
NT structure	Noticing structure

1.3.4 Symbols

∅:	Elided element
≈	Equivalent element
σ:	Inserted element recoverable from context of paragraph or scene
⊕	Inclusive
Δ	Contributing
	Constituent boundary
	Ranking clause boundary
	Sentence boundary
[[]]	Embedded clause simplex boundary
[[[]]]	Embedded clause complex boundary
1	Primary structure in paratactic nexus
2	Secondary structure in paratactic nexus
α	Primary (dominant) structure in hypotactic nexus
β	Secondary (dependent) structure in hypotactic nexus

Part I

Investigating Character Focalization in Children's Novels

2

Conceptualizing Character Focalization

2.1 Orientation

The presentation of fictional world experiences, of moving about in a fictional world, doing things, communicating with others, seeing and hearing things, experiencing emotions, and thinking about people and situations, is a main function of novels and of contemporary realistic novels in particular. *Character focalization*, as defined and modeled in this study, is a concept and heuristic framework that enables readers to explore personal fictional world experiences and their meanings, meanings that focus on the perceptual, psychological, and social-psychological experiences of one fictional world individual.

This chapter provides a detailed description of character focalization as defined and modeled in this study of character focalization in ten children's novels, an account of my first encounter with the concepts of focalization and character focalization, and a brief overview of antecedent research on focalization and narrative point of view that informs this study.

2.2 Character Focalization: A Heuristic Framework

2.2.1 Character Focalization as Structure and Heuristic Framework

Character focalization is at once a narrative structure and a heuristic framework. As a narrative structure, it presents the sensory, emotive, and cognitive experiences of a foregrounded fictional world individual, the main character. As a heuristic framework, it includes a definition of character focalization, terminology, a scheme for investigating different facets of fictional world perceptions, a descriptive catalog of structures that construe perceptually and psychologically oriented experiences, and authentic examples of personal fictional world perceptions.

2.2.2 Character Focalization Defined

Character focalization is a novel-length structure that focuses on the perceptions of a fictional world individual. Integral to a novel's design, it spans the length of a novel from the first to last chapters and in individual chapters proceeds with minimal interruption. It consists of sets of clause-, sentence-, and paragraph-length structures that construe patterns of personal perceptual and psychological experiences, personal sensory, emotive, and cognitive experiences. These personal experiences are *personal* in the sense that they are part of one individual's fictional world experiences, the main character's.

2.2.3 Framework Terminology

The heuristic framework uses narratological, systemic-functional linguistic, and composite (transdisciplinary) terminology and specific senses of common words as essential resources in investigations of character focalization in novels.

2.2.3.1 Perception, Perceive, Perceiver, Perceived

The framework word *perception* is defined as an act of perceiving. To *perceive* is to gather information about the world and give it meaning (*OED Online*). All fictional world individuals have the potential to perceive; all have the potential to use their senses to gather information about their world, to make sense of this information and register it cognitively. Information that is gathered, processed, made sense of, and registered by a fictional world individual is referred to as the *perceived*.

2.2.3.2 Focalizing Character, Focalized

The narratological terms *focalizing character* and *focalized* are essential terms in any investigation of character focalization. *Focalizing character* is used to distinguish the prominent fictional world perceiver (i.e., the prominent fictional world information-gatherer and meaning-maker) from other fictional world perceivers whose perceptions, by comparison, are limited in frequency and scope. The companion term *focalized* is used to distinguish this prominent fictional world individual's perceptions, the perceived.

2.2.3.3 Focalizing Structures

The framework uses a set of terms to distinguish groups of structures that present the perceptions of fictional world individuals. Composite terms in this set (e.g., mental projection structures) use systemic-functional concepts (i.e., mental projection), while others, the majority of these terms, do not (e.g., ascription structures, knowledge structures). The word *structure* is simply used to mean a functional configuration of elements, *functional* in a narratological sense. Structures that present the perceptions of a focalizing character are referred to as *focalizing structures*. This large set of structures, the sole focus of this chapter, includes assorted experiential, mental projection, and ascription structures; free thinking

and past-oriented thinking structures; and mental noting, knowledge, imagined event, deliberation, and rumination structures.

2.2.3.4 Systemic-functional Linguistic Terminology

The framework makes extensive use of systemic-functional linguistic terminology from *Halliday's Introduction to Functional Grammar* (Halliday and Matthiessen 2014). The framework includes clause as message terms (Theme, Topical Theme, Predicated Theme), clause as exchange terms (Mood, Finite, Finite verbal operator, Polarity, interpersonal adjunct, Modality, mood adjunct, comment adjunct), and clause as representation terms (process, participant, circumstance, circumstantial element, participant role, transitive model, ergative model). It includes nominal group terms (Deictic, Epithet, Classifier, Qualifier, Head, Thing) and verbal group terms (primary tense, secondary tense, phase, conation, modulation). It also includes clause complex terms (hypotaxis, parataxis, projection, embedding) and cohesion terms (conjunctive adjunct, reference, ellipsis).

2.2.4 Framework Facets: A Narratological Perspective

The framework delineates three facets of fictional world perceptions: a perceptual facet, psychological facet, and social-psychological facet. These framework facets enable investigators to identify and track patterns within and across facets for individual focalizations.

2.2.4.1 Perceptual Facet

The perceptual facet is concerned with fictional world sensory experiences and the patterned ways focalizing characters experience their worlds in terms of seeing, hearing, smelling, tasting, and somatic sensation. In *FOLC*, Moonta Riemersma sees fog come rolling in from the sea and hears his father clattering down the hallway in wooden shoes. In *YG*, Yolonda Blue smells bacon being cooked for breakfast. In *E*, Sam

Mackenzie tastes blood in his mouth and runs his hand over a scarred piece of wood. *Somatic sensation*¹ refers to four distinctive types of bodily sensation: *touch sensation* (the sensing of vibration, texture, pressure, and wetness), *temperature sensation*, *pain sensation*, and *kinesthetic sensation* (the sensing of body and limb movements).

2.2.4.2 Psychological Facet

The psychological facet is concerned with fictional world emoting and cognitive experiences and the patterned ways focalizing characters respond emotively in different situations and think about the people and things they encounter. Emoting experiences may be pleasurable or unpleasurable for the focalizing character, moderate or intense, and shorter or longer in duration. Focalizing characters' cognitive experiences may reflect a particular type of thinking (e.g., knowing, imagining, deciding) or a particular mental state of mind (e.g., certainty, urgency). In *M*, Maxine Moody likes the fortune-teller her parents have hired to communicate with her missing brother, hates her life, and whoops with delight as she races from the arcade. In *GA*, Frances Cressen never feels happy when her aunt comes to visit, and in *HPL*, Lucky Trimble feels sad and lonely when she learns that her guardian Brigitte plans to move home to France. In *TOO*, Aref Al-Amri ruminates about India and Oman, memorizes the look of his house in moonlight, considers the possibility that his cat will forget him, and wonders what it would be like to move everywhere backwards.

2.2.4.3 Social-Psychological Facet

The social-psychological facet is concerned with the patterned or distinctive ways focalizing characters think about themselves and others in terms of identifications, qualities, abilities, failings, feats, efficacy, conduct, and expectations. These eight dimensions, explained and illustrated in Table 2.1,

¹ See the "The Somatic Sensory System" in *Neuroscience: Exploring the Brain, 3rd ed.*, (Bear, Connors, and Paradiso 2008).

Table 2.1 Dimensions of self- and other-oriented thinking

Dimensions	Focus and Examples
Identifications	Social identities. Identifies self as a foster child, ward of the state, aspiring scientist, good student, champion, expert, musical genius. Identifies other as (foster) parent, sibling, grandparent, relative, neighbor, teacher, ranger, store owner, hair stylist, doctor, consultant, musician, police officer.
Qualities	Personal attributes, positive (desirable) or negative (undesirable). Includes physical appearance attributes. Perceives self as strong, resourceful, smart, patient, impatient, dumb, disagreeable, moody, tall, big, long-legged, short-haired. Perceives other as beautiful, helpful, gentle, intelligent, graceful, curious, awkward, impatient, fat, impulsive, scruffy.
Abilities	Personal skills or talents. Perceives self as drawing well, reading well. Perceives other as skating well, observing things closely, tying different kinds of knots, playing a musical instrument well, styling people's hair in fashionable ways, foretelling the future.
Failings	Personal shortcomings. Perceives self as failing to read, to do well on school assignments, to play a musical instrument, to endear oneself to others. Perceives other as failing to learn to do something everybody else can do, to conduct oneself in certain ways, to possess certain qualities.
Feats	Notable personal acts or achievements. Notes own achievements: earning the highest score on a national test, winning an important race, learning to skate, skipping a grade. Notes others' achievements: winning a school race, being part of a winning team, living to be a hundred, teaching oneself to play the harmonica.
Efficacy	The capacity to produce outcomes in one's own life or the lives of others. Perceives self as playing a central role in producing positive situational outcomes: taking action to win an important school race, to learn to skate, to learn about desert life, to bring attention to a sibling's genius. Perceives other as playing a central role in producing positive situational outcomes: taking action to locate a missing son or student, to build a magical kingdom, to make people feel fashionable and attractive.

(continued)

Table 2.1 (continued)

Dimensions	Focus and Examples
Conduct	Routine ways of behaving, doing things, or responding. Notes own routines: rising early to practice sprinting, lining things up at meals, stopping next door to pick up lunch. Notes others' routines: always getting into trouble at school, mopping the floor when upset, gesturing a certain way, not staying put, carrying lots of things around.
Expectations	A preconceived idea or opinion as to what a person should be or do. Expects self to win a race, to learn to skate easily, to solve a problem by running away, to protect loved ones. Expects others to be reasonable, sensitive, supportive, and responsible.

reveal the ways focalizing characters' thinking about themselves and others develop. In *SAAE*, Jack Martel perceives himself as an expert on everything to do with elephants (identification) and believes he can take care of himself until his mother returns (efficacy). In *GGH*, Gilly Hopkins perceives herself as a skilled reader (ability) and her new foster mother Trotter (identification) as obese (quality) and fanatical (quality); notes her foster brother's achievements of being able to fly his first paper airplane (feat) and climb his first fence (feat); and expects a girl named Agnes Stokes to fall into line at will (expectation).

2.2.5 Character Focalization as an Integrated Structure

The sensory, emotive, and cognitive experiences of focalizing characters (i.e., their focalizations) are integrally connected to personal problems, goals, and goal-oriented actions. From the first to last chapter in many novels focalizing characters engage in goal-oriented actions to overcome significant personal problems. In *FOLC*, ten-year-old Moonta Riemersma, who in chapter 1 fears he will not learn to skate again this winter, quickly takes matters into his own hands: takes charge of his learning (takes back his skates, tests the coldness of the wind, secures

his mother's support), learns from others (learns from his mother and aunt about skating rights and sweepers, learns how to use a skating chair from his headmaster), compromises (stays indoors when directed, bides his time, skates with a chair), and keeps on (remembers his goal, bears the pains of learning to skate). All of Moonta's actions are attended by personal sensory, emotive, and cognitive experiences, many of which are key elements within his focalization. An examination of points of contact between the focalizing character's problem- and goal-oriented thinking, goal-oriented action, and focalization yields important insights about the integrated nature of character focalization.

2.3 Personal Encounters and Developments

My definition of character focalization and the heuristic framework I developed to explore character focalization in ten children's novels began to take shape in the summer of 2003. I had recently been admitted to a graduate program at the University of British Columbia in literacy education which began that fall and was developing my knowledge about children's literature and children's literature scholarship. I encountered the concept of *character focalization* for the first time that summer in the book *Language and Ideology in Children's Fiction* by children's literature scholar John Stephens (1992). Stephens' study introduced me to a remarkable children's novel with multiple character focalizers, *Salt River Times* (Mayne 1980), and led to my subsequent discoveries that summer and fall of the fields of narratology and stylistics, seminal writings about focalization by Gerard Genette and Shlomith Rimmon-Kenan in their books *Narrative Discourse* (Genette 1980) and *Narrative Fiction* (Rimmon-Kenan 1983), and a remarkable study by Paul Simpson, *Language, Ideology, and Point of View* (1993), which used systemic-functional linguistic resources, in part, to examine narrative point of view. My interest in character focalization in children's novels and my graduate level investigations emerged from the intersection of these four books.

Since 2003, I have been primarily interested in the heuristic value of character focalization for middle school students (i.e., grades 5–8). Before seeking admission to graduate studies and the master's

program in literacy education at the University of British Columbia, I had worked with children in elementary and middle schools in various capacities for over 20 years. I entered the master's program in 2003 as a certified teacher and left the University of British Columbia in 2011, having completed a doctoral program in language and literacy education, to assume a tenure-track position in the Department of Teacher Education at Shippensburg University as an assistant professor of reading. Having worked with children for as long I have, I have long been interested in children's books, children's reading, and the use of stories to enhance children's understandings about the world. My first encounters with Stephens (1992), Genette (1980), Rimmon-Kenan (1983), and Simpson (1993) in the summer and fall of 2003 made me wonder how middle school students might use character focalization as a heuristic to explore the experiences of fictional world children in the novels they read at school. Since 2003, in my efforts to develop such a heuristic, I have sought answers to the following questions: What do focalizing characters perceive in their fictional worlds? What do they sense (i.e., see, hear, smell, taste, and sense somatically)? What do they emote about? What do they think about their fictional worlds, fictional world events, and their personal fictional world experiences? What do they think about themselves and others? How are these sensory, emotive, and cognitive experiences construed? How are character focalizations selected and developed in children's novels? How do middle school students understand character focalization selection and development? What can middle school students learn from focalizing characters and their fictional world experiences in children's novels? What types of focalizations are featured in novels written for children ages 9–12? What is the nature of character focalization in postmodern novels with two or more focalizing characters, in contemporary realistic third-person novels, and in first-person novels?

In my graduate programs at the University of British Columbia, I completed two studies of character focalization. In my first study, *Watching From the Shadows: Transactional Relations Between Intermediate Readers and a Polyfocal Novel* (Philpot 2005), I was interested in middle school students' response to the novel *Salt River Times* (Mayne 1980) and their understandings about character focalization(s) in this postmodern chil-

dren's novel with multiple focalizing characters. I defined character focalization as the location of fictional world perception in the mind of a character and examined the relationship between textually favored and reader-identified character focalizations for this novel.

Study participants, 18 sixth graders, completed a set of written tasks that focused on three focalizations in the novel. For each of these focalizations, participants identified a focalizer, the focalizer's problem, and the action taken by the focalizer to solve this problem; recalled the focalizer's emoting experiences and thoughts; and retold the chapter in role as their identified focalizer. At the end of the study in individual and group interviews, eight focal participants reviewed, expanded on, and clarified their written responses and shared their thoughts about the study, the three focalizations, and the novel as a whole.

The textual favoring of focalizing characters for three chapters of the novel was determined by my analysis of action structure and transitivity patterns. A character in a chapter was favored as the focalizing character if (1) his or her doings (i.e., material participant–process relations) were (1a) dominant and (1b) integral to the action phase of the action structure presented in this chapter and if (2) his or her emotions and thoughts were presented. My analysis showed that single character focalizers were favored in each of the three chapters. The identification of focalizing characters by participants, however, did not completely align with the three focalizing characters shown to be favored by my analysis. For chapters 6 and 10 only about two-thirds of participants identified the textually favored focalizing character, and for chapter 5 the results were reversed.

The differences I observed may be explained by a number of complicating factors within the chapters as well as complications in the novel as a whole. The foregrounding of non-focalizing characters, action structure complications, ambiguous thought and speech presentation, and a character's focalizing history across chapters all function to complicate the process of focalizing character identification for the selected novel. Indeed, the novel *Salt River Times* (Mayne 1980), which Stephens (1993) identified as a notable example of children's metafiction, seeks to interrupt readers' easy identification with characters and prevent readers from being subjected to implicit ideology. I concluded in this study that the

focalizing strategies used in the novel *Salt River Times* did indeed position readers in an external transactional orientation to story events and characters.

In my second study, *Character Focalization In Four Children's Novels: A Stylistic Inquiry* (Philpot 2010), I examined character focalization in four contemporary realistic third-person novels written for children ages 9–12: *Far Out the Long Canal* (De Jong 1964), *Bridge to Terabithia* (Paterson 1977), *The Great Gilly Hopkins* (Paterson 1978), and *The Higher Power of Lucky* (Patron 2006). For this second study, I developed a heuristic framework for investigating character focalization in the selected novels. I retained my definition of character focalization from my first study and proceeded to develop a scheme for investigating different facets of fictional world perceptions and a descriptive catalog of structures that construe perceptually and psychologically oriented experiences.

My analyses of the target novels showed that one character in each novel, Moonta Riemersma, Jess Aarons, Gilly Hopkins, and Lucky Trimble, is selected and developed as a focalizing character and that these focalizing characters perceive their fictional worlds in patterned ways. I showed that focalizing characters' perceptions develop by the principles of continuation, augmentation, reconfiguration, and emergence. All four focalizing characters are cognitively engaged individuals, and their thinking reveals personal understandings about themselves, others and possible retrospective understandings about their lived experiences. At the end of this study, I suggested that students for whom these four novels are intended could enhance their potential as meaning-makers if their reading was guided by an awareness of character focalization.

This study, *Character Focalization in Children's Novels*, my third study of character focalization, offers a refined heuristic framework for examining character focalization in children's novels. In this study, I have expanded my catalog of focalizing structures, included examples from all ten novels examined, and as noted earlier modified the third facet in my framework. In the next section, I examine antecedent studies of focalization and narrative point of view. In the interests of space, I do not attempt to provide a comprehensive review of all antecedent studies. Instead, I limit my review to a small number of studies that substantively

shaped my understandings about character focalization and the development of my heuristic framework.

2.4 Antecedents: Studies of Focalization and Point of View

This study focuses specifically on character focalization in children's novels and so has a more limited scope than most studies of focalization and narrative point of view conducted to date. The term *character focalization* did not appear in the literature on focalization until 1992. In "Points of Origin: On Focalization in Narrative," Patrick O'Neill (1992) used the term *character focalization* to identify a center of consciousness within a story and stipulated that the (character) focalizer is not a person "but rather a chosen *point*, the point from which the narrative is perceived as being presented at any given moment" (333, italics original). In *Language and Ideology in Children's Fiction*, Stephens (1992) defined character focalization as a device used by writers for "presenting the world of the fiction as perceived by one or more of the characters in it" (27). Genette (1980), who created the concept of *focalization*, used neither term *character focalization* nor *character focalizer* in his seminal study on focalization. The term *character focalizer* first appeared in 1983. In "The Narrating and the Focalizing: A Theory of Agents in Narrative" and *Narrative Fiction*, Mieke Bal (1983) and Rimmon-Kenan (1983) respectively identified the character focalizer more restrictively as an agent (Bal 1983) and more inclusively as an agent, grammatical person, a person within the represented world, and the locus of internal focalization (Rimmon-Kenan 1983).

I begin this five-part review of antecedent studies of focalization and narrative point of view with Genette's (1980) and Rimmon-Kenan's (1983) formulations of the concept of *internal focalization* from which my own formulation of character focalization derives. Next, I review a group of studies by children's literature scholars who used the concepts of *character focalization* and *focalization* to examine ideology in books written for children and adolescents. In the next two sections, first, I inven-

tory markers of focalization identified in studies by narrative theorists and children's literature scholars and, second, review studies of narrative point of view by stylisticians who identified markers of point of view relevant to this study. Finally, briefly, I review a paper by Uri Margolin in the notable book, *Point Of View, Perspective, and Focalization: Modeling Mediation in Narrative* edited by Peter Hühn, Wolf Schmid, and Jörg Schönert (2009), which helps to contextualize my study of character focalization in children's novels.

2.4.1 Studies of Focalization: Adult Literature Focus

2.4.1.1 Internal Focalization

In his study of story and discourse in Proust's *Remembrance of Things Past* published in English as *Narrative Discourse*, Genette (1980 [1972]) distinguished between speaking and seeing orientations and showed that such a distinction was analytically useful. To explore the question *who sees?* in the novel under study, Genette developed the concept *focalization* and a three-term typology. The second term in his typology, *internal focalization*, is concerned with the fictional world individual, the "character" (186), whose seeing orients the fiction. Fiction with internal focalization may feature one focal character whose seeing predominates or is *fixed*, two or more focal characters whose seeing alternates or is *variable*, or multiple focal characters whose seeing of the same event yields *multiple* renditions. Genette noted that fixed, variable, and multiple internal focalizations may or may not extend through entire works and are rarely applied so rigorously that the thoughts and perceptions of focal characters are "never . . . analyzed objectively by the narrator" or that focal characters are "never described or even referred to from the outside" (192). Genette argued that internal focalization can be realized in first- and third-person narrative, but is most fully achieved in stretches of free direct discourse. A third-person narrative, he argued, must satisfy the minimal criterion of a personal mode of narrative—that is, if transposed from third- to first-person, the narrative retains its coherence and meaning. In his subsequent book, *Narrative Discourse Revisited*, Genette

(1988) recognized the limitations of his original question *who sees?* and replaced it with the broader question *who perceives?*

Genette (1980) was the first narrative theorist to distinguish between speaking and seeing orientations in fiction. He offered focalization and his typology of focalizations as an alternative approach to those currently offered for studying narrative perspective in fiction. Jonathon Culler, in his forward to Genette's book, notes that prior to the book's publication, narrative concepts including point of view were not developed in a systematic way but rather in "an ad hoc, piecemeal fashion" (7). One of Genette's motivations for reformulating *point of view* as *focalization* was his desire to "draw together and systematize" existing approaches to narrative point of view (65), approaches which Jahn (1999) neatly refers to as the point of view approach, vision approach, field approach, and knowledge approach (87). Genette was also motivated to eliminate the confusion between mood and voice which led his colleagues to make awkward statements like Wayne Booth's: "Strether in large part narrates his own story, even though he is always referred to in the third person" (qtd. in Genette 1980: 188).

Mood and voice are two of three categories in Genette's (1980) framework for analyzing narrative discourse. They are both concerned with narration: mood the object of the narration, the presentation of narrative information; and voice the subject of the narration, the narrator. In Genette's framework, the analysis of mood focuses on the "chief modalities" that regulate the presentation of narrative information, distance (i.e., direct and indirect presentations) and perspective (i.e., point of view, which Genette reformulates as focalization) (162). The analysis of voice, on the other hand, focuses on the time of narration, levels of narration, person, the function of the narrator, and narratorial address. Genette argued that analyses of perspective which failed to distinguish between mood and voice resulted in confusing typologies.

Jahn's (1999) three-point critique of Genette's concept of *focalization* and typology of focalizations is germane to the present discussion of internal focalization: first, that the question *who perceives?* though broader than the question *who sees?* "is still not broad enough to cover all facets of focalization" (244); second, that the phrases *focalization on X* and *focalization through X* in cases where X is the same individual, the

focal character, are confusing; and third, that the term *focal character* is a “questionable improvement” over terms used by other theorists in their work on narrative perspective (248). Jahn noted in his first point, that current typologies that address the questions *who sees?* and *what does the character know?* include cognitive, cultural, and ideological facets which the concept *perception* “cannot possibly be stretched to subsume” (244). In his second point, he questioned the precision of Genette’s terms *internal* and *external focalization* when in his discussion of variable internal focalization Genette states that “[e]xternal focalization with respect to one character could sometimes just as well be defined as internal focalization through another” (qtd. in Jahn: 249). In his third point, Jahn questioned Genette’s reasons for using the term *focal character* rather than a less ambiguous term like Henry James’ *reflector*, Franz Stanzel’s *figural medium*, or Seymour Chatman’s *filter*. Jahn argued that the term *focal character* does not clearly demarcate the perceiver and perceived and implies that the perspectival position always coincides with the main character in the story.

Rimmon-Kenan’s (1983, 2002) formulation of internal focalization, elaborated on below, addresses all three points raised in Jahn’s (1999) critique, although her writings on focalization predate his. Rimmon-Kenan understands focalization as the mediation of narrative information (i.e., story content) by a perceiver that may or may not be the narrator, whose perceiving is multifaceted—perceptual, psychological, and ideological; and her use of the terms *focalizer*, *character focalizer*, and *focalized* eliminate the problematic phrases *focalization through/on* and the term *focal character* offered by Genette (1980).

2.4.1.2 The Importance of Genette’s Work

Genette (1972) published his first discussion of mood and voice in French in *Figures III*, which Rimmon-Kenan (1976) reviewed in “A Comprehensive Theory of Narrative.” Rimmon-Kenan noted that *Figures III*, whose focus included the category tense as well as the categories of mood and voice, made four important contributions to the field of poetics. First, its method was eclectic but non-reductionist, derived from two

fields of literary inquiry, poetics and criticism. Second, it reorganized existing theories. Third, it identified and corrected errors in earlier studies of narrative discourse. Fourth, it provided “an explication and a precise definition of the concepts, terms, and phenomena” in greater detail than existing works (56). Rimmon-Kenan also noted a number of shortcomings in Genette’s book. Little attention was given to the concept of *character* in fiction (i.e., characterization), and his discussion of external focalization did not clarify the interrelationship between the first-person narrator and the information presented in first-person fiction.

2.4.1.3 Rimmon-Kenan On Focalization

Rimmon-Kenan (2002) defines *focalization* as the “‘prism,’ ‘perspective,’ ‘angle of vision,’ verbalized by the narrator though not necessarily his,” that mediates a story (72). The term *focalization* is not free of “optical-photographic connotations,” she notes, but has “a degree of abstractedness which avoid[s] the specifically visual connotations of [the term] ‘point of view’” (72). Conceptually, that *focalization* distinguishes between speaking and seeing, which *point of view* does not, is for Rimmon-Kenan a “theoretical necessity” (73).² Following Bal (1980)—recognizing that narratives “are not only focalized *by* someone but also *on* someone or something”—Rimmon-Kenan distinguishes between the subject and object of focalization using the terms *focalizer* and *focalized* and designates the focalizing agent within the story as the *character focalizer* (75).³

² Bal (1977), whose writings mark the starting point of Post-Genettian work on focalization (see Jahn, *Routledge Encyclopedia* 174), offers a detailed discussion of focalization in her book *Narratologie: Essais sur la signification narrative dans quatre romans modernes*. Bal (1985) and Rimmon-Kenan (1983) both prefer the concept of *focalization* over the concepts of *point of view* and *perspective* mainly because of the distinction the concept of *focalization* makes between speakers and seers. Bal (1985) argues in *Narratology: Introduction to the Theory of Narrative* that the term *focalization* is superior to the term *perspective* for two reasons. First, the meaning of *perspective* in art history is “too different” from its narratological meaning to make it a precise term (143). Second, “no noun can be derived from ‘perspective’ that could indicate the subject of the action”; and in a subject-oriented theory such as focalization, “in order to describe the focalization in a story we must have terms from which subject and verb can be derived” (143–44).

³ The terms *focalizer* and *focalized* were proposed by Bal (1985 [1980]).

2.4.1.4 Rimmon-Kenan's Formulation of Internal Focalization

In her chapter, “Text: Focalization” in *Narrative Fiction* Rimmon-Kenan (2002) defines internal focalization as the positioning of a focalization (a focalizer and focalized) *within* a story and delineates three facets. The perceptual facet is concerned with sensory experience (seeing, hearing, tasting, smelling, touching), the psychological facet emotion and cognition (e.g., knowledge, conjecture, beliefs), and the ideological facet the evaluation of story events and characters, what Boris Uspensky (1973) called the “general system of viewing the world conceptually” (qtd. in Rimmon-Kenan: 82). Rimmon-Kenan notes that in internally focalized fiction, the presentation of narrative information is restricted to a character focalizer. That is, the perceptual, psychological, and ideological orientation of the focalizer toward the focalized is that of a *character* focalizer—a focalizer situated within the story, who sees, hears, thinks, feels, and evaluates characters and events. In her discussion of the first facet, the terms *simultaneous focalization* (spatial orientation) and *synchronous focalization* (temporal orientation) explain how sensory information in a story is restricted to the here and now of the events presented. Rimmon-Kenan notes that a character focalizer’s knowledge about the fictional world he inhabits is limited in the same way as it is for an actual person who “cannot know everything about [the world]” (80). Similarly, the emotional charge of an experience may be restricted to the character focalizer. In her discussion of the third facet, Rimmon-Kenan notes that the ideological orientation of a character focalizer to a perceived character or event may or may not correspond to the dominant ideology that orients the fiction as a whole and may or may not be explicitly stated. Finally, recognizing that the *degree of persistence* of internal focalization varies among works of fiction, Rimmon-Kenan follows Genette by assigning internal focalization to one of three forms: fixed, variable, or multiple.

2.4.1.5 Character Focalization: Past and Present

The concept of *character focalization* and heuristic framework I presented at the start of this chapter are grounded in and address the shortcom-

ings of Rimmon-Kenan's (2002) formulation of internal focalization. Both Rimmon-Kenan's formulation and my concept and framework are centrally concerned with the question *who perceives?* use the terms *focalizer* and *focalized* to distinguish between a subject and object of focalization, and endeavor to explain individual focalizations in terms of character's perceptual and psychological experiences. Two shortcomings in Rimmon-Kenan's formulation of internal focalization were easily addressed. Rimmon-Kenan does not define the term *perception* and offers a limited account of how sensory and emotive experiences are attributable to focalizers. Earlier in this chapter, I defined the terms *perception* and *perceive*, and in chapter 3 I offer a comprehensive catalog of focalizing structures, structures that construe sensory, emotive, and cognitive experiences. A third shortcoming was not easily addressed. Rimmon-Kenan does not explain or illustrate how a character's ideology is presented in a story if not explicitly stated. In my early investigations of character focalization in four of the ten novels examined in this book, I was struck by focalizing characters' thinking about themselves and others and by the integrative nature of each focalization. Consequently, I replaced the ideological facet in Rimmon-Kenan's formulation with the social-psychological facet already described.

2.4.2 Studies of Focalization: Children's Literature Focus

Children's literature scholars John Stephens (1992, 1993), Robyn McCallum (1999), and Perry Nodelman (2003, 2004) used the concepts of *character focalization* and *focalization*, in part, to examine ideologies in books written for children and adolescents. Stephens' (1992, 1993) studies focused on linguistic and narratological processes that carry ideology in all genres of children's fiction and the metafictionality of three novels by William Mayne. McCallum's (1999) study focused on representations of subjectivity in mainly adolescent novels which use postmodern narrative techniques. Nodelman's (2003, 2004) studies focused on representations of Canadian discourse on multiculturalism in Canadian children's novels with dual character focalization. All five studies were chiefly interested in

novels with two or more character focalizers and the way in which ideologies about selfhood were carried by two or more focalizations.

The book-length studies by Stephens (1992) and McCallum (1999) are broad in scope and use different interpretive frameworks to examine ideology in children's and adolescent fiction. Stephens approached his subject from the perspective of critical linguistics and explored a range of topics, from the theme of otherness in children's historical fiction, to various metafictional techniques used by authors of children's picture books and novels, to the linguistic constitution of realistic and fantasy modes of fiction writing for children. McCallum, on the other hand, approached her subject from a Bakhtinian perspective and covered a range of topics in her study from representations of subjectivity in extra-literary genre such as epistolary and diary novels, to themes of cultural displacement, alienation, and transgression in adolescent fiction, to the function of multiple focalizations, the double, and the quest motif as narrative techniques for representing distinctive formations of subjectivity. One chapter in each study is relevant to this review. These two chapters, "Readers and Subject Positions in Children's Fiction" and "Representing Intersubjectivity: Polyphonic Narrative Techniques," are reviewed below.

In "Metafiction and Interpretation: William Mayne's *Salt River Times*, *Winter Quarters*, and *Drift*," Stephens (1993) examined three children's novels which used two or more character focalizers to create a metafictional element within each novel. Stephens argued that the presence of two or more character focalizations in a novel not only draws attention to the limitations of an individual character's point of view and "the different ways reality is filtered by story-telling" but also creates a less transparent narrative whose meanings must be actively pursued by readers (103). In his earlier study, *Language and Ideology in Children's Fiction*, Stephens (1992) asked: How is ideology carried by the language used in children's fiction? In chapter 2 of this study, Stephens focused on the subject positions made available in fiction and argued that some works of fiction offer children an interrogative position for learning about subjectivity—their own subjectivity and the subjectivities of others, and the social forces which underlie subjectivity formation; that is, some fiction challenges children to inquire about the ideological assumptions underlying the fiction. An interrogative position is structured within a work by narrative

strategies which prompt readers to adopt an interrogative position. One of these strategies, Stephens argued, is focalization—multiple character focalizations.

Stephens (1992) cited the novel *Salt River Times* (Mayne 1980) as an example of children's fiction that uses multiple character focalizations to prompt readers to adopt an interrogative interpretive position. His analysis of the novel revealed ten possible subject positions available to readers and as many ideological positions, all aligned with character focalizers. As in other novels which use multiple character focalizations as a primary narrative strategy, so too in *Salt River Times* are character focalizers and the discourses they represent themselves focalized within the focalizations of others; and this, Stephens argued, "allows them to be disclosed as self-regarding, narrow, fallible, and so on, hence permitting evaluation of the subject positions they imply" (56). The presence of multiple subject positions in *Salt River Times* and other children's novels, Stephens noted, makes it difficult for readers to identify with a single character focalizer and thus be subjected to the ideology implicit within and often unarticulated by that focalization. Novels with multiple character focalizers, then, effectively reduce "the possibility of simple identification" and offer readers opportunities to think about stories in terms of significance and not merely sense (70). Moreover, they can better represent social and cultural diversity within a society, as in *Salt River Times*, by counterpointing focalizations that differ in terms of gender, class, and ethnicity.

Chapter 2 in McCallum's (1999) study *Ideologies of Identity in Adolescent Fiction: The Dialogic Construction of Subjectivity* focuses on three polyphonic narrative strategies used to represent intersubjectivity in adolescent novels: multiple character focalizers, intertextuality, and multistranding. Following Bakhtin (1981), McCallum recognized that novels are inherently polyphonic, attributed this quality to adolescent novels, and identified two primary features of polyphonic narrative. First, characters and narrators represent "unmerged voices and consciousnesses," are "subjects of their own directly signifying discourse," and "occupy subject positions not dominated by an authorial or narratorial voice of position" (qtd. in McCallum 1999: 29). Second, these unmerged voices and consciousnesses interact with each other, and their interaction gives them shape and meaning. In this part of her study, McCallum asked: How do

polyphonic narrative strategies position characters, narrators, and readers as subjects, and what are the implications of dialogic and monologic tensions for the representation of intersubjectivity in a narrative?

For McCallum (1999), polyphony is commonly represented in fiction by focalization, which in her Bakhtinian framework she defined as “an indirect mode of narration occurring in first- and third-person narrative whereby events are narrated from the perceptual point of view of a character situated within the text as if seen through the eyes of that character” (30–31). According to McCallum, third- and first-person narration are doubled-voiced, but in third-person narration the double-voicing is more explicit, as the third-person character focalizer is constructed as an ideologue and thus is focalized by the third-person narrator. McCallum noted, however, that the double-voicing in third-person narration may be more or less explicit depending on the interrelations of the discourses represented. She offered an example from the novel *Salt River Times* (Mayne 1980) in which the character Gwenda is positioned both as the focalizer and focalized by the repetition of narrative detail from two points of view—that of the third-person narrator and that of Gwenda. In first-person retrospective narration and first-person narration that shifts back and forth between the narrating character’s past and present, double-voicing is also explicit.

McCallum’s (1999) analysis of polyphonic narrative strategies in chapter 2 of her study centered on six adolescent novels, all but one of which featured multiple character focalizers. In the first two sections of her chapter, McCallum analyzed multivoiced narrative in the novels *Goldengrove* (Walsh 1972) and *The Chocolate War* (Cormier 1974), identifying three third-person character focalizers in Walsh’s novel and thirteen first- and third-person character focalizers in Cormier’s. In the next section of her chapter, McCallum analyzed multistranded narrative in the novels *Salt River Times* (Mayne 1980), *Finders, Losers* (Mark 1990), and *Slake’s Limbo* (Holman 1974). Mayne’s and Mark’s novels also feature multiple character focalizers. McCallum identified seven third-person and one first-person character focalizers in Mayne’s novel and six third-person character focalizers in Mark’s. McCallum ended her chapter with an analysis of the dialogic and monologic tensions in *The Lake at the End of the World* (Macdonald 1988), a novel which features two alternating

first-person character focalizers. McCallum's analysis of the novels with multiple character focalizers showed that none were particularly positive about the possibility of intersubjectivity. Cormier's novel was the most negative, suggesting that people exist in isolation from each other. In Mayne's and Mark's novels, the constant shifting from one focalizer to another has the effect of lost subjectivity. McCallum observed that two characters in these novels, one in each, become "alien" in their fictional worlds and as the "inscribed objects" of other character's discourses are thus "denied subjectivity" (31). Indeed, the relationship between the narrative strands in each of these novels creates a sense of physical, social, and cultural isolation and displacement. In Macdonald's novel, the representation of intersubjectivity is supported by the alternating focalizations of the two character focalizers but is also undermined at the end of the novel by narrative and thematic closure—the foreclosure of intersubjectivity. For McCallum, it is Walsh's novel that is the most optimistic about the possibility of intersubjectivity. The scope of intersubjectivity in this novel is limited, however, by the dominant third-person character focalizer's limited understanding of *her* intersubjectivity. McCallum concluded that the presence of multiple character focalizers "does not automatically ensure the dialogic character of the narrative discourse" and that thematic concerns and the need for narrative closure often weakens a novel's potential to represent intersubjectivity (36).

Two studies by Nodelman (2003, 2004) focused on a selection of Canadian adolescent novels which use double-focalization as a primary narrative strategy. Nodelman's observation that fiction produced in Canada seems to make greater use of double-focalization than fiction produced elsewhere made him think that its popularity stemmed from a Canadian interest in the theme of doubleness most clearly represented in Canadian discourse on multiculturalism. His analysis of double-focalization focused on mainly contemporary realistic novels with alternating dual character focalization, whose focalizing characters ranged in age from 13 to 17. In his first study "Of Solitudes and Borders," Nodelman (2003) examined representations of Canada and Canadian identity in six novels; and in his second study "A Monochromatic Mosaic: Class, Race, and Culture in Double-Focalized Canadian Novels for Young People," he (2004) examined representations of class, race, and ethnicity in five novels.

In the six novels he examined in his first study, Nodelman (2003) found that double-focalization is used to represent a distinctly Canadian vision about Canada and Canadian identity. This vision is marked by binary opposites such as us/them, inside/outside, isolation/connection, difference/sameness, desirable/undesirable, urban/rural, and individual/group. Nodelman argued that double-focalization is a metonymic representation of border rhetoric, a garrison mentality, and a discourse on diversity, community, and the rights of individual community members to own property. Border rhetoric reflects the common Canadian view that Canadians have a distinctive identity different from that of Americans, although there are many cultural similarities between the two countries. Ethnic differences, which tend to isolate groups from each other within Canada, are reduced if not effaced by people's shared participation in Canadian society. Focalizing characters may be ethnically different and have very different narratives about their past but "come to share the same story in the same [temporal and physical] space" and feel the same sense of protection from the dangers of the outside world that the first settlers felt within the walls of Canadian garrisons (72). In the six double-focalized novels Nodelman examined, Canada is represented as being a community of diverse peoples whose members have common interests and design to acquire only enough property to meet their needs. Double-focalization, Nodelman argued, is thus a metonymic representation of Canadian discourse on pluralism, the concept *Canadian multiculturalism*.

Nodelman (2003) concluded that the novels he examined all seemed to "work to obliterate the possibility that [the differences that exist between people] matter [and] see all differences [e.g., race, gender, class] as manifestations of individual personalities rather than culturally powerful categories" (82). None of these novels were overtly political, so in Nodelman's (2004) second study, he selected five novels which were more overtly political and wondered if the same "exclusionary and difference-denying processes" operated within them (34). Indeed, Nodelman found that while focalizing characters in these novels are different in terms of gender, class, race, and ethnicity, their differences are far less important in terms of the narrative and thematic concerns than their similarities. In effect, novels such as *Moonkid and Liberty* and *Moonkid and Prometheus* (Kropp 1990, 1997) "define what differences [in terms of class and race]—as

well as what ideas about difference—can co-exist harmoniously [within the Canadian multicultural mosaic] and which ones must be excluded and expelled” (44). Moreover, novels such as *The Hunger* and *Hope's War* (Skrypuch 1999, 2001) and *Promises to Come* (Henegan 1988), suggest that to be properly Canadian, newcomers must on one hand be proud of their cultural heritage and remember their history in other places, while on the other move beyond this history and recognize that values which held in the old country cease to hold in the new one.

2.4.3 Markers of Focalization

Shlomith Rimmon-Kenan (1983), John Stephens (1992), Robyn McCallum (1999), and David Herman (2002) identified markers of focalization in their studies of adult, children's, or adolescent fiction. Rimmon-Kenan (1983) identified three verbal markers of focalization: (1) naming (*who* names *whom* in terms of form and context; e.g., a textual reference to Napoleon Bonaparte as *Napoleon*, *Bonaparte*, *Emperor Napoleon Bonaparte*, or a name like *Buonaparte* which maximizes the leader's foreignness while minimizing his importance),⁴ (2) temporal and cognitive distancing (e.g., *I forgot*, which signals the temporal and cognitive distance of a focalizer to an event), and (3) coloring (e.g., the *foolish* boy).

Stephens (1992) and McCallum (1999) identified sets of markers of focalization which reflect linguistic and narratological processes and to some degree overlap. The overlapping sets of markers identified by both researchers include (1) verbs denoting a perceptual point of view (e.g., *saw*, *looked*), (2) verb tense (present and progressive tenses), and (3) emotive language (e.g., a *fearful* crunching noise). McCallum also identified (4) omitted nominal qualifiers (e.g., *dad* instead of *his dad*), (5) non-standard grammatical formations including short abrupt syntax, and (6) indirect and free indirect thought.⁵ McCallum noted that focal-

⁴ See Uspensky (1973: 20–32) for a detailed discussion of naming.

⁵ For descriptions and examples of direct and indirect thought presentation, see *Style in Fiction: A Linguistic Introduction to English Fictional Prose* (Leech and Short 2002) and *Corpus Stylistics: Speech, Writing, and Thought Presentation in a Corpus of English Writing* (Semino and Short 2004).

ization in third-person narration is characteristically signaled by markers 1, 4, and 6. Additional markers identified by Stephens include (7) conceptual terms (e.g., *thought*, *was sure*), (8) proximal and distal deictics (e.g., *here*, *there*; *this*, *that*), (9) articles, and (10) phrases (e.g., *in his head*).

In *Story Logic: Problems and Possibilities of Narrative*, Herman (2002) identified six sets of linguistic markers of focalization. These markers include (1) evaluative lexical items (e.g., *moocow* for cow, *nicens* for nicest), (2) personal and impersonal pronouns, (3) definite and indefinite articles, (4) verb tense and mood (i.e., the simple past and past perfect verb tenses and non-indicate mood), (5) verbs of perception, cognition, and emotion (e.g., *seemed* to speak, *felt*), and (6) marked syntax (e.g., simple/simplified sentences, complex sentences).

2.4.4 Studies of Narrative Point of View in Stylistics

In stylistics, studies by Paul Simpson (1993), Mick Short (1996), Dan McIntyre (2006), Ruqaiya Hasan (1985), and Susan Ehrlich (1990) used formal or systemic-functional linguistics or both to explore narrative points of view in poetry, plays, short stories, or novels. Simpson, Short, McIntyre, Hasan, and Ehrlich identified sets of markers of narrative point of view in their respective studies. These markers, along with the markers identified earlier, provided a starting point for the catalog of focalizing structures I developed for studying character focalization in children's novels.

In *Language, Ideology and Point of View* Simpson (1993) approached his subject from two perspectives—stylistics and critical linguistics. In the first part of his study, he focused on a linguistic analysis of point of view in fiction and followed Boris Uspensky (1973) by identifying four planes of point of view: spatial, temporal, psychological, and ideological. Simpson showed that spatial and temporal planes are marked by (1) spatial and temporal deixis, which includes (1a) deictic adverbs, (1b) directional verbs, (1c) demonstrative adjectives, (1d) deictic pronouns, (1e) locative expressions, (1f) temporal noun phrases (e.g., “it is *far on in the afternoon*” 16), and (1g) verb tense. His analysis of the psychological plane in chapter 3 of his study focused on four modality

systems: (2a) the deontic system, (2b) the boulomaic system, (2c) the epistemic system, and (2d) the perception system. He showed that different configurations of point of view had particular modality patternings which favored deontic and boulomaic or epistemic and perception systems or unmodalized categorical assertions. He found, for example, that the point of view *Reflector mode* (positive shading) favored deontic and boulomaic modalities. His analysis of modality systems in shorter and longer works of fiction focused on language features including be + *participle/adjective* + TO/THAT constructions, *verba sentiendi*, modal lexical verbs, modal auxiliaries, epistemic modal adverbs, and modalized assertions. Straddling the temporal, spatial, and psychological planes are the techniques (3) speech and (4) thought presentation, which include narrative reports of speech and thought, direct and indirect speech and thought, and free indirect speech and thought. In his analysis of the ideological plane, he used (5) transitive and (6) ergative models of transitivity from systemic-functional linguistics. Here again, he showed that different configurations of point of view had distinctive patternings. The *Reflector mode* used in the novel *The Old Man and the Sea* (Hemingway 1952), for example, exhibits a “dominant material paradigm, where mental and other processes signifying reflection and deliberation are suppressed” (97).

Short (1996), in *Exploring the Language of Poems, Plays and Prose*, identified eight markers or “eight different linguistic means of indicating and manipulating viewpoint,” which I have reduced to six (264). His first four markers include: (1) deixis, (1a) temporal and (1b) spatial deixis, as well as (1c) social deixis (i.e., formal or informal social reference), (2) value-laden (i.e., evaluative) expressions (e.g., “*sordid little station under the furnaces*” 265), (3) schema-oriented language (i.e., language use reflecting particular schematic knowledge about something; e.g., car repair), and (4) psychological sequencing.

Short's (1996) other two markers, which align point of view with a character, a character's thoughts or perceptions, include (5a) verbs of perception and cognition and (5b) verbs and adverbs related to factivity. Short's final marker is (6) reference, whether individuals are referred to using nominal or pronominal reference, and whether things are referred to using definite or indefinite articles.

McIntyre (2006), in *Point of View in Plays: A Cognitive Stylistic Approach to Viewpoint in Drama and Other Text-Type*, includes three additional markers of narrative point of view: (1) graphology, (2) presupposition (i.e., what a character believes to be true about a fictional world person or thing, the extent to which a character considers another character's viewpoint), and, in plays, for character's speech, (3) Grice's principle of communicative cooperation (i.e., Grice's maxims of quality, quantity, manner, and relation, see McIntyre 2006: chapter 6).

Hasan (1985) used systemic-functional grammatical resources in her chapter "The Analysis of a Story" in *Linguistics, Language, and Verbal Art* to examine "subjective" and "objective" planes of narration (i.e., first- and third-person points of view) in the short story "Necessity's Child" by Angus Wilson. Hasan identified two points of view in the story, the character Rodney, who is the first-person observer (daydreamer) at the beginning of the story, and an impartial third-person chronicler, whose main focus is Rodney. Hasan associated the third-person point of view with the objective plane of narration and the first-person point of view with the subjective plane, and asked why readers like herself should come away from the story feeling "that what we have heard was largely what Rodney heard, felt what he felt, and saw what he saw," even though roughly two-thirds of the story is not related by Rodney directly (68).

The answer, Hasan (1985) explained, lies in language features that blur the distinction between the objective and subjective planes. Representations of reality on the objective plane may be indirect or direct (i.e., projected or not projected). In the story "Necessity's Child," direct representation and indirect representation, that is, (1) non-projected thought and speech and (2) projected thought and speech, occur in close textual proximity and so produce an undercutting effect of one plane by the other. The objective plane is turned into "a near surrogate of" the subjective plane whenever the impartial chronicler attributes mental processes and internal states to the character Rodney (70). Such shifts in point of view are also marked by (3) kinship address, (4) pronominal reference, (5) conditionals, and (6) description which points to the protagonist as the source of perception. Representations of reality on the subjective plane may also be direct or indirect, and it is the delicate balance of the four planes of narration in the story that becomes "a powerful

strategy for examining the ambiguities between the real and the imaginary, the subjective and objective,” and the forces that shape people's experience (89).

Finally, Ehrlich (1990) examined multiple third-person points of view in two novels by Virginia Woolf in her study *Point of View: A Linguistic Analysis of Literary Style*. Ehrlich noted that the novels *Mrs. Dalloway* and *To the Lighthouse* (Woolf 1925, 1927) make extensive use of free indirect discourse (i.e., represented thought and speech without parentheticals), and that (1a) free indirect thought and (1b) free indirect speech in these novels helped to create sustained points of view. Her analysis focused on *episodes*, defined by Tuen van Dijk as “coherent sequences of sentences of a discourse, linguistically marked for beginning and/or end, and further defined in terms of identical participants, time, location or global event or action” (qtd. in Ehrlich: 27). Ehrlich wondered how sentences such as those shown in italics in passages [1–4] could be interpreted as a third-person character's *thought* as in [1–3] or as a third-person character's *speech* as in [4]. Her analysis showed that sentences without parentheticals could be interpreted as represented thought or speech if they were linked to neighboring sentences in one of three ways: by referential, semantic, or temporal linking. In passage [1], sentences [1b–c] are referentially linked to [1a] by the subject pronoun “She,” whose referent is the character “Minta.” In passage [2], sentence [2c] is semantically linked to [2a] by the semantic connector *at any rate*. In passage [3], sentences [3b–c] are temporally linked to [3a] by a verb in [3b] and by a deictic adverbial phrase in [3c]. The movements of the tide and sea in [3b–c] are temporally concordant with Andrew's thought about the brooch in [3b] with the time of the event signaled by the phrase *in a minute* in [3c], thus rendering sentences [3a–c] interpretable as Andrew's thoughts. Passage [4] is an example of an episode interpretable as represented speech, whose sentence [4b] is referentially linked to [4a]. Ehrlich concluded that these three cohesive devices, referential, semantic connector, and temporal linking, produce interpretations of sustained represented speech and thought in episodes containing sentences that were not explicitly marked as a character's speech or thought.

[1] (a) Minta, Andrew observed, was rather a good walker. (b) *She wore more sensible clothes than most women.* (c) *She wore very short skirts and black knickerbockers.* (qtd. in Ehrlich: 51, italics original)

[2] (a) He was thinking of himself and the impression he was making, as she could tell by the sound of his voice, and his emphasis and his uneasiness. (b) Success would be good for him. (c) *At any rate, they were off again.* (d) Now she need not listen. (qtd. in Ehrlich: 55, italics original)

[3] (a) All this bother about a brooch really didn't do at all, Andrew thought. . . . (b) *The tide was coming in fast.* (c) *The sea would cover the place where they had sat in a minute.* (qtd. in Ehrlich: 66, italics original)

[4] (a) How did she manage these things in the depths of the country? he asked her. (b) *She was a wonderful woman.* (qtd. in Ehrlich: 51, italics original)

In summary, a range of markers were identified in studies of focalization and point of view conducted by scholars in various fields. These markers range from verbal and adverbial markers to referential and syntactic markers. The most common markers identified were verbal and deictic markers. Both formal and functional linguistic resources were used to examine points of view in adult fiction and non-fiction. Simpson (1993) is the only scholar in the studies reviewed who offered a detailed account of modality, transitivity, and ergativity, although his analysis of transitive and ergative models centered on non-fiction texts.

As shown in two of the studies reviewed, systemic-functional linguistics offers a large number of resources for the detailed analysis of point of view or focalization in shorter and longer works of fiction. Both Hasan (1985) and Simpson (1993) in their studies of narrative point of view used the concept of *transitivity* extensively. Simpson devoted an entire chapter to transitivity⁶ in his study and described

⁶In his fourth chapter, "Encoding Experience in Language: The System of Transitivity," Simpson (1993) summarizes Halliday's (1985) description of transitive and ergative clausal models and uses this modeling to explore (i) *voice* in a mainstream spy novel, (ii) message construction and ideology in media reports, and (iii) mind-style in two novels by William Golding. Simpson's brief discussion of mind-style draws heavily on Halliday's (1971) analysis of mind-style in the novel *The Inheritors* (Golding 1955).

its “extensive” heuristic potential for stylistic investigations of point of view (87). The systemic-functional resources used by Hasan and Simpson to investigate point of view in adult fiction may also be used to investigate character focalization in novels written for children ages 9–12 years. Many of the concepts used by scholars in the fields of narrative studies, children's literature scholarship, and stylistics are quite readily re-interpretable and clarified within a systemic-functional framework (e.g., emotive language, locative expressions, verbs and adverbs related to factivity, marked syntax). Indeed, the catalog of focalization structures presented in chapter 3 offers a comprehensive set of resources for exploring character focalization in children's novels.

2.4.5 Focalization: Where Do We Go from Here?

The Hamburg Research Group *Narratologists* held a conference at Hamburg University in 2006 which culminated in the book *Point Of View, Perspective, And Focalization: Modeling Mediation In Narrative* (Hühn, Schmid, and Schönert 2009). Uri Margolin and other scholars who contributed to the conference and book wrote specifically about focalization theory seeking to improve it. Several points made by Margolin in his paper “Focalization: Where Do We Go from Here” help to position my study of character focalization in a broader research context.

Margolin (2009) offers a flexible but specific definition of focalization, identifies five components of focalization, and notes the different directions that his fellow contributors pursued in their efforts to improve current focalization theory. Margolin first defines focalization as “the textual representation of specific (pre)existing sensory elements of the text's story world as perceived and registered (recorded, represented, encoded, modeled, and stored) by some mind or recording device which is a member of this world” (42); then he identifies five components of focalization: (1) the focalized (i.e., a story

world state or event), (2) the focalizer (i.e., the focalizing agent), (3) acts of perceiving, (4) a vision or rendering that results, and (5) the textualization thereof (i.e., the textualization of a focalizer, the focalized, focalizing processes, and a focalization). Margolin notes that his fellow contributors in the book seek to improve current focalization theory in one of three ways: by applying it to domains other than verbal texts (e.g., Markus Kuhn's paper "Film Narratology: Who Tells? Who Shows? Who Focalizes? Narrative Mediation in Self-Reflexive Fiction Films"); by clarifying a theoretical element (e.g., Tatjana Jesch and Malte Stein's paper "Perspectivization and Focalization: Two Concepts—One Meaning? An Attempt at Conceptual Differentiation"); or by reconceiving the theory on whole within a larger theoretical framework such as cognitive linguistics (e.g., David Herman's paper "Beyond Voice and Vision: Cognitive Grammar and Focalization Theory").

For Margolin (2009), this third way of improving focalization theory may offer insights that others may not. Margolin notes that focalization theory could be reconceived as a theory within a larger theoretical framework in various disciplines ranging from cognitive psychology or cognitive linguistics to fictional world semantics to phenomenology or fictional minds.

The adoption of any such theoretical framework would entail at least the translation of the terms of focalization theory into those of the higher, more powerful theory, and a corresponding reformulation of focalization theory claims in terms of the framework selected. If this operation is successful, focalization theory becomes a sub-theory of the higher one, but quite possibly containing some claims specific to the literary domain, so it cannot be derived from the higher one or reduced to it, and we still get to keep our jobs. Let us further note that if this subsumption under a higher theory succeeds, then many of its insights may also apply to the literary domain, giving us extra knowledge for free, and also suggesting many perspectives and issues that could not occur to us within the narratological context in isolation. (47)

2.5 The Present Study: Character Focalization in Children's Novels

2.5.1 Antecedent Studies of Focalization and Narrative Point of View

My review of antecedent studies of focalization and narrative point of view focused on studies most relevant to the present study and revealed, in short, the following five points:

1. (a) *Focalization* was offered as an analytical tool for exploring the question *who perceives?* in works of fiction. Scholars in the fields of narrative studies, children's literature scholarship, and stylistics have recognized the viability of the concept and its heuristic potential. (b) *Character focalization* has been defined as the location of event perception within the mind of a character. (c) The model of character focalization offered by Rimmon-Kenan (1983) distinguishes a character focalizer (i.e., a perceiver), a focalized (i.e., the people and things perceived), and three facets of focalization (perceptual, psychological, ideological).

2. (a) Children's literature scholars used the concept of *focalization* as an analytical tool to examine the operation of ideology and representations of selfhood in children's and adolescent novels at the level of discourse (b) but offered no detailed description of individual characters' perceptions in children's fiction.

3. (a) Various markers of focalization were identified by narrative theorists and children's literature scholars. (b) Markers overlap in some studies but not in others.

4. (a) Various markers were identified by scholars investigating narrative point of view in fiction and non-fiction. (b) A systemic-functional linguistic approach was used in studies of narrative point of view conducted by Simpson (1993) and Hasan (1985) and offers a wide range of resources, functional terminology, and the concepts of *transitivity* and *projection* which these scholars found indispensable in their investigations.

5. Uses of focalization theory within larger theoretical frameworks could yield new understandings about the workings of fiction.

In my earlier reviews of literature on focalization, narrative point of view, and narrative perspective in *Watching From the Shadows: Transactional Relations Between Intermediate Readers and a Polyfocal Novel* (Philpot 2005) and *Character Focalization In Four Children's Novels: A Stylistic Inquiry* (Philpot 2010) I also found the following:

6. (a) The concept of character focalization is virtually unknown in the field of education. (b) No detailed description of individual characters' perceptions in children's fiction has been offered by scholars in any field. (c) No study has examined the retrospective meanings available to focalizing characters about their personal fictional world experiences.

2.5.2 Research Questions

This study uses the concept of *character focalization* defined and modeled in the first part of this chapter to explore two questions: How is character focalization structured, and what personal meanings are represented by individual focalizations?

2.6 Looking Back and Ahead

This chapter focused on the heuristic framework I use in this study to examine character focalization in ten children's novels and antecedent studies of focalization and narrative point of view from which this framework was derived. The framework includes relevant definitions and terminology, a three-dimensional scheme for investigating characters' perceptions, and a descriptive catalog of structures that construe fictional world perceptual and psychological experiences. This descriptive catalog of structures is the focus of chapter 3.

3

Focalizing Structures

3.1 Orientation

Fictional world experiences are construed by single- or multi-clause, sentence- or paragraph-length structures that select particular lexical and grammatical (*lexico-grammatical*) elements. These structures select perceptually oriented elements (e.g., *saw, stared, appeared, could hear, boomed, shivering, cold drops, noisily*) or psychologically oriented elements (e.g., *hated, awful, wanted, knew, thought, reason, meant, aware, mind*), which at a clause, sentence, or paragraph level, construe a personal or shared sensory experience or a personal emoting or cognitive experience.¹ This chapter presents a descriptive catalog of these structures whose selection and development produces distinctive character focalizations.

Structures that construe sensory experiences are presented first. Then structures that construe emoting and cognitive experiences follow. These structures include non-projecting and projecting mental clause structures, clause simplexes and complexes that select *emoting-, cognitive-, and*

¹In this study, the narratological term *cognitive experiences* may refer to cognitive and desiderative mental clauses inclusively as it does here or, elsewhere as the context makes clear to cognitive mental clauses specifically.

desiderative-type mental processes. The greater part of this chapter, the last two-thirds, focuses on ascription and cognitively oriented structures. Sensory ascription structures construe all types of sensory experiences, and psychological ascription, a wide range of emoting and distinctive types of cognitive experiences. Cognitively oriented structures include free thinking, mental noting, knowledge, past-oriented, and composite thinking structures. *Roger's International Thesaurus* (7th edition, hereafter *RIT*) offers a useful scheme for classifying emoting and cognitive experiences construed by a range of psychologically oriented structures. For example, emoting experiences may be classified as experiences of *Anger* or *Sadness*, and cognitive experiences as distinctive types of thinking or mental states—*Knowing*, *Believing*; *Strangeness*, *Uncertainty*.

My systemic-functional analysis and description of perceptually and psychologically oriented structures throughout this chapter draw heavily on system-functional *experiential* resources while my analysis and description of ascription and cognitively oriented structures draw on the full range of at-, below-, and above-clause level systemic-functional resources. More than a hundred examples follow, are offset and are marked. Perceptually and psychologically oriented structures which produce a focalization, as those below and throughout this study, are referred to as *focalizing structures*.

3.2 Perceptual Experiences: Sensory Structures

3.2.1 Perceptive Mental Clauses

Perceptive mental clauses (PM-clauses) construe fictional world seeing, hearing, smelling, tasting, and somatic experiences.² The mental processes selected in [1–2], *see* and *hear*, are the most common processes

²Emoting experiences are also construed by PM-clauses, as in “She felt anger overtake her” (*GA* 129). This clause selects the emoting mental process *feel* and emoting act [[anger overtake her]]. I refer to this type of PM-clause as a PM-*emoting*-clause or -structure.

selected in PM-clauses. In [1–2], the perceived *thing* (a moving person, a song) is construed by the Phenomenon, an act-clause, or a noun group.

- [1] (PM) Out of the corner of his eye, Jess saw [[someone coming down from the upper field]]. ||| (*BTT* 25)
- [2] (PM) From the bowels of the house, she could hear the theme song from *Sesame Street*. ||| (*GGH* 8)

3.2.2 Perceptive-Type Behavioral Clauses

Perceptive-type behavioral clauses (PB-clauses) construe fictional world seeing, hearing, and somatic experiences. The behavioral processes selected in [3–4] include *stare*, *shiver*, and *shake*. The processes *shiver* and *shake* in [3] construe a *somatic-event* involving temperature sensation. Details about *seeing-*, *hearing-*, or *somatic-events* are construed by the process itself, one or more circumstantial elements, or clauses that form a nexus with the PB-clause. In [3–4], writing, written language, and snuggling attend the *seeing-* or *somatic-event*. The processes *look* and *listen* are commonly selected in PB-clauses.

- [3] (PB- α) She stared at the lovely letters [[she had made for a moment]] || (β^1) before slapping down her open palm in the middle of them || (β^{+2}) and [\emptyset : then] rubbing them all away. ||| (*GGH* 8)
- [4] (PB- β^1) Shivering || (PB- β^{+2}) and shaking, || (α) Moonta snuggled himself inside of them. ||| (*FOLC* 91)

3.3 Psychological Experiences: Emoting and Thinking Structures

3.3.1 Emotive-Type Behavioral Clauses

Emotive-type behavioral clauses (EB-clauses) construe fictional world emotive experiences. [5-6], which select the *emotive-type* behavioral processes *shudder* and *fume*, construe Moonta's experience of fear and anger. The

OED Online defines *shudder* as having a convulsive tremor of the body caused by fear and *fume* as giving way to or exhibiting anger. In [5], Moonta shudders at the thought of admitting to his classmates that he, a fourth grader, has not learned to skate and in [6] fumes as a wisecrack is made by someone in the crowd about his skating chair.

[5] (EB) He shuddered at the thought. ||| (*FOLC* 73)

[6] (EB) He fumed. ||| (*FOLC* 185)

3.3.2 Non-projecting Mental Clauses

3.3.2.1 Emotive Mental Clauses

Emotive mental clauses (EM-clauses) construe fictional world emotive experiences. In [7], the *like-type* emotive mental process selected is *hate*. The stimulus of an *emoting-event* is construed by the Phenomenon. In [7], the stimulus is a specific type of olive. In the *RIT* classification scheme, the emotive mental process *hate* is a member of the entry category *Hate*. Other categories of emoting experiences construed by EM structures include *Anxiety*, *Anger*, *Humiliation*, *Sadness*, and *Sympathy*.

[7] (EM) She hated the strong salty wrinkled black one. ||| (*HPL* 12)

3.3.2.2 Non-projecting Desiderative and Cognitive Mental Clauses

Non-projecting desiderative and cognitive mental clauses (DM- and CM-clauses) construe fictional world desiderative experiences (i.e., a desire to acquire or achieve) and fictional world cognitive experiences. In [8–9], the mental processes selected include *need* and *know*. Mental processes commonly selected in DM-clauses include *want*, *wish (for)*, and *hope (for)*, while a wide range of mental processes are selected in CM-clauses (e.g., *think*, *know*, *realize*, *expect*, *discover*, *forget*). The desiderated or cogi-

tated thing is construed by the Phenomenon. In [8–9], the desiderated and cogitated things include skates and knowledge.

- [8] (DM-1) Well, he didn't need the skates, || (2) all [[there was]] was fog anyway. ||| (FOLC 20)
- [9] (CM) The school teacher certainly knew an awful lot of things. ||| (FOLC 190)

3.3.3 Attributive Clauses: Psychological Attribution

3.3.3.1 Intensive Quality-Type Attributive Clauses

Quality-type attributive clauses as in [10–12] are one of two types of psychologically oriented attributive relational clauses (PAT-clauses) that construe fictional world emotive, desiderative, and cognitive experiences. Emotive, desiderative, and cognitive qualities are selected in [10–12]. These qualities include *relieved*, *ambitious*, and *aware*. The attributive process *be* is commonly selected in PAT-clauses, but in *emotive quality-type* clauses, as in [10], the attributive process *feel* is also commonly selected. Attribute meaning is expanded within the PAT-clause by circumstantial elements or an embedded clause or clause complex. In [11], the desiderative experience is construed by a mental projection structure (see Sect. 3.3.3). In [10–12], the schematic emotive, desiderative, and cognitive experiences of *Relief*, *Desire*, and *Knowledge* relate to a returned toy, an aspiration, and a protest.

- [10] (PAT) He felt immensely relieved now [[that the little horse was back in its place on the shelf]]. ||| (FOLC 20)
- [11] (HT- α) He knew || (HT-PAT- β) [\emptyset : that] he was being ambitious. ||| (SAAE 161)
- [12] (PAT-1) She was dimly aware of a protest from the players, || (2) but they were boys and mostly shorter than she, || (3) [\emptyset : and] so [\emptyset : they were] not worthy of notice. ||| (GGH 23)

3.3.3.2 Possessive Entity-Type Attributive Clauses

A second type of PAT-clause, the *possessive entity-type*, also construes fictional world emotive, desiderative, and cognitive experiences. In these clauses, a Carrier possesses an *emotive-*, *desiderative-*, or *cognitive-entity* Attribute, and the relational process selected is *have*. In [13], the *entity-type* attributes selected include *feeling* and *panic*. Attribute meaning is again expanded within the PAT-clause by circumstantial elements or an embedded clause. In [13], the emotive experience of *Fear* relates to a foraging bug.

- [13] (PAT) She had an urgent, tremendous bad scary feeling and a crazed panic, with that bug [[[moving around || and biting tender sensitive places [[that should never be touched ever by anything]]]]]. ||| (HPL 121)

3.3.4 Mental Projection

Mental projection structures select a projecting and projected clause in one of two relations: a paratactic relation (PT structures) or a hypotactic relation (HT structures). The projected clause in PT and HT structures prefers material and relational processes, although, as in [14–15], mental, behavioral, or existential processes may be selected. The projecting clause in PT and HT structures selects a wide range of mental processes including *think*, *know*, *remember*, *want*, *wonder*, *imagine*, *understand*, *doubt*, and *conclude*. These *projecting-type* cognitive experiences may be classified as Knowledge, Desire, Imagination, represented here as *Knowing*, *Desiring*, and *Imagining*, and so forth.

3.3.4.1 Paratactic Thought

PT structures minimally select a projecting mental clause and *one* projected idea-clause in a paratactic relation. In [14], the mental process

think is selected in the projecting clause, and the projected idea-clause focuses on Maxine's thinking about her mom never smiling at her on her way out like she does the picture of Maxine's missing brother in the hallway. PT structures as in [14] commonly select the projected idea-clause as the primary clause and the projecting clause as the secondary clause.

- [14] (PT-1) She never smiles like that at me, || (PT-2) Maxine thought.
||| (M 27)

3.3.4.2 Hypotactic Thought

HT structures construe *cognitive-* and *desiderative-*events and minimally select a projecting mental clause and *one* projected idea-clause in a hypotactic relation. The projected idea-clause in HT cognitive structures is introduced by *that* if a statement or by *if, whether, what, who, which, when* or *where* if a question. In HT desiderative structures, the projected idea-clause is introduced by *to, that* (e.g., hoping that, SAAE 34) or a noun group (e.g., his dad, TOO 14). In [15–17], the cognitive and desiderative processes selected include *think, wonder, and want*, and the idea-clauses focus on Yolonda's, Jess's, and Aref's thinking about themselves, a recent activity, or a desired action. In [15], Yolonda thinks about her intelligence. In [16], Jess wonders what his sisters have spent their money on while shopping in town. In [17], Aref wants to kick something in response to his mom's directive to pack the newly laundered items she has left in his room.

- [15] (HT- α) She knew || (HT- β^α) [\emptyset : that] she was pretty smart || (HT- β^β) when measured up against most of the yo-yos in her class. ||| (YG 36)
- [16] (HT- α) He wondered || (HT- β) what they had bought with all their money. ||| (BBT 15)
- [17] (HT- α) Aref wanted || (HT- β) to kick something. ||| (TOO 85)

3.4 Sensory and Psychological Ascription

Fictional world sensory and psychological experiences are construed by other kinds of structures than those presented in the preceding sections. I refer to these structures as ascriptive structures, sensory and psychological experiences assignable to specific or no fictional world individuals based on an analysis of context. Sensory- and psychological-oriented ascriptive structures (SAS and PAS structures) select a wide range of perceptually and psychologically oriented elements including *sound-type* material processes, *sense-* or *significance-type* relational processes, emotive qualities, cognitive entities, *causal-*, *conditional-*, *concessive-*, or *comparison-type* clauses, and psychologically oriented epithets. An analysis of these structures and the context in which they are selected determine whether the structure construes a personal (individual) or shared (collective) perceptual or psychological experience or neither. The context analyzed may be a grammatical or narratological unit (i.e., a sentence, paragraph, sequence of paragraphs, or individual scene). Examples of SAS and PAS structures follow in [18–62].

3.4.1 Sensory Ascription

Fictional world sensory experiences are construed by single- or multi-clause structures that select perceptually oriented processes (e.g., *smell*, *taste*, *boom*), participants (e.g., *vision*, *voice*, *skin*), experiential epithets (e.g., *white*, *little*, *new*), and circumstantial adjuncts (e.g., *noisily*). SAS structures may select one or more or a configuration of perceptually oriented relational, material, existential, or behavioral clauses. They may also select one or more or no personal pronouns whose referents are characters. All but two SAS structures in [18–30], structures [21] and [24], construe personal sensory experiences.

3.4.1.1 SAS Attributive and Material Clause Structures: Process and Participant Selection

3.4.1.1.1 SAS Attributive Clause Structures: Process Selection

Appearance-, *sense-*, and *quality-type* attributive clause structures as in [18–22] construe fictional world sensory experiences. Seeing experiences are construed by the *appearance-* and *sense-type* structures in [18–19], smelling, somatic, and tasting experiences by the *sense-type* structures in [20–21], and somatic experience by the *quality-type* structure in [22]. Perceptually oriented processes selected in four of the five examples include *appear*, *look*, *smell*, *feel*, and *taste*. (*Appearance-* and *sense-type* cognitive structures are discussed in Sect. 3.4.2).

[18–21] construe personal sensory experiences: Sam's seeing experiences in [18–19], Lucky's smelling and somatic experiences in [20], and Jess's tasting experience in [21]. In [18], as Sam makes his way along an old grown-in lane, he turns, and suddenly beholds the children's home he was removed from years ago by his grandfather. In [19–1], now in his stifling hot attic and perspiring profusely, Sam observes the appearance of his companion who, in contrast, looks unaffected by the heat. In [20], Lucky is alone on her side of the fence: her hands smelling metallic and fingers feeling sticky are personal sensory experiences. The tasting experience construed in [21] is contextualized by Jess's thinking and doing (his not remembering the last time his mother made pancakes, his sitting down at the kitchen table, his dousing pancakes with syrup, and his beginning to eat the plateful of pancakes his mother put in front of him): it is mostly if not exclusively to Jess that the pancakes taste marvelous. [22], on the other hand, construes a shared somatic experience: Jess and Leslie's experience of the cold spring ground as they run through the wet mud and puddles on their way to Terabithia. In [18–22], the perceived people and things include a building, a friend, hands, fingers, pancakes, and ground.

[18] (SAS) The building appeared suddenly in front of him. ||| (E 131)

- [19] (SAS-1) But Caroline looked cool; || (2) she sat back on her heels and waited. ||| (*E* 52)
- [20] (SAS-1) Lucky's hands smelled metallic, (PAS) like the thin arms of the lawn chair; || (SAS-2) they felt sticky. ||| (*HPL* 3)
- [21] (SAS) They tasted marvelous. ||| (*BTT* 108)
- [22] (SAS) The ground was cold. ||| (*BTT* 88)

3.4.1.1.2 SAS Material Clause Structures: Process and Participant Selection

Fictional world sensory experiences are construed by material clauses that select perceptually oriented processes or participants. These SAS material clause structures select a wide range of *doing*-events. The *doing*-events selected in [23–25] include *crawl*, *boom*, *throw*, and *came*. *Doing*-events construe all types of sensory experiences and as in the four examples select perceptually oriented things as Doer (*skin*, *voice*, *light*), Goal (*look*), or circumstantial elements (*under the cold drops of water*). [23–25] all construe personal sensory experiences. In [23], Jess has just been running and now at the kitchen sink flips water on his hot face and arms. In [24], while Aref is seeing his dad off at the airport, his ruminations about a popular family game are interrupted by a boarding call, which, he notes, is not directed at his dad. In [25], Jess throws his sister May Belle a look in the school bus when she makes a ruckus about the Twinkie stolen from her by the school bully.

- [23] (SAS³) His hot skin crawled under the cold drops [Ø: of water]. ||| (*BBT* 6)
- [24] (SAS) A crackly voice boomed from the speakers. ||| (*TOO* 12)
- [25] (SAS) Jess threw another look at the back seat. ||| (*BTT* 49)

3.4.1.2 SAS Existential Clause Structures

Existential clauses as in [26–28] construe fictional world seeing and hearing experiences. All three structures select the existential process *be*, and

³The *doing*-event *crawled* is a cognitive-oriented element (see Sect. 3.7).

all but [27] construe personal sensory experiences. In [26], Jack, alone, has just entered a barn and spotted a loft. In [28], the pronoun *him* selected in the circumstance of place refers to Moonta: it is Moonta to whom the sounds of swishing and rattling far out by the bridge come into being. [27] is a seeing experience shared by Aref and his grandfather who are driving well beyond the city of Muscat to a popular campsite known as the Night of a Thousand Stars.

[26] (SAS) There was a loft. ||| (SAAE 91)

[27] (SAS) There were still mountains all around. ||| (TOO 146)

[28] (SAS) There was a swish and dry rattle behind him. ||| (FOLC 165)

3.4.1.3 SAS Structures: Circumstantial Selection

3.4.1.3.1 SAS Structures: Circumstantial Adverb Selection

SAS structures as in [29], whose processes are qualified by the selection of a *quality-type* adverb such as *noisily*, construe fictional world hearing experiences. [29] construes Moonta's personal hearing experience as he skates home alone.

[29] (SAS) Rain bubbled noisily in the big open water hole [[that stretched off into the dark[Ø: ness]]]. ||| (FOLC 219)

3.4.1.3.2 SAS Structures: Circumstantial Selection

SAS structures that select a perceptually oriented circumstantial element such as a circumstance of place as in [30], *in his sideways vision*, construe seeing experiences. In [30], the observed shape belongs to one of Jess's competitors who Jess observes is closing in on him.

[30] (SAS) Then the shape was there in his sideways vision. ||| (BTT 27)

3.4.2 Psychological Ascription

Fictional world psychological experiences, emotive and cognitive experiences, are construed by single- or multi-clause structures that select emotively and cognitively oriented participants (e.g., *hope*,⁴ *thought*, *important*, *awful*, *reason*), processes (e.g., *mean*, *remind*), epithets (e.g. *snowy*, *straw-colored*), and adjuncts (e.g., *huffily*, *mentally*). Fictional world thinking is also construed by *causal*, *conditional*, and *concessive* clause structures, as well as a variety of *comparative* structures. PAS structures as in [31–33] construe emoting experiences (*Hope*, *Comfort*, *Unpleasure*), and PAS structures in [34–37], [38], and [39–40], respectively, construe cognitive experiences—mental states (*Strangeness*, *Uncertainty*, *Defiance*) and *reason-*, *purpose-*, *result-*, *conditional-*, *concessive-*, and *comparison-type* thinking. The PAS structures in [31–62] construe the personal emotive or cognitive experiences of Moonta, Jack, Yolonda, Sam, Maxine, Jess, Frances, Lucky, and Aref and in some cases their sensory experiences as well.

3.4.2.1 PAS Material and Relational Clause Structures: Participant Selection

Transitive and intransitive material clause structures and attributive and identifying relational clause structures that select psychologically oriented participants construe fictional world emotive and cognitive experiences. The material and relational clause structures in [31–37] select an emotively or cognitively oriented Doer, Goal, Recipient, Attribute, Identifier, or Identified.

3.4.2.1.1 PAS Material and Attributive Clause Structures: Participant Selection

The PAS material and attributive clause structures in [31–37] select an emotively oriented thing as Doer (*hope*), an emotively oriented quality

⁴PAS structures that select *hope* as a participant more fully construe emoting than desiderative experiences (i.e., a feeling). Conversely, HT structures, whose projecting clause selects *hope* as a mental process and projects a thought, most fully construe *desiderative-type* cognitive experiences.

(*comforting, awful*), a cognitively oriented thing as Goal (*thought*), and a cognitively oriented quality (*strange, mysterious important*). In [31], it is Moonta's hope that icy cold weather is coming: Moonta (*him*) is selected as participant in the circumstance of manner (*through*). [32] construes Maxine's feeling of comfort at the thought of confiding in her dad about her mysterious caller and his series of phone calls. [33] construes Frances' displeasure at day camp: her first awful experience at the archery station and other unpleasurable experiences at the sculpting, resuscitation, and riding stations. In [34–35], Aref is struck by the strangeness of his drive through the desert and his mysterious evening meal at a desert camp: his grandfather normally travels on roads; and Aref can only guess how the food he is served at the desert camp that evening, came to be there amid miles and miles of sand. In [36], it is for Yolonda that the task of learning what the word *genius* means is an important task, indeed her reason for coming to the library today. In [37], Jack stops his own thought about his mother not returning to their campsite.

- [31] **(PAS)** Little squiggles of happy hope kept writhing all through him. ||| (*FOLC* 28)
- [32] **(PAS)** It was comforting [[[**(HT)** to know [[**(HT)** [Ø: that] they would be doing something together, || to protect Mum]]]]. ||| (*M* 69)
- [33] **(PAS)** Archery was awful. ||| (*GA* 80)
- [34] **(PAS)** (α) It felt strange || (β) driving without a road. ||| (*TOO* 146)
- [35] **(PAS)** It was very mysterious. ||| (*TOO* 155)
- [36] **(PAS)** Today, it was important [[[to find out [[what *genius* meant]]]]. ||| (*YG* 35, italics original)
- [37] **(PAS)** He stopped that thought in its tracks. ||| (*SAAE* 34)

3.4.2.1.2 PAS Identifying Clause Structures: Participant Selection

PAS identifying clause structures as in [38] select an embedded *reason* clause as Identified, a rank-shifted clause introduced by *why* which construes an explanation. [38] construes Moonta's explanation for running out to the school field on such a cold day. His explanation is complex,

construed partly by the PAS structures in the example and partly by *thinking* events and other psychologically oriented structures selected in the paragraph context. His explanation runs thus: he is ashamed to be seen in the school field learning to skate with the littlest kids in his village and wants to be the first one to know when there is skating ice so he can learn to skate and be off to the village canal before anyone spots him skating in the school field. [38] might have selected the expansion noun *reason* as shown but did not.

[38] (PAS) That was [Ø: the reason] [[why already twice this cold day he'd run out there]]. ||| (FOLC 30)

3.4.2.2 PAS Relational Clause Structures: Process Selection

Fictional world cognitive experiences are construed by relational clause structures that select a cognitively oriented relational process. [39] selects an *appearance-type* attributive process (*look*) and [40] a *sign-type* identifying process (*mean*). Sam, whose thinking is construed in both examples, is alone in [39] and in a group in [40]. [39] construes Sam's thinking in the attic about a familiar sweater shown in a picture and [40] his thinking about his teacher's seating directive for lunch, issued as a friendly phrase (*that*). While the meaning of this phrase is known to all the fifth graders including Sam, its meaning matters mostly to Sam, who ably elbows his way to a seat beside the new girl Caroline whom he hopes to recruit as a helper.

[39] (PAS) The nubby sweater with the zipper down the front looked familiar. ||| (E 5)

[40] (PAS) That meant [[[[Ø: that] everyone had to sit in the cafeteria [[the way they lined up]]]]]. ||| (E 15)

3.4.2.3 PAS Causal, Conditional, and Concessive Clause Structures

PAS causal, conditional, and concessive clause structures select two clauses in a hypotactic relation which construe fictional world thinking about a cause (i.e., a reason, a purpose, a result), a concession, or a condition associated with, as in [41–44], a *being-, doing-, or existing-event* (e.g., being tired, lining up, fumbling for, remaining). These structures select a hypotactic enhancement clause introduced by a *reason-, purpose-, result-, conditional-, or concessive-type* conjunction.

3.4.2.3.1 PAS Causal Clause Structures

The PAS causal clause structures in [41–44], introduced by the *reason-, purpose-, or result-type* conjunctions *because, in order to, and so* [\emptyset : *that*], construe Jess's, Lucky's, Jack's, and Aref's thinking: Jess's reason in [41] for pushing himself to run harder while training for the upcoming school race, Lucky's purpose in [42] for moving less than hurriedly behind the dumpster where she is eavesdropping on a support group meeting, Jack's purpose in [43] for fumbling for his cell phone in his tent, and Aref's consequential (results-oriented) preference in [44] of a square glass at mealtime. Frequently in *purpose-type* PAS causal structures as in [43], the conjunctive elements *in order* are elided.

- [41] **(PAS)** (β) Because he was more tired than usual, || (α) he had to push himself harder. ||| (*BTT* 16)
- [42] **(FIT-1)** She had to hurry, || **(FIT-2 $^\alpha$)** but she had to hurry *slowly*, || **(PAS-2 $^\beta$)** in order not to make a sound. ||| (*HPL* 5, italics original)
- [43] (α) He fumbled for his phone || **(PAS- β)** [\emptyset : in order] to call her. ||| (*SAAE* 3)
- [44] **(EM-1)** He liked [[[\emptyset : to use] a square glass [\emptyset : with meals at the table]]], || **(PAS-2)** so [\emptyset : that] it lined up properly [\emptyset : with everything on his place mat]. ||| (*TOO* 53)

3.4.2.3.2 PAS Conditional Clause Structures

PAS conditional clause structures as in [45], whose dependent clause is introduced by *if*, construe imaginative thinking—thinking about a possible (and typically desirable) future event. [45] construes Lucky's thinking about her ability to attract a perfect mother: she imagines doing so with a higher power. In other words, Lucky imagines being able to attract a perfect mother if she were to possess a higher power like some people she knows. PAS conditional clause structures frequently select the temporal operator *would* or modal operator *could*.

- [45] (PAT- α) She was pretty sure [[she'd be able to [\emptyset : do that]]], || (PAS- β) if only she had a Higher Power. ||| (HPL 13)

3.4.2.3.3 PAS Concessive Clause Structures

PAS concessive clause structures select a *concessive-type* conjunction as in [46], here the conjunction *even though*, and construe thinking associated with some kind of concession. In [46], Yolonda continues to dab herself with her mother's expensive perfume before school each day to make herself attractive to a boy who is no longer part of her life. Mentally Yolonda concedes that the initial link between her habit of making herself attractive and the presence of Tyrone in her life is broken but her habit persists.

- [46] (PAS) (β) Even though the Tyrone [[[\emptyset : that] she'd been so crazy about]] was gone from her life, || (α) the habit [[of attracting him]] remained. ||| (YG 11)

3.4.2.4 PAS Comparison Structures

PAS comparative structures as in [47–59] construe comparisons evoked in the mind between two fictional world events or things. PAS compari-

son clause structure as in [49] select similar elements as do the PAS causal, conditional, and concessive clause structures presented above. PAS comparative structures as in [50–61] select a *comparison-type* circumstantial element (*like, as, than*), conjunction (*than, as if*), or post-deictic (*similar*), or other comparison-oriented elements. All but two of the examples in this section, [54] and [58], construe cognitive and personal sensory experiences.

3.4.2.4.1 PAS Comparison Clause Structures

PAS comparison clause structures as in [47] select two clauses in a hypotactic relation and include a hypotactic enhancement clause introduced by the *comparison-type* conjunction *as if*. [47] construes the similarity evoked in Frances' mind between her aunt's past and present movements in the kitchen (her past awkward movements, her present gliding movement, as if she were moving on a smooth glass surface).

[47] (α) Now she moved around the room || (PAS-β) as if the floor were made of glass. ||| (GA 7)

3.4.2.4.2 PAS Comparative Structures: Circumstantial Selection

PAS comparative attributive clause structures as in [48–53] construe similarities between things evoked in the minds of Frances, Aref, and Maxine. [48–51] are attributive *comparison-type* circumstantial clauses that select *like* or *as*. [52] is an attributive clause that selects a *comparison-type* prepositional phrase as Post-modifier. In [53], a mental (ergative) clause, the Inducer *clouds* causes the Senser *him* (Aref) to think of a muscular arm. The comparisons evoked in [48–53] include a fragrance (from crushed lilac buds) and perfume in [48], Aref's head (inside) and a (squeezed and sour) lemon in [49], Aref's house (inside) and a (cool, deep) breath in [50], Aref's house (outside) and (yellow) butter, Maxine's and her peer's skill at playing the arcade game *Mighty Zola* in [52], and clouds and a muscular arm in [53].

- [48] (PAS) It smelled like the perfume of a hundred old ladies. ||| (GA 14)
- [49] (PAS) The inside of his head felt like a lemon, squeezed and sour. ||| (TOO 27)
- [50] (PAS) The inside of their house was [Ø: like] a deep breath [[[Ø: that was] welcoming them back]]—so quiet, so cool. ||| (TOO 31)
- [51] (PAS) Their two-story house in a modern new neighborhood was as yellow as butter. ||| (TOO 29)
- [52] (PAS) She was better than anybody at it. ||| (M 9)
- [53] (PAS) The clouds reminded him of an arm with a muscle. ||| (TOO 59)

3.4.2.4.3 PAS Comparative Structures: Conjunction Selection

PAS comparative structures as in [54–56] are attributive or material clause complexes that select a rank-shifted or a ranking enhancement clause introduced by the *comparison-type* conjunction *than* or *as if*. [54] construes Moonta's preference for engaging in one activity over another (his playing actively with skates, his sitting uneventfully outside his house looking at fog), [55] a difference in Sam's mind between sandwiches (Sam's carefully made sandwich and his classmate's carelessly made sandwich), and [56] a difference in Maxine's mind between turning around to face Father Matthew (Maxine's being caught doing something or nothing wrong).

- [54] (PAS) It was certainly better [[[to play with his skates [[than to sit [[looking at a fog [[come rolling up out of the sea]]]]]]]. ||| (FOLC 13)
- [55] (PAS) It looked [[as if the whole thing had been glued together with purple jelly]]. ||| (E 16)
- [56] (PAS) Maxine turned around guiltily|| as if she'd been caught with her hand in the poor box. ||| (M 14)

3.4.2.4.4 PAS Comparative Structures: Post-deictic Selection

PAS comparative structures as in [57], which select the *comparison-type* post-deictic *similar*, construe a similarity between things evoked in the

mind. [57] construes a similarity in Aref's mind between the hard hats worn by members of a construction crew and the helmet he wears when riding his bike.

[57] (PAS) They wore hardhats similar to his helmet. ||| (TOO 75)

3.4.2.4.5 PAS Comparative Structures: Other Selections

PAS comparative intransitive and transitive material clause structures select a *comparative-type* circumstance of manner as in [58] or a comparison-oriented epithet in the noun group functioning as Doer as in [58] or Goal as in [59]. [58–59] construe similarities evoked in Frances' mind between the color of her brother's hair (light brown, the color of straw), the way her brother's hair is shaped (sticking up, stacked like hay), and the color of her family's laundry soap powder (white, snowy white). [58] also selects a SAS structure.

[58] (SAS- β^α) At the sound of the bag opening, || (α) Everett raced into the kitchen in his truck-and-train pajamas, || (PAS- $\alpha^{x\beta}$) [\emptyset : with] his straw-colored hair sticking up in [\emptyset : the manner of] tiny haystacks. ||| (GA 5)

[59] (1) She tossed some clothes into the washer, || (PAS-2) then [\emptyset : she] poured a cup of snowy powder on top. ||| (GA 3)

3.4.2.5 PAS Apparent-Type Structures

PAS *apparent-type* structures as in [60–62], which select the *perceptive-type* attributive process *seem* or reality-phase verb *seem* in a hypotactic verb group complex, construe cognitive experiences. [60] construes Frances' thinking about her own house, now vacated for a summer tenant, which contains few of her family's personal things and so ceases to strike her as being personal and familiar. In [61], it is to Jack, the only other person present at Jack's campsite, that his new friend Aiden appears to hesitate, waiting for an explanation as to the whereabouts of Jack's mother, her tent, and her car before returning to the beach. The PAS *apparent-*

type verbal clause structure in [62] selects *her* (Maxine) as Receiver and construes Maxine's awareness of a particular look she is given by the St. Anthony statue in her church.

- [60] (PAS) Behind Frances, the house << i >> seemed empty and foreign. ||| (i), to which she had not been given a key, (GA 51)
 [61] (SAS) Aiden seemed to hesitate. ||| (SAAE 35)
 [62] (PAS) His look seemed to be accusing her. ||| (M 14)

3.5 Descriptive Seeing Experiences

Descriptive seeing experiences (DS structures) construe acute observations about the appearance of fictional world people and things. The acutely observed appearance of rooms as in [63] is commonly construed by DS structures. [63] construes Yolonda's descriptive seeing of her mother's new bedroom and selects an identifying clause simplex in [63b], an attributive clause simplex in [63c], numerous epithets (*big, quiet, pretty, new, little, peach-colored, round, wide*), a classifier (*spring*), and circumstances of accompaniment (*with*), matter (*of*), and place (*around*). [63] is Yolonda's personal descriptive seeing experience: apart from Yolonda being alone in her mother's room, the first sentence in the chapter selects a PT structure, which construes Yolonda's thinking about her new home (YG, p. 7); and in the paragraph that precedes [63], Yolonda locates her mother in their new backyard with flowers, shade trees, a picnic table, and a new barbecue (YG, p. 9).

- [63] (a^β) Before going downstairs to breakfast, || (a^α) Yolonda sneaked into her mother's room. ||| (DS⊕) (b) It was a big bedroom with pretty new curtains and [∅: with] a picture view of the quiet street and [∅: of] the trees with their flutter of new spring leaves. ||| (c) Her mother had her own bathroom with peach-colored tiles and [∅: with] little round lights around the wide mirror. ||| (YG 11)

3.6 Spotting, Noticing, and Tracking

Material and behavioral clauses as in [64–66], which construe the fictional world doing or behaving of a non-focalizing character, concomitantly construe fictional world seeing—the spotting, noticing, or tracking of another character’s doing or behaving by the prominent perceiver selected in the scene. In [64], Sam, the prominent perceiver in this outdoors scene, spots Onji’s and Anima’s apartment windows opening and Onji poking his head out. Sam is climbing up the side of his building at night, aiming to enter his attic from the outside; his cat, looking up at him, meows; lights go on in Anima’s and Onji’s apartments, and soon Onji, with his head out the window, is looking around. Sam leans close to the wall, holds his breath, waits, climbs down, puts his cat inside, and climbs back up the ladder, on route to the attic again. Before, during, and after this brief interruption in his Sam’s climb he hears various sounds outside his building, looks around and sees things in the dark, and thinks about the attic, his secret venture, and not getting caught. In [64], neither Onji nor Anima is selected as an -er participant in the given clauses, though Onji is recoverable as Doer and Behaver. In this scene [64: 1–2, 4], all construe Sam’s seeing experiences: his spotting of windows and Onji. Likewise, Sam’s seeing experiences are construed by [65–66]. In the attic scene in [65], Sam notices Caroline’s reaction when she reads the words “Sam” and “Bell?” in the old newspaper clipping Sam told her about, which she now has in her hands. Caroline expected to see Sam’s last name Mackenzie in the clipping not Bell and raises her eyebrows at the curious discrepancy. In the workroom scene shortly before this, Sam watches Caroline closely and tracks her movements, her first time in his grandfather’s woodworking shop. “Sam watched Caroline as she glanced around, her fingers tapping her lips” and tracks her movements: watches as she “pushed at her sleeves,” “pulled out a small green notebook,” “held up her finger,” “touched her forehead,” and “looked out the window” (*E* 47–48). Now in [66], still tracking her movements, Sam sees her standing on her tiptoes, watching something herself out the window.

- [64] (SP-1) Onji's window opened, || (SP-2) [Ø: Onji poked] his head out, || (TR-3) [Ø: Onji was] looking around, || (SP 4) and then Anima's window [Ø: opened] too. ||| (E 58)
- [65] (NO) She raised her eyebrows. ||| (E 54)
- [66] (TR) (α) But she was [Ø: standing] on tiptoes now, || (β) watching something outside. ||| (E 48–49)

3.7 Psychologically Oriented Elements

Verbal, behavioral, and material clauses as in [67–78] that select a fictional world individual as Sayer, Behavior, or Doer and a psychologically oriented element, a noun group or circumstantial element or a distinctive type of material process, concurrently construe an emoting or cognitive experience.

3.7.1 Circumstantial Element Selection

The material and behavioral clauses in [67–69], which select Lucky and Moonta as Doer or Behavior and a cognitively or emotively oriented element (COE, EOE; *mind, dismay, relief*) as participant in a circumstance of place, accompaniment, or manner, construe concurrent fictional world doing or behaving and a cognitive or emoting experience. [67] construes Lucky's mental work on Friday afternoon at home, her working on a mental list of motherly traits. [68] and [69–1] construe Moonta's emoting experiences at or on route to the village canal where he plans to skate. In [68], Moonta experiences dismay looking out at the crowded canal and its flurry of activity and in [69–1] relief that the weather is still cold when he heads for the canal for his second round of skating.

- [67] In her mind, Lucky worked on a list of good traits and bad traits in mothers. ||| (HPL 14)
- [68] (PB) He stared in dismay. ||| (FOLC 136)
- [69] (1) Moonta sighed with relief || (2) and raced to the canal. ||| (FOLC 160)

3.7.2 Circumstantial Adjunct Selection

[70–73], which select an emotively or cognitively oriented circumstantial adjunct (*huffily, miserably, mentally, boldly*), construe saying-emoting, behaving-emoting, and doing-cognitive experiences. In [70], Jess experiences anger when his little sister intrudes on his privacy at the cow shed and he snaps at her. In [71], at his headmaster's promise to punish him later at school for disregarding his decree that big kids like Moonta stay off the skating field, Moonta, caught on the skating field and feeling miserable, nods. In [72], Frances does some mental figuring to determine the number of leftover days in her summer holidays if she were to attend a two-week family camp with her mother and brother in Oregon. In [73], on his second pass under the dark village bridge, Moonta feels suddenly bold as he strikes out on his own for his far-off skating destination.

[70] (α^1) “You ought to be in bed,” || (α^2) he said huffily, || (PAT- β) mad at himself for cutting her down. ||| (BTT 15)

[71] Moonta nodded miserably. ||| (FOLC 95)

[72] Mentally she subtracted fourteen days from her seventy-eight and a half days of summer. ||| (GA 3)

[73] This time Moonta boldly swept on under the dark village. ||| (FOLC 189)

3.7.3 Cognitively Oriented Material Clause Elements

Materials clauses as in [74–78] construe doing-cognitive experiences. These clauses select an Epithet, Deictic, Numerative, or distinctive type of movement as Qualifier, a circumstantial element, or an element in a noun group functioning as Goal; and all construe the perceptions of fictional world individuals about distinctive fictional world movements or fictional world things, physical or color qualities, quantities, or explicitness. In [74–75], the *huge* quantity of the drink taken by Aref (size) and *shy* smile he draws on a flat stone (degree of explicitness) are perceived by Aref while he is drinking and drawing. In [76], the *deflated pink float* ring with the *dragon's* head that Aref and his grandfather pass on the

beach (form, color, possessor) and see in a trash bin is perceived by Aref, who closely observes his surroundings before and after passing the ring. In [77], on his own again after getting his skating chair back from an old man who borrowed it, Moonta practices the skating moves of skilled skaters, *shifts*, *darts*, *loops*, and *circles*. In [78], Yolonda, who has already tracked two of three people's activities as they dress for a special night out, hers and her mother's, now tracks her aunt's activities, dressing. It is Yolonda who perceives specific aspects of her aunt's dressing activities, the *half-dozen red* and *gold* scarves her aunt drapes over her *vast, loose white* dress (quantity, color, size, form).

- [74] (1) Aref popped open the lid || (2) and took a huge drink. ||| (*TOO* 99)
- [75] (1) He held up the stone || (2) and drew a shy smile on its flat surface. ||| (*TOO* 114)
- [76] Aref and Sidi passed a deflated pink float ring with a dragon's head. ||| (*TOO* 107)
- [77] He practiced [Ø: making] quick shifts and darts, loops and circles. ||| (*FOLC* 145)
- [78] Aunt Tiny draped a half-dozen scarves in [Ø: the colors of] red and gold over a vast, loose[Ø: -fitting] white dress. ||| (*YG* 132)

3.8 Free Thinking Structures

Fictional world cognitive experiences are construed by two types of free thinking structures, single- or multi-clause structures distinguished by their selection of verb tense. In formal stylistics, these structures are referred to as *free direct* and *free indirect thought* (FDT and FIT). Formal descriptions of FDT and FIT by Fludernik (1993) and Ehrlich (1990) focused on their distinctive features and relationship to neighboring sentences. Fludernik described FDT and FIT structures in terms of reference, syntax, tense, deixis, and expressive features, while Ehrlich identified three cohesive devices (referential, semantic, and temporal) that link FDT and FIT structures to neighboring sentences. From a systemic-functional perspective, free thinking structures select distinctive participants (i.e.,

first-person or personalized reference), verb group elements (i.e., primary or secondary tense, modal operators), mood, Mood elements (modal adjuncts, vocatives, expletives), and minor clauses (exclamations). The free thinking structures in [68–90] select a first-person pronoun or personalized character referent (e.g., *I*, *me*, *Old Dad*), a primary or secondary tense (i.e., *present*, *future*, *past-in-past*, *future-in-past*) which represents a backward or forward shift from the predominant tense selected in the scene, chapter, or novel at large (e.g., *am*, *will*, *had made leave*, *was going to*), a modal operator (e.g., *might*, *would*, *should*, *have to*), an interrogative, exclamative, or imperative mood (e.g., *how could –?*, *Why did –?*, *What a –!*), a mood or comment adjunct (e.g., *maybe*, *unfortunately*), a vocative or expletive (e.g., *Trotter*, *oh*), or an *exclamation-type* minor clause (e.g., *Ugh.*).⁵ These examples, which focus on Moonta's, Lucky's, Jess's, Gilly's, Sam's, and Aref's thinking about people (themselves, others), things, or events, construe different types of thinking and *mental* states—affirming, proposing, imagining, expecting, possibility, certainty, and misfortune, among others. (Different types of thinking and states of mind construed by free thinking structures are discussed in Sect. 3.8.6) In this study, the acronyms FDT and FIT refer to free thinking *present*- and *past*-tense structures, respectively.

3.8.1 Reference Selection

Singular third-person determinative and possessive pronouns are predominantly selected in the ten novels. The feminine pronouns *she* and *her* are selected predominantly in *HPL*, *GGH*, *YG*, *GA*, and *M* and masculine pronouns *he* and *him* in *FOLC*, *BTT*, *SAAE*, *TOO*, and *E*.

3.8.1.1 Personal Reference Selection: First Person Selection

The FDT structures in [79–81] construe Gilly's thinking about herself (*I* = Gilly) in [79] and her thinking about herself and her birth mother

⁵FDT structures commonly select multiple features including a primary tense, first-person pronouns, an exclamative or imperative mood, a modal operator, or italics.

(*me* = Gilly, *she* = her birth mother) in [80]. The selection of first-person personal reference (*I, me*) in these examples contrasts the selection of third-person personal reference (*she, her*) in surrounding paragraphs. In [79], as Gilly arrives at her new foster home in Thompson Park, she affirms to herself that she is known widely for taking people on. In [80], in her late uncle's bedroom reflecting on her mother's long absence in her life, Gilly proposes that her mother cares something, even something small, about her.

[79] (FDT) I am famous across this entire county. ||| (GGH 3)

[80] (FDT) She must care about me, at least a little. ||| (GGH 135)

3.8.1.2 Personalized Character Reference Selection

The FIT structure in [81] selects a personalized character referent (*Old Dad*) and construes Jess's imaginative thinking about himself and his father. Earlier in the paragraph, Jess imagines his father learning about his training routine and wrestling him like he used to do. [81] construes Jess's imagining his father's surprise at how strong Jess has become since the two last wrestled.

[81] (FIT) Old Dad would be surprised [[at how strong he'd gotten in the last couple of years]]. ||| (BBT 5)

3.8.2 Verb Group Selection

3.8.2.1 Tense Selection: Present and Future Tenses

The primary past tense is the predominant tense selected in the ten novels. It is selected in all six types of clauses: material, mental, relational, verbal, behavioral, and existential clauses. FIT structures in the novels prefer the primary past tense but also select past-in-past and future-in-past secondary tenses (i.e., backward and forward shifts in fictional world time. Backward shifts, Recollection structures, are discussed in Sect.

3.11). FDT structures are selected in six of the ten novels, in *GGH*, *BTT*, *HPL*, *YG*, *TOO*, and *SAAE*, and prefer the primary present tense. FDT structures rarely select the primary future tense.

The FDT structures in [82–84] select the primary present or future tense (*is*, *will*) and construe Gilly's thinking about herself: her affirming *to herself* in [82] that she is clever and hard to manage, and her expecting in [83] that she will smother from her grandmother's constant attention. The FIT structure in [84] selects the future-in-past secondary tense *was going to be* and construes Moonta's thinking about himself (future *being*-events). [84] selects *he* (Moonta) as Theme and construes Moonta's insisting that he will be strong and healthy next day so he can learn to skate with and without a skating chair.

[82] (FDT) (1) I am too clever || (2) and too hard to manage. ||| (*GGH* 3)

[83] (FDT) I'll smother. ||| (*GGH* 134)

[84] (FIT) (1) He was going to be strong, || (2) he wasn't going to be sick tomorrow. ||| (*FOLC* 108)

3.8.2.2 Modal Operator Selection

3.8.2.2.1 Low-Value Selection

The FIT structure in [85] selects a low-value modal operator (*might*) and construes Aref's thinking about the possibility that his cherished cat will fail to remember him after a three-year separation, with Aref living abroad and his cat remaining in Oman.

[85] (FIT) Mish-Mash might forget him. ||| (*TOO* 85)

3.8.2.2.2 Median-Value Selection

The FIT structure in [86] selects a median-value modal operator (*would*) and construes Jess's thinking about Leslie (*her*), his planning to go to see

his friend Leslie in the morning and to explain to her why he failed to meet her at the creek as arranged.

[86] (FIT) (1) He would go to see her the first thing in the morning ||
(2) and [Ø: would] explain everything. ||| (BTT 107)

3.8.2.2.3 High-Value Selection

The FIT structure in [87] selects a high-value modal operator (*had to*) and construes Gilly's thinking about foster mothers like Trotter, her new foster mother. [87] construes Gilly's insisting that a law should exist to prevent foster mothers like Trotter from favoring one foster child (William Ernest) over another (Gilly herself).

[87] (FIT) There had to be a law against foster mothers [[who showed such gross favoritism]]. ||| (GGH 19)

3.8.3 Mood Selection

The FIT and FDT structures in [84–87] select an interrogative (*WH-* or *yes/no-*), an imperative, or an exclamative mood. Each mood has its own natural theme: *What I want to know is* (*WH-* and *yes/no-* interrogative theme), *I want you to do* (imperative theme), and *I want you to know* (exclamative theme).⁶ In [84–85], the *WH-* element functions as Theme and construes the manner of (*how*) and reason for (*why*). In [86–87], a finite verbal operator functions as Theme. The FIT and FDT structures in [84–90], which construe questioning (wondering) and directing, focus on Sam's, Gilly's, and Jess's thinking about themselves, others, and fictional world things.

⁶ See Halliday and Matthiessen (2004: 75–79).

3.8.3.1 Interrogative Mood Selection

3.8.3.1.1 WH-Interrogative Selection

The FIT-Q and FDT-Q structures in [88–89] select the interrogative mood and a WH- element (*what, why*). The FIT-Q structure in [88] construes Sam's thinking about himself (*he* = Sam) and his grandfather (*Mack*). Sam, who has just come upon some startling information in his attic that makes him question his identity and family relationships, wonders what will happen between him and Mack, if Mack is not his grandfather and their relationship ends. The FDT-Q structure in [89] construes Gilly's thinking about herself (*me* = Gilly) and her birth mother (*you* = Courtney): Gilly's wondering about the reason for her birth mother's actions eight years ago when she suddenly went away and left Gilly in foster care.

[88] **(FIT-Q)** What would he do without Mack? ||| (*E* 8)

[89] **(FDT-Q)** (1) Why did you go away || (2) and leave me? ||| (*GGH* 135)

3.8.3.1.2 Yes/No-Interrogative Selection

The FDT-Q structures in [90–91] select the interrogative mood and a finite modal or a temporal operator (*should, were*). These examples construe Gilly's thinking about herself (*I* = Gilly) and Jess's thinking about himself (*me* = Jess) and Leslie (*you*). In [90], on route to the police station in a squad car, Gilly wonders if she should make a break for it, that she should jump from the squad car and just forget about the money the police have of hers, her getaway fare to San Francisco. In [91], reflecting on Leslie's recent death, Jess wonders about her being scared while drowning in the creek, as he himself has been scared many times in his life.

[90] **(FDT-Q)** Should I just forget about the damn money? ||| (*GGH* 89)

[91] **(FDT-Q)** *Were you scared like me?* ||| (*BTT* 119, italics original)

3.8.3.2 Imperative Selection

The FDT structure in [92] selects the imperative mood and a complex verb group (*stop hovering*). This example focuses on Gilly's thinking about her new situation out of foster care. Now in the permanent care of her grandmother at her grandmother's home in Virginia, Gilly directs her grandmother mentally to give her room and to stop crowding her.

[92] (FDT) Stop hovering over me. ||| (GGH 134)

3.8.3.3 Exclamative Selection

The FIT structure in [93] selects the exclamative mood and the WH- element *what* as attributive Complement. [93] construes Gilly's thinking about a student at her new school, "a shriveled-up-looking little sixth grader from another class" (GGH, p. 26). This student (\emptyset : *she* = Agnes Stokes) tries to befriend Gilly, turns up at Gilly's house uninvited, waving and hollering at her, wanting to walk to school with her, which strikes Gilly as creepy.

[93] (FIT) What a creep [\emptyset : she was]! ||| (GGH 42)

3.8.4 Modal Adjunct Selection

The FIT structures in [94–96] select *mood* or *comment* modal adjuncts, mood adjuncts of modality and *asseverative-* or *qualificative-type* comment adjuncts. These structures select modal adjuncts in a neutral, medial, or thematic position and often select both a modal adjunct and modal operator.

3.8.4.1 Mood Adjunct Selection

The FIT structure in [94] selects the mood adjunct *maybe* and construes Lucky's thinking about *Miles*, a local boy who accompanies her when she

runs away, and the *possibility* (i.e., low probability) that he will change his mind about rejecting the eggs she has given him to eat.

[94] (FIT) (α) Maybe by breakfast tomorrow Miles would decide || (β) to like hard-boiled eggs. ||| (HPL 118)

3.8.4.2 Comment Adjunct Selection

The FIT structures in [95–96] select an *asseverative-* or *qualificative-type* comment adjunct (*surely, unfortunately*) and construe Gilly's thinking about particular mental propositions, one involving her teacher Miss Harris (*she*) and another a TV commentator (*the commentator*). Gilly's propositions in these examples construe on one hand her certainty about and on the other the undesirability in her mind of particular fictional world events (*doing-* or *saying-events*). In [95], Gilly thinks with certainty that her teacher will soon pick up her math book and discover the racist card she has made for her. In [96], Gilly thinks about the undesirable silence of the TV commentator: his refusal to repeat the nasty joke about black people that recently got a prominent government official fired.

[95] (FIT) Surely at any minute, she would pick up the book. ||| (GGH 58)

[96] (FIT) Unfortunately the commentator didn't repeat the joke. ||| (GGH 56)

3.8.5 Vocative and Expletive Selection

3.8.5.1 Vocative Selection

The FDT structure in [97] selects a Vocative (*Trotter*) and construes Gilly's thinking about her new foster mother, her thinking disparagingly about Trotter for claiming to know things about Gilly when she only met Gilly the day before.

[97] (FDT) Trotter, you [Ø: are a] dummy. ||| (GGH 20)

3.8.5.2 Expletive Selection

The FIT structures in [98–99] select an Expletive (*oh, man*) and construe Moonta's thinking about his mother (*Mother*) and Thursday's events (*everything*): his affirming to himself in [98] that he loves his mother because she is good to him and his insisting in [99] that things came round right in the end that Thursday afternoon when he found his skates in the turf bin. The EM structure selected in a paratactic relation with the FIT structure in [98], and the repetition of the Expletive *man* and selection of the comment adjunct *certainly* in [99] help to determine the type of thinking construed by these FIT structures.

[98] (FIT-1) Oh, || (EM-2) he loved Mother. ||| (FOLC 126)

[99] (FIT) Man, oh, man, everything had certainly turned out perfectly this day. ||| (FOLC 44)

3.8.5.3 Minor Clause Selection: Exclamation Selection

The FIT structure in [100] selects a minor clause exclamation (*Ugh*) and construes Gilly's state of mind, a state of aggravation, as Agnes Stokes keeps after her about doing something together or helping her somehow. Finally, Gilly has had enough, and in her aggravated state bears down on Agnes, telling her in no uncertain terms that she does not need help.

[100] (FIT) Ugh. ||| (GGH 43)

3.8.6 Types of Thinking Construed by Free Thinking Structures

Free thinking structures construe different types of cognitive experiences: thinking events and cognitive-type *mental* states. Table 7.1 in chapter 7

includes a complete list of thinking events construed by free thinking structures examined in this study. In all, 47 categories of thinking in the *RIT* classification scheme are construed by these structures. Free thinking structures that construe *Knowing* are classified as knowledge structures (see Sect. 3.10).

3.8.6.1 Mental Projection Tag: Process Selection Thought

All free thinking structures, FIT and FDT *declarative-* and *interrogative-type* structures alike, are confirmable using a mental projection tag (i.e., projecting mental clause) that includes the process *thought* and third-person personal pronoun (*he, she*) or a person's name (e.g., *Gilly, Moonta, Frances, Jack*) as Senser (*thinking-Senser*). The free thinking structures in [101–107], all of which accept the mental projection (mental process *thought*) tag, construe seven types of thinking events. (Examples of free thinking structures construing other types of thinking are included in forthcoming chapters.) Free thinking structures may be tagged in and out of their original paragraph contexts, but their classification as one or another type of thinking is determined by the original paragraph context.

3.8.6.2 Types of Thinking Construed: Seven Examples

In [101–107], a personal pronoun (*I, he*), which refers to the individual whose thinking is construed by the FDT or FIT structure, is selected as Carrier (*I* = Yolonda) or Doer (*he* = Jack, Aref, Sam). These five examples construe Yolonda's, Jack's, Aref's, and Sam's thinking about personal *being-* or *doing-*events. [101] selects the simple present tense *am* and construes Yolonda's thinking about herself in relation to the meaning of the word *genius*. In [101], Yolonda comes across the first sense of the word, “Exceptional or transcendent intellectual and creative power” (*YG*, p. 36) and insists that she is not in any way God-like. [102–103] select the future-in-past secondary tense *was going to* and construe Jack's thinking about two future events. In [102], Jack expects to do what he and his mother had talked about on their vacation in Maine, to experience the distinctive sound of the famous Red Snapper. In [103], having stopped himself from circling about the campsite searching haphazardly

for his mother, Jack counts his money and decides to buy food from a nearby store. [104–105], which select the modal operator *should*, construe Aref's thinking about a perishable gift he has just received from his elderly neighbor, chocolates, and Sam's thinking about his ascent up a pipe to the attic. In [104], Aref reasons that his chocolates will melt if he doesn't take them out of the heat and somewhere cool like his house. In [105], well up the pipe that runs alongside his building and made dizzy looking down at the street, Sam silently proposes to scramble back down the pipe and into the house and find an easier route to the attic to find his birthday presents.

- [101] (**FDT-Insisting**) (1) Well, || (2) I'm sure enough not God. ||| (*YG* 36)
- [102] (**FIT-Expecting**) (1) He was going to bite into a glowing red hot dog || (2) and hear a *snap*. ||| (*SAAE* 6, original italics)
- [103] (**FIT-Deciding**) He was going to find food. ||| (*SAAE* 5)
- [104] (**FIT-Reasoning**) (1) He should probably take the chocolate home, || (2) so it wouldn't melt. ||| (*TOO* 80)
- [105] (**FIT-Proposing**) Maybe he should scramble back inside. ||| (*E* 4)

The free thinking structures in [106–107] construe Frances' thinking about her mother and aunt and Sam's thinking about presents. In these two examples, people (*they* = Frances' mother and aunt) and possessed things (Mack's presents for Sam) are selected as Theme. [106] selects the mood adjunct *probably* and construes Frances' speculation about her mother and aunt, that they have heard her stop playing the clarinet in her room and stopped their heated conversation in the kitchen on that account. In [107], equipped with a flashlight, Sam looks around his attic for his hidden birthday presents and affirms the quality of gifts he gets from grandfather each year.

- [106] (**FIT-Theorizing**⊕) (α) They had probably heard her || (β) stop practicing. ||| (*GA* 28)
- [107] (**FIT-Affirming**) Mack's presents were the best. ||| (*E* 5)

3.9 Mental Noting Structures

Mental noting structures (MN structures) construe cognitive experiences that coincide with personal observations about fictional world people and events. MN structures select the declarative mood, are typically sentence-length structures, and are confirmable using a mental projection tag that includes the process *noted* and a third-person personal pronoun or person's name as Senser (*noting*-Senser). MN structures are most accurately tagged in their original paragraph contexts.

The MN structures in [108–114], all accept the mental projection tag *he* or *she noted* and construe Maxine's, Jack's, Sam's, and Aref's notings about present, past, or future events. Four of these structures select the observer (*Maxine, he* = Jack, Sam, or Aref) as Theme, and two select a secondary verb tense. [108] construes Maxine's noting about the falling away of her friends as things went wrong for her and her family. [109–110] construe Jack's notings about his failure to pick up a phone signal just outside his tent, his bit of salami being the only thing he had to eat until his mother returned with groceries, and his having used all his spending money to buy salami and some other things from the campground store. [111–112] construe Sam's notings about the last place he has left to search for his birthday presents, the attic, and motorists' near oblivion about a branch of a well-known river that runs out of view behind his building. The MN structures in [113–114] are conjoined with a PB *looking*-event structure in [113] and a FIT *recollecting*-event structure in [114]. [113–2] construes Sam's noting about the time he has left in homeroom before his having to leave for a special class with the resource teacher, and [114: 2–3] construes Aref's noting about the unexpectedness of the nap he has just woken from.

[108] (MN) Over the last year Maxine had lost all her friends. ||| (M 21)

[109] (MN) [Ø: There was] No reception in the campground—at least not in this spot. ||| (SAAE 3)

[110] (MN) (1) This was the only food [[[Ø: that] he had]], || (2) and he'd spent all his money. ||| (SAAE 34)

- [111] (MN) (α) Only one place was left || (β) to search. ||| (E 3)
- [112] (MN) (α) People [[who drove along the road in front]] hardly realized || (β) that a finger of the Mohawk River bubbled along behind his building. ||| (E 4)
- [113] (PB-1) He glanced up at the clock: || (MN) (2^α) [\emptyset : he had] a half hour || (2^β) before he had to go to Mrs. Waring's Resource Room. ||| (E 17)
- [114] (FIT-*Recollecting*) (1^α) He hadn't really taken naps || ($1^{x\beta}$) since he was about three, || (MN) (2^α) and he didn't plan || (2^β) on falling asleep now—|| (3) it just happened. ||| (TOO 93)

3.10 Knowledge Structures

Knowledge (KN) structures as in [115–125] are single- or multi-clause, single- or multi-sentence structures that construe knowledge about fictional world people, things, and events. These structures construe knowledge possessed by one or two individuals, all members of a family, community members, or a regional population. KN structures construe new or existing knowledge and knowledge about facts, procedures, proceedings, and words. Fact, procedure, and proceeding KN structures uniquely select the simple present tense and word KN structures the simple present or past tense; all other KN structures select the simple past tense. The person or thing to which the given knowledge relates is selected as Theme, while the given knowledge content is construed by experiential elements. The knowledge construed in [115–125] relates to a person (Frances' *mother* and brother *Everett*, *she* = Maxine's teacher Miss Ross, *she* = Frances' mother), a place (*Oman*), a thing (*a phrase*, a fragrance), a fact (a geographical fact about the state of *Michigan*), a procedure (the procedure for *making sun tea*), proceedings (*storm*-related events), and the meaning of a word (*ward*). KN structures are confirmable using a mental projection tag that includes the process *knew* and a third-person personal pronoun or person's name as Senser (*knowing-Senser*). Like MN structures, KN structures are most accurately tagged in their original paragraph contexts. [115–125] construe knowledge possessed alone or with others by Frances, Aref, Yolonda, and Lucky.

3.10.1 Person Knowledge

Person knowledge (PK) structures construe knowledge possessed by an individual about a fictional world person or pseudo-person (e.g., a pet dog or cat), knowledge including but not limited to the person's identity, qualities, abilities, accomplishments, needs, routines, pastimes, occupation, social relationships, likes, dislikes, and particular experiences. [115–116], which select Frances' mother and brother Everett as Theme/Topical Theme and time-oriented (i.e., frequency of occurrence) adjuncts (*generally, always*), focus on Frances' knowledge about routines, her mother's routine of eating little at meals, and her brother's routine of stopping anywhere on route to observe nature. There is no evidence that anyone other than Frances possesses this particular knowledge about her mother and brother.

[115] (PK) Generally, her mother ate very little. ||| (GA 20)

[116] (PK) Everett always stopped in his tracks for nature. ||| (GA 19)

3.10.2 Common Knowledge

Common knowledge (CK) structures as in [117] construe knowledge commonly possessed by most people in the fictional world. [117] selects the sultanate *Oman* as Theme and construes common Omani knowledge about the sultanate's transportation infrastructure, that it does not include travel by railway.

[117] (CK) Oman had no trains. ||| (TOO 42)

3.10.3 Family Knowledge

Family knowledge (FK) structures as in [118] construe knowledge possessed by all members of a fictional world family. [118], which selects the phrase *Discovering Something New Every Day* as Identified and *Al-amri*

family and *motto* as Classifier and Thing in the noun group functioning as Identifier, construes knowledge about a discovery-oriented game and motto possessed by Aref Al-amri's three-member family.

[118] (FK) [[Discovering Something New Every Day]] was an Al-amri family motto. ||| (TOO 7)

3.10.4 Knowledge Shared by Two

Knowledge shared by two (TK) structures as in [119] construe knowledge possessed by two fictional world individuals. [119] construes shared knowledge, knowledge about the beauty fragrance used both by Yolonda and her mother, *Giorgio*, identified in the first sentence of the paragraph context. The more expensive and unaffordable form of the fragrance, the *perfume*, is selected as Theme/Carrier in [119–1] and the less expensive and affordable form, the *cologne*, as Goal in [119–2]. [119], which selects a *being-* and *doing-*event in a paratactic enhancement *reason-type* relation, construes Yolonda's thinking about the fragrance she has come to dab on herself in her mother's room before school, her knowledge about her mother's reasoning for buying one form of the fragrance over another.

[119] (TK) (1) The perfume cost a hundred seventy dollars an ounce, ||
(2) so her mother only bought the cologne. ||| (YG 11)

3.10.5 School Knowledge Structure

School knowledge (SK) structures as in [120], which consist of one of more sentences, construe knowledge possessed by members of a school community, the people that work at and attend a specific school. [120] selects *they* (people at Maxine's school) as Theme/Sayer, *her* (Miss Ross) as Target, and *Smiler* (Miss Ross' nickname at school) as Verbiage and [120] *she* (Miss Ross the Smiler) as Theme/Carrier. [120] construes knowledge

distinctively possessed by people at Maxine's school about the new teacher Miss Ross, who is known as a happy person, always smiling, whose hair shimmers when she laughs.

[120] (**SK**⊕) (a) They called her Smiler at school. ||| (b) She always looked so happy, with her short, glossy hair [[[that shimmered || whenever she laughed]]]. ||| (*M* 17)

3.10.6 New Knowledge

New knowledge (NK) structures as in [121] construe knowledge newly acquired by a fictional world individual as events unfold. [121] construes Frances' new knowledge about her mother, *her* selected as Theme, that her mother plans to attend a retreat out of state with Frances and her brother for the first part of the summer holidays.

[121] (**NK**) She had signed up for a retreat in Oregon. ||| (*GA* 1)

3.10.7 Fact Knowledge

Fact knowledge (FTK) structures construe knowledge possessed by a fictional world individual about a geographical, historical, scientific, political, or economic fact or the like that is verified by a reference-type (refereed or edited) publication such as an encyclopedia, almanac, atlas, textbook, or official report. [122] is the first of four enumerated items recorded in Aref's personal notebook under the heading "My New Home" (*TOO* 45). [122], which selects *Michigan* as Topical Theme and the simple present tense (*has*), construes a geographical fact about the United States: the prevalence of freshwater bodies in the state of Michigan.

[122] (**FTK**) 1. Michigan has more lakes and ponds than any other state. ||| (*TOO* 45)

3.10.8 Procedure Knowledge

Procedure knowledge (PRK) structures as in [123] construe procedural (i.e., how to do) knowledge about the execution of a fictional world task. The complex PRK structure in [123], which consists of two present-tense ranking relational clauses in a paratactic elaboration relation, construes how-to-do details about sun tea. [123–1] selects the thing to do (\emptyset : making *sun tea*) as Qualifier in the noun group functioning as Theme and [123–2] the what to do (*leave*) as act-clause. Details about what not to do to make this particular type of tea are construed in [123–1] by the embedded fact-clause. In [123], Lucky, having just arrived home, pours herself a glass of sun tea while her guardian Brigitte stands nearby talking on the phone. Procedural knowledge about sun tea is possessed by Lucky and Brigitte.

[123] (**PRK**) (1) The great thing about [[[\emptyset : making] sun tea]] is [\emptyset : the fact] [[[that you don't have to boil water || and heat up the whole kitchen || to make it]]]— || (2) [[all you do]] is [[leave a jar of water with two tea bags in a sunny place]]. ||| (*HPL* 10)

3.10.9 Proceeding Knowledge

Proceeding knowledge (PGK) structures construe systematic knowledge about unfolding fictional world events, natural or social events. The PGK structure in [124] selects various nature-related things as -er participants (*wind, rain, it* = air, *sun*) and other participants in material, mental, or attributive clauses (*rainstorms, streambed, river, creosote, wild sage, storm, trees, water, ground*), *happening-type* material processes (*whoosh, blow, pour, turn, come*), the simple present tense (*is, are, turns, smells, comes, look*), and numerous hypotactic enhancement clauses. [124], whose initiating clause in [124a] selects *Lucky* as Senser and *rainstorms* as Phenomenon, construes Lucky's knowledge about the unfolding of a typical rainstorm in the Mojave Desert. [124a] construes her knowledge about the most intense part of the storm (her knowledge about *wind, rain*, and nearby

streambed filling with water) and in [124bc] her knowledge about the aftermath or passing of the storm and altered state of things (her knowledge about desert plants and the *sun* and the state of outdoor furniture, desert *trees*, and the *ground*).

[124] (PGK⊕) (a^α) Lucky loved rainstorms || (a^β) because of how wild and scary they are, ||| (a^γ) when you are safe inside your trailer || (a^{δ1}) with the wind whooshing and blowing like crazy || (a^{δ+2}) and rain pouring down so hard [[[: that] it turns the dry streambed into a river]]. (b^α) Her favorite part was afterward, || (b^β) when it smells like the first day of the history of the world, like creosote and wild sage. ||| (c¹) The sun comes out || (c²) and you look around at all the changes [[[∅: that] the storm has caused]]: [∅: changes to] the outside chairs [[[∅: that have] blown away]], the Joshua trees [[[∅: that are] plumped up with water]], [∅: and] the ground [[[∅: that is] still a little wet]]. ||| (HPL 16)

3.11 Past-Oriented Thinking Structures

Five past-oriented thinking structures construe cognitive experiences that focus on one or more time-shifted events whose distance from the dominant experiential time scheme is that of minutes, hours, days, weeks, months, or years.

3.11.1 Replayed Events

Replayed event (RE) structures as in [125] are often single-sentence structures that construe a recent past event replayed in the mind, an event that has happened minutes or less ago. In [125], Moonta searches the attic for his skates, suddenly stops, stands very still, notes his mother's presence in the kitchen, and hears her singing. The RE structure in [125c], which is surrounded by material and behavioral clauses and MN and PM structures, construes the replayed event in Moonta's mind

(his mother's coming into the house) while he stands very still listening to his mother's activity below. Of the seven ranking clauses selected in [125], Moonta is selected as -er participant five times; and in contrast to the clauses that surround the RE structure, which predominantly select the simple past tense with or without a modal operator (*searched, was, had to stand, could hear*), [125c] selects a secondary verb tense (*had come*).

[125] (a¹¹) He searched || (a¹⁺²) and he searched, || (a²) but nowhere did he find his skates. ||| (b) Suddenly he had to stand very still. **(RE-c)** Mother had come into the house. ||| **(MN-d)** She was in the kitchen right under him. ||| **(PM-e)** He could hear her [[singing to herself]]. ||| (*FOLC 27–28*).

3.11.2 Rundowns

Rundown (RD) structures construe shorter or longer summative accounts in an individual's mind of two or more events that have happened hours, days, or weeks ago. Shorter RD structures as in [126] select the past-in-past secondary tense (*had finished, had helped*); longer RD structures select the simple past tense, alternating tenses (past and past-in-past), and circumstances of time (e.g., *in November, after Christmas, all March*; see *BTT*, pp. 44 and 78). The shorter single-sentence RD structure in [126] construes Jess's rundown in his mind of events on the day he has stayed home with his mother to help her with garden and kitchen work (*picking* and *canning beans*), while his sisters are off shopping with friends in town. [126] selects *Jess* as Theme/Doer and the past-in-past tense twice. Longer multi-sentence RD structures often occupy the onset position in a chapter or section.

[126] **(RD)** (1) Jess had finished all the picking || (2) and [∅: he had] helped his mother [∅: to] can the beans. ||| (*BTT 9*)

3.11.3 Flashbacks

Flashback (FB) structures construe a snapshot-like memory of an event that occurred as recently as a few days ago or as long ago as early childhood. FB structures, which typically span two or more consecutive paragraphs but may also be situated in a single paragraph, focus on an interval of time of seconds or minutes in duration, often include one or more paratactic verbal projection clause complexes, and select simple past or present verb tenses. [127] includes four sentences in an eight-sentence FB structure that construes Yolonda's flashback memory of her brother's disposition as a baby before he was given a harmonica by their father. Four years old at the time, Yolonda remembers her brother and a crib, her brother crying with his face screwed up, and someone feeling sorry for him. [127cdf], which select the simple present tense (*is, says*) and paratactic verbal projection clauses, is preceded, followed, interrupted, and extended by PAS, FIT, and CM structures. Personal past experiences that are construed by FB structures have a real-time quality to them.

[127] (**PAS**⊕) (a) Her mind traveled. ||| (b) Images from long ago slipped slow-motion through her head. ||| (**FB**⊕) (c) *Baby Andrew's face is* [[[all screwed up || with crying]]. (d¹) "Poor little tyke," || (d²) *someone says.* ||| (**FIT-Q-e**) [∅: Was this] Her genitor? ||| (f) (**FB**) *A crib is in the living room (CM) of a place* [[[∅: that] Yolonda remembers only in snatches]]. ||| (**FB-g**) "Poor little tyke." ||| (YG 39, italics original)

3.11.4 Recalled Conversations and Addresses

Recalled conversation (RC) and Recalled address (RA) structures as in [128–129] construe the calling to mind of conversational details or comments addressed to an individual in a recent or distant past social or educational context. The recalled communicator in a past conversation or address is construed by the projecting clause and the recalled communication by the projected clause in a hypotactic verbal projection clause

complex. The RC and RA structures in [128–129] construe details or comments from a conversation or address called to mind by Lucky and Frances. In [128], Lucky calls to mind details from a conversation with Lincoln's mom and dad about their hopes for Lincoln being president one day: details recalled on the outskirts of town when Lincoln writes on a highway sign and Lucky worries that his actions, when uncovered in the future, will hurt his chances in a presidential election. In [129], Frances, warming up on her clarinet, calls to mind her music teacher's advice to her about the positive effects of practicing.

- [128] (**RC**⊕) (a^α) Lincoln's dad said || (a^β) [\emptyset : that] he shouldn't worry about [[[becoming the President of the United States || until he was in college]]. (b^α) Lincoln's mom said || (b'^β) [\emptyset : that] he should worry about it every day, || ($b''^{\beta \times \beta}$) starting now. ||| (*HPL* 23)
- [129] (**RA**) (α) Mr. Mundy always said || (β^β) that if Frances practiced long enough, || (β^α) she would learn to forget about her fingers and her lips and about the difference between herself and the instrument. ||| (*GA* 27)

3.11.5 Recollections

Recollection (REC) structures are CM, HT, PT, PAS, or FIT structures that construe all but verbal experiences from the distant past, experiences from several months ago or more, and often from more than a year ago. CM, HT, and PT structures select a *Recollecting*-type mental process (*remember*, *recollect*, *recall*) and the simple past tense, while PAS and FIT structures select the past-in-past tense. The CM and HT (REC) structures in [130–131] select the mental process and simple past tense *remembered*, and the PAS and FIT (REC) structures in [132–133] select the past-in-past tense *had*. [130–133] construe past *learning*-, *relating*-, and *seeing*-events. [131] construes Jack's recollection about the workings of cell phones, a past *learning*-event; and [132] construes Yolonda's recollection of the notes her brother played first thing in the morning in Chicago on his harmonica, a past *relating*-event—her brother's music had been the alarm clock that woke her each morning. [130] and [133]

construe *seeing*-events from very long ago, when Sam and Gilly, now eleven, were very young children and lived in very different homes: [130] construes Sam's recollection of the river in Anima's story, an old Iroquois legend; and [133] construes Gilly's recollection of a memorable picture she came upon once in an old book.

- [130] (REC) And somehow, he remembered that river, too. ||| (*E* 28)
 [131] (REC \oplus) (α) He remembered || (β) that cell phones have a patch
 [[[that tells [[whether they've been damaged by liquid]]]]]. ||| (*SAAE* 40)
 [132] (REC) The bright, clear notes had always been her alarm clock
 back home in Chicago. ||| (*YG* 8)
 [133] (REC) She had once seen a picture in an old book of a red fox on
 a high rock surrounded by snarling dogs. ||| (*GGH* 22)

3.12 Imagined Event, Deliberation, and Rumination Structures

Three types of composite structures construe an individual's sustained thinking (imagining, deliberating, or ruminating) about fictional world people, things, events, situations, or experiences. These structures are multi-sentence structures that span whole, and often multiple paragraphs and include, as in [134], paratactic verbal clause complexes. Individuals typically engage in imagining, deliberating, or ruminating when they are alone.

3.12.1 Imagined Events

Imagined event (IE) structures construe an individual's sustained thinking about an imagined fictional world event. The five-sentence IE structure in [134a-e] construes Jack's imaginative thinking about his mother's going off and leaving him alone at their campsite. [134] is a composite of CM, FIT, and paratactic speech (PS) structures. The CM structure in [134a] selects *he* (Jack) as Senser (*imagining*-Senser) and a macrophe-

nomenal clause complex which construes the focus of Jack's imaginative thinking, her (his mother's) *going off*. In [134], Jack feels a sudden heaviness in his arms, holding his Red Snapper hot dog, and wonders where his mother is and why she went off last night while he was sleeping. He imagines her going off to pick something up for them in town and getting sidetracked by an artist or artisan, whom she will talk about when she is back with Jack at their campsite.

[134] (IEa-e) (CM) (a) He could imagine her [[[going off || to get something—some last-minute thing [[[Ø: that] they needed || to make this trip *absolutely perfect*]] — || and then meeting someone [[[Ø: that was] interesting]]]]]. ||| (FIT⊕) (b) [Ø: This person would be] Someone [[[who made art out of sea sponges, || or wrote the messages in juice-bottle caps]]. ||| (c) She would be [[unable to pull herself away]]. ||| (PS⊕) (d¹) “Can you believe it, Jack?” || (d²) she'd say. ||| (e^α) “He sits in an office all day, || (e^β) thinking up [[what to write inside the tops of bottles]].” ||| (SAAE 11, italics original)

3.12.2 Deliberations

Deliberation (DEL) structures construe an individual's careful consideration of a (possible) forthcoming action, what the action will be, what likely effect such an action will have, and how the individual should proceed. The DEL structure in [135a-i] extends Jack's thinking that morning about his mother's absence and telling somebody about it. In [135], Jack considers telling Diane (Aiden's mother) that his mother is missing, considers how he will tell her this and how his situation might change in consequence. In [135c-e], he considers telling Diane that his mother has just gone missing today, Saturday, thinking that she will react with less alarm than she would if she knew his mother had actually been missing since Friday, but in the end, in [135f-i], envisions the same outcome either way: being taken from his mother. [135] is a composite of FIT, HT, PAS, and IE structures which spans the full length of a paragraph.

[135] (**DELa-i**) (a^β) After they left, || (a^α) Jack crawled into his tent || (**PAS-a $\alpha\beta$**) [\emptyset : in order] to think. ||| (**FIT**) (b^α) What would he say || (b^β) when they returned? ||| (**HT-c α**) Maybe he could pretend || (**HT-c β**) that his mom had just disappeared. ||| (**PAS**) (d) That wasn't as big a deal [[as her having been gone since— || when [\emptyset : was it]]]]? ||| (**FIT-Q \oplus**) (e) [\emptyset : Was it] Friday night? ||| (f) But what good would that do? ||| (**IE \oplus**) (g) There would be a big search. ||| (h) The story would be in the papers, just like that story about the missing girl. ||| (i) And he'd be taken from his mom for sure. ||| (*SAAE* 44)

3.12.3 Ruminations

Rumination (RUM) structures construe an individual's sustained thinking about a fictional world thing, situation, or experience. The six-sentence RUM structure excerpt in [136a-f] is part of a larger 12-sentence structure, spanning two paragraphs, that construes Aref's sustained thinking about a particular experience, moving about and doing things differently in the world. In the paragraph preceding this structure, Aref, riding around on his bike, has come to the end of an alley, stopped, and is now backing up toward the street, his pedals and mind clicking. *Moving backward*, the focus of Aref's rumination, is selected as Topical Theme in the initiating PAS structure in [136a]. The full two-paragraph RUM structure, a composite of PAS, HT, FIT, PK, and CK structures, construes an expansive, multi-dimensional cognitive experience that includes evaluative, comparative, and generalizable thinking (*important, strange, as a sort of, you*), desideration (*wished*), possibility (*could, would*), personal knowledge about routine ways of moving, common knowledge about written language, and personal recollection.

[136] (**RUMa-e**) (**PAS**) (a) Sometimes [[moving backwards]] was important. ||| (**HT**) (b^α) Aref wished || (b^β) [\emptyset : that] there could be one day, maybe Mondays, [[[when everything moved backward, || as a sort of time experiment changing the view]]]. ||| (**FIT \oplus**) (c) You

could eat dinner in the morning and breakfast at night. ||| (d) Cars could move in reverse. ||| (e) Or you could eat dessert first at every meal. ||| (f) Wouldn't that feel like a different world? ||| (*TOO* 76–77)

3.13 Dream Structures

Dream (DRM) structures construe dreamed fictional world experiences related to events that occurred in the recent or distant past. DRM structures as in [137–138] are multi-sentence structures that select any type and number of processes including, as in [138], projected speech. [138], which contains elided elements (*he, someone, was, were*), is presented as “Sam’s Dream” (*E* 11), and construes Sam’s dreamed experience on the night before his eleventh birthday about being trapped somewhere, where doors are slamming open and shut and someone is trying to find him. The DRM structure in [138] is situated between two mental projection structures, a PT structure in (a^1) and HT structure in (d^{3-4}), which construe Yolonda’s thinking about a strange new place (like Grand River, Michigan) and her realization that she is now waking from her dream, waking up in this strange new place. The first part of this DRM structure construes Yolonda’s knowledge that she dreaming.

[137] (**DRM** \oplus) (a) He was caught. ||| (b) [\emptyset : He was] Caught in eleven. |||
 (c) And someone was banging the doors. |||
 (d) [\emptyset : Someone was] Banging them open. |||
 (e) [\emptyset : Someone was] Banging them closed. |||
 (f) Footsteps [\emptyset : were] coming after him. |||
 (g^1) “Sam,” || (g^2) a voice shouted. ||| (h) “Where are you?” ||| (*E* 11)

[138] (**PT**- a^{11}) This is a new place, a strange place, || (**PT**- $a^{1'2}$) Yolonda thought, || (**DRM** $a^{2\alpha}$ - d^2) ($a^{2\alpha}$) and part of her knew || ($a^{2'\beta}$) [\emptyset : that] she was dreaming. ||| (b) There was something missing from this place in her dream. ||| (c¹) It was quiet all around || ($c^{2\alpha}$) and

there was a fresh smell like parks in summer—[Ø: like] Grant Park near the fountain || (c^{2β}) when a breeze swept in cool off Lake Michigan. ||| (d¹) But this quiet didn't belong to Grant Park or any truly familiar place, || (d²) and Yolonda felt a sadness [[sweeping into her dreaming]] || (HT-d^{3α}) and realized || (HT-d^{3β}) [Ø: that] she was waking up, || (CM-d⁴) and realized [[where she was]]. ||| (YG 7)

3.14 Looking Back and Ahead

This chapter provided an analysis and description of various perceptually and psychologically oriented structures that, when aggregated, produce individual character focalizations. Such structures as PB, PM, and SAS structures construe seeing, hearing, and other sensory experiences; EM, CM, DM, PAT, PT, HT, and PAS structures construe emoting and cognitive experiences; and FIT, KN, RE, RD, RC, RA, FB, IE, DEL, RUM, and DRM structures construe cognitive experiences of varying degrees of complexity and sustainment. MN, KN, IE, DEL, and RUM structures each construes one type of thinking (noting, knowing, imagining, deliberating, ruminating), while PAS and FIT structures construe ranges of thinking and mental states including *reason-*, *purpose-*, *condition-*, *comparison-type* thinking, recollecting, questioning, deciding, theorizing, certainty, impossibility, urgency, and resolution. In chapter 4, I examine distinctive patterns of seeing, hearing, emoting, and thinking that are selected and developed in the novels referenced above.

4

Character Focalization Selection and Development

4.1 Orientation

The study of character focalization is centrally concerned with the selection and development of patterned and distinctive ways of perceiving in fictional worlds. This study aims to show how individual character focalizations are selected and developed in ten contemporary realistic children's novels. In chapters 2 and 3, I described the heuristic framework and focalizing structures that enabled me to ascertain specific meanings conveyed by individual character focalizations. In this chapter, I examine character focalization selection in one novel and identify the focalization patterns I will examine at length in subsequent chapters.

4.2 Character Focalization Selection and Development

4.2.1 Research Questions

This study focuses on the selection and development of individual character focalizations in ten contemporary realistic children's novels. It aims to

answer two tiers of research questions: the two-part overarching research question presented in chapter 2; and three specific research questions related to focalizing character selection, the development of individual focalized, and the experiential integration of character focalization within novels.

4.2.1.1 Overarching Research Question

How is character focalization structured, and what personal meanings are represented by individual focalizations?

4.2.1.2 Specific Research Questions

1. How are focalizing characters selected?
2. (a) What individual focalized (i.e., perceptual, psychological, and social-psychological experiential patterns) are selected and developed?
(b) How do these focalized develop?
3. (a) How are character focalizations integrated within novels?
(b) How do focalizing characters' sensory, emotive, and cognitive experiences relate to personal problems and goal-oriented actions?

4.2.2 Selection and Development Phases and Chapters

Character focalization is selected and developed as a narrative structure in the ten target novels. A focalizing character and focalized are selected in the first set of chapters in each novel (selection chapters, selection phase), and the focalized is developed in the remaining chapters (development chapters, development phase). While the number of chapters and total number of pages included in each chapter set designated as selection or development chapters varies from novel to novel, typically three or four chapters and less than a quarter of the total pages in a novel are designated as selection chapters (see Table 4.1). An important function of this

Table 4.1 Selection and development chapter sets and coverage

Novel	SC	DC	SCP	TP	%
FOLC	1–2	3–13	24	231	10
M	1–3	4–28	21	191	10
E	1–3	4–28	24	165	15
GA	1–3	4–15	31	196	16
GGH	1–3	4–15	25	148	17
BTT	1–3	4–13	28	128	22
HPL	1–4	5–23	24	134	18
YG	1–4	5–18	41	208	20
SAAE	1–5	6–25	49	275	18
TOO	1–10	11–37	97	299	32

Note: SC selection chapters, DC development chapters, SCP number of pages included in selection chapters, TP number of pages in novel, % percentage of total pages in novel included in selection chapters

first set of chapters is the selection of a prominent fictional world perceiver and patterned ways of perceiving.

4.3 Selection Phase

4.3.1 Selection Chapters

The first 2–5 chapters in all but one novel are included in chapter sets I have designated as selection chapters. These sets are shown in Table 4.1 and ordered by the number of chapters included, least to greatest. Invariably, regardless of the specific number of chapters in the set, the first chapter selects an individual as the prominent fictional world perceiver and the second confirms this individual as the focalizing character. At the end of the set, a focalizing character's perceptual and psychological experiences emerge as the focalized. Selection chapters share this important function of selecting a focalizing character and focalized but share other functions as well. They identify or demarcate important people and places, personal problems and goals, and particular periods of time.

4.3.1.1 People and Place Identification

All or most of the people who participate substantively in later fictional world events are identified in the selection chapters, including family members, relatives, personal and family friends, notable town folk, students, and teachers. The selection chapters also identify many physical locations where significant future events will occur—the family home or farm, a yard or field, a campground, a school or school bus, a meeting place, a personal hangout, or a sanctuary—all places *from* or *to* which focalizing characters depart or return.

4.3.1.2 Personal Problem and Goal Identification

Selection chapters include the identification of the focalizing character's personal problem and goal. In *GGH*, Gilly Hopkins' personal problem and goal are identified in chapter 2: she continues to be kept unfairly in foster care and placed with unsuitable families (problem) and aims to be removed from foster care for good and be reunited with her birth mother (goal). In *E*, Sam Mackenzie's personal problem and goal are identified in chapters 1 and 2, respectively: he is not the person he thought he was (problem) and aims to find out who he really is (goal). Personal problems and goals are discussed at greater length in Sect. 4.3.

4.3.1.3 Time Demarcation

Particular periods of time are demarcated by selection chapters. As shown in Table 4.2, these periods of time span one or two days (*YG*, *HPL*, *TOO*, *GGH*, *E*, *FOLC*), three or four days (*SAAE*, *BTT*), a week or so (*GA*), or several weeks (*M*) and have particular significance for focalizing characters. In *TOO*, the selection chapters demarcate the period of time that Aref spends saying goodbye to people who matter to him in Muscat, all but his grandfather, who for four days in the development chapters takes Aref around with him in his jeep, camping out in the desert and visiting local landmarks. In *M*, the selection chapters demarcate the period

Table 4.2 Demarcations of time in selection chapters

Novel	Span: SC	Span: ALL	Significance
YG	1 day	4 months	The day Yolonda makes an important discovery about genius
HPL	1 day	4 days	The first day of the weekend that marks the second anniversary of Lucky's mother being gone from her life
TOO	1.5 days	7 days	First day and a half of seven before Aref moves from Oman. The span of time preceding Aref's camping and sight-seeing trip with his grandfather
GGH	2 days	5 months	Gilly's first day at her new foster home. Gilly's first day at her new school
E	2 days	1 month	Two days that launch Sam on his quest to find out who he is
FOLC	2 days	5 days	Two days of unmistakable signs that cold weather is its way
BTT	3 days	9 months	The last two days of summer holidays and first day of the new school year
SAAE	3 days	11 days	Jack's weekend stays at the campground with and without his mother
GA	Week or so	2 months	The last week of school before the summer holidays
M	Several weeks	3 months	The last few weeks of the tenth month of Derek's disappearance. The few weeks before a body is found and identified as Derek

Note: SC selection chapters, ALL the total span of time in the novel

that marks the tenth month of Derek's disappearance and several weeks before Maxine's parents learn that their son is dead.

4.3.2 Problem- and Goal-Oriented Thinking: Perceived Problems and Goals

4.3.2.1 Orientation

In the selection chapters, in response to an alarming personal problem, focalizing characters take action to resolve this problem and restore order to their lives. The personal problems of three focalizing characters come

on suddenly; those of the other seven have existed for some time, have grown in importance or become unbearable. Some problems and goals are presented in the same scene or chapter and others in different scenes and chapters. Typically, a problem is presented first, then a goal. Problem- and goal-oriented thinking (POT, GOT) can be reconstituted as problem and goal statements. Individual statements draw meanings from single- or multiple-sentence or -paragraph sources.

4.3.2.2 Problem- and Goal-Oriented Thinking

Problem- and goal-oriented thinking structures as in [1–16] construe an individual's perceived fictional world problem or goal. POT and GOT structures are single- or multi-sentence structures that select one or several types of thinking structures and construe a problem or goal in whole or in part.

4.3.2.3 Problem and Goal Statements

Problem and goal statements are shown in Table 4.3. All are single-sentence statements that reflect the meanings construed by POT and GOT structures and select the focalizing character as -er participant (i.e., problem experiencer, goal-setter). Statements select a simple verb group and present tense (*is, has, feels*) or complex verb group with a *phase-type* primary verb (*continues*) or a mental projection *desiderative-, intention-, or need-type* verb (*want, aim, need*). Problem statements select material, mental, and relational processes while goal statements invariably select mental processes.

4.3.2.4 RUM Structures, Problems, and Goals

RUM structures in whole or part construe focalizing character's problems/goals. The five-sentence RUM structure in [1], which spans a paragraph and consists of four types of knowledge structures, construes Moonta's problem that he is the only big kid at school who cannot skate. As often

Table 4.3 Problem and goal statements

Novel	Problem (P) and Goal (G) statements	Chapter locations
YG	P: Yolonda is out of her element and out of control	2
	G: Yolonda wants to be back in her element and back in control	2–3
HPL	P: Lucky has lost control of her life	1
	G: Lucky wants to find her higher power and regain control of her life	1
TOO	P: Aref fears forgetting Muscat and being forgotten while living in Michigan	2–3
	G: Aref wants to make his last days in Muscat memorable	8
GGH	P: Gilly continues to be wrongly placed in foster homes	2
	G: Gilly wants to be out of foster care and be rightfully returned to her birth mother	2
E	P: Sam is not the person he thought he was	1
	G: Sam aims to find out who he really is	2
FOLC	P: Moonta is the only big kid at school who can't skate	1
	G: Moonta aims to skate like everyone else in his village and skate where they do	2
BTT	P: Jess does not feel noticed by his people	1
	G: Jess aims to be noticed by winning the school race	1
SAAE	P: Jack loses his mother	1
	G: Jacks needs to find his mother	1
GA	P: Frances' cherished summer holiday routine is threatened	1
	G: Frances wants to keep her summer holiday routine intact as much as she can	1
M	P: Maxine has nobody in her life who cares about her, loves and understands her	2
	G: Maxine decides to give up trying to get her parents to care about her	3

as not RUM structures alone construe whole problems/goals without the assistance of other structures. Single RUM structures in *FOLC* and *GGH* construe Moonta's and Gilly's problems in whole, while single RUM structures in *BTT*, *GA*, and *YG* construe Jess's, Frances', and Yolonda's problems/goals in part. In these last three novels, whole problems/goals are construed by an assemblage of problem- or goal-related details from one or more RUM structures, various thinking structures (FIT, PAS, NK structures) or, as discussed below, by paratactic speaking (PS) structures.

- [1] (**POT-RUM**_{a-e}) (**CK**-a) Moonta couldn't skate. ||| (**SK**⊕) (b) In school, he was the only one in the big room of the fourth, fifth, and sixth graders [[who couldn't skate]]. || (c) In the whole school, everybody could skate except maybe the tiniest kids in the first couple of grades in the little room. ||| (**FK**-d) But he—Moonta—was nine years old [[going on ten]], and in the fourth grade. ||| (**PK**-e) [[What made it worse,] [Ø: was] [[[Ø: that] he was big for his age]]. ||| (*FOLC* 9)

4.3.2.5 Single Paragraph Sources

4.3.2.5.1 *HPL: Lucky's Problem and Goal*

Lucky's problem and goal in [2] are construed in whole by two HT structures in the same sentence. Her problem is construed by the first HT structure (HT-1) and her goal the second (HT-2). The projecting clause in both HT structures selects the cognitive mental process *felt* (*feel*, in the sense of being conscious of, *OED Online*) which may be substituted with its synonym *think*. In HT-1 the conjunction *like*, whose function is the same as the binder *that* selected in HT-2, has been substituted. No substantive details about Lucky's problem and goal are contributed by the PAS clause. The HT structures in [2] construe Lucky's problem that she has lost control of her life (HT-1^{αβ}) and her goal to find her Higher Power and regain control of her life (HT-2^{β×β}). Lucky's thinking about her problem and goal is triggered by the breaking up of the anonymous meeting in chapter 1, the passing of another Friday meeting, and her still not having learned how people find their Higher Power.

- [2] (1^β) Being ten and a half, || (**POT**1^α) (**HT**-1^{αα}) Lucky felt [felt ≈ thought] || (**HT**-1^{αβ}) [[like [like ≈ that] she had no control over her life]] || (**PAS**-1^γ)—partly because she wasn't grown up yet— || (**POT**2^{αβ}) (**HT**-2^α) but [Ø: she thought] || (**HT**-2^{β×β}) that if she found her Higher Power || (**HT**-2^{βα}) [Ø: then] it would guide her in the right direction. ||| (*HPL* 5)

4.3.2.5.2 *SAAE: Jack's Problem and Goal*

Jack's problem and goal in [3–4] are construed in whole by PAS and SAS structures in [3] and a FIT structure in [4]. Jack's problem in [3] is all at once perceptible when, standing outside his tent on Saturday morning, he sees that his mother's rental car and tent are gone: his mother has taken down her tent, driven off in the rental car, left him sleeping alone at their campsite, and said nothing to him about her plans—in short, Jack has lost his mother. Two PAS and two SAS structures in [3] construe Jack's problem. The exclamation mark in [3a] construes his surprise and alarm, seeing the rental car gone; and when his eyes adjust to the sunlight in [3b], he sees irrefutably in [3c–d] that his mother's things, her car and tent, are not where they were the night before and are nowhere in sight. The FIT structure in [4] construes Jack's goal to find his mother on his own and not to let what happened before happen again. Four years ago, when the Department of Social Services (DSS) stepped in, people fired a lot of questions at him: his mother got taken away, and he ended up living with his grandmother.

- [3] (**PAS-a**) The rental car was gone! ||| (b^α) He stood here, || (b^β) rooted, || (**PAS \oplus**) ($b^{\gamma \times \beta 1}$) as if his eyes just had to adjust to the light, || ($b^{\gamma \times \beta + 2}$) [\emptyset : and] had to let forms take shape, || ($b^{\gamma \alpha}$) and the car would be there, right where [[she'd left it]]. ||| (**SAS-c**) But the car was really gone. ||| (**SAS-d**) So was the little tent [[[\emptyset : that] his mother had pitched on the gravelly ground next to his]] [\emptyset : gone]. ||| (*SAAE* 2)
- [4] (**FIT**) He couldn't let that happen again. ||| (*SAAE* 48)

4.3.2.5.3 *GGH: Gilly's Problem and Goal*

Gilly's problem in [5] is construed in whole by a five-sentence POT structure that consists of one PAS and four FIT structures. Figuring prominently in Gilly's problem is foster care, as represented by the selection of Gilly's case worker (*Miss Ellis*), her last foster family (*the Nevinses*), and her new foster mother (Trotter) in [5a–c]. Within hours of arriving at her new foster home, Gilly is sent next door to fetch the neighbor

for supper, is stepping down with him to the sidewalk and guiding him by the arm, when she pinpoints her problem just moments before the neighbor misses his step and nearly falls to the ground: she continues to be wrongly placed in foster homes. Here again with Trotter is a case in point. Not only is Trotter (*a fat, fluff-brained religious fanatic*) an unsuitable foster parent but also Gilly's new foster brother William Ernest (*a mentally retarded seven-year-old*) and the neighbor Mr. Randolph (*a blind black man*) are equally unsuitable as a family member and family friend.

- [5] (POT_{a-e}) (PAS-a) [[All she could think of]] was Miss Ellis. ||| (FIT \oplus) (b¹) OK, || (b²) so she hadn't been so great at the Nevinses', || (b³) but she hadn't done anything [[to deserve this]]. ||| (c¹) [Ø: This time they had put her in]¹ A house run by a fat, fluff-brained religious fanatic with a mentally retarded seven-year-old— || (c²) well, maybe he was [Ø: retarded] || (c³) and maybe he wasn't actually retarded, || (c⁴) but chances were good [[the kid was running around with less than his full share of brains]] || (c⁵) or why would Trotter make such a big deal of it? ||| (d) But she could've handled the two of them. ||| (e) It wasn't fair [[to throw in a blind black man [[who came to eat]]]]. ||| (GGH 13)

Gilly's goal—to be returned to her birth mother and be out of foster care for good—has been on her mind for some time now. On her first night at Trotter's, in bed, Gilly promises herself *for the millionth time* in [6] to make things right again by reaching out to her birth mother. The single-sentence GOT structure in [6] consists of an HT structure whose idea-clause construes three actions Gilly will take to achieve her goal: she will locate her birth mother Courtney (*find*), *write* to her, and *tell* her everything.

- [6] (β) As she dropped off to sleep, || (GOT α) (HT \oplus) ($\alpha^{\beta\alpha}$) Gilly promised herself for the millionth time || ($\alpha^{\beta\beta_1}$) that she would find out [[where Courtney Rutherford Hopkins was]], || ($\alpha^{\beta\beta_2}$) write to her,

¹ This pre-posed structure is recoverable from a FIT-clause selected in chapter 1: "Jeez, they didn't have to put her in with a freak" (GGH 4).

|| ($\alpha^{\beta'\beta+3\alpha}$) and tell her || ($\alpha^{\beta'\beta+3'\beta1}$) to come || ($\alpha^{\beta'\beta+3'\beta+1}$) and take her beautiful Galadriel [σ : to her real] home. ||| (*GGH* 15)

4.3.2.5.4 *TOO: Aref's Problem*

Aref's problem in [7] is construed by a four-sentence POT structure that consists of one MN structure and three FIT structures. The FIT structures in [7a] and [7d] construe the crux of Aref's problem: he wonders if by being away from Oman for three years, living in Michigan where anything could happen, that he will forget everything he has learned in Oman for the past nine years. In [7bc], Aref observes and assents to his observation that three years of being away from his homeland is a long period of time. This POT structure construes four types of thinking (Questioning, Mental Noting, Assenting, Proposing) and contains elided elements recoverable from the MN structure in [7b] (*three years, being gone*) or the previous chapter (*Oman; TOO*, p. 22).

[7] (POTa-d) (FIT-Q \oplus) (a^α) What if he forgot everything [[[\emptyset : that] he had already learned]], || (a^β) by leaving [\emptyset : Oman for three years]? || (MN) (b) [[Three years of being gone]] were not short. ||| (FIT) (c) [\emptyset : They were] Not short at all. ||| (FIT) (d) Anything could happen [\emptyset : in three years of being gone]. ||| (*TOO* 30)

4.3.2.6 Multiple Paragraph Sources

4.3.2.6.1 *TOO: Aref's Goal*

Aref's goal—to make his last days in Muscat memorable ones—is construed by three GOT structures, [8–9] from chapter 5 and [10] from chapter 8. These structures consist of CM, DM, HT, FIT, and several PAS structures and focus on memory, memorizing, vision, and scenes. In [8–10], fearing that he will forget all he has come to know in his life when he moves to Michigan, Aref sets forth to imprint Muscat scenes on

his mind. In [8–9], he stands outside his house endeavoring to memorize how it looks in the moonlight, its shape and the shadows it casts, and wishes he could do likewise for all the neighboring houses and the neighborhood itself. In [10], having come the next day by bike to a part of the neighborhood that offers a panoramic view of Muscat, Aref endeavors to memorize what he sees in this contrasting daylight scene of the valley and people below and the sea in the distance. The HT, CM, and PAS structures in [8ac and 10b], which select *he* (Aref) as Senser (*desiring*-Senser = goal-setter) as well as important goal-related processes (*memorize, press, imprint*) and participants (*details, scene, brain, mind*), contribute most substantively to the construal of Aref's goal.

- [8] (a¹) After dinner, Aref quietly turned the handle of the front door || (a^{2α}) and stepped outside by himself || (GOTΔa²-c) (CM-a^{2×β}) to memorize [[what his house looked like under the moon]]. || (DM-b) He needed its shape and shadows. ||| (HT-c^{1α}) He wanted || (HT-c^{1β}) to press all its details into his brain || (PAS-c²) so nothing would disappear. ||| (TOO 55)
- [9] (GOTΔ) (FIT) It would have been nice [[[to walk around the whole neighborhood, || staring at every single other house, || tucking all their windows and doors and roofs into his memory too]]]. ||| (TOO 55)
- [10] (a^α) He stopped his bike at the end of the alley, || (PB-a^β) staring out over the valley of houses, moving vehicles, tiny moving people, and bright sun [[[Ø: that was] cascading down upon everything]]—and beyond it all the sea. ||| (GOTΔ) (PAS-b¹) He tried to imprint this scene on his mind, || (b^{2α}) then began backing up, slowly, from the end of the alley to the street, || (b^{2×β}) where he turned around again. ||| (TOO 76)

4.3.2.6.2 GA: Frances' Problem and Goal

Two POT, two GOT, and two/three POT–GOT structures in [11–16] construe Frances' problem and goal. The POT–GOT structures in [11–12] help to construe Frances' problem that her cherished summer

holiday routine is threatened and her goal to keep her summer holiday routine as intact as she can. These structures conflate with a RUM structure in [11b–e] and a CM structure in [12] that construe Frances' thinking about summertime: her identification of the summer as the most important time of year for her personally, her thinking about summertime days as being long, fluid, and hot, and her summertime expectation that her days will be listless.

The POT structures in [13–14] and GOT structures in [15–16], all from chapter 1, construe key elements of Frances' problem and goal. In [13–14], the first two paragraphs of chapter 1, Frances' hopes for the summer are dashed when she learns that her mother has registered the family for a summertime retreat in Oregon. This two-week retreat and the week it will take for the family to drive from Ohio to Oregon and back means that Frances will spend far less of her summer holidays at home in Ohio doing nothing with her best friend Agnes. The RUM, PAS, and NK structures in [13, 14a, and 14b–d] construe Frances' thinking about her mother's problematic action of registering herself, a parent, and registering Frances for a summer camp out of state. The PS² structures in [15–16] construe Frances' goal to remain in Ohio and spend her summer as planned while her mother goes off to the retreat with Frances' brother. In scenes with her mother and aunt in the first and middle parts of chapter 1, Frances tells her mother and aunt that she wants to stay at home in Ohio and take care of herself.

- [11] (a) Frances could feel [[anger stretching out like a coil inside her]]. ||| (POTΔ_{a-e}; (GOTΔ_b) (RUM_{b-e}) (PK-_b) Summer was the time of year [[[Ø: that] she looked forward to the most]]. ||| (PK⊕) (c) Her mother didn't work during the summer. ||| (d¹) She wasn't crabby from grading stacks of papers, || (d²) and she didn't nag Frances about [[doing homework]]. ||| (GOTΔ_{ef}) (PAS⊕) (e^α) The days were graceful and long, || (e^β) the heat seeming to loosen them from the calendar. ||| (GA 11)

²A projecting clause *she said* is elided and recoverable for each projected paratactic speaking (PS) clause in the examples but has been omitted for ease of readability.

- [12] (**POTΔ-GOTΔ**) (**CM**) Frances was counting on endless stretches of laziness; [[[Ø: that were] uninterrupted by schedules and plans]]. ||| (*GA* 11)
- [13] (**POTΔa-e**) (**RUM a-e**) (**PT-a¹**) Summer camp << i >> was for kids—not for their parents. ||| (**PAS⊕**) ($b^{\alpha 1}$) Parents were supposed to send their kids away for a couple of weeks in July or August || ($b^{\alpha 2}$) and miss them a lot || (b^{β}) while they were gone. ||| ($c^{\beta 1}$) And even though the kids might get lost out in the woods, || ($c^{\beta 2}$) or almost drown in a marshy lake, || ($d^{\beta 3}$) or get mosquito bites and poison ivy all over their bodies, ||| (c^{α}) they wouldn't miss their parents. ||| (**FIT-d**) [Ø: They would] Not [Ø: miss their parents] very much. ||| (**PAS-e**) Their parents were supposed to be missing them. ||| (i) (**PT-a²**), Frances Cressen understood, (*GA* 1)
- [14] (**PAS-a**) But Frances' mother seemed to have the whole thing backward. ||| (**POTΔb-d**) (**NK⊕**) (b) She was going to camp. ||| (c) She had signed up for a retreat in Oregon. ||| (d) [Ø: She had signed up for] Two weeks of adult camp at the end of July. ||| (*GA* 1)
- [15] (a) Frances sneezed. ||| (**SAS-b**) Little puffs of lint were floating around in the air in front of her. ||| (**PS⊕**) (c^{α}) "I think || (c^{β}) [Ø: that] you should do it at home. ||| (**GOTΔde**) (d^{α}) I want || (d^{β}) to stay here. ||| (e) I already have [[my summer planned]]." ||| (*GA* 2)
- [16] (**GOTΔab**) (**PS⊕**) (a) "I'm eleven. ||| (b) I'm old enough to stay here with her." ||| (*GA* 10)

4.3.3 Focalizing Character Selection: An Illustrative Case

To illustrate the selection of a fictional world individual as the focalizing character, I will use the case of Jess Aarons in *BTT*. As shown in [17–37], Jess Aarons is selected repeatedly in the first three chapters of the novel as a hearing, seeing, emoting, and thinking individual. He is the only character in the selection chapters whose thinking is construed by FT structures, the only character whose thoughts focus on a personal problem and goal, and the only character who recalls and ruminates about past events.

4.3.3.1 Hearing and Seeing Selection

As shown representatively in [17–23], Jess is repeatedly selected as a hearing and seeing individual. He hears vehicles pulling in or out of his driveway or being started, slurping sounds, and the sounds of his sisters and classmates. He sees his classmate far off in the school field, sees his father pulling up to the house, sees reproachful looks, stares hard at a classmate, stares out a window, sees blinking lights next door, and looks closely at his new neighbor. In the selection chapters of *BTT*, Jess is selected as a hearing and seeing individual by SAS, DS, and PM structures.

- [17] (**SAS-a**) Ba-room, ba-room, ba-room, baripity, baripity, baripity, bar-ipity [Ø: went the truck]—||| (**FIT**⊕) (b) Good. ||| (c) His dad had [[the pickup going]]. ||| (d) He could get up now. ||| (*BTT* 1)
- [18] (1) He dumped two spoonfuls of sugar into his cup || (**SAS-2^α**) and slurped || (**PAS-2^β**) to keep [[the hot coffee from scalding his mouth]]. ||| (*BTT* 5)
- [19] (**SAS-α**) Through his top ear came the sound of the Timmonses' old Buick << I >> and the happy buzz of voices outside the screen door || (β) as Ellie and Brenda squashed in among the seven Timmonses. ||| (i)—(**FIT**⊕) “Wants oil,” || his dad would say—(*BTT* 7)
- [20] (**SAS**) Lights were winking out from all three floors of the old Perkins place. ||| (*BTT* 14)
- [21] (**PM**) He watched [[her shrink two sizes]]. ||| (*BTT* 15)
- [22] (**SAS**) Then the shape was there in his sideways vision. ||| (*BTT* 27)
- [23] (**DS**⊕) (1) The person had jaggedy brown hair [[[Ø: that was] cut close to its face]] || (2) and [Ø: she] wore one of those blue undershirt-like tops with faded jeans [[[Ø: that were] cut off above the knees]]. ||| (*BTT* 18)

4.3.3.2 Emoting Selection

Jess is repeatedly selected as an emoting individual as well. As shown representatively in [24–26], Jess yearns for the same type of attention received by his little sisters from their father, sympathizes with Leslie on

Table 4.4 Jess's selection as thinker in chapter 1, paragraph 1 in *BTT*

Sentence	Focalizing structure	Experiential focus
1	SAS	Hears his father's truck starting
2	FIT	Thinks about the sounds made by his father's truck
3	FIT	Thinks about his father starting the truck
4	FIT	Thinks about his way being clear to get up
5	–	Gets up
6 ^{1α}	–	Doesn't stop to put on a shirt
6 ^{1β}	PAS	Thinks that he will be too hot in a shirt
6 ^{2α}	–	Doesn't stop to put on shoes
6 ^{2β}	PAS	Thinks that his bare feet are as tough as his shoes

the first days of school, and is both excited and impatient to compete against his rival at recess. In the selection chapters, Jess is selected as an emoting individual by PAT, PAS, and CM structures (not shown).

- [24] (PAS) (α) It made Jess ache inside || (β) to watch his dad [[grab the little ones to his shoulder, || or lean down || and hug them]]. ||| (*BTT* 16)
- [25] (PAT) He couldn't help feeling sorry for her. ||| (*BTT* 20)
- [26] (PAS-a) At the thought, something jiggled inside Jess. ||| (HT-b^α) He knew || (HT-b^β) [[∅: that] he was better [[than he had been last spring]]. ||| (FIT⊕) (c^{1α}) Fulcher might think || (c^{1βα}) [[∅: that] he was going to be the best, || (c^{1β=β}) now that Wayne Pettis was in sixth, || (HT⊕) (c^{2αα}) but he, Jess, planned || (c^{2α'β}) to give old Fulcher a *leetle* [sic] surprise || (c^{2×β}) come noon. ||| (PAS-d) It was [[as though he had swallowed grasshoppers]]. ||| (PAS-e) He could hardly wait. ||| (*BTT* 22)

4.3.3.3 Thinking Selection

Jess is selected as a thinking individual throughout the selection chapters. In the first paragraph in chapter 1, he is selected six times as thinker.³ As

³The term *thinker* is used to identify an individual's fictional world "thinking role" generally. The terms *experiencer*, *hearer*, *seer*, and *emoter* are also used throughout the study.

shown in Table 4.4, he thinks about his father and his father's truck, his way now being clear to get out of bed, and his reasons for not wearing a shirt or shoes. In chapters 1–3, in every scene—in the bedroom, barn, kitchen, classroom, school bus, and roadside scenes—Jess thinks about his world in different ways. Jess is selected as *thinking*-Senser or thinker in non-projecting and projecting mental clause (CM, HT, PT) structures. He also engages in a wide range of other types of thinking including mental noting, summarizing, and ruminating.

4.3.3.3.1 Non-Projecting and Projecting Mental Clause Structures

In the first, second, and subsequent scenes in the first three chapters of *BTT*, Jess is selected as *thinking*-Senser in CM, HT, and PT structures. In the first scene in chapter 1 (the bedroom scene), Jess, as shown in [27], is selected as *thinking*-Senser in an HT structure that selects the mental process *figure*. Here, Jess reasons that his daily training regime, sprinting back and forth in his backfield early each morning, will help him to win a coveted title at his school. This is his personal goal at the start of the novel: to be recognized and valued, to win the title of “Fastest Runner in His Grade.” In the second scene in chapter 1 (the farm field scene), Jess, as shown in [28–2], is selected as *thinking*-Senser in another HT structure that selects the mental process *find*. Here, Jess recalls his discovery of a way to move through his house silently. Representative PT structures from chapter 3, shown in [29–30], select Jess as *thinking*-Senser and the mental processes *tell* (affirm) and *think*. Table 4.5 shows the full range of

Table 4.5 Mental processes selected in CM, HT, and PT structures in *BTT* selection chapters

CM Structures	HT Structures		PT Structures
pretend	figure	pretend	decide
endure	think	plan	know
dare	wonder	Desiderative	think
see ^a	know	want	believe
	find	wish	tell ^b (himself)

^asee = to form a mental picture of

^btell = affirm

mental processes selected in CM, HT, and PT structures that select Jess as *thinking*-Senser in the selection chapters.

- [27] (**HT- α**) He figured || (**HT- $\beta^{x\beta}$**) [\emptyset : that] if he worked at it << i >>
 || ($\beta^{\alpha\alpha}$) he could be the fastest runner in the fifth grade || ($\beta^{\alpha\times\beta}$)
 when school opened up. ||| (**i-FIT**)—and Lord, had he worked—
 (*BTT* 2)
- [28] (**MN-1**) The place was so rattly [[[that it screeched || whenever
 you put your foot down]]], || (**HT \oplus**) (2^α) but Jess had found ||
 ($2'^{\beta 1\times\beta}$) that if you tiptoed, || ($2'^{\beta 1\alpha}$) it gave only a low moan, ||
 ($2'^{\beta+2\alpha}$) and [\emptyset : that] he could usually get outdoors || ($2'^{\beta+2\times\beta}$)
 without waking Momma or Ellie or Brenda or Joyce Ann. |||
 (*BTT* 2)
- [29] (**PT \oplus**) (1) See, << i >> || (2) you can stand up to a creep like Fulcher.
 ||| (i) he told himself (*BTT* 26)
- [30] (**PT-1**) But not as good as me, || (**PT-2**) Jess thought. ||| (*BTT* 26)

4.3.3.3.2 FIT Structures

In every scene in the selection chapters of *BTT*, Jess's thinking is construed by one or more free thinking structures. In the yard, kitchen, barn, playground, and roadside scenes in chapters 1–3, as shown representatively in [31–35], Jess thinks about his world for shorter or longer periods of time while doing things or watching things unfold. While trotting across the yard, cooling off at the kitchen sink, milking the cow, sizing up his competition, and watching Leslie run toward her house, he thinks about the current month, the feel of the morning air, the ever-present heat in the afternoon when he does his chores, understandings and misunderstandings between him and his younger sisters, his inability to control his anger, his lack of competitors in fourth grade, and a strategy aimed at alarming his competition. As often as not in the selection chapters, Jess's thinking is construed by sequences of uninterrupted FIT structures.

- [31] (a) He began to trot across the yard. ||| (**SAS**) (b¹) His breath was coming out in little puffs— || (**FIT**⊕) (b²) [∅: it was] cold for August. ||| (c) But it was early yet. ||| (d^β) By noontime when his mom would have him out [∅: side] [[working]], || (d^α) it would be hot enough. ||| (*BTT* 2)
- [32] (**FIT**⊕) (a) Good old May Belle. ||| (b) Joyce Ann would have been screaming yet from that little tap. ||| (c) Four-year-olds were a pure pain. ||| (*BTT* 6)
- [33] (a) “Came. ||| (b) Came home.” ||| (**FIT-Q-c**) Why couldn’t he quit picking on her? ||| (*BTT* 15)
- [34] (**MN**⊕) (a) Bobby Miller won the threes easily. ||| (b) He was the best of the fourth graders, almost as fast as Fulcher. ||| (**PT-c**) But not as good as me, || (**PT-c**) Jess thought. ||| (**PAT-d**) He was beginning to get really excited now. ||| (**FIT**⊕) (e) There wasn’t anybody in the fours [[who could give him much of a race]]. ||| (f) Still it would be better [[[to give Fulcher a scare || by running well in the heat]]. ||| (*BTT* 26)
- [35] (a^α) He couldn’t help turning || (**PAS-a^β**) to watch. ||| (**FIT-b**) She ran [[as though it was her nature]]. ||| (**PAS-c**) It reminded him of the flight of wild ducks in the autumn. ||| (**FIT-d**) So smooth. ||| (**PAS-e¹**) The word “beautiful” came to his mind, || (e²¹) but he shook it away || (e²⁺²) and hurried up toward the house. ||| (*BTT* 28)

4.3.3.3.3 *Mental Noting*

In the selection chapters as well, Jess’s thinking is construed by MN structures. Two of these structures, shown in [34], construe Jess’s thinking about the fastest runner in the third- and fourth-grade heats, Bobby Miller. Other MN structures in chapters 1–3 construe Jess’s perceptions of himself as a runner (*BTT* 3), his thoughts about family members, and his thoughts about Leslie. He thinks about his sisters not being home (*BTT* 9), his mother being too tired to fix supper (*BTT* 9), the car turning into his driveway and his sisters beating their father home (*BTT* 15), and not seeing Leslie close up again for days (*BTT* 19).

4.3.3.3.4 *Rundown*

A RN structure at the start of chapter 2 construes Jess's thinking about his afternoon experiences staying home with his mother while his sisters go shopping with friends. It is now late in the day, past seven in the evening on the same day as it was in chapter 1 when Jess snuck out of the house to train in the backfield. Jess mentally recounts the day's events: his picking beans that afternoon in the garden, his helping his mother later that afternoon to can the beans in an overheated kitchen, and his having to endure his mother's irritability and her lashing out at him (*BTT* 9).

4.3.3.3.5 *Ruminations*

In chapters 1 and 2, when Jess is alone, he ruminates about important people and things in his life for shorter and longer stretches of time. He ruminates about "this running thing" (*BTT* 3–4), "the one time last year [when he] had won [the title of fastest runner in his grade]" (*BTT* 4), his "lov[ing] to draw" (*BTT* 10), and "Miss Edmonds, his music teacher [and fellow outlaw]" (*BTT* 12–14). One, one-and-a-half, and two-and-a-half paragraphs in chapters 1 and 2 paragraphs construe Jess's ruminations about running races at recess, his winning day, and his love of drawing. In his most substantive rumination in chapter 2 about Miss Edmonds, spanning nine paragraphs, Jess ruminates about his love for her, her physical beauty, her high regard for his drawing ability, her ability to draw him into her world, her musicality, her difference, her enthusiasm, and people's unjust appraisals of her.

4.3.3.3.6 *Problem- and Goal-Oriented Thinking*

In chapter 1, while moving about in his room, then while moving through his house heading outdoors to train, Jess thinks about his personal problem and goal. His problem and goal are construed in consecutive para-

graphs by the POT and GOT structures in [36–37]. After shushing his sister, and while still in his room he thinks about his goal: to be the fastest runner at recess this year, the very best of the boys. Then while tiptoeing through his house, he thinks about his personal problem: he does not feel valued—rather, he feels misunderstood, impounded, rejected, and resented.

[36] (**GOT-FIT**⊕) (a) He had to be the fastest [Ø: runner]—not one of the fastest [Ø: runners] or next to the fastest [Ø: runners], but the fastest [Ø: runner]. ||| (b) [Ø: He had to be] The very best [Ø: runner]. ||| (*BTT* 2)

[37] (**POT-FIT**⊕) (β^1) When you were the only boy [[smashed between four sisters]], || ($\beta^{+2\alpha}$) and [Ø: when] the older two had despised you || ($\beta^{+2\times\beta^1}$) ever since you stopped letting them dress you up || ($\beta^{+2\times\beta^{1+2}}$) and wheel you around in their rusty old doll carriage]], || ($\beta^{+3\alpha}$) and [Ø: when] the littlest one cried || ($\beta^{+3\times\beta}$) if you looked at her cross-eyed]], || (α) it was nice [[[to have somebody [[who worshipped you]]]]]. ||| (*BTT* 2)

4.3.3.4 Jess's Selection as Focalizer

Of the numerous characters that appear in the first three chapters of *BTT*, including Jess's mother, father, and sisters, his new neighbor Leslie Burke, his fifth-grade classmates and teacher Mrs. Myers, and the boys who come to race in the playground scene in chapter 3, Jess Aarons is selected as the focalizing character. No other character's emoting and cognitive experiences in the first three chapters are construed by psychologically oriented structures; all hearing experiences are mentally processed by Jess; and the seeing experiences of only two other characters are construed by perceptually oriented structures, the experiences of Jess's sister and mother. In chapter 1, Jess's sister May Belle stands in the kitchen doorway "watching [him]" (*BTT* 6), and in chapter 2, Jess's mother is sitting in her rocking chair "watching TV" (*BTT* 10). Jess is present in both scenes, washing up in the kitchen and passing through the living room on route to his bedroom.

Table 4.6 Experiences of other characters construed in selection chapters

Experience	Other characters
Hearing	Sidi (<i>TOO</i>)
Seeing	Onji (<i>E</i>); Brigitte (<i>HPL</i>); cashier, ranger (<i>SAAE</i>); Frances' mother, Aunt Blue, Everett (<i>GA</i>); Maxine's mother, Miss Ross, (<i>M</i>); Aref's father, mother, Sidi (<i>TOO</i>); Moonta's mother, father, Lees (<i>FOLC</i>); Jess' mother, May Belle, Gary (<i>BTT</i>); Trotter, William Ernest, Miss Ellis, Mr. Evans, Miss Harris (<i>GGH</i>)
Emoting	Moonta's mother (<i>FOLC</i>); Jess' mother (<i>BTT</i>); Sidi (<i>TOO</i>)

4.3.4 Focalizer Selection: Ten Novels

Just as Jess (*BTT*) is selected as the focalizer in his fictional world so too are Aref (*TOO*), Jack, (*SAAE*), Sam (*E*), Lucky (*HPL*), Frances (*GA*), Maxine (*M*), Yolonda (*YG*), Gilly (*GGH*), and Moonta (*FOLC*) selected as focalizers in theirs. All other characters in the selection chapters of each novel but one, *YG* (discussed in Sect. 4.4), are selected once or twice, rarely more than twice, or never selected as -er participants in perceptually or psychologically oriented structures. Other characters whose hearing, seeing, emoting, and cognitive experiences are construed by PB, PM, SAS, PAT, EM, or PAS structures in all but *YG* are shown in Table 4.6. Onji (*E*), Miss Ellis (*GGH*), and Aref's mother (*TOO*) are each selected twice as *looking*-Behaver, Lees (*FOLC*) twice as *seeing*-Senser, and Trotter (*GGH*) once each as *looking*-Behaver and *seeing*-Senser. Aunt Blue (*GA*) is selected four times as *looking*-Behaver and Moonta's father (*FOLC*) twice each as *looking*-Behaver and *seeing*-Senser; all the other characters are selected once as *looking*-Behaver or *seeing*-Senser. Sidi (*TOO*) is selected once each as *hearing*-Senser and *emoting*-Carrier. Moonta's and Jess's mothers (*FOLC*, *BTT*) are each selected once as *emoting*-Carrier and Moonta's mother once as *emoting*-Sayer. No other character's cognitive experiences are construed in the selection chapters. No other characters are selected as Senser in EM, CM, DM, HT, and PT structures, and none engage in other types of thinking (e.g., free thinking, imagining, ruminating, dreaming).

4.3.5 The Focalized: Selection-Phase Patterns

Jess Aarons, selected as the focalizing character in *BTT*, engages in patterned ways of perceiving—patterned ways of hearing, seeing, emoting, and thinking. (A perceptual or psychological experience qualifies as a pattern if it recurs three times or more in or across chapters.) An analysis of the structures that select Jess as the prominent perceiver in his fictional world shows that Jess hears, sees, emotes, and thinks in patterned ways: he hears sounds issued by others, is repeatedly addressed, sees and does not see his new neighbor Leslie, sees offbeat individuals, emotes about his family situations and private pursuits, poses questions about other people's behaviors, thinks imaginatively about running, and knows about home and school routines.

The focalizing characters selected in the ten target novels engage in patterned ways of perceiving in the selection chapters. A sampling of these patterns is shown below, facet by facet. For thinking patterns, I identify the focalizing structure(s) from which the patterns derive.

4.3.5.1 Selection-Phase Patterns: Perceptual Facet

HEARING PATTERNS

- MOONTA** 1. Hears sudden, alarming sounds; 2. Engages in sustained listening; 3. Hears his parents and the wind
- JESS** 1. Hears vocalizations; 2. Is called
- YOLONDA** 1. Hears her brother's voice and music-making; 2. Hears continuous sounds; 3. Hears high- and low-pitched voices

SEEING PATTERNS

- AREF** 1. Sees people everywhere; 2. Sees his personal things; 3. Sees nobody where people should be; 4. Sees landmarks
- JACK** 1. Looks acutely at his new surroundings; 2. Looks regularly at his phone; 3. Sees strangers; 4. Looks searchingly; 5. Tracks the passage of time

- SAM** 1. Sees significant people in his life; 2. Sees writing; 3. Sees panoramically

4.3.5.2 Selection-Phase Patterns: Psychological Facet

EMOTING PATTERNS

- YOLONDA** 1. Worries about her mother and brother; 2. Experiences guilt, relief, and comfort about her brother; 3. Experiences a range of emotions about schoolmates past and present

- MAXINE** 1. Hates the three older boys who have turned her life into a battle; 2. Emotes about private pursuits; 3. Emotes intensely when interacting with people in and beyond her home

- SAM** Experiences love and comfort in his home life

THINKING PATTERNS

- LUCKY** 1. Activates knowledge about proceedings (KS); 2. Engages in complex thinking (CM); 3. Thinks about her worldly knowledge (HT-PT); 4. Thinks in an explanatory way (PAS); 5. Thinks about her complicated brain (PAS)

- JACK** 1. Thinks imaginatively about being with his mom (IE); 2. Flashes back to strangely uncomfortable scenes involving his mother (FB); 3. Wants things to be a certain way (DM-HT); 4. Knows things about himself and his mom (CM-HT-PT); 5. Remembers his experiences with elephants (CM-HT-PT); 6. Thinks about doing things (CM-HT-PT); 7. Proposes actions and decides how to carry on in his mom's absence (FIT); 8. Expects his camping experience to be significant (FIT)

4.3.5.3 The Focalized: Social-Psychological Facet

In the selection chapters of each novel focalizing characters perceive themselves and prominent others in distinctive ways. All ten focalizing characters perceive themselves in distinctive ways and eight of the ten perceive prominent others in distinctive ways, a family member (parent, grandparent, aunt), a sibling, a sibling's friend or enemy, a teacher, or a neighbor.

4.3.5.3.1 *Distinctive Understandings About Self*

In *BTT*, Jess Aarons thinks about himself in all six dimensions of self-oriented thinking: his identity (is a misfit: *BTT* 2, 14, 15), his personal qualities (has remarkable potential; is strong, gritty, self-disciplined, long-legged, assertive, and imaginative: *BTT* 3, 5, 10, 14), his abilities (can draw and run: *BTT* 10, 26), his failings (is puny, picks on his sister, lacks daring: *BTT* 5, 12, 15), his feats (won a day: *BTT* 4), and his efficacy (gets his sister onboard, makes his sister laugh, can improve himself with practice: *BTT* 2, 7, 8, 26). Jess's distinctive self-identification as a misfit and the distinctive self-identifications of other focalizing characters and a sampling of focalizing characters' perceptions of themselves other than their self-identifications follow. A checklist display of self-oriented thinking dimensionality for all ten focalizing characters is shown in Table 4.7.

SELECTION-PHASE SELF-IDENTIFICATIONS

MOONTA	Perceives himself as a shameful non-skater
GILLY	Perceives herself as greatly gruesome
AREF	Perceives himself indelibly as an Omani
JACK	Perceives himself as an unusual kid
SAM	Questions his identity
FRANCES	Perceives herself as the disappointing child

Table 4.7 Dimensions of self-oriented thinking in selection chapters

	Identity	Quality	Ability	Failing	Feat	Efficacy
MOONTA	✓	✓		✓		✓
LUCKY	✓	✓	✓			✓
JESS	✓	✓	✓	✓	✓	✓
GILLY	✓	✓	✓	✓	✓	✓
YOLONDA	✓	✓	✓	✓		✓
AREF	✓	✓	✓			
JACK	✓					✓
MAXINE	✓				✓	✓
SAM	✓	✓		✓		
FRANCES	✓			✓	✓	

Note: This table identifies an individual instance of a dimension not a pattern

SELF-ORIENTED THINKING OTHER THAN IDENTITY

- YG** **QUALITY** Has good student qualities
BTT **ABILITY** Is adept at drawing
GA **FAILING** Fails to be personable
GGH **EFFICACY** Can take care of things on her own

4.3.5.3.2 *Distinctive Understandings About Prominent Others*

Two criteria determine the prominence of fictional world individuals who are not selected as focalizing characters: frequency and significance. Some prominent others (e.g., Jack's mother in *SAAE*) are repeatedly selected within and across chapters as participants in focalizing structures that construe fictional world thinking. Some prominent others are the most significant individuals in the focalizer's life and will have a positive or negative impact on the achievement of the focalizer's personal goal (e.g., Moonta's parents in *FOLC*); and some are significant by virtue of a close association with another character (e.g., Miss Edmonds and Mrs. Myers—Jess's fifth-grade teachers in *BTT*; Sweeney, who bullies Maxine's brother in *M*).

A sampling of the distinctive ways that focalizing characters perceive prominent others is shown below. Several focalizing characters perceive one or more prominent others as having distinctive identities; while others have distinctive understandings about prominent others in terms of multiple dimensions.

FREQUENCY/DIMENSIONALITY

- YOLONDA** 1. **IDENTITY** Identifies her brother as a slow learner; 2. **IDENTITY** Identifies her brother as a musical genius; 3. **CONDUCT** Thinks of her brother as always having his important personal things at hand; 4. **ABILITY** Avers her brother's skill at playing the harmonica
- JACK** 1. **IDENTITY, CONDUCT, QUALITY** Identifies and perceives his mother as not ordinary; 2. **EXPECTATION** Expect his mother to be parentally responsible

FREQUENCY/SIGNIFICANCE

- MAXINE** 1. **IDENTITY** Identifies her brother's friend Cam as not worthy of her attention; 2. **IDENTITY, CONDUCT** Identifies and perceives a boy named Sweeney as a troublemaker; 3. **QUALITY** Perceives her brother as troubled; 4. **FAILING** Perceives her mother and father as failing her

SIGNIFICANCE

- MOONTA** 1. **QUALITY** Perceives his mother as overly cautious; 2. **QUALITY** Perceives his father as commanding; 3. **IDENTITY** Perceives his neighbor Lees as a weather prophet
- GILLY** 1. **QUALITY** Perceives her birth mother as flawless; 2. **QUALITY** Perceives her new foster mother as flawed

Table 4.8 Participant selection: Prominent others

Novel	Other	TC	NCSERP
FOLC	Moonta's father	13	7
	Moonta's mother	13	11
	Lees	13	4
M	Maxine's mom	28	14
	Miss Ross	28	8
E	Onji	28	8
	Caroline	28	13
GA	Aunt Blue	15	14
GGH	Trotter	15	12
	William Ernest	15	11
BTT	Jess' mother	13	6
	Leslie	13	8
HPL	Brigitte	23	7
TOO	Sidi	37	24

Note: TC total number of chapters in novel, NCS number of chapters selected as -er participant

4.4 Development Phase

4.4.1 Focalization Development

Individual focalizations in all ten novels develop beyond the selection chapters. Moonta, Lucky, Jess, Gilly, Yolonda, Aref, Jack, Maxine, Sam, and Frances all continue to be selected as prominent fictional world perceivers, and many of their patterned ways of perceiving develop. Focalizers develop exclusively by the principle of continuation, while the focalized develops inclusively by the principles of continuation, augmentation, reconfiguration, and emergence. I end this chapter with a description of each principle and a corresponding sampling of patterns.

4.4.2 Focalizer Development

4.4.2.1 Focalizer Development

Jess (*BTT*), Aref (*TOO*), Jack, (*SAAE*), Sam (*E*), Lucky (*HPL*), Frances (*GA*), Maxine (*M*), Yolonda (*YG*), Gilly (*GGH*), and Moonta (*FOLC*)

Table 4.9 Participant selection score card: Four prominent others

Novel	Other	TC	NCSERP	Hearer	Seer	Emoter	Thinker
FOLC	Moonta's mother	13	11	1	11	12	7
GA	Aunt Blue	15	14	–	17	–	–
BTT	Leslie	13	8	1	11	6	3
TOO	Sidi	37	24	2	15	2	3

Note: TC total number of chapters in novel, NCS number of chapters selected as -er participant

all are developed as focalizers in their fictional worlds. These characters are selected as -er participants by name or by a personal reference pronoun in all chapters and scenes. That is, they are continuously selected as Senser, Carrier, Identifier, Doer, Behavior, or Sayer. They are continuously selected as hearers, seers, emoters, and thinkers, and are the only fictional world individuals whose recollections, ruminations, deliberations, and imaginings are construed by focalizing structures.

4.4.2.2 Prominent Others

4.4.2.2.1 *Prominent Others*

Other characters hear, see, emote, and think in their fictional worlds but are not developed as focalizers. The characters shown in Table 4.8 are selected more often as -er participants in their respective novels than other characters. This table shows the total number of chapters in each novel and the number of chapters in which each character is selected as an -er participant (i.e., Doer, Senser, Carrier, Identifier, Behavior, Sayer). Lees, for example, is selected as an -er participant in four of 13 chapters in *FOLC* and Aunt Blue in 14 of 15 chapters in *GA*. It is important to note, however, that these other characters, *prominent others* in their fictional worlds, are rarely selected in every scene or on every page in a chapter. Lees and Aunt Blue, for example, are selected, respectively, as -er participant in only one scene each in chapters 1, 3, and 10 (*FOLC* 12, 40–43, 160–163) and 7, 9, and 12 (*GA* 87, 112–115, 157–161).

Table 4.10 Participant selection: Andrew Blue

Novel	Other	TC	NCSERP
YG	Andrew	18	15

4.4.2.2.2 *Four Prominent Others*

A participant selection score card for prominent others is shown in Table 4.9. This table focuses on the perceptual and psychological experiences of four prominent others, Moonta's mother (*FOLC*), Aunt Blue (*GA*), Leslie (*BTT*), and Sidi (*TOO*), all of whom are selected more often as hearers, seers, emoters, and thinkers than the prominent others included in Table 4.8. Table 4.9 shows the number of times these four individuals are selected as hearers, seers, emoters, and thinkers in their fictional worlds. Aunt Blue and Moonta's mother receive the highest score for seer selection and Aunt Blue the lowest scores for hearer, emoter, and thinker selection. Scores for hearer selection are low for all four characters.

4.4.2.2.3 *Focalizer Development and Prominent Others*

The seeing, hearing, and cognitive experiences of prominent others in *FOLC*, *GA*, *BTT*, and *TOO*, and in the other novels as well, are in some cases shared experiences with focalizers. In *FOLC*, Moonta is selected as a participant in 6 of 11 clauses that construe his mother's seeing experiences, as in "she really examined him," "She was skating right tight behind him, watching his every skate stroke," and "She looked at Moonta worriedly" (*FOLC* 133, 170, 172, PM, PM, PB). In *GA*, Frances and Aunt Blue share a viewing experience: "Together they sat in the dark of the study, watching the words Mountain Ash billow and sway across the screen" (*GA* 105, PM). In *BTT*, Jess shares seeing and hearing experiences with Leslie, as in "Jess and Leslie sat cross-legged on the porch at the Burkes', watching the wheels of a passing truck shoot huge sprays of muddy water to its rear" and "Then more came rushing upon them and the shouts of the battle rang through Terabithia" (*BTT* 86, 71, PM, SAS). In *TOO* Aref, who shares seeing and hearing experiences with Sidi, concurrently dreams with him: "Aref dreamed he was flying without an airplane. Sidi

Table 4.11 Participant selection score card: Andrew Blue within Yolonda's focalization

CHS	Other	Hearer	Seer	Emoter	Thinker
SC	Andrew	1	2	1	–
DC	Andrew	2	3	–	1

Note: CHS chapter set, SC selection chapters, DC development chapters

Table 4.12 Participant selection score card: Andrew Blue

CHS	Other	Hearer	Seer	Emoter	Thinker
SC	Andrew	2	9	2	37
DC	Andrew	13	41	8	275

dreamed about the rooster speaking through a translator” (*TOO* 272, DRM). These shared or concurrent perceptual and psychological experiences arguably enhance each developing focalization.

4.4.2.2.4 *The Case of Andrew Blue (YG)*

All but three chapters in the novel *YG* contain chapter breaks. These breaks construe changing temporal and/or physical locations or a cognitive experience such as dreaming or ruminating. Chapters 2, 3, and 10, for example, each contain three chapter breaks, three experiential segments⁴ whose temporal or physical dimensions or a cognitive experience differs from the preceding segment. In chapter 2 (pp. 7–21) Yolonda is selected in all three experiential segments as the prominent experiencer, the prominent hearer, seer, emoter, and thinker. In chapter 10 (pp. 106–122) Yolonda is selected in two of the three segments as the prominent experiencer (pp. 106–115, 115–119) and Andrew once (pp. 119–122). In chapter 3 (pp. 22–30), Andrew is selected in two of the three segments as the prominent experiencer (pp. 22–25, 27–30) and Yolonda once (pp. 25–27). Chapter 9 (pp. 93–105) contains two experiential segments which, respectively, select Yolonda (93–100) and Andrew (pp. 100–105) as the prominent experiencer. On whole,

⁴A segment may or may not correspond to a scene. Some segments contain multiple scenes.

Yolonda's focalization roughly spans 156 pages, and Andrew's selection as a prominent experiencer 52 pages.

Andrew, Yolonda's younger brother, is a prominent other in *YG*, a person whom Yolonda comes to perceive as a musical genius. Participant selection score cards for Andrew are shown in Tables 4.10, 4.11, and 4.12: Andrew is selected as -er participant in 15 of 18 chapters; and within Yolonda's focalization and without he is selected 1–3 times in selection chapters and as many as 41 and 275 times in development chapters as hearer, seer, emoter, or thinker. A comprehensive analysis of Andrew's perceptual and psychological experiences in the development chapters in *YG*, which is beyond the scope of the present study, will determine whether Andrew's hearing, seeing, emoting, and cognitive experiences develop in patterned ways and so qualify as a secondary focalization.

4.4.3 The Focalized: Principles of Development, Definitions and Examples

Hearing-, *seeing-*, *emoting-*, and *thinking-*patterns from the selection chapters develop by the principles of continuation, augmentation, or reconfiguration. A sampling of patterns for each development principle follows. In chapters 5–10, I will examine at length some of these sampled patterns and other patterns as well.

4.4.3.1 Continuing Patterns

A continuing pattern, represented by the notation 1——1, is a selection-phase pattern that persists in the development phase. Its selection- and development-phase elements are the same or categorically similar.

HEARS SUDDEN, ALARMING SOUNDS is a continuing *hearing*-pattern in *FOLC*. In the selection chapters of this novel Moonta “heard Father come clattering down the hall on his wooden shoes” (*FOLC* 17, PM), hears an awful “tearing sound” (*FOLC* 17, SAS), and hears his mother's exclamatory and tearful reaction to her damaged new floor (*FOLC* 17, SAS). In the development chapters, he “hit the floor with a hard metallic clatter”

(*FOLC* 53, SAS), hears his rock “hit the ice with a cracking, booming sound” (*FOLC* 58, SAS) and his head “clunk against the ice” (*FOLC* 59, PM), hears the “swish and dry rattle” of a sweeper’s broom speeding toward him and the “sharp, crackling sound” of his skating chair when he crashes to the ice (*FOLC* 165, SAS, SAS). PM and SAS structures in the selection and development chapters select sudden and alarming sounds: clattering, tearing, wailing, crackling, clunking, booming, swishing, and rattling.

SOME PATTERNS THAT CONTINUE

FOLC	Hears sudden, alarming sounds
YG	Sees her brother
TOO	Emotes about special things he has to leave behind
AREF	Perceives himself indelibly as an Omani
M	Identifies and perceives a boy named Sweeney as a troublemaker

4.4.3.2 Augmented Patterns

An augmented pattern, represented by the notation 1 + 2, is a selection-phase pattern that expands in the development phase. This pattern consists of a shared set of selection- and development-phase elements and an additional element or set of elements that expands the meaning of the pattern but does not alter its meaning substantively.

EXPERIENCES COUNTERPOINTED EMOTIONS ABOUT HER NEW FOSTER PLACEMENT IN THOMPSON PARK is an augmented *emoting*-pattern in *GGH*. In the selection and development chapters of this novel, Gilly experiences contrasting sets of emotions about her new foster placement: calmness, contentment, and pleasure; anger, displeasure, solemnness, and sadness. In the selection chapters, on route to her new foster home, she “calmly” picks little globs of gum from her face (*GGH* 2, PAS), then leans back “contently” in the back seat of her social worker’s car (*GGH* 3, PAS). A few days later, climbing the stairs to her new classroom at Thompson Park Elementary, she “felt heavier with each step” (*GGH* 20, PAT). First

in the principal's office, she "was still seething over the hair combing [incident earlier that morning]" (*GGH* 20, EM); then on the playground at recess she snatches a basketball from a group of boys "angrily" and takes off with it (*GGH* 23, PAS). In the development chapters, again on the playground, she "was glad when the bell rang, and she could leave Agnes Stokes behind" (*GGH* 27, PAT), and at supper that night, while reading aloud for her supper guest Mr. Randolph, "[i]t was rather pleasant being able to do something [like reading well] that none of the rest of them could [do]" (*GGH* 36, PAS). People in Thompson Park, and especially her foster mother and teacher, irritate and anger her and cause her misery. "[Trotter's] smile irritated Gilly" (*GGH* 39, EM), and "Miss Harris's indifference grated on Gilly" (*GGH* 55, EM). She is bothered by the vision of Mr. Randolph's son snooping around his father's house (*GGH* 82, EM), admits to Trotter "miserably" that she stole money from Mr. Randolph (*GGH* 98, PAS), and "[caught] irritability from not sleeping properly and worrying" (*GGH* 98, PAS). And on the last night of her stay in Thompson Park, Gilly experiences sadness when she is woken by a dream—"a sad one" (*GGH* 127, PAS). The selection-phase set of elements which includes calmness and contentment, anger and solemnness expands in the development chapters to include the emoting experiences of displeasure and sadness.

SOME AUGMENTED PATTERNS

BTT	Is called
HPL	Is observant
GGH	Experiences counterpointed emotions about her new foster placement in Thompson Park
FOLC	Thinks in an explanatory way
YG	Identifies her brother as a musical genius

4.4.3.3 Reconfigured Patterns

A reconfigured pattern, represented by the notation $A \rightarrow B$, is a selection-phase pattern whose meaning changes in the development phase. In this pattern, the development-phase elements replace the selection-phase

elements. PERCEIVES MRS. MYERS AS MONSTROUS is a reconfigured other-oriented *thinking*-pattern in *BTT*.

Jess's first impression of his new homeroom teacher Mrs. Myers is based partly on other people's perceptions of her and partly on his own assessment of her during the first week of school. In the selection chapters Jess perceives Mrs. Myers as monstrous—oversized, frightening, and combative: he identifies her as “Monster-Mouth Myers,” the teacher who “shot flames [at students]” (*BTT* 23, SK). On the first day of school, she looks at him and his classmates with a flash of teeth (*BTT* 20, PAS), looks at students flavorfully (*BTT* 22, PAS), looks at the principal aggressively, “pointed[ly]” (*BTT* 20, PAS, PAS), mumbles her words “over a double chin,” as though she is chewing on them (*BTT* 20, PAS), and speaks heatedly and sharply to Jess, threatening to keep him in at recess for disturbing her class (*BTT* 22, SAS).

In the development chapters, Jess again identifies Mrs. Myers as “Monster-Mouth” (*BTT* 125, PK) and describes her as grotesque, obese—“Double-chinned Myers,” a “foodaholic” with a “pudgy face” (*BTT* 43–44, CM, IE, PK)—smelling like “dime-store powder” (*BTT* 125, PAS), her dress hanging crooked in front (*BTT* 44, PAS). But when Jess's best friend Leslie dies Mrs. Myers conveys to him privately how truly sorry she is, how fond she was of Leslie, and how grateful she is for having had the opportunity to teach such an exceptional student. She speaks to Jess in a “new,” soft tone of voice, “softer than he had ever heard it [before]” (*BTT* 125, MN, PAS), and her first words to him sound sympathetic and comforting, “like a Hallmark Card” (*BTT* 125, PAS). Her glasses are turned up and he can see her eyes full of tears; and it is clear to him that Mrs. Myers—a very soft and human Mrs. Myers—is grieving too, crying for her lost student (*BTT* 125, MN). She encourages Jess to let himself grieve, to cry for Leslie if he wants to, and to treasure her memory; and she realizes how much harder it must be for him to lose his best friend. She moves him with her words, her sensitivity, her understanding, her genuine feelings for him and Leslie, and he wonders, “how could [he] picture it?”—how could he picture *her*, “[his teacher] Mrs. Myers loving [someone and] mourning [a loved one]?” (*BTT* 125, FIT-Q, CM). He had never pictured her like this, so human and sympathetic,

and “wanted to comfort her,” “to unsay all the things he had said about her” (*BTT* 125, DM).

SOME PATTERNS THAT ARE RECONFIGURED

- FOLC** Sees an unchanged wintertime scene
- BTT** Emotes about his family situation
- E** Insists that the newspaper article and its implications are wrong
- GGH** Perceives herself as greatly gruesome
- BTT** **Perceives Mrs. Myers as monstrous**
- M** Identifies her brother's friend Cam as not worthy of her attention

4.4.3.4 Emerging Patterns

An emerging pattern, represented by the notation $0 \rightarrow 1$, is a development-phase pattern whose elements may include one or two elements from the selection chapters. THINKS IMAGINATIVELY ABOUT SITUATIONS APART FROM HER OWN is an emerging *thinking*-pattern in *HPL*.

In the development chapters, Lucky thinks imaginatively about situations involving her French guardian Brigitte and her dog HMS Beagle. Lucky learns that Brigitte is not happy living in Lucky's small desert California town, and longs to go home to France. Lucky does not want Brigitte to go and imagines herself being a world-famous scientist whom Brigitte would not want to leave. Lucky has already started collecting insect specimens for a world-class display she will house in the local museum and envisions people from all over the world coming to see the display. She envisions Brigitte talking French to the people from France and explaining “that it was actually *her ward* (meaning Lucky herself) who had made the display” (*HPL* 44, IE, italics original). She imagines people saying what a wonderful museum they had in this old mining town called Hard Pan, showing particular interest in Lucky's tarantula hawk wasp, and wanting to know who made such an interesting exhibit (*HPL* 47, IE). She also imagines Brigitte opening her own restaurant

in town, offering French dishes such as tongue, sweetbreads, glands, oysters, snails, and rabbit (*HPL* 59, IE). Lucky's dog HMS Beagle and her unknown situation, her whereabouts and well-being on the day that Lucky runs away, worries her. HMS Beagle likely followed her into the desert, lost her trail in the sandstorm, and now is alone and in trouble: "She pictured her dog meeting a sidewinder on the road. Or maybe she got conked by a flying lawn chair" (*HPL* 110–111, CM, FIT).

SOME EMERGING PATTERNS

BTT	Hears people talking and singing
FOLC	Looks in many directions
GGH	Experiences new emotions
HPL	Thinks imaginatively about situations apart from her own
BTT	Perceives his friend Leslie as his opposite

4.5 Looking Back and Ahead

In chapters 2 and 3, I described the heuristic framework and structures used to explore character focalization in ten contemporary realistic children's novels. This chapter focused primarily on focalization selection and development, the selection and development of focalizers and focalized in sets of chapters I call selection and development chapters. To illustrate focalization selection, I used the example of Jess Aarons in *BTT* and showed how hearing, seeing, emoting, and thinking structures all select Jess as the prominent perceiver in his fictional world. Also in this chapter, I provided details about selection and development chapters for each novel and each novel's timeframe, listed each focalizer's problem and goal, included a sampling of selection-phase *hearing-*, *seeing-*, *emoting-*, and *thinking-*patterns, and discussed four principles of focalization development. In chapters 5, 6, and 7, I examine at length specific development patterns in the ten target novels.

Part II

Perceptual and Psychological Development

5

Perceptual Facet Development: Hearing and Seeing Experiences

5.1 Orientation

Part II of this study focuses on the perceptual and psychological developments of focalizing characters, the patterned ways that focalizing characters such as Jess in *BTT*, Frances in *GA*, and Sam in *E* sense people and things in their fictional worlds and emote and think about their personal fictional world experiences.

This chapter focuses on augmented, reconfigured, and emergent *hearing-* and *seeing-*patterns in five of the ten novels. Some of the patterns explored in this chapter include HEARS THE SOUNDS OF BATTLE, HEARS HUMMING, CHIRRING, MUSIC, AND RINGING BELLS, and SEES EDIFICES FROM OUTSIDE AND IN. I explore augmented and reconfigured *hearing-*patterns in the first section of this chapter, augmented and reconfigured *seeing-*patterns in the second, and new *hearing-* and *seeing-*patterns in the third. The hearing and seeing experiences I examine are construed by a range of structures including PB, PM, SAS, DS, PAS, MN, CM, MN, CK, RUM, RD, RE, IE, and PS structures. In my discussion of the augmented *seeing-*pattern MEETS EYES in *GGH* and the augmented *hearing-*pattern IS CALLED in *BTT*, I include examples of PB structures

which I reinterpret as SAS structures and include an analysis of a distinctive structure that has metaphorical significance in *BTT*.

5.2 Hearing Development

5.2.1 Augmented Hearing Patterns

5.2.1.1 Hears Vocalizations (BTT)

JESS HEARS VOCALIZATIONS is one of two augmented *hearing*-patterns in *BTT*. The vocalizations that Jess hears in the selection and development chapters are made by family members and school children, and the sounds people make express pleasure, displeasure, excitement, contempt, disbelief, and sorrow. In the selection chapters, family members include Jess's older sisters, his classmates, and a crowd of third- and fourth-grade boys. In the development chapters, family members, in addition to Jess', include members of Leslie's family, her puppy and grandmother, and the school bully Janice Avery. These hearing experiences are predominantly construed by SAS and PS structures.

In the selection chapters, the first vocalizations Jess hears are his older sisters' "buzz[ing]" voices outside the house which come to him in the kitchen "through his top ear" (*BTT* 7, SAS). His sisters, having coaxed money from their mother, are leaving for town with a carload of friends to shop. On the first day of school, his classmates issue a great "swoosh[ing]" sound when the new student, Leslie Burke, enters the classroom wearing faded cut-off jeans, an undershirt, and sneakers without any socks, a renegade outfit for the first day of school at Lark Creek Elementary (*BTT* 19, SAS). Also on the first day of school, first at lunchtime, then at lunch recess, his classroom "buzzed" with conversations (*BTT* 23, SAS), and a crowd of younger boys, watching Jess and the older boys race, cheer "noisi[ly]" (*BTT* 26–27, SAS).

In the development chapters, Jess hears hissing, rumbling, sobbing, barking, whimpering, crying, and screaming. In the first weeks of fall, when Jess and his classmates are told by their teacher to write a short

composition about a documentary that will air on TV that night, Leslie asks Mrs. Myers what *she* should write about, given that her family does not own a TV. Leslie's question draws a strong negative reaction from her classmates, a reaction Jess anticipated: "But it was too late to save her. The hissing sounds of disbelief were already building into a rumbling of contempt" (*BTT* 35, SAS-PAS). In roughly midwinter, Jess hides in the hallway at school to be on hand if Leslie has trouble with Janice Avery, the school bully, whom she has gone to talk to in the restroom. Through the restroom door Jess "heard Leslie saying something to Janice," "[heard] a string of cuss words"—Janice's first response, then "loud sobbing" coming from Janice, punctuated by "talking . . . and [ringing of] the bell" (*BTT* 73, PM, SAS). From her conversation with Janice, Leslie learns and later reports to Jess that Janice has serious problems at home.

In the last two chapters of *BTT*, Jess hears the vocalizations of Leslie's grandmother and Leslie's puppy Prince Terrian (P.T.), and the startling vocalization of his baby sister May Belle coming from the creek where Leslie drowned. It is spring now. Leslie is dead, and when Jess arrives with his parents at the Burke house to pay his respects, he "could hear P.T. barking from the back of the house" (*BTT* 111, PM). Leslie's grandmother too has come to pay her respects, and she recognizes Jess instantly as Leslie's friend, tries to talk to him about Leslie, but her voice "broke," and she has to be removed to the next room where Jess "could hear her crying" (*BTT* 112, SAS, PM). P.T. comes to stay with Jess while the Burkes are away, and Jess shuts him up in the shed when it is time to milk the cow. P.T. whimpers miserably, wanting out of the shed, his whimpering reminding Jess of May Belle, whom he struck impulsively on the face the day before and caused to whimper similarly (*BTT* 118, CM). Later that day, Jess leaves P.T. on one side of the creek while crossing into Terabithia on a tree branch: "P.T. was left crying piteously," then takes heart, plunges into the creek, and paddles to the other side to be with Jess (*BTT* 119, SAS). In Terabithia, Jess makes a wreath from a pine bough, goes deep into the sacred grove, and lays the wreath on the ground in memory of Leslie. When he returns to his and Leslie's castle, having left the wreath in the grove, all at once "a scream shattered the quietness" (*BTT* 120, SAS-COE). It is May Belle, stranded on top of a tree trunk midway across the creek, terrified to move.

5.2.1.2 Is Called (BTT)

JESS IS CALLED is the second augmented *hearing*-pattern in *BTT*. Jess is called by family members, teachers, and his neighbor. In the selection chapters, he is called by his mother, his homeroom teacher Mrs. Myers, his baby sister May Belle, and Leslie Burke and in the development chapters, in addition to being called by his mother, Mrs. Myers, May Belle, and Leslie is called by his father, his music teacher Miss Edmonds, and Leslie's dad. He is called repeatedly by his full first name or a diminutive and called by his full name; is called emphatically, commandingly, reproachfully, impatiently, threateningly, supportively, and reverently; and in the development chapters is called to communicate. These hearing experiences are predominantly construed by PS structures.

In the selection chapters, Jess is called emphatically by his mother and homeroom teacher. These emphatic calls are construed by paratactic speaking (PS) structures that select Jess by name in the *speech*-clause. At the end of chapter 1, Jess is called twice by his mom to get to work, the second time more intensely: "Jesse. Get your lazy self off that bench. Miss Bessie's bag is probably dragging on the ground by now. And you still got beans to pick" (*BBT* 7, PS)—"Jess-see!" (*BBT* 8, PS). The force by which Jess is called the second time and is called again in chapter 3—"Jess-see!" (*BBT* 14, PS)—is intensified by its repetition, its syllabification, the shift of stress to the second syllable indicated by italics, and the inclusion of an exclamation mark. Also in chapter 3, now at school, Jess is called emphatically by Mrs. Myers, who addresses him as "Jesse Aarons," and threatens to keep him in at recess to copy the dictionary if he does not settle down immediately (*BTT* 23, PS).

Jess is also called by Leslie on the bus in chapter 3. This instance of Jess's being called is striking for its compositional structure and situation within the chapter. Shown in [1], the sentence consists of two ranking clauses in paratactic relation—a primary PM *hearing*-event with an embedded verbal projection and a secondary MN *thinking*-event with an embedded HT *thinking*-event. Jess is selected three times as -er participant in this paratactic nexus: twice as *hearing*-Senser and once as *thinking*-Senser. He is also selected by name in the embedded *speech*-clause in [1-1]. Pairing is a compositional principle in this sentence. Two individuals, Jess and

Leslie, are selected as participants. Jess is selected as *hearing*-Senser in the PM-clauses and Leslie as Phenomenon. Two ranking clauses in paratactic relation are selected, and each contains a rank-shifted projecting nexus. The perceptive mental process *heard* is selected twice, and two verbal processes are selected or obtain, *say* in [1–1] and *call* in [1–2]. That Jess hears (*heard*) but does not hear (*hadn't heard*), that his hearing at once has positive and negative values, and that these values are counterpointed by the selection of the adversative conjunction *but* is striking. That Jess's name appears as a quoted minor clause (a call), that it takes the casual form of *Jess* rather than *Jesse* or *Jess(e) Aarons*, and that it is not spoken harshly is also striking and suggests the metaphorical significance of Jess's being called, that people know he exists and are calling him to respond (to them). Moreover, it is striking and suggestive that sentence [1] appears at the end of chapter 3, when Jess is riding home on the bus after a disastrous first day of school.

[1] (PM-1) He heard [[[her say || “Jess” once]]], || (MN-2) but the bus was noisy enough [[[HT) that he could pretend || [Ø: that] he hadn't heard [Ø: her]]]]. ||| (BTT 28)

Jess continues to be called by his mother and Mrs. Myers in the development chapters, again emphatically, and here he is also called by his father and music teacher Miss Edmonds. Mrs. Myers' sharp voice, calling him “Jesse Aarons!” (BBT 44, PS), punctures Jess's daydream in school, and over the Christmas holidays Jess's mom gets after him about doing his chores and not pestering his sisters, calling him “Jesse Oliver Aarons, Jr.” (BTT 64, PS) and “Jesse Oliver!” (BTT 67, PS). When Jess learns that Leslie drowned in the creek, his dad tells him how sorry he is, calling him “[my] boy” (BTT 103, PS), then calling him “Jesse,” insisting that he face the hard fact that his friend Leslie is dead (BTT 110, PS). His music teacher Miss Edmonds calls him “Jess” at the tail end of their outing to the city, acknowledging his suggestion that she let him out on the road so she will not get stuck on his muddy driveway (BTT 101, PS).

In the development chapters, Miss Edmonds, Leslie's dad, and May Belle all call on Jess as “Jess” to communicate. Jess is called (on) to communicate by Leslie's dad, who asks him to talk about his source of knowing, how he has acquired his knowledge about the world (BTT 69, PS). Leslie calls on Jess at the cow shed, as she knocks and waits to be admitted

(*BTT* 79, PS). Miss Edmonds calls him “Jess?” on the phone to start a conversation, and when May Belle sees him with a hammer and nails, she asks, “Whatcha doing, Jess?” (*BTT* 97, 127, PS).

In the development chapters, Jess is repeatedly called by Leslie. At school, on the school bus, in Jess's yard, at Leslie's house, and in Terabithia Leslie calls him “Jess” (*BTT* 50, 69, 76, 70, 79, 88, 89, 113, PS) “Jess Aarons” (*BTT* 52, 72, 73, 81, 114, PS), “Mr. Aarons” (*BTT* 73, PS), and “O king” (*BTT* 90, PS). No other character uses as many forms or attitudes of address with Jess nor addresses Jess in as many contexts as Leslie. Leslie is the only character that uses title address (*Mr. Aarons*) and self-address (*Jess Aarons*) to call Jess. Leslie calls him various times at school, typically at recess, and various times in Terabithia—on one or the other side of the creek, in their castle stronghold, and in the pine grove. She calls him supportively, “C'mon, Jess,” assuring him that they will make it safely across the creek, calls him disbelievingly when he squirts her with milk in the cow shed, calls him defensively when Jess doubts that it is Janice Avery whom she heard crying, calls him impatiently when Jess holds her back from crossing the creek in the spring, and calls him reverently *O king* in their castle stronghold (*BTT* 88, 81, 72, 89, 90, PS).

5.2.2 A Reconfigured Hearing Pattern: Hears the Sounds of Battle (M)

In the development chapters of *M*, the selection-phase pattern MAXINE HEARS THE SOUNDS OF BATTLE is reconfigured as MAXINE HEARS PEACE-TIME VOICES AND SOUNDS. In the selection chapters, while battling it out in the arcade with the Mighty Zola, who wants to take what is rightfully hers, to oust her and be champion, Maxine hears the explosive sounds of her and Zola's violent exchange: “POW! POW!” “BANG!” “BANG! BANG! BANG!” “PZAM!” “PZAM!” “KERPOW!” “SPLAT!” (*M* 7, SAS). In the development chapters, Maxine hears soft and gentle voices and sounds. She hears the soft and gentle voices of her mom (*M* 46, 51, 168), her dad (*M* 50, 169), her mom and dad together (*M* 82), her brother (*M* 62, 78, 115, 116, 153, 178, 179, 180, 182), her teacher (*M* 86, 101, 103), Father Matthew from her church (*M* 68), a medium hired

by her parents to contact her brother (*M* 68), and her brother's friend Cam (*M* 68). The sounds of battle in the selection chapters issue from the same location and source, an arcade video game, while the peacetime voices and sounds surround Maxine at home and away. Maxine's reconfigured hearing experiences are construed by numerous SAS structures and one PAS structure.

Maxine's teacher Miss Ross speaks to her gently, wanting to help her, and the medium Luella Oribine who holds a séance at Maxine's house, speaks stridently at first, then gently as she finally gets through to Maxine's brother Derek in the spirit world. Miss Ross meets Maxine outside school first thing in the morning to tell her that she cannot keep covering for her every time she skips schools and wants to tell Maxine's parents how their situation at home is affecting Maxine. She speaks the words "I" and "won't" and "can't" unambiguously, forcefully, then "her voice changed. It became softer, more gentle" when she tells Maxine how she hoped that her situation at home would improve once her brother was found and buried (*M* 86, SAS). Maxine hears the same "gentle" voice of her teacher next evening when Miss Ross, having shared her concerns about Maxine with Maxine's parents as she said she would, comes upstairs to Maxine's room to ask her how she is doing and invites her to confide in her (*M* 103, SAS). If not interrupted by her dad, Maxine would have confided in Miss Ross, whom she was coming to trust.

Maxine meets her mother's medium Luella Oribine in chapter 6 and does not know what to make of her. Luella bursts into the house one evening wearing a short flowery dress, is fresh from the store with her frozen goods, smokes without asking if anyone minds, and summons Maxine's dad to the living room so she can get things underway. But by the time she leaves the house later that evening, she has won Maxine over. At the start of the séance many deceased loved ones vie for the medium's attention and she has to threaten them to clear the way for Maxine's brother Derek. Maxine's mom begins to cry, and instantly Luella's voice loses its edge, becomes "gentle" as Luella relays a message from Derek to his mother, that he loves her and always has (*M* 50, SAS). The séance and medium's gentle and comforting voice and words fill Maxine with happiness: Maxine comes to like Luella very much and smiles at her brightly as she shows her out.

In the development chapters as Maxine tries to make sense of her mother's puzzling response to Derek's absence and death and mysterious phone calls and move on in her life, she is surrounded by soft and gentle voices. Father Matthew's voice is as "gentle as ever" when he comes to the house and offers to do what he can for Maxine and her parents at this difficult time (*M* 68, SAS). Shortly before the medium arrives for the first séance, Maxine hears her mom and dad talking and sees their tender exchange, her mom "softly" reminding her dad about his promise not to interfere with the medium's visit, her mom's outstretched hand holding her dad's cheek, the kind of exchange Maxine has not seen in her house for a long time (*M* 46, SAS). At the relayed messages from Derek during and after the séance about his love for the family, her dad to her mom "murmured words of comfort," and her mom, regaining her voice, speaks of her gratitude in "almost a whisper" (*M* 50, 51, SAS). Maxine hears soft and gentle voices at school and all over her house. She also hears her parents "soft" voices at the office of their family therapist Dr. Rice (*M* 168, 169, SAS) and her brother's friend Cam "whisper" something in Chinese to another boy on the street is, as the neighborhood bully closes in (*M* 89, SAS).

In the street, in her house, and in a nearby cemetery in chapters 9, 14, 25, and 26 Maxine hears soft and gentle sounds, a "softly" closing door, a "soft" tapping, the "plaintive hoot of an owl," rustling trees and leaves, and a rustling wind (*M* 71, 103, 133, 178, 179, SAS). In her house—on the downstairs phone—in the church, and repeatedly at the cemetery Maxine hears the most confusing and complex voice, speech, and sounds in the development chapters, those of her missing brother. Derek, very much alive, reveals himself in chapter 26, but in chapters 8, 10, 16, 22, 25, and most of 26 he is Maxine's mysterious caller. The "soft and breathless" voice and the "very low, very soft voice" on the phone; the voice that "was no more than a whisper" and "whispered" to Maxine in the church; those multitudinous cries in the cemetery, and that distant, complex voice "soft, silky, ghostly . . . coming from nowhere," "like the soft whisper of the trees"; all belong to her brother, missing from her life for almost a year, now back with her safely, the two of them much stronger than before Derek went missing (*M* 153, 62; 115, 116; 178, 78, SAS, PAS).

5.3 Seeing Development

5.3.1 An Augmented Seeing Pattern: Meets Eyes (GGH)

GILLY MEETS EYES is an augmented *seeing*-pattern in *GGH*. In the selection and development chapters, as Gilly faces the challenge of living in Thompson Park with her a new foster family and attending a new school, her eyes frequently line up with other people's eyes. This *seeing*-pattern is construed by PB and PM structures that select Gilly as the -er participant (*looking*-Behaver, *seeing*-Senser). It is also construed by variety of SAS structures, as shown in [3–5]. In [3] and [4β], Gilly is selected as a circumstance of place and in [5] Recipient; that is, in SAS structures like these throughout the novel Gilly is the looked-at one whose eyes align with the looking other. In other words, Gilly is both looked-at and looking (i.e., a looker). As in [4α], wherever she finds herself, at home or at school, Gilly is attentive, watching, thinking about, and responding to others. In the selection chapters, Gilly meets eyes with a small number of people, most of whom are important new people in her life that she has to enflame and turn against her to achieve her goal of being discharged from foster care and reunited with her birth mother. In the development chapters, the sets of eyes that Gilly's align with grows, and in chapters 5 and 7, the eyes she meets affect her in surprising ways.

[3] (PB-SAS) Trotter looked hard at Gilly. ||| (*GGH* 32)

[4] (SAS-α) Gilly switched her attention to William Ernest, || (PB-SAS-β) who, as usual, was staring at her bug-eyed. ||| (*GGH* 31)

[5] (SAS) Trotter gave her a sharp look. ||| (*GGH* 31)

In the selection chapters, Gilly meets eyes with the new people she encounters on her first few days in Thompson Park, important new people in her life including her new foster mother and brother, her new teacher, classmates, and principal. The first new eyes she encounters belong to her foster mother Trotter. When Trotter's back is turned in the living room, Gilly gives her new foster brother William Ernest a nasty look and giggles; and Trotter turns to face Gilly—"to look at her"—no doubt wanting to know what has caused Gilly to laugh (*GGH* 6, PB-SAS). Gilly has an immediate effect on her new housemates, and in no time Trotter

and William Ernest are watchful, their eyes fixed on her. When Gilly is told to fetch Mr. Randolph for supper and is about to tell Trotter no, she takes “one look at Trotter’s eyes,” still locked on her and “flashing,” and is persuaded to do as she was told (*GGH* 11, SAS). Similarly, when she joins William Ernest at the table for breakfast, his eyes are already fixed on her when she notices that “he was staring at her” from behind foggy glasses (*GGH* 17, PB-SAS).

Gilly starts school in chapter 3, and here meets the eyes of her new classmates and teacher, Miss Harris. Miss Harris is black, which catches Gilly off guard, and Gilly pulls back, steps too far back and bumps into Trotter, then bounces off her huge breast and back into place. Trotter and the principal, who are standing with Gilly in the hallway, appear not to have noticed her faltering response, but the “flash of brightness” that Gilly sees in Miss Harris’ “dark eyes” signal trouble (*GGH* 21, SAS). Moments later, Gilly is seated in her new classroom, and Miss Harris, looking up from her desk, smiles warmly at Gilly and offers to call her Galadriel, after a legendary queen. Gilly gives her a resounding no, which captures everyone’s attention: she quickly understands that she spoke rather loudly, seeing that “everyone was looking at her peculiarly (*GGH* 21, SAS-PB).

Later in chapter 3, Gilly meets eyes with her principal Mr. Evans in his office, and the meeting is virtually a showdown. A segment of this scene is shown in [7]. Gilly has already fixed her eyes on Mr. Evans before his eyes are directed at her in line 3, for in line 4 Gilly’s eyes are already locked on their target when she stares him in the (bull’s) eye. Locking on to people’s eyes and staring them down in such situations is a strategy Gilly has effectively used in the past, as shown in the FIT structures selected in the second paragraph. *Sure enough*, the strategy works yet again, when in line 7 her principal breaks the alignment of their eyes and looks away. In [6] and throughout the scene in the principal’s office, Gilly aligns her eyes with Mr. Evans’ eyes and continues to stare him in the eye. But Mr. Evans is not easily stared down: after looking away from Gilly briefly in line 7, he resumes looking at her, then looks at her *directly* in lines 10–11. Yet in Gilly’s mind, when their conversation is done, she has won the showdown: she thinks Mr. Evans has sighed—“saw [him] half reach for his box of tissues and then pull his hand back” (*GGH* 25, PM)—and knows she has beaten him.

- [6] “Gilly.” ||| He said her name || as though it were a whole sentence by itself. 1
 ||| Then he just sat back in his chair, || his fingertips pressed together, || (**PB-** 2
SAS) and [Ø: he] looked at her. ||| 3
 She smoothed her hair || and waited, || (**PB**) staring him in the eye. ||| 4
 (**FIT**⊕) People hated that || —you staring them down || as though they were 5
 the ones [[who had been bad]]. ||| (**FIT**) They didn’t know [[how to deal with 6
 it]]. ||| Sure enough. ||| (**PB-SAS**) The principal looked away first. ||| “Would 7
 you like || to sit down?” ||| She jerked her head || No. ||| 8
 He coughed. ||| “I would rather for us to be friends.” ||| Gilly smirked. ||| 9
 “We’re not going to have fighting on the playground.” ||| (**PB-SAS**) He 10
 looked directly at her. ||| “Or anywhere else around here. ||| I think || you 11
 need to understand that, Gilly.” ||| She tilted her head sassily || (**SAS**) and kept 12
 her eyes right on his. ||| “You’re at a new school now. ||| You have a chance 13
 [[to—uh —make a new start]]. ||| If you want to.” ||| (*GGH 24*) 14

Also in the selection chapters, Gilly’s eyes line up with the eyes of her social worker and the eyes of her birth mother Courtney, two people she has known for a long time but not really known, and one whom she has only known through a picture. Miss Ellis has been Gilly’s social worker for the past five years, and for as long as Gilly has been in foster care she has carried her mother’s picture from one foster home to the next. Gilly meets Miss Ellis’ “blue eyes” in the rearview mirror in chapter 1, as Miss Ellis keeps her eye on her on route to Thompson Park (*GGH 2*, SAS).

In chapter 2, Gilly meets the familiar eyes of her mother as she removes her mother’s picture from her suitcase while unpacking at Trotter’s. This encounter between Gilly’s and her mother’s eyes is construed by the SAS behavioral clause structure in [7]. The ranking clause [8α] selects *the eyes of the woman* (the eyes of Gilly’s mother) as Behavior, *her* (Gilly) as a circumstance of place, and the behavioral process *laugh*. This SAS structure has a number of features that distinguish the meeting of eyes it construes from the meetings of eyes construed by other SAS structures in the first three chapters of the novel. First, the alignment of Gilly’s and her mother’s eyes are construed by a *laughing*-event not a *looking*-event. Second, the noun group functioning

as Behavior in [8 α] selects an impersonal participant (*eyes*) and generalized participant (*woman*), neither of which construes the social intimacy of a kinship term like *mother*. Third, the selected marked Theme, which consists of two conjoined circumstantial elements (the circumstance of place *out of* and circumstance of means *through*), construes a physical distance that has to be crossed for Gilly's and her mother's eyes to meet. Finally, in no other encounter with people's eyes is the *looking*-event qualified as it is here when Gilly meets the eyes of her mother; all the other eyes Gilly encounters simply *look* or *stare* at her, but her mother's eyes *laugh* up at her (i.e., look up at her laughingly). Gilly turns her mother's picture over several times in her hands, to look at her mother's face and eyes and read her mother's inscription but cannot do this long, aligning her and her mother's eyes. The thought of her mother triggers something deep inside Gilly, and abruptly she shoves her mother's picture in a drawer and slams the drawer shut.

[7] (SAS- α) Out of the pasteboard frame and through the plastic cover the brown eyes of the woman laughed up at her || (PK- β) as they always did. ||| (GGH 9)

In the development chapters, Gilly meets eyes with all but two people whose eyes she met in the selection chapters and also meets eyes with the man from whom she steals money to get away from Thompson Park, an annoying girl at school, the people who stop Gilly from running away, and a grandmother she never knew she had. Gilly again meets eyes with Trotter (GGH 30, 31, 32, 48, 70, 90, 98), William Ernest (GGH 31, 40, 47, 49, 52, 62, 85, 99, 100, 120), Miss Ellis (GGH 95, 96, 121), Miss Harris (GGH 58), and classmates (GGH 46). Having won her eye-to-eye showdown with the principal in the selection chapters, she does not meet eyes with him again and cannot bring herself to look at her birth mother's eyes in a photograph or in person. In chapter 8, at the bus and police stations, she meets eyes first with a ticket agent (GGH 86, 87, 88), who suspiciously calls the police after selling her a one-way ticket to California, and then with officer Rhine, who questions her at the police station and whom Gilly "stares down" (GGH 90, PM). In the development chapters, Gilly's eye-to-eye encounters with two other children are notably contrastive, her encounter with Miss Harris notably calm, and her encounters with members of her foster family contrastingly gratifying and arresting.

Gilly's eye-to-eye encounters in chapters 4–8 and 11 with William Ernest and a girl named Agnes Stokes who wants to be her friend are

sharply contrastive. All but one of the SAS structures that construe Gilly's eye-to-eye encounters with Agnes Stokes select Gilly as -er participant, as Doer or Behaver, and all but two that construe her encounters with William Ernest select William Ernest or his eyes as -er participant, as Doer, Behaver, or Senser. Gilly initiates her encounters with Agnes Stokes, looks at her aggressively often nose-to-nose, and learns little from the encounter, simply delivering a message: Gilly "looked Agnes straight in the eyes," "brought her nose down close to Agnes' stubby one," "leaned way across the table and right into Agnes' pink face," and "jammed her nose down onto Agnes' face" (*GGH* 69, 43, 45, 118, PB, SAS). By contrast, her foster brother is already looking at her when she looks at him, staring, squinting, blinking at her, or checking her out sideways (*GGH* 31, 49, 100, 49, 40, 62, 49, PB-SAS, SAS), or looking at her with wide, magnified, or upturned eyes (*GGH* 31, 47, 52, 100, PB-SAS, SAS, PAS). At various times Gilly turns to look back at him, to talk or listen to him or teach him.

Her meeting of eyes with William Ernest, Miss Harris, and Mr. Randolph in chapters 5–7 all contribute to Gilly's changing perceptions of herself and others and her developing insights about her situation in Thompson Park. In chapter 6, for the only time in the novel, Gilly engages in a shared *seeing*-event. Miss Harris asks Gilly to stay after school, and while waiting for the classroom to clear, "*they* [Miss Harris and Gilly] . . . star[ed] quietly at each other" until all the students are gone and she and Miss Harris were alone (*GGH* 58, PB, italics added). This eye-to-eye encounter with Miss Harris is one of, if not the longest eye-to-eye encounter Gilly has with anyone in the novel and should be anything but quiet. Miss Harris has found the nasty card Gilly left for her on her desk and is going to berate Gilly, but Gilly does not look hard at Miss Harris as in a showdown or sharply or defiantly, but calmly, patiently, peacefully.

Many of Gilly's eye-to-eye encounters with older and younger people in the selection and development chapters are confrontational, but this is not the case with William Ernest in chapter 5. William Ernest, who throws his first paper airplane with Gilly's guidance, looks at Gilly with pleasure and gratitude. To Gilly's surprise, her foster brother is quite adept at throwing paper airplanes, a natural. The first one he throws catches an updraft, loops above their heads, and lands smoothly on the grass; the second one, which he throws while standing on the porch railing with

Gilly holding his ankles, makes it as high as the house and lands well beyond the landing site of the first. At his first success, William Ernest “turned shining eyes on [Gilly] and at his second, having scrambled over the fence and fetched the plane himself, “looked up into [Gilly’s] face, his squinty little eyes full of pure pleasure” (*GGH* 49, 52, SAS-COE, PB-SAS-PAS).

In chapter 7, Gilly finally meets eyes with her neighbor, Mr. Randolph, whom she has known since chapter 2 and has helped back and forth from his house, shared meals with, and read to many times after supper. She comes to steal from Mr. Randolph in October, desperate to leave Thompson Park. Mr. Randolph thinks she is dusting for him but she is actually looking for money stashed among his books. Mr. Randolph stays put in his living room wanting to visit with Gilly while she dusts his bookshelves, and Gilly cannot help looking at him: she “kept her eyes on the little man,” “kept looking over her shoulder at Mr. Randolph,” and “glancing sideways at [him]” (*GGH* 73-74, SAS, PB). His eyes are closed at first, but when Gilly reaches what she hopes to be pay dirt, she hears Mr. Randolph stirring behind her, turns around, and meets his now open eyes, “blank white eyes” that freeze her on the spot (*GGH* 74, PB). Gilly is not the same after seeing these eyes. She wonders if she has been fooled by Mr. Randolph, that he can actually see and has been watching her trying to steal from him and doing nothing to stop her. There is no more money among the books; Gilly is filled with anxiety and fear and wants to throw up. Without saying a word to Mr. Randolph, she puts the ladder away, goes straight home, and writes a desperate letter to her mother to send her money for bus fare to California.

5.3.2 A Reconfigured Seeing Pattern: Sees an Unchanged Wintertime Scene (FOLC)

In the development chapters of *FOLC*, the selection-phase pattern MOONTA SEES AN UNCHANGED WINTERTIME SCENE is reconfigured as MOONTA SEES CHANGED WINTERTIME SCENES. In chapters 3–6 and 9–13, the wintertime scenes Moonta beholds in and beyond his village are strikingly different from the wintertime scene he beholds from his front stoop,

his attic window, and the seaside. This reconfigured pattern is construed by PM, SAS, DS, RUM, MN, PAS, and PB structures.

In the selection chapters, Moonta is alone outside his house or in his attic when he beholds an unchanged wintertime scene in his small Dutch village of Weirom. Ruminating on his front stoop in chapter 1, looking out at the street and yards, he notes how long his village has looked like this: “[it had been f]our whole winters since there’d been ice on the canal,” four years of this same wintertime scene, “wet, foggy, miserable” (*FOLC* 10, RUM). “Now it was winter again. But still there was no snow, no ice, no skating—nothing but fog and misery and wetness” (*FOLC* 12, RUM). Dishearteningly, though not surprisingly in such “mild, soggy weather,” Moonta notices fog in the distance: it “came rolling out of the sea,” “rolled over the dike and lowered over the village” (*FOLC* 11–13, MN). In chapter 2 from a small attic window, Moonta looks down on the children’s skating field by the village school, a special “square field behind the village with [a] network of crisscrossing drainage ditches,” where many generations of children learned to skate in properly cold winter weather (*FOLC* 29, PB, DS). Looking down at the field, Moonta calls to mind what he knows about it and what should be happening there but is not and has not been happening for the past four years: children wheeling about on its icy network of ditches, falling down and getting up again and again, until “they could skate without falling and stumbling and windmilling their arms [sic]”; then they leave the field to skate with their parents and other grown-ups on the village canal (*FOLC* 29, RUM).

In the development chapters, Moonta beholds wintertime scenes that are strikingly contrastive to the unchanging scene he beheld in the selection chapters. In chapter 3, now Thursday, the temperature has dropped, the wind stopped blowing, the fog permanently lifted, and Moonta can see his breath, which “plumed” out of his mouth and “rose straight up, like gray smoke out of a chimney” in the crisp midday air (*FOLC* 34, DS, MN, PAS); and in the skating field, ice is beginning to form on the ditches: Moonta surveys a ditch at edge of the field and beholds “long, slivers of ice” that are “beginning to finger out from the grassy edges [of the ditch]” (*FOLC* 37, DS). In chapter 4, Moonta slips from his house early Friday morning while his parents are sleeping and beholds a wondrous, breathtaking landscape: a “thin white film of snow” has turned his

village “white” and “dusted everything just enough to make a whole new world of whiteness” (*FOLC* 54, DS, MN).

Hereafter, while learning to skate on his village ditches and canal and then while skating on his own far out from the village, Moonta sees wintry scenes with frost, snow, and ice and a wintry mix of ice, snow, and rain, the likes of which he never saw in the selection chapters. There is “frosty” moonlight in the attic, and frost covers the windows in his house and classroom (*FOLC* 47, 52, 71, DS, MN). Snow first falls on Thursday night, then falls on and off all day Saturday. It covers the street, houses, Moonta’s skating chair, and the canal (*FOLC* 54, 55, 172, 175, DS), falls on the canal in and beyond his village (*FOLC* 163, 165, 168), falls outside his kitchen window in “huge, wet, warm-looking flakes” (*FOLC* 159, DS), dots the headmaster’s eyebrows (*FOLC* 177, DS), and is spotted with holes in a distant place far from his village (*FOLC* 201, DS).

Moonta first sees ice in chapter 3 in his attic, then icy wintry landscapes. There was water in his testing pan the night before and now on Thursday morning Moonta sees ice—“[s]olid ice” (*FOLC* 35, PM, SAS). From chapter 3 onward the canal, roadside ditches, and all but one ditch in the school field are covered with ice, and on Saturday afternoon in chapters 10 and 12 two ice bridges come into view, each a “narrow strip of ice” with water on either side, which Moonta whips across with his skating chair (*FOLC* 164, DS). The first, not far from his village, is flanked by ropes and “hardly even bent under his weight” (*FOLC* 164, MN). The second, far out from his village, sinks, though Moonta makes it safely across, but shudders “look[ing] back” at a bridge whose ends “now looped down,” and “[looked] like the ends of a hammock” (*FOLC* 208, PB, DS, SAS-PAS). “The water rushed in where the ice had gone down. The two water holes were making themselves one” (*FOLC* 208, DS). Changing conditions—rising temperatures and sudden rain—make the ice give way and change Moonta’s view; soon the rain is “pelting down on the ice,” then “lashing [down]” just as his father and grandfather come skating into view, heading straight toward an open spot of water (*FOLC* 210, DS).

Wintertime scenes in and beyond Moonta’s village from chapter 3 onward are abundantly peopled. This is a striking contrast to the wintertime scene in the selection chapters which is sparsely peopled by Moonta,

his parents, his grandfather, and his neighbor Lees. Development-phase wintertime scenes are peopled with children (*FOLC* 80–85), children’s mothers (*FOLC* 80–84), older boys (*FOLC* 90, 137, 144, 179), older villagers (*FOLC* 141), Moonta’s headmaster (*FOLC* 94, 138, 177, 229), a village minister (*FOLC* 94), a minister’s wife (*FOLC* 201), a fisherman’s wife (*FOLC* 181), sweepers (*FOLC* 165, 193), vendors (*FOLC* 193), skaters from beyond Moonta’s village (*FOLC* 193), a champion speed skater named Sjoerd (*FOLC* 206), and Moonta’s Aunt Cora (*FOLC* 145, 227). The skating field ditches in chapter 2 are barren of people when Moonta looks down at them from his attic window, but on Friday afternoon in chapter 6 when Moonta arrives at the skating field, the roadside ditch “was crowded with children and their mothers. Every little kid was learning to skate. It was amazing how many” (*FOLC* 80, DS, MN, PAS). “Many of the mothers just walked along the banks of the ditches, but others were down on the ice, holding up their children. Some of the smallest children pushed little chairs ahead of themselves as they scabbled and scratched on their skates down the crowded ditches” (*FOLC* 80, DS).

The wintertime scene in chapter 9 is also crowded with people. When Moonta arrives at the canal with his skating chair on Saturday morning, he is astounded by the number of skaters he sees. Everyone in his village has come to skate, young and old people alike, and the canal is “black with squirming, squiggling, racing people” (*FOLC* 135, DS). “Long lines of twenty to thirty people behind each other, hands clasped, came bearing down on other long snaking lines,” managed to avoid colliding with each other, “swept around each other, whiplashed in great snaking curves around still other lines, then swung and swayed” (*FOLC* 135–136, DS). Moonta stands awestruck, as “[p]eople shot up the canal, down the canal, across the canal, and on long crisscrossing slants and even in and out among the canal boats frozen into the ice and “all kinds of little kids were scooting and scratching and scrambling around”; and amid this great flurry of activity and “long dangerous-looking lines [of skaters], people singly or in pairs calmly went skating to some point that only they knew” (*FOLC* 135–136, DS). In this scene in chapter 9 and in other wintertime scenes construed by DS structures in the development chapters, single and pairs, lines, and crowds of people skate in and out of Moonta’s view in and far beyond his village, *scabbled*, *scratching* (*FOLC* 80), *squirming*,

squiggling, *sweeping*, *swinging*, *swaying* (FOLC 135), *scooting*, *scrambling* (FOLC 136), *looping* (FOLC 139), *bearing down on* (FOLC 144), *stealing up* (FOLC 168), *skating away* (FOLC 179), and *speed skating* (FOLC 220).

5.4 New Hearing and Seeing Patterns

5.4.1 New Hearing Patterns

5.4.1.1 Hears Ringing Phones, People on the Line, and People Ending Their Calls (GA)

HEARS RINGING PHONES, PEOPLE ON THE LINE, AND PEOPLE ENDING THEIR CALLS is the first of two new *hearing*-patterns in *GA*. In the selection chapters, Frances never hears the phone ring, and once, while listening in her room, she hears her mother talking on the phone but cannot make out her words (*GA* 24). But in the development chapters, while living with her aunt, Frances makes calls of her own, local and distant; hears ringing phones, numerous people on the line including her Aunt Blue and the receptionist at her mother's retreat, and her parties end their calls (*GA* 144, 178, 182; 73, 178, 182, 183, 189; 73, 178). In chapters 5 and 11, Frances is the one who calls her mother and brother and in chapters 6 and 14 is the one who is called, first by her mother, then by her friend Agnes. These hearing experiences are construed by PB, PM, SAS, RD, and RE structures.

Frances hears ringing phones most often in chapter 14 when her brother Everett is missing, and when Everett calls her near the end of the chapter she wonders if the phone actually rang before she picked it up to hear his voice. Frances' hearing experiences of ringing phones at the midway point in chapter 14 is construed by a RD structure: "The phone rang all morning. Frances' mother called twice. Blue talked to her both times and told Frances that she didn't have any news. Then Agnes called, asking whether anything had happened" (*GA* 178, RD). Frances' questionable hearing experience later in the chapter is construed by SAS, MN, HT, PM, and RE structures, shown in [8].

[8] (SAS-a) But then the phone rang. ||| (b) (MN) Or rather, (HT- α) Frances felt || (HT- β) that it was going to ring. ||| (PM-c) She felt [[it vibrate on the floor against her foot]]. ||| (RE) (d^{β}) Before either she or Agnes heard anything, || (d^{α}) she had snatched up the receiver. ||| (GA 182)

5.4.1.2 Hears Humming, Chirring, Music, and Ringing Bells (GA)

FRANCES HEARS HUMMING, CHIRRING, MUSIC, AND RINGING BELLS is the second new *hearing*-pattern in *GA*. In the selection chapters, Frances hears only the activities of her mother and the whistling of her sleeping brother, but in the development chapters she hears her mother's humming car on the driveway (*GA* 49), her Aunt Blue humming at her computer (*GA* 185), crickets chirring in the bushes at home (*GA* 155), music in the cemetery (*GA* 196), and lots of ringing bells (*GA* 61, 99, 144, 145, 145). These development-phase hearing experiences are construed by PB, PM, and SAS structures.

Frances first hears bells in chapter 6, hears bells again in chapters 8 and 11, and hears music in the last paragraph of chapter 15, which ends the novel. Frances hears her first bell in the morning at her aunt's house, still dizzy from her painting spree the night before, when she collapsed and was put to bed by her aunt. Her aunt had told her to ring if she needed her, to use her cowbell, a "very loud" bell, Frances learns, when she rings it needing help getting up (*GA* 61, SAS). The second bell Frances hears is a doorbell and the third a call bell. Intending to enter her house in chapter 8 and needing to know if the way is clear, if the renter is home or not, her friend Agnes rings the doorbell, and together "they listened to it chime inside the house" (*GA* 99, PB). Shortly, the "sound of the bell died away"; no one has come to door, so in they go (*GA* 99, SAS). The call bell in chapter 11 rings repeatedly in the distance on the other end of the line when Frances calls Everett to wish him a happy birthday. She misses Everett very much: sent him a birthday gift by mail, even made him a cake. While talking to him on the phone she "could hear . . . a bell ringing in the background," hears the same bell "ringing again" when

her mom comes on the line, and hears “[m]ore bells” (*GA* 144–145, PM, SAS). At the end of chapter 15, for the only time in the novel, Frances hears music. It is well after midnight, and she and her aunt have come along the graveyard wall down from her aunt’s house and into the graveyard for a late-night picnic. Frances has learned that her mom and brother are headed home; and in a soft patch grass with her aunt watching, she flaps her arms and legs and makes an angel; closes her eyes and “heard music” (*GA* 196, PM).

5.4.2 A New Seeing Pattern: Sees Edifices from the Outside and In (E)

SAM SEES EDIFICES FROM THE OUTSIDE AND IN is a new *seeing*-pattern in *E*. Sam sees four edifices in all. In the selection chapters, he sees the picture of a medieval castle in a panoramic view and in the development chapters his dream castle, the Children’s Home, and Boldt Castle all from the outside and in (*E* 18; 78, 99, 124, 142, 156; 131–132; 149). These seeing experiences are construed by an array of structures that includes PB, PM, SAS, DS, FIT, and IE structures; and acutely observed elements of his dream castle, as the castle takes shape in his grandfather’s workshop, are construed by a number of a special set of material clauses.

Sam’s various sightings of his dream castle in chapters 2, 11, 14, and 21, both from the outside and in, are at odds with, then align with the castle edifice he sees in his mind’s eye. The castle pictures he looks at and acutely observes in chapters 2 and 11, one of “a dark castle in the mist with turrets, and a moat, and slits for windows,” the other of a flat and featureless castle he drew himself, do not resemble the castle that comes to mind, a castle he vaguely remembers seeing in the past and continues to dream about, a castle with “towers, some rounded, some square, with roofs of tile, and the stone walls of the castle itself jutt[ing] out here and there—” (*E* 18, 78, DS, IE). Having made this observation, he quickly sets to work to make the castle right: studies a woodworking book in chapter 11, draws a new plan, cuts new pieces of wood, and brings his new castle to life with proper walls, towers, and roofing. In chapters 14 and 21 he fits the castle with proper windows, “tiny,” narrow, and

“rectang[ular],” cut from glass, that take him “forever to put in” because each is “so small”; peoples the castle, adds tiles to the roof of each tower in a circular pattern, paints the outer walls stone gray, and when the castle is done, touches the small trees outside, the castle’s gravel path, and a watery moat made from a mirror (*E* 99, 142, DS, PAS, material clauses).

Whereas Sam’s model castle appears as an edifice over time, the Children’s Home and Boldt Castle in chapters 19 and 22 appear as edifices suddenly to Sam and offer more expansive views within than the lone “tangerine-colored room” in Sam’s model castle (*E* 142, DS). As Sam turns a corner in the lane, the Children’s Home “appeared suddenly in front of him, and while traveling by ferry, passing islands, and coming out from under a bridge, “there, suddenly, was the castle Sam had dreamed about”—Boldt castle (*E* 131, 149, SAS). The Children’s home, “a terrible place, much more than a house,” has “massive double doors in front, the number eleven over them, smaller doors on each end,” a cracked slate roof, and “two [huge] chimneys [rising high in sky]” that remind Sam of the number eleven (*E* 131, DS, PAS). Boldt Castle, an actual castle, has tall “[stone] towers,” their “roofs like cones,” with “narrow windows cut into [them]” (*E* 149, DS, PAS). In chapter 19, Sam peers in through the Children’s Home windows and sees “dusty rooms,” “rooms that were filled with broken furniture,” and a kitchen whose “refrigerator [is] gone” (*E* 131–132, DS). Inside Boldt castle, while sitting with his grandfather on a bench near “a massive fireplace” and blazing fire, Sam “watched the flames” and listened to stories about his past, revealed to him by his grandfather (*E* 149, DS, PM).

5.5 Looking Back and Looking Ahead

This chapter focused on the hearing and seeing experiences of five focalizing characters—augmented, reconfigured, and emergent *hearing-* and *seeing-*patterns that constitute each character’s distinctive focalization. In chapter 6, I provide an overview of the emoting experiences of all ten focalizing characters and explore at length a number of augmented, reconfigured, and emergent *emoting-*patterns.

6

Psychological Facet Development: Emoting Experiences

6.1 Orientation

This chapter focuses on the emoting development of five focalizing characters. I begin the chapter by broadly focusing on the types of emotions triggered by fictional world events in all ten novels and individual emoting profiles, then narrow my focus to augmented, reconfigured, and emergent *emoting*-patterns in five of the ten novels. Focalizing characters' emoting experiences span 36 categories of emotions collectively, and each character's personal set of emotions is unique. The emoting experiences I examine in the third section of the chapter are construed by EO elements, the full range of emoting structures—EB, EM, PAT, and PAT structures—and emoting-oriented thinking structures including RE, FIT, FDT, HT, and MN structures. Among the *emoting*-patterns I explore are the patterns IS HOPEFUL ABOUT HIS MOTHER'S RETURN, HATES THREE OLDER BOYS WHO FIGURE IN HER ONGOING BATTLE, and EMOTES ABOUT HER BROTHER'S HARP AND HARP PLAYING. I end the chapter with an examination of the new *emoting*-pattern EMOTES ABOUT THE LIVING AND THE DEAD, THE LOST, AND THE FORSAKEN which has special thematic significance in *HPL*.

6.2 Categories of Emoting Experience

Thirty-six categories of emoting experiences are construed by emoting and emotively oriented thinking structures across the ten novels. These categories range from moderately and intensely negative emoting experiences (disappointment, hate) to moderately and intensely positive emoting experiences (contentment, rejoicing). Categories and definitions are shown in Table 6.1. For most categories, I have retained the original category wording used in the *RIT* classification scheme; for a few, I have modified the wording slightly (e.g., Discontentment) or, better to reflect the emoting experience construed, used wording from a category entry (e.g., Loneliness, Sympathy). The two-prong category 152 Resentment, Anger appears in the table as two distinct yet closely related categories, Resentment (152a) and Anger (152b). I have categorized the mental process (MP) *like* which *RIT* includes in category 95 Pleasure, as 95b, given its frequent selection in all ten novels. Categories are grouped in Table 6.1 by their experiential function. MPs predominantly construe the emoting experiences in the first set of categories (Dislike to Solemnity), qualities (QU) the second set (Anger to Sadness), entities (EN) the third (Contempt to Unpleasure), and things (TH) the fourth (Feeling and Ill Humor).

6.3 Individual Emoting Profiles

Focalizing characters in all ten novels experience a range of emotions in the selection and development chapters. Each personal set of emoting experiences, shown in Table 6.2, is unique in terms of the categories included. Each set includes pleasurable and unpleasurable emoting experiences and is unique in terms of the stimuli that elicit certain emotive responses. Focalizing characters emote about their personal doings, behaviors, states of being, speech, and thoughts. They emote about their activities; their winnings or losses or feats; their ability to do or not to do something or their inability to stop themselves from doing something; their crying, waiting, being sick or sickly or feeling aches and pains. They emote about

Table 6.1 Emoting experience categories

RCS	Category	E	Definitions
99	<i>Dislike</i>	MP	Disliking: not liking
103	<i>Hate</i>	MP	Hating: to hold in very strong dislike
95a	<i>Like</i>	MP	Liking: to find agreeable or congenial; feel attracted to or favorably impressed by (a person); have a taste or fancy for, take pleasure in (a thing, an action, a condition)
104	<i>Love</i>	MP	Loving: to have a strong liking for; to have or feel love toward; to entertain a great regard for; to hold dear
473	<i>Privation</i>	MP	Loosing: to be deprived of
116	<i>Rejoicing</i>	MP	Rejoicing: to feel or show great joy or delight
152a	<i>Resentment</i>	MP	Resenting: to feel injured or insulted by; be aggrieved or bitter at a person or thing
1107	<i>Safety</i>	MP	Trusting: to have faith or confidence in a person
111	<i>Solemnity</i>	MP	Sobering: to render grave or serious
152b	<i>Anger</i>	QU	Being angry: feeling or showing anger or strong resentment
126	<i>Anxiety</i>	QU	Being anxious: troubled or uneasy in mind about a person or thing; concerned
121	<i>Comfort</i>	QU	Being comfortable: in a state of tranquil enjoyment; free from pain and trouble
107	<i>Contentment</i>	QU	Being contented: satisfied, desiring nothing more or nothing different
132	<i>Disappointment</i>	QU	Being disappointed: having one's anticipations frustrated, foiled, or thwarted
108	<i>Discontentment</i>	QU	Being discontented: not contented; dissatisfied
156	<i>Disrespect</i>	QU	Feeling disrespect: an absence of respect, courteous regard, or reverence
101	<i>Eagerness</i>	QU	Being eager: impatiently longing to do or obtain something
105	<i>Excitement</i>	QU	Being excited: feeling very happy and enthusiastic
127	<i>Fear</i>	QU	Being afraid: frightened; in a state of apprehension caused by the sense of impending danger
656	<i>Guilt</i>	QU	Feeling guilty: a feeling prompted by one's sense of having done wrong to another person
124	<i>Hopefulness</i>	QU	Being hopeful: having hope; hope, the feeling that something desirable can be had or will happen
125	<i>Hopelessness</i>	QU	Being hopeless: destitute of hope
153	<i>Jealousy</i>	QU	Being jealous: apprehensive of being displaced in the love or goodwill of another person

(continued)

Table 6.1 (continued)

RCS	Category	E	Definitions
584	<i>Loneliness</i>	QU	Being lonely : dejected because of want of company or society; sad at the thought that one is alone
136	<i>Pride</i>	QU	Being proud : feeling greatly honored, pleased, or satisfied by something which or someone who does one credit
112	<i>Sadness</i>	QU	Being sad : feeling sorrow
966	<i>Contempt</i>	EN	Feeling contempt : a strong feeling of disliking and having no respect for a person or thing
150	<i>Gratitude</i>	EN	Feeling gratitude : a warm sense of appreciation of kindness received, involving a feeling of goodwill toward the benefactor and a desire to do something in return
137	<i>Humiliation</i>	EN	Feeling embarrassment or shame : embarrassment , intense emotional or social discomfort caused by an awkward situation or by an awareness that one's own or another person's words or actions are inappropriate; shame , the painful emotion arising from the consciousness of something dishonoring, ridiculous, or indecorous in one's own conduct or circumstances
95b	<i>Pleasure</i>	EN	Feeling pleasure : the condition or sensation induced by the experience or anticipation of what is felt to be good or desirable
113	<i>Regret</i>	EN	Feeling regret : sorrow, remorse, or repentance due to reflection on something one has done or omitted to do
120	<i>Relief</i>	EN	Feeling relief : alleviation of or deliverance from distress, anxiety, or some other emotional burden
145	<i>Sympathy</i>	EN	Feeling pity (for): tenderness and concern aroused by the suffering, distress, or misfortune of another, and prompting a desire for its relief
96	<i>Unpleasure</i>	EN	Feeling unpleasure : the condition or sensation induced by the experience or anticipation of what is felt to be not good or undesirable
93	<i>Feeling</i>	TH	Feelings : a person's emotions considered collectively
110	<i>Ill Humor</i>	TH	A disagreeable or sullen mood

Source of definition: OED Online

Note: RS Roget's classification scheme, E element, MP mental process, QU quality, EN entity, TH thing

Table 6.2 Individual emoting profiles

(a)

Jess	Gilly	Moonta	Lucky	Sam
Anger	Anger	Anger	Anger	Anger
Anxiety	Anxiety	Anxiety	Anxiety	Anxiety
Contentment	Contentment	Contentment	Excitement	Contentment
Fear	Eagerness	Eagerness	Fear	Disappointment
Hate	Excitement	Excitement	Hate	Fear
Hopelessness	Fear	Fear	Hope	Guilt
Humiliation	Hopefulness	Gratitude	Hopelessness	Humiliation
Loneliness	Ill Humor	Hate	Humiliation	Love
Love	Love	Hopefulness	Pleasure	Pleasure
Pleasure	Pleasure	Hopelessness	Sadness	Relief
Pride	Regret	Humiliation	Seclusion	
Relief	Relief	Ill Humor	Solemnity	
Sadness	Resentment	Inexcitability	Sympathy	
Sympathy	Sadness	Jealousy	Unpleasure	
Unpleasure	Sympathy	Loneliness		
	Unpleasure	Love		
		Pleasure		
		Pride		
		Rejoicing		
		Relief		
		Resentment		
		Sadness		
		Solemnity		
		Sympathy		
		Unpleasure		

Individual emoting profiles

(b)

Frances	Maxine	Jack	Aref	Yolonda
Anger	Anger	Anger	Anxiety	Anger
Contentment	Anxiety	Anxiety	Comfort	Anxiety
Dislike	Comfort	Comfort	Contentment	Comfort
Displeasure	Displeasure	Contentment	Disappointment	Contentment
Disrespect	Excitement	Disappointment	Dislike	Disappointment
Fear	Fear	Eagerness	Excitement	Excitement
Gratitude	Guilt	Fear	Fear	Fear
Guilt	Hate	Feelings	Hate	Gratitude
Hate	Hopefulness	Gratitude	Hopefulness	Guilt
Ill Humor	Humiliation	Hate	Ill Humor	Hate
Like	Jealousy	Hopefulness	Like	Hopelessness
Loneliness	Pleasure	Hopelessness	Love	Like
Love	Privation	Humiliation	Pleasure	Loneliness
Pleasure	Regret	Loneliness	Regret	Love
Sadness	Rejoicing	Love	Sadness	Pleasure
Unpleasure	Relief	Pleasure	Unpleasure	Pride
	Sadness	Privation		Regret
	Safety	Regret		Relief
	Unpleasure	Relief		Sadness
		Safety		Solemnity
				Sympathy
				Unpleasure

places (e.g., appearances, atmospheres; physical surroundings); everyday objects, clothing, food, and animals; past and future events, changing situations, news, completed or interrupted conversations on or off the phone; music and time. They also emote about people in their lives: people's whereabouts, well-being, actions, invitations, requests, attitudes, preoccupations, accusations, and intimations.

6.4 Emoting Development

6.4.1 Augmented Emoting Patterns

6.4.1.1 Experiences an Inventory-Like Set of Emotions About Her Life (HPL)

LUCKY EXPERIENCES AN INVENTORY-LIKE SET OF EMOTIONS ABOUT HER LIFE is an augmented *emoting*-pattern in *HPL*. Lucky lost her mother two years ago, and the thought of losing her guardian now too evokes in Lucky a set of emotions that resembles an inventory. An *inventory* is a list or catalog of things that are accounted for (*OED* online). Throughout the novel, Lucky inventories things in her life: stories she overhears at work, good and bad motherly traits, specimens in her insect collection, the contents of her backpack, and signs (*HPL* 1–6, 14, 45, 70, 88–96, 98). In the selection chapters on Friday, Lucky's inventory-like set of emoting experiences includes like, dislike, disappointment, pleasure, sympathy, and anxiety; and in the development chapters, from Saturday to Monday, this set of experiences expands to include loneliness, discontentment, and fear. The *emoting*-clauses that construe these experiences select significant people and things in Lucky's life: significant adults and children (herself, Lincoln, Brigitte, Brigitte's mother, girls), personal adversaries (brain bugs), feats (heroic deeds), survival things (her backpack things, mineral oil), mysterious things (people's Higher Power, prayers), bodily things (bodies, hair, tears), man-made things (roads, road signs), desert life (ants), and surplus things (olives). Lucky's inventoried emoting experiences about her unraveling life and the almost certain prospect of

losing her guardian are construed predominantly by EM, PAT, and PAS structures.

In the selection chapters, Lucky's emoting experiences of liking and disliking people and things in her life focus on shared experiences, specific people, and the thing another person likes. Lucky "liked" the prayer that closed the Friday afternoon meeting of the Alcoholic Anonymous group and "liked" her friend Lincoln's kind of hair, springy and independent (*HPL* 5, 25, EM); and she "did not like" Brigitte's mother always calling her from France and making her homesick, "hated" Brigitte crying about things she had or did not have living here in the states and Hard Pan, and "hated" the kind of olives Brigitte liked most (*HPL* 11–12, EM). Her other inventoried emoting experiences of disappointment, sympathy, and concern focus on an important question, other beings in the world, and things working out. For Lucky, listening so intently to rock-bottom stories every Friday afternoon shared by anonymous group members, "[i]t was a little disappointing" that none of them, even her good friend Sammy, ever explained how he found his higher power and turned his life around (*HPL* 5, PAS). In chapter 4, late on Friday afternoon, observing lines of ants coming and going from their underground home, Lucky "felt sorry" for these desert beings, so small and vulnerable (*HPL* 21, PAT). She has come to meet Lincoln out on the highway in the desert and continues to watch these ants until Lincoln arrives. Lincoln, arriving, plants himself in front of the highway sign, intending to correct it, which worries Lucky: she "was afraid" and "worried" that he would ruin the sign not fix it, that his actions would get him into trouble, and that this one indiscretion would surface someday and spoil his chances of becoming president (*HPL* 23, 24, PAT).

On Sunday morning, in chapter 10, Lucky meets Lincoln by the post office to speak to him urgently about her mother, and it is here that Lucky's inventory-like set of emoting experiences about her life expands. Lucky's memory of her mother's memorial service is vague, and Lucky has turned to Lincoln, who attended the service and whose memory is sharp, to help her to remember. Before heading home, Lincoln shows Lucky a knot he has just completed, a complicated ten-strand round knot, intri-

cate and beautiful, which moves Lucky to tears and “was very embarrassing” (*HPL* 68, PAS). That afternoon, coming upon her guardian's suitcase and passport on a chair in her room Lucky hits rock-bottom: she is certain that her guardian is going to abandon her. “Lonesomely” that night in bed, Lucky decides to run away to the desert to find her higher power, to reunite the unraveled strands of her complicated life (*HPL* 85, EOE).

The next afternoon after school, true to her word, Lucky sets out. Her running away, however, is not empowering but discouraging and frightening. At once, she is confronted by terrible weather, a fierce wind and blowing sand. Her very full backpack shifts about with the wind, throws her off balance, is cumbersome and heavy, and, though filled with everything she will need to survive on her own, “made her feel discouraged” (*HPL* 107, PAS). Before and after taking shelter in a dugout by the old mine, she is fearful and panics, four times in all. She first experiences “waves of panics,” taking a wrong turn not far from home and losing her bearings, then a “tremendous bad scary feeling,” “panicky feeling,” and “crazed panic” when a bug gets into her head and bites her brain (*HPL* 109, 121, 122, PAS, EOE).

6.4.1.2 Experiences Varying Degrees of Intense Counterpointed Emotions About Skating (FOLC)

MOONTA EXPERIENCES VARYING DEGREES OF INTENSE COUNTERPOINTED EMOTIONS ABOUT SKATING is an augmented *emoting*-pattern in *FOLC*. At the start of the novel Moonta, now ten, ruminates about his lost opportunities in the past four years for learning to skate, and not until chapter 4 does a new skating opportunity present itself when the weather turns cold and ice begins to form on his village ditches and canals. In and beyond the selection chapters, Moonta emotes in counterpointed ways, negative and positive, about his skating situation; and in the development chapters he emotes about his skating things, his skating destination, and his skating ventures. He experiences an astonishing range of emotions about skating, as shown in Table 6.3. In the selection and development chapters, his *emoting* experiences at times are very intense—intensely

Table 6.3 Moonta emotes about skating

Stimulus	Negative	Positive
Skating weather	Anger, Anxiety, Fear, Hate, Ill Humor, Sadness, Unpleasure, Sadness	Excitement, Hopefulness, Love, Pleasure, Relief
Learning to skate	Anxiety, Disappointment, Fear, Solemnity, Unpleasure	Contentment, Excitement, Love, Pleasure
Skating ventures	Anger, Anxiety, Disappointment, Fear, Hopelessness, Humiliation, Ill Humor, Loneliness, Unpleasure	Contentment, Eagerness, Excitement, Gratitude, Pleasure, Pride, Relief, Safety
Skating equipment and supplies	Anxiety, Ill Humor, Unpleasure	Eagerness, Pleasure, Pride, Relief
Skating destination	Disappointment, Unpleasure	Pleasure, Pride

positive (e.g., his feeling “pure joy” and “immense relief,” *FOLC* 177, 178, PAT) or intensely negative (e.g., his feeling “horrified” and “desperate,” *FOLC* 86, 87, PAT); and at other times, his emoting experiences are not intense at all but mild. His emoting experiences are construed by EB, EM, PAT, PAS, and RUM structures and various EO elements.

In the selection chapters, inside and outside his house, in his father’s carpentry shop, and at the seaside, Moonta emotes in counterpointed ways about the weather and learning to skate. First, when his skating prospects are poor, he experiences Unpleasure, Sadness, and Hate. He needs proper skating weather to learn to skate not the wrong weather he continues to have, full of fog and “misery” (*FOLC* 11, PAS-RUM). Looking out at another lost day and ruminating about the past, about the circumstances that prevented him from learning to skate four years ago and the between years of miserably warm winters, he sits outside his house on his family’s “gloomy brick stoop,” “glooming,” and “hating the weather” (*FOLC* 11, PAS, EM). But when his skating prospects improve, these negative emotions largely give way to positive ones, to Pleasure and Hopefulness. Two days pass and the weather, as predicted by his neighbor Lees, turns blustery, and Moonta feels “so good” and “happy” about the changing weather and is positively hopeful that he will learn to skate in no time at all (*FOLC* 23, 27, PAT, PAS). Lee’s prediction about the weather

brings “hopeful tears” to his eyes (*FOLC* 12, PAS); the fierce storm that follows makes him “very hopeful” and fills him with “squiggles of happy hope” (*FOLC* 28, PAS); and twice on Thursday he runs out to the skating field “in the hope,” “in the big hope,” and in the “desperate hope” that he could have the skating field to himself, to learn to skate privately on his own before the little kids arrived with their mothers and skates, and that with no loss of time he could skate on the village canal with his classmates (*FOLC* 30, PAS). Moonta’s hope to skate on the canal with other big kids as quickly as he can is a mixed experience of Hopelessness and Hopefulness.

In the development chapters, the range of Moonta’s emoting experiences about the weather and learning to skate expands. In chapters 3–13, from Thursday to Saturday, at night and at different times of the day, the weather fluctuates from being frigidly or mildly cold to being frosty, snowy, or rainy. Saturday’s weather is particularly fickle with its shifting winds and temperatures, its moments of sunshine and menacing clouds, its snowfall, flurries, drizzle, and downpours. At various times during the day and night, at school and at home, upstairs and downstairs, on route from the school field, and out on the street, as Moonta’s skating prospects change with the changing weather, so do his emoting experiences. To his previous experiences in the selection chapters are added the positive and negative emoting categories of Love, Relief, Contentment, Excitement; Fear, Anger, Anxiety, Ill Humor, Disappointment, and Solemnity.

Also in the development chapters, Moonta emotes in response to a greater range of skating-related stimuli. He emotes in counterpointed ways about his skating equipment and supplies (i.e., his skates, skating shoes and laces; his skating chair and skating coins) and his skating destination, the New Church’s Pipe. He tells his father “eagerly” that his skates need sharpening, glows “with pride” at his father’s positive remarks about the quality of his skate blades, strikes out “angrily” at the dangling piece of shoelace that brings him crashing to the ice, and is “glad and relieved” that a lace brought him down not the skates themselves (*FOLC* 112–113, 144, EOE, PAT). Whereas Moonta’s skates are the source of positive emoting experiences, his skating chair in contrast is a source of misery and despair. In chapter 9, true to the bargain he made with his father the evening before, Moonta heads to the attic resignedly to collect his skating

chair. He is not convinced that the chair will help him to skate, as it has done for many generations of Weirom children including his father, but is only convinced that it will give him the look of a learner and make him stand out among his peers on the village canal. On Saturday morning, he listens “grump[ily]” to his mother’s advice about skating and more talk about the chair, then with a “hopeless” shrug and the “miserable” chair he comes from the attic and races after his mother on route to the village canal (*FOLC* 131, 134–135, EB, EOE).

The New Church’s Pipe becomes Moonta’s skating destination on Friday evening as part of the bargain he makes with his father to learn to skate with a skating chair. His father promises to skate with him far out to the New Church’s Pipe, just the two of them by moonlight, if Moonta has gained his skating legs by the evening and the cold weather holds. Moonta has never heard of the New Church’s Pipe and brings to mind the image of a great monument, like the Washington Monument, then has a “ghastly” and “awful” after thought that the New Church’s Pipe may be something as ordinary as a short length of pipe to which someone has tied a boat or a cow (*FOLC* 115, EOE). In fact, Moonta is “terribly let down” when he reaches his skating destination the next afternoon, having traveled so far out from his village alone; but for now, at home on Friday evening, recovering from his cold plunge in a school field ditch that afternoon, he pictures the New Church’s Pipe coming into view and two men skating by moonlight, he and his father laying on, “a proud thing” (*FOLC* 205, 116, PAT, EOE).

For two days in chapters 4–12, when proper skating weather and ice arrive in Moonta’s village, Moonta strikes out on his own with and without his skating chair, determined to skate. His various skating ventures on the school field ditches in chapters 4 and 6, on the village canal in chapters 9–11, and beyond his village in chapters 12 and 13 evoke a varied and expansive set of counterpointed emotions, as shown in Table 6.3. His emoting experiences while venturing to skate are contrastively pleasurable and unpleasurable. While kneeling on ice in the school field, scrambling about on ditches, skating around on the village canal alone or with others, skating by boats, skating away from a nasty sweeper, and skating off to his ultimate destination, Moonta feels “good” and “glad” (*FOLC* 145, 163, PAT), blushes “in delight” (*FOLC* 177, EOE), laughs

out "in joy" (*FOLC* 178, EOE); stands opposite to the headmaster and nods "miserably" (*FOLC* 95, EOE), lies "mortified" on the ice in front of his aunt (*FOLC* 147, PAT), feels "little prickles of horror [running up his legs]" (*FOLC* 165, PAS), explains himself "woefully" (*FOLC* 166, EOE), gives a "woeful" sigh (*FOLC*, 198, EOE), and, escaping the crowd by the boats, streaks toward the village bridge "sullenly" (*FOLC* 188, EOE).

Moonta's skating ventures in and beyond his village from early Friday morning to Saturday evening evoke strong feelings for him of anger, fear, loneliness, and relief. On Friday morning in the school field, crashing heavily to the ice on his first attempt at skating, Moonta realizes with "angry disappointment" that skating is not as straightforward and easy as he envisioned it (*FOLC*, 60, EOE). Then, his grandfather appears at the edge of the frozen school field ditch where Moonta is attempting to skate and directs Moonta to latch on to the broom, to move his feet like a skater while coasting along, his grandfather pulling him. Clutching the broom handle tightly and moving his feet tentatively, "timidly" fearful at first, Moonta soon catches on and exclaims to himself that he is actually skating (*FOLC* 62, EOE). Moonta has the school field ditches to himself on Friday morning but on Friday afternoon they are teeming with people, mostly children and their mothers. Before school is dismissed that afternoon the headmaster decrees that all big kids like Moonta must go elsewhere to skate and must not be found in the school field, whose ditches are intended for younger children, learners and their mothers. Moonta gets his mother's permission to skate in the school field, but is mercilessly harangued by children and their mothers for being there. A sixth grader, Klaska, standing with some mothers, threatens to report him to the headmaster, and her reproach makes him "angry," "so angry" that he fires back at her his rightful reasons for being there: screeches at all of them, "scared" but blazing "with indignation," "angry and outraged," that the ditch is rightfully his and everyone's (*FOLC* 83–84, PAT, EOE). Then there is talk of his headmaster, spotted by some mothers, and in utter "desperation" Moonta takes flight from the ditch he is on, ventures up one ditch and another, and throws "frightened" and "scared" looks over his shoulder, as concerned about the quality of ice in these new ditches as he is about being hotly pursued (*FOLC* 84, 84, 89, EOE, SAS-EOE). "Fear" keeps Moonta moving; "[f]ear" keeps him upright;

and momentarily, having broken through the ice on this new ditch, he is moved again to anger, is “indignant” when none of the boys who rescue him seems to know who he is (*FOLC* 85, 91, EOE, PAT).

Moonta experiences this same mixed set of emotions—loneliness, fear, relief, and anger—on Saturday afternoon when he returns to the village canal with his skates and skating chair for a second round of skating and skates off on his own toward the first bend in the canal and the village bridge. It is a “lonely” stretch of ice, devoid of people, but Moonta presses on: skates around the bend and under the bridge, “scared,” but not scared off by the dark corridor he must travel through, a narrow path of ice, and open water on either side of him (*FOLC* 163, 164, PAS, PAT). On the other side of the bridge, he encounters a sweeper. Moonta is too slow to pay the sweeper for clearing a path for him through the snow, and the sweeper brings him down with a toss of his broom. Moonta climbs painfully to his feet and to his “relief” locates his pain in his knee not his ankle, which will not get in the way of his venturing on (*FOLC* 165, EOE). The sweeper, thinking that Moonta has injured his ankle, reaches out to help him, but Moonta “angrily” rejects his help, and gets away, if only for a moment (*FOLC* 166, EOE).

6.4.1.3 Is Hopeful About His Mother’s Return (SAAE)

JACK IS HOPEFUL ABOUT HIS MOTHER’S RETURN is an augmented *emoting*-pattern in *SAAE*. Jack and his mother have rented a campsite in Acadia National Park for the long weekend and arrive there from Boston on Friday night in a rental car. At the start of the selection chapters, Jack awakens fairly late on Saturday morning to find himself alone, his mother and her car gone from the campsite. He wonders where his mother has gone but is not alarmed: she must have risen early, let him sleep, and gone off on her own to find a better campsite, one with softer ground and a view. By Sunday night and the start of the development chapters, still on his own, Jack strikes camp and heads to Bar Harbor, the nearest town, hopeful about finding his mother there. Jack does not lose hope about his mother’s return, even when he learns that his mother boarded a yacht that might be headed to the Bahamas, and

even while attempting to get home on foot from chapter 11 onward. In chapter 17 near Bucksport on Thursday afternoon, roughly two-thirds of the way through the novel, things go terribly wrong for Jack, and his hopes turn inward. Still hopeful about his mother's return, Jack now focuses more on himself and getting through his challenging ordeal. In the developmental chapters, Jack's initial *emoting*-pattern expands to include IS HOPEFUL ABOUT THINGS WORKING OUT FOR HIMSELF. This augmented *emoting*-pattern is construed by PAT and PAS structures and EO elements.

Jack's mother has behaved oddly in the past, and Jack responds to her unexpected absence in chapter 1, as he has responded to her odd behaviors in the past, by staying calm, thinking logically, and taking care of things. He leaves his tent in place, looks around for their rental car, then goes off to buy something to eat. He stops at the nearby registration hut for directions, then pops in at the supply store to buy a couple of hot dogs and a newspaper. Having spent most of Saturday morning looking for his mother, Jack spends Saturday afternoon at the beach, wading in the water, exploring the tidal pools, and playing with a new friend, an eleven-year-old boy named Aiden. Throughout the selection chapters from Saturday morning to Sunday night—in camp, on the beach, at a nearby lake, and while striking camp—Jack is hopeful about his mother's return. Returning to his tent on Saturday afternoon he is “hopeful ... that his mom would be back,” and outside his tent early Sunday morning, hearing a snapping sound behind him and hoping to see his mother sneaking up on him, swings round “hopefully,” only to see Aiden (*SAAE* 18, 34, EOE). On Sunday afternoon at Echo Lake, he reaches for his cell phone, to call his mother, “his heart pulsing with hope” that his phone will work, that he will have reception long enough to make his call, and that his mother will answer (*SAAE* 40, PAS). Back at camp on Sunday night, while stashing his things and making ready to leave the campgrounds, he strikes camp “hopefully,” hopeful that no one will bother his things before he can return for them with his mother (*SAAE* 48, EOE).

Jack continues to be hopeful about his mother's return in the development chapters—her return to Bar Harbor in chapter 8 after her boat ride (*SAAE* 69, PAS), and her return with Jack to their home in Boston

in chapter 25, following the diagnosis and treatment of her mental illness (SAAE 267, PAS). But as hopeful as he is about his mother's return, he cannot but face hard facts about his situation and be hopeful for himself. On the grounds of Fort Knox near Bucksport on Thursday afternoon, his world implodes when returning from the fort to collect his gear he discovers that he has been robbed. Gone are his extra clothes, his sleeping bag, his flashlight, and food. The cry and the sobs that issue from him in response come from deep inside him and for a good while cannot be stopped. But soon he collects himself and from this point on is hopeful about his own situation. He listens to the "ever-hopeful voice in his head" about getting a job and providing for himself; feels surging "hope" within him at being free; and hopes to get home on his own and not to be caught by the police and handed over to the Department of Social Services (SAAE 178, 210, 243, PAS). Finally, in chapter 24, at the thought of stopping in at the animal park just north of Boston to see a visiting elephant, "[h]ope fluttered in Jack's chest" (SAAE 256, PAS).

6.4.2 A Reconfigured Emoting Pattern

6.4.2.1 Hates Three Older Boys Who Figure in Her Ongoing Battle (M)

In the development chapters of *M*, the selection-phase *emoting*-pattern MAXINE HATES THREE OLDER BOYS WHO FIGURE IN HER ONGOING BATTLE is reconfigured as MAXINE EXPERIENCES INTENSELY NEGATIVE AND CONTRADICTORY EMOTIONS ABOUT THREE OLDER BOYS WITH WHOM SHE BATTLES. The school bully Sweeney and Maxine's missing brother Derek are two of the boys she hates; the third is her brother's best friend Cam. All three boys are 15, two years older than Maxine; and all three figure prominently in her battle to restore her life. A year ago or more, before her brother's disappearance, Maxine's life was happy, orderly, and safe. Her brother's disappearance changed that. Her life is now a battlefield—an ongoing battle to win back her life. In the selection chapters Maxine simply hates ("hated" or "couldn't stand") these

three boys who figure in her daily battles (*M* 10, 12, 24, EM); and in the development chapters, battling with or against these boys, she experiences a range of emotions, intensely negative and contradictory, including anger, fear, jealousy, sadness, and relief. This reconfigured *emoting*-pattern in construed by EM, PAT, and PAS structures and EO elements. It is also construed by four types of thinking structures: RE, FIT, FDT, and HT structures.

Sweeney is the most vicious boy Maxine has ever known. Everyone is afraid of him at school and steers clear of him. Maxine's brother Derek was terrorized by Sweeney until his disappearance ten months ago. A boy in Maxine's class, Paul Wilson, is Sweeney's latest victim. Sweeney terrorizes boys like Paul and Derek by humiliating them, stealing from them, ganging up on them, and beating them up. In the selection chapters, Maxine herself witnesses Sweeney's victimization of her classmate Paul and is astonished and outraged that nobody intervenes. In the development chapters, Maxine is on hand when Sweeney and his gang go after Cam at school; is herself confronted by Sweeney in the school hallway; catches him stalking her; and battles back in chapter 25, unleashing her anger on him. She hates Sweeney and is both angry at and terrified by him. In chapter 3, to Sweeney's remark about her wimpy brother Derek, who could never stand up to him, Maxine "angrily" retorts that Derek would be back one day and would get him (*M* 25, EOE). In chapter 19 Sweeney confronts Maxine about her combativeness, her being "cheeky" with him, and just before Cam appears and removes her from the scene, she admits to herself that, although "her anger" had taken hold for the moment and "overcome any fear she might have [had]," in truth she "was terrified of him" (*M* 134, PAS, PAT).

Cam is a gamer like Maxine, spends time at the same arcade, is a member of the championship quiz team at school, and gets good grades. Maxine has not always hated Cam, has more or less tolerated him, but definitely hates him now: he reminds her of her brother, that her brother is gone, and that because of her brother's disappearance her life is now a battlefield. She hates Cam for showing her up at the arcade, teasing her, and treating her childishly. She prefers to avoid him in and after school but runs into him unavoidably on the street and in the arcade. Maxine's home life, if tolerable in the selection chapters, becomes desperate in the

development chapters. Her brother is found dead; her mother hires a medium to communicate with his spirit; and Maxine gets a distressing phone call from someone claiming to be her brother. Maxine reaches a breaking point in chapter 8 and pours herself out to Cam, seeking an ally, someone who will understand her worsening situation and know what to do.

Before and after chapter 8 in her various encounters with Cam as an adversary or ally, Maxine experiences intensely negative emotions—anger, jealousy, hate, and an exclamatory sadness. She encounters Cam at the arcade, as her adversary, and “angrily” demands to know what he is doing there: why he is there on a school day and playing her game—“fighting a deadly battle with [her] lethal opponent [Mighty Zola]” (*M* 30, EOE). Cam has been playing the game for a while and overtaken her as champion, and he continues to play the game while they talk. Maxine watches him play and is impressed by his skillfulness, his brilliance. “She’d never seen anyone react so quickly, and she realized with a sinking heart that she was jealous. Jealous of Cam? How depressing!” (*M* 31, HT-PAT, FIT). As her ally, she seeks him out at school and talks to him regularly by phone, keeping him abreast of her situation and strategizing with him. Still, even as her ally, she “hated” it when he acted like her big brother and disagreed with her decisions, as he does in chapter 22 when she decides not to involve the police about her brother’s chain and medallion but to figure out their significance on her own (*M* 150, EM).

In her encounter with Cam in chapter 23 and her ruminations about and brief exchanges by phone with her brother in chapters 5 and 8, Maxine experiences contradictory emotions. She fears for Cam, the person she hates, whom she is jealous of and angry at; and she is pleased and relieved that Derek is dead and gone from her life, then angry at him for being alive and requesting her help. In chapter 23 Maxine shares her plan with Cam about meeting her mysterious caller in the cemetery that day. Cam, worried about her safety, convinces her to let him go to the cemetery first and check things out. Maxine agrees but does not have an opportunity to tell him to be careful, as she suspects that Sweeney is at the bottom of this mystery and will go after Cam, if he finds him alone. Ironically, given their history, Maxine is

“afraid” for Cam and wants to protect him (*M* 161, PAT). With Derek too, whom she hates (*M* 12, 53, 83, EM, FDT) and fights against unremittingly, dead and alive, Maxine experiences contradictory emotions, positive and negative. At the start of chapter 5, Maxine ruminates about the past two months since her brother's funeral. In her ruminations, she recalls lighting candles for Derek at church, consoling her mother, seeking consolation for herself from her father and teacher Miss Ross, and feeling contradictorily elated, even now, two months later, that her brother is gone: “Derek was dead. She was glad!” and never before has she felt “so happy” (*M* 37–38, PAT, RUM-PAT). Then and now, she could and cannot help feeling “[r]elief” that her brother is dead and buried and out of her life for good—“She tried not to feel it. Tried to push it down, deep into her soul, whenever it surfaced. But it wouldn't stay down for long, like a cork bobbing to the surface of a river”—“Relief”—“Derek was dead” (*M* 36–37, RE-PAS). In chapter 8, ironically filled with “anger” instead of pleasure and relief that her brother is alive and called her for help, she calls Derek a crank, and slams down the phone (*M* 62, PAS).

6.4.3 New Emoting Patterns

6.4.3.1 Experiences Mixed Emotions About Her Brother's Harp and Harp Playing (YG)

YOLONDA EXPERIENCES MIXED EMOTIONS ABOUT HER BROTHER'S HARP AND HARP PLAYING is one of five *emoting*-patterns that emerge in the development chapters in *YG*. As shown in Table 6.4, these five patterns all begin with the stem YOLONDA EXPERIENCES MIXED EMOTIONS, have a unique focus, and include a unique set of emotions. The emotions experienced by Yolonda in the first pattern, which include positive, negative, and intense emotions, all relate to situations involving her brother Andrew's harmonica—his harp and harp playing, before and after her family's attendance at the Chicago Blues Festival. This first pattern is construed by emoting and thinking structures—PAS, PAT, PM, RE, and MN structures.

Table 6.4 New *emoting*-patterns in *YG*: Yolonda experiences mixed emotions

Focus	Mixed emotions
Her brother's harp and harp playing	Anger, Anxiety, Excitement, Hopelessness, Relief, Sadness, Unpleasure
Her family's move to Grand River	Comfort, Excitement, Loneliness, Pleasure, Sadness, Unpleasure
Her aunt from Chicago	Disappointment, Excitement, Loneliness, Relief
Her own appearance, strengths, states of being, and lies	Anger, Contentment, Gratitude, Guilt, Loneliness, Pride, Sadness, Unpleasure
Her own actions and reactions, successes, and special event experiences	Anxiety, Disappointment, Discontentment, Excitement, Fear, Hate, Hopelessness, Pleasure, Unpleasure

In the development chapters, Yolonda experiences mixed emotions about Andrew's original harmonica and its replacement, both Marine Band mouth harps and gifts. The original harp, which Andrew brought with him to Grand River from Chicago and was a gift from his late father, is destroyed by some boys in chapter 7, and is quickly replaced by Yolonda, who finds a similar harp at a music store downtown. Yolonda cannot believe that Andrew destroyed the harp himself, his prized possession, even though their mother believes this to be true; and she is "haunt[ed]" by—*disturbed* by the recurring image of—the "stone-dead look" on her brother's face when he was told straight-out by their mother that she would not replace the damaged harp (*YG* 83–84, PAS). Yolonda is "relieved" to learn the truth about his brother's harp, about the boys who actually wrecked it, and heads to the skateboarding park that day to confront the culprits. Sure enough they are there, the Dudes, hanging out in their usual place; and although Yolonda's "outrage" is less intense that it was at the start of the day, it begins to "charge up"—to intensify—as she heads their way (*YG* 94, PAS). Yolonda is twice relieved by situations involving her brother's harps: relieved that her brother was not responsible for the loss of the original, and "relieved" by her mother's short-lived frown when learning that Yolonda paid for the replacement harp with her savings (*YG* 108, PAS).

In chapter 18, the last chapter in the novel, before and after her brother begins playing his harp on stage at the Blues Festival in Chicago, Yolonda experiences a mixed set of emotions about her brother's harp

playing that includes excitement, fear, hopelessness, anxiety, unpleasure, and sadness. Yolonda has managed to get her brother on stage, determined to exhibit his musical genius. The crowd she looks out on is like a monster, heaving, howling, murmuring, and whistling. The next two musicians are introduced: the famous guitarist Davie Rae Shawn and a six-year-old harpist, Yolonda's brother Andrew. As Andrew looks out at the crowd, Yolonda feels a "thrill [of excitement,] fear and hopelessness," wondering what her brother will do with so many strangers watching him (YG 200, PM). It has taken some clever scheming on her part to get him this far, and when he speaks to the crowd and introduces her, Yolonda's machinations suddenly strike her as "dreadful" (YG 201, PAS). One long, "terrible" silence follows while she and everyone wait for Andrew to ready his harp (YG 201, PAS). Soon Andrew pours forth his music, the same "sweet and clean" musical sounds Yolonda has heard at home but now filled with such "sadness" as she has never heard before (YG 201, PAS).

6.4.3.2 Emotes About the Living and the Dead, the Lost, and the Forsaken (HPL)

LUCKY EMOTES ABOUT THE LIVING AND THE DEAD, THE LOST, AND THE FORSAKEN is a new *emoting*-pattern in the development chapters of *HPL*. Lucky emotes about the living (a live desert snake), the dead (her late mother), the lost (her dog HMS Beagle), and the forsaken (her abandoned self), and her *emoting* experiences include great pleasure, fear, excitement, anger, hopelessness, redoubled loneliness, sadness, solemnity, and anxiety. This new pattern carries significant weight in the novel, as it reflects the major themes of personal loss and bereavement. This new *emoting*-pattern is construed predominantly by PAT structures, but also a PAS structure and EO element.

Lucky emotes about the living and dead in two development chapters and the lost and forsaken—the forsaken first, then the lost—in three. In chapter 8, the snake she has freed from her clothes dryer glides back into the desert, and as she watches it glide across the desert sand she "felt very wonderful about her Heroic Deed of figuring out how to chase the

snake away without killing it in a gruesome way or waiting for it to die of old age” (*HPL* 54, PAT). In chapter 10 in a flashback, Lucky relives the fear and excitement she experienced two years earlier, when in the privacy of her bedroom, she opened her mother’s urn and felt her mother’s ashes—she “was scared and excited,” touching the feathery and brittle remains of her mother (*HPL* 65, PAT). In chapters 12 and 13, convinced that Brigitte is leaving her, Lucky feels angry, hopeless, lonely, and sad. The suitcase, passport, and papers Lucky finds on a chair in Brigitte’s room prove to Lucky that her guardian is abandoning her. “[T]oo *mad*” and “too *hopeless*” to do the searching moral inventory she is supposed to do at a *rock-bottom* time like this, Lucky instead focuses on certain people—parents and guardians—who have made it nearly impossible for her to get control of her life (*HPL* 79, PAT, italics original). Lucky is truly forsaken, for at bedtime that night, Brigitte does not come to her room and give Lucky her usual hug and kisses; nor does Lucky get her hug and kisses when she presents herself in the kitchen before returning to her room and crying herself to sleep. In chapter 17, while running away, Lucky loses HMS Beagle in a sandstorm. Suddenly aware that her dog is missing, Lucky calls for her. Her dog does not respond, and off Lucky goes “grimly” on her own (*HPL* 109, EOE). But when she reaches the old mine and takes shelter in a dugout, she is too “worried” and “lonely” without her dog to stay where she is and soon, divested of her cumbersome backpack, heads back into the storm to find her precious dog (*HPL* 111, PAT, PAS).

6.5 Looking Back and Ahead

This chapter focused broadly on the emoting experiences of all ten focalizing characters and narrowly on the augmented, reconfigured, and emergent *emoting*-patterns that constitute each of five character’s distinctive focalization. In chapter 7, I provide an overview of the thinking experiences of all ten focalizing characters and explore at length a number of augmented, reconfigured, and emergent *thinking*-patterns.

7

Psychological Facet Development: Cognitive Experiences

7.1 Orientation

This chapter focuses on the thinking development of five focalizing characters. I begin with a broad focus on the types of thinking engaged in by focalizing characters in all ten novels, then narrow my focus to augmented, reconfigured, and emergent *thinking*-patterns in four of the ten novels. Collectively focalizing characters engage in an astonishing range of thinking which spans 47 categories in the *RIT* classification scheme. Among the *thinking*-patterns I explore in this chapter are ENGAGES IN COMPLEX THINKING, POSES QUESTIONS ABOUT HER ACTIONS, POSES QUESTIONS ABOUT REASONS FOR MATTERS INVOLVING HIS MOM, and DREAMS ABOUT PAST EVENTS. The cognitive experiences I examine in this chapter are construed predominantly by CM, PAS, FIT, PRK, PGK, IE, and DRM structures.

7.2 Cognitive Experience: Types of Thinking Construed

Forty-seven distinctive types of thinking, as shown in Table 7.1, are construed by CM, DM, PT, HT, and FT structures across the ten novels.

Table 7.1 Cognitive experience categories

No.	Type	CM/DM	PT/HT	FT	Definition
953a	<i>Believing</i>	✓	✓	✓	Believe: to give credence to, to accept (a statement) as true
454	<i>Daring</i>	✓			Dare: to defy or challenge (a person)
946b	<i>Deciding</i>	✓	✓	✓	Decide: to pronounce a final judgment (about doing something)
941	<i>Discovering</i>	✓	✓		Discover: to find out or become aware of
984	<i>Disregarding</i>	✓		✓	Disregard: to pay no attention to; to ignore
986b	<i>Dreaming</i>	✓			Dream: to have a dream or dreams; dream, a series of images, thoughts, and emotions, often with a story-like quality, generated by mental activity during sleep
130a	<i>Expecting</i>	✓	✓	✓	Expect: to anticipate the occurrence of something
928c	<i>Figuring out</i>	✓			Figure out: to solve
990	<i>Forgetting</i>	✓	✓	✓	Forget: to not remember
986a	<i>Imagining</i>	✓	✓	✓	Imagine: to represent to oneself in imagination; to form a mental image or picture of
928a	<i>Knowing</i>	✓	✓	✓	Know: to be cognizant, conscious, or aware of (a fact); to be informed of, to have learned
570	<i>Learning</i>	✓	✓		Learn: to gain knowledge of or skill in by study, experience, or being taught
989a	<i>Memorizing</i>	✓			Memorize: to commit to memory by practicing
962	<i>Predicting</i>	✓		✓	Predict: to state or estimate, esp. on the basis of knowledge or reasoning, that (an action, event, etc.) will happen in the future or will be a consequence of something
938	<i>Questioning</i>	✓	✓	✓	Inquire of oneself: to seek information by questioning oneself
928d	<i>Realizing</i>	✓	✓	✓	Realize: to be fully aware of or conceive as real
928e	<i>Recognizing</i>	✓			Recognize: to identify as already known
989b	<i>Recollecting</i>	✓	✓	✓	Recollect: to recall, remember

347	<i>Telling (oneself)</i>	✓	✓	✓	Tell oneself: to (re)assure or warn oneself about someone or something of importance of urgency
951	<i>Theorizing</i>	✓	✓	✓	Theorize: to suppose, or assume, in the way of theory; theory, in the loose or general sense of a hypothesis proposed as an explanation; hence, a mere hypothesis, speculation, conjecture
931a	<i>Thinking</i>	✓	✓	✓	Think: to form or hold in the mind (an idea, image, or intuition)
323	<i>Willing</i>	✓			Will: to bring or get (into, out of, etc.) by exercise of will; will, the action of willing or choosing to do something; the movement or attitude of the mind which is directed with conscious intention to (and, normally, issues immediately in) some action, physical or mental
332a	<i>Assenting</i>		✓	✓	Assent: to give or express one's agreement with a statement or matter of opinion
953b	<i>Assuming</i>		✓	✓	Assume: to take for granted as the basis of argument or action
946a	<i>Concluding</i>		✓	✓	Conclude: to reach as a logically necessary end by reasoning
573	<i>Directing</i>		✓	✓	Direct: to give authoritative instructions to; to ordain, order, or appoint (a person) to do a thing
955	<i>Doubting</i>		✓	✓	Doubt: to consider unlikely

(continued)

Table 7.1 (continued)

996	<i>Inconveniencing</i>	✓	Inconvenience: to give trouble to others or to oneself; to make a fuss
380	<i>Intending</i>	✓	Intend: to have in the mind as a fixed purpose; to purpose, design
381	<i>Planning</i>	✓	Plan: to form a plan; plan, a formulated and esp. detailed method by which a thing is to be done
376	<i>Pretending</i>	✓	Pretend: to claim or assert falsely so as to deceive
436	<i>Promising</i>	✓	Promise: to make a promise esp. to do, give, or procedure (a thing); promise, an assurance that one will or will not undertake a certain action, behavior
928b	<i>Understanding</i>	✓	Understand: to perceive the meaning of
332b	<i>Acknowledging</i>	✓	Acknowledge: to recognize, accept, or admit the truth of
334	<i>Affirming</i>	✓	Affirm: to declare or state positively esp. in terms of self-interest and typ. with positive polarity [self-affirming talk]
935b	<i>Analogizing</i>	✓	Analogize: to employ analogy; analogy, equivalency or likeness of relations; resemblance of things with regard to some circumstances or effects
509	<i>Commending</i>	✓	Commend (approve): to mention as worthy of acceptance or approval, to express approbation of, praise, extol
1017	<i>Computing</i>	✓	Compute: to determine by arithmetical or mathematical reckoning

931b	<i>Considering</i>	✓	Consider: to contemplate attentively
946d	<i>Criticizing</i>	✓	Criticize: to find fault with
421	<i>Insisting</i>	✓	Insist: to take a determinate, persistent, or peremptory stand in regard to something; to state forcefully or aggressively (often with certitude and with retaliation as intent)
335	<i>Negating</i>	✓	Negate: to nullify with no
946c	<i>Opining</i>	✓	Opine: to hold or express an opinion; opinion, an assessment based on grounds short of proof
451	<i>Opposing</i>	✓	Oppose: to contend, fight, or argue against; to be antagonistic or hostile to; to resist or obstruct (a thing, person, action)
439	<i>Proposing</i>	✓	Propose: to put forward or offer for acceptance, assent, or approval
935a	<i>Reasoning</i>	✓	Reason: to think (something) through, work out in a logical manner
510b	<i>Reproving</i>	✓	Reprove: to scold oneself
	Total types construed	FT	
		22	31
		PT/HT	
		24	
		CM/DM	
		22	

Source of definitions: OED Online

Note: Seven categories in the *R/T* classification scheme are subdivided in this table: 475 (Knowledge), 478 (Thought), 482 (Reasoning), 494 (Judgment), 501 (Belief), 521 (Assent), 535 (Imagination), and 537 (Memory). Eleven categories are renamed to better reflect the type of thinking engaged in by focalizing characters: 87 Computing (Numeration), 531 Disregarding (Inattention), 554 Telling oneself (Communications), 485 Questioning (Inquire), 649 Pretending (Pretext), 671 Inconveniencing (Inexpedience), 753 Insisting (Demand), 773 Proposing (Offer), 793 Daring (Defiance), 968 Commending (Approval), and 969 Reproving (Disapproval)

This set of cognitively oriented structures reflect 34 categories of cognitive experience in the *RIT* classification scheme and construe such cognitive events as Knowing, Affirming, Daring, Dreaming, and Questioning. Individual groups of structures—CM/DM, PT/HT, and FT, respectively—construe 22, 24, and 31 types of thinking. Types of thinking construed by all three groups of structures include Believing, Deciding, Expecting, Imagining, Knowing, Questioning, Realizing, Recollecting, Telling (oneself), Theorizing, and Thinking.

7.3 Thinking Development

7.3.1 Augmented Thinking Patterns

7.3.1.1 Engages in Complex Thinking (HPL)

LUCKY ENGAGES IN COMPLEX THINKING is an augmented *thinking*-pattern in *HPL*. Lucky's thinking is semantically and grammatically complex. It focuses on complex topics for a ten-year-old and frequently is construed by grammatically complex sentences. In the selection chapters, she thinks about such topics as compacts, words, and personal endowments; and in the development chapters, her thinking expands to include such topics as the meaning of signs. Her thinking about one topic is frequently construed by multiple sentences as in [1] and by individually complex sentences as in [1c]. Lucky's thinking in [1] focuses on the physiological, social, and psychological dimensions of her temperament, her meanness. [1] consists of two PK structures and one MN structure. In [1ab], Lucky pinpoints the physiological source and bodily location of her meanness (a gland, in her heart) and recognizes that certain social situations activate her meanness in ways that others do not, but not always (when Miles is around). In [1c], Lucky thinks expansively about the psychology of her meanness (that she has expectations of Miles, that Miles knows these expectations; that he will do her bidding, that he knows the consequences of not doing her bidding; that she will not treat him kindly, that she likes being mean to Miles). Lucky's thinking about the psychology of her meanness in [1c] is construed by HT and PAS structures, both of

which consist of complex elements. The first projected HT-*clause* is both projected and projecting, and the second projected HT-*clause* selects an embedded mental clause. The primary and secondary clauses in the PAS structure both select negative polarity, and the second clause construes both a reason (*because*) and condition (*if*).

[1] (PK⊕) (a^α) Lucky had a little place in her heart || (a^β) where there was a meanness gland. ||| (b^α) The meanness gland got active sometimes || (b^β) when Miles was around. ||| (PK⊕) (HT-c^{αα}) She knew || (HT-c^{α'βα}) that he knew || (HT-c^{α'ββ}) [Ø: that] he had to do [[what Lucky wanted]], || (PAS⊕) (c^{β×β}) because if he didn't || (c^{βα}) she'd never be nice to him. ||| (MN⊕) (d^β) Sometimes, with that meanness gland working, || (d^α) Lucky liked [[being mean to Miles]]. ||| (HPL 34)

In the selection chapters, Lucky thinks about compacts, troublesome questions, strategies, and words. In chapter 1 while listening to her friend Sammy's rock-bottom story and the deal he made with himself to sober up, Lucky "thought about what kind of deal *she* would make with *herself* if she hit rock bottom" (HPL 3, CM, italics original). Sammy's deal involved his dog: Sammy was drunk and passed out on the ground while his dog lay dying, bitten by a rattlesnake. Lucky has heard the story before; and now heading home at the end of chapter 1, she "thought of a question that Short Sammy's story had lodged into one of her brain crevices," her unanswered question about Sammy's dog and the precise location of the bite that nearly killed him (HPL 6, CM). In chapter 3, uncertain as to her guardian Brigitte's long-term plans, Lucky thinks of a "way to trap and catch the [perfect mother]"; then, despite her lack of interest in her guardian's first language, she recalls having "learned to say [her] name the French way—Bree-JEET—instead of the American way, BRIDGE-it" (HPL 13, CM, MN).

In the development chapters, Lucky continues to think about words. Before and after she runs away in chapter 17, she thinks about the acronym *HP*, the name of her town, and the word *discouraged*. While visiting Sammy and looking out the window at the rolling landscape—the arching sky and sprawling ocean-like desert, the foothills and broken edge of

mountain range in back, all cradling her tiny hometown of Hard Pan—“HP, she was thinking. HP stood for Hard Pan, but, she realized, it could also stand for Higher Power” (*HPL* 61, PT, PAS, HT). In chapter 17, in the middle of a blinding sandstorm, Lucky runs away. Blown this way and that by a roaring wind, she soon loses her balance, falls backwards, and lands squarely on her backpack. Lying there helplessly in the sand with the storm raging around her, Lucky cannot help feeling discouraged about her situation—“discouraged”—“like if you took the word apart into two sections of *dis* and *couraged*”—that is how she felt exactly, lying there, fractured; and “[i]t was getting harder and harder [for her] to stay couraged” (*HPL* 107, PAS, italics original).

In four development chapters, Lucky's complex thinking expands to include the topics of evolution, adaptation, and the meaning of signs. In chapter 8, having devised a way to free a snake from a dryer and actually freed one safely, she now has to devise a way to seal the outside vent so snakes cannot get into her house in the first place and end up trapped—and “at that moment [while thinking about the snakes she would save proactively] Lucky knew she was a very evolved human being” (*HPL* 54, HT). In chapter 15, while learning about animal adaptations in science class—why polar bears are snowy white and sidewinders the color of sand—Lucky has a sudden insight about herself and her own adaptations. Animals survived by blending in with their surroundings, and “[*s*]/*he* blended in too”—“[*s*]he, Lucky, was perfectly adapted to her environment, the northern Mojave Desert, and she knew that the sameness of her coloring was exactly right” (*HPL* 93, FIT, HT, italics original). In the dugout with Miles in chapter 18, in response to Miles' comment about her looking pretty in Brigitte's dress, Lucky “thought of herself as someone highly adapted to her habitat, being all one colorless color, rather than pretty” (*HPL* 114, CM).

In chapters 14 and 15, Lucky thinks metaphorically about certain events that occur the day after she finds Brigitte's suitcase on a chair in her room, perceiving these events as signs or mystical messages directing her to run away. One event before school, another before lunch, and another before dismissal—three signs in all, all occurring within hours of the other on Monday—make Lucky believe that her time for running away has come. A private eye-smile message passed between her

and Lincoln undetected by Miles: “That [undetected communication], thought Lucky, was the First Sign” (*HPL* 90, PT). Her insight about the sameness of her coloring and the color of her surroundings, the desert: “[this insight] was the Second Sign, as significant and thrilling as the secret eye-smiling First Sign on the bus” (*HPL* 93, FIT). But most importantly a radio report about worsening weather conditions in the region is “for Lucky ... the Third Sign that of all possible days to run away, today was the exact right one” (*HPL* 94, PAS).

7.3.1.2 Poses Questions About Her Actions (M)

MAXINE POSES QUESTIONS ABOUT HER ACTIONS is the first of two augmented *thinking*-patterns in *M*. In the selection and development chapters, Maxine poses questions about her current, recurring, intended, and possible future actions related to important people in her life, questions that are construed exclusively by FIT-Q structures. In the selection chapters, Maxine’s questions focus on bodily actions (i.e., her staring, surrendering, attending), communicative actions (i.e., her telling), the perceived connection of her actions with others, and the value of her actions, all of which relate to family members, teachers, or competitors. In the development chapters, both the focus of her questions and set of important people to which her actions relate expand: she poses questions about encounters with others, hurtful interactions, and helping others, and poses a greater range of questions about possible communicative actions; and the group of people to whom her actions relate expands to include her priest, the manager of the arcade where she spends so much time, the medium hired by her mom to communicate with the spirit world, and the mystery person who entered her life in chapter 5. The FIT-Q structures that construe this augmented *thinking*-pattern select WH- or yes/no-interrogative clauses. Shown in Tables 7.2 and 7.3, these structures select various Theme and other elements.

In Sect. 3.8, I presented a detailed systemic-functional analysis of FIT structures. The FIT-Q structures that construe Maxine’s thinking about her actions in and beyond the selection chapters select the interrogative mood, the simple past tense predominantly, third-person

personal reference, and modal operators. Theme selection in these structures includes the WH- elements *what, how, why, and whom*; the modal operator *could* and recovered temporal operator *did*; and the predicated Theme *it* (e.g., *what she did*). These structures largely select material, relational, and verbal processes (e.g., *come, surrender, going; matter, was; tell*) and various participants including herself (*she*), her family members (*her parents, her brother Derek*), family friends and others (*Cam the smart alec, her teacher Miss Ross, her mother's medium Mrs. Oribine, anyone*), reasons and uses (*point, use, the doorstep, anything, and everything*). All the FIT-Q structures shown in Tables 7.2 and 7.3 include recovered elements: whole and partial clauses (e.g., *that she did, what was her use of her going to school, her staring defiantly at her dad, to do what her parents wanted her to do*), participants (e.g., *teacher, her, him*), and circumstantial elements (e.g., *to her parents, about the phone calls*).

Table 7.2 Questions posed by Maxine in *M* in the selection chapters (FIT-Q)

Context and free thinking question

Intended action

Location: Arcade (inside) (*M* 7)

[1] [Ø: Did she wish to] Surrender?

Current action

Location: Home (living room) (*M* 18)

[2] But what did it matter now, [Ø: her staring defiantly at her dad]?

Recurring action

[3] Why did everything [Ø: she did] always have to come back to Derek?

[4] What did it matter [Ø: to her parents] what she did?

Possible future actions

Location: Home (bedroom) (*M* 21)

[5] But how could she tell her [Ø: teacher] what she'd been thinking [Ø: about her missing brother Derek, that she never wanted him to come back]?

[6] How could she tell anyone that [Ø: that she never wanted her brother to come back]?

Location: Home (hallway) (*M* 27)

[7] What was the use of [Ø: her] trying [Ø: to do what her parents wanted her to do], when they didn't really care what she did?

[8] Or [Ø: what was the use of her going to school, when her parents didn't really care] where she went?

Location: School (school yard) (*M* 24)

[9] What was the point of [Ø: her] going to a teacher?

Table 7.3 Questions posed by Maxine in *M* in the development chapters (FIT-Q)

Context and free thinking question

Current action**Location:** School (outside the school gates) (*M* 90)

[1] (MN) But her feet were like lead, (FIT-Q) and how could she help [Ø: Cam by getting between them, him and Sweeney] anyway?

Location: Home (living room) (*M* 97)

[2] What if . . . what if this boy who was pretending to be Derek was standing there [Ø: on the other side of the door] on the doorstep?

Location: Cemetery (pathway) (*M* 172)

[3] What would she find [Ø: at her brother's grave]?

[4] [Ø: Would she find] Anything?

Recurring action**Location:** Arcade (outside) (*M* 75)

[5] Though why was she always so cruel to him?

Location: Arcade (inside) (*M* 128)

[6] What was she confiding in this smart Alec for?

Possible future actions**Location:** Home (bedroom) (*M* 84)

[7] Whom could she tell [Ø: about her suspicions]?

[8] Could she tell Miss Ross [Ø: about her brother's grave and her suspecting that her brother wasn't buried there]?

Location: Home (living room) (*M* 124)

[9] Could she tell him [Ø: about finding her brother's chain in the church]?

[10] What was the point of telling him [Ø: about the chain]?

Location: Medium's house (kitchen) (*M* 146)

[11] How much could she tell her [Ø: about her brother's chain]?

Location: Home (*M* 152)

[12] [Ø: Could she] Tell her parents [Ø: about the phone calls]?

Location: Therapist's office (*M* 170)

[13] But what could she tell them [Ø: about someone pretending to be Derek]?

All of the questions posed by Maxine about her actions in the selection and development chapters are preceded, succeeded, or surrounded in their original paragraph contexts by other thinking structures and types of thinking. Two examples are shown in [2–3]. Maxine's questions about the value of her actions in [2f–g], triggered by her defiant response to her dad's command that she stop skipping school, are preceded by FIT (*Reproving*), HT (*Knowing*), and MN structures. The FIT and HT structures in [2bc] construe Maxine's mental self-reproach for acting the way she does with her dad and her knowledge of how she is and is not

supposed to act toward her dad, her mom, and other adults; and the MN structures in [2de] construe a mental juxtaposition of her actions now (her daring and desiring to be defiant) and her actions many months ago before her brother went missing (her not daring or desiring to be defiant). Maxine's question in [3b] about possibly confiding in Father Matthew about her brother's chain, which she found on the floor in the church the day of the accident in chapter 16, is succeeded by a MN structure, in which Maxine points out to herself that she *can* confide in Father, a priest.

- [2] (PB-a) She stared at him defiantly. ||| (FIT-b) She shouldn't [Ø: stare at him like that]. ||| (HT-c^α) She knew || (HT-c^β) that [Ø: she shouldn't]. ||| (MN-d) There was a time [[when she wouldn't have dared]]. ||| (MN-e) [Ø: There was a time [[when she] Would never have wanted to]]. ||| (FIT-Q⊕) (f) But what did it matter now? ||| (g) What did it matter [[what she did]]? ||| (*M* 18)
- [3] (FIT-Q⊕) (a) How much would he understand? ||| (b) Could she tell him? ||| (MN-c) He was a priest after all. ||| (d) She fingered the chain in her pocket nervously. ||| (e) Father Matthew waited for her answer. ||| (*M* 124)

In the selection chapters, Maxine poses questions about her current, recurring, intended, and possible future actions in different contexts over roughly a two-week period. As shown in Table 7.2, she poses questions about her intended action at the arcade, about her current and recurring actions at home when confronted by her dad about skipping school, and about her possible future actions in bedroom and hallway scenes with her teacher and mom and while watching a classmate being bullied at school. Maxine's questions largely relate to family members, to her dad specifically (staring defiantly) or to both parents or Derek (her everyday doings, her behavior or conduct, doing what her parents want her to do, attending school). Several of her future possible actions (confiding, reporting) relate to teachers as confidantes or mediators; and the one intended action she questions relates to a fictional individual, Mighty Zola, whom she identifies as her greatest competitor. All nine questions in Table 7.2 are essentially rhetorical, their answers self-evident. All but

one are answerably negative, and all but one express Maxine's growing sense of powerlessness and despair: it didn't matter what; she couldn't tell; there was no use; there was no point. Everything did come back to Derek; but to Maxine's first question—Did she wish to surrender?—the first question she poses in the novel—her answer is resoundingly no—she would not surrender—"The word wasn't in her vocabulary" (*M* 7).

In the development chapters, the FIT-Q structures that construe Maxine's questions about her current, recurring, and possible future actions expand to include helpful and hurtful actions toward others, her trust in a new friend, encounters toward people and things, and a more substantial focus on confiding in others. As shown in Table 7.3, entries 1–6, Maxine poses questions about her current and recurring actions at home, at school, at the arcade, and at the cemetery. Her questions focus on her ability to help Cam to avoid being roughed up by Sweeney; her imminent and uncertain encounters at her brother's grave; her now questionable trust in Cam; and her constant mistreatment of Taft, the arcade manager's overweight son, whom she never fails to deride. More than half of the questions in Table 7.3, entries 7–13, focus on the possibility of Maxine's confiding in people other than Cam: her confiding in her parents, teacher, priest, or the medium Mrs. Oribine about her suspicions, her brother's chain, and the persistent caller who claims to be her dead brother. The majority of questions construed by FIT-Q structures in the development chapters are not, as in the selection chapters, rhetorical and negative but rather are questions to which Maxine genuinely seeks answers. Only three questions are rhetorical and negative, entries 1, 6, and 10. In entries 2–5, 7–9, and 11–13, Maxine genuinely wants to know what she will do or find, why she is cruel, whom she can trust to tell, and what and how much she can tell.

7.3.1.3 Poses Questions About Other People's Thinking (M)

MAXINE POSES QUESTIONS ABOUT OTHER PEOPLE'S THINKING is a second augmented *thinking*-pattern in *M*. This pattern is construed by FIT-Q structures that select an expanding set of -er participants (i.e., *thinking*-Sensor) and Phenomenon and projected clause elements that reflect

Maxine's expanding interests. In the selection chapters, Maxine poses questions about three thinking others and her questions focus on her whereabouts, desires, responses, and intelligibility. In the development chapters, she poses questions about three additional thinking others and the focus of her questions expands to include her brother's St. Christopher medal, the confidences she has shared with others, her doubts and suspicions, and Cam's recreating.

There are similarities and differences between the FIT-Q structures that construe Maxine's questions about other people's thinking and the questions she poses about her actions. Mood, Theme, finite verbal operator selections; the selection of certain family members and friends as participants (e.g., Maxine, Derek, her dad, Father Matthew, Miss Ross); and the elision of circumstantial elements and the temporal operator *did*; all are the same. Some notable differences between these structures include the selection of individuals other than Maxine as -er participant; the exclusive selection of cognitive mental processes (e.g., *think*, *know*, *understand*, *expected*); the selection of a mood adjunct, shown in [4]; and the elision of projecting and projected clauses, as shown in [5–6].

- [4] (FIT-Q) (a) Maybe he knew ... [Ø: .] ||| (b^α) [Ø: Maybe he] knew || (b^β) [Ø: that] she didn't want Derek back? ||| (M 14)
- [5] (FIT-Q) (α) [Ø: Did he think || (β^α) that she was here || (β^{+β}) to do] The weekly shopping? ||| (M 15)
- [6] (FIT-Q) (α) Did Father Matthew know || (β) that [Ø: she spent her Sunday morning with the Mighty Zola]? ||| (M 15)

In the selection chapters, in two places of refuge, Maxine poses questions about the thoughts of her priest, the statue of St. Anthony—the finder of lost things—and her teacher. In her first refuge, in her church, Maxine poses questions about St. Anthony's knowledge about her duplicitous desire regarding her brother. She stops in at church on her way home from the arcade in chapter 2 to pray to St. Anthony for help and forgiveness but quickly feels convicted by him for not praying hard enough for her brother's return and for her duplicity: "Maybe he knew she didn't want Derek back" (M 14, FIT-Q). A moment later she poses questions about Father Matthew's belief about her being in church dur-

ing the week, his knowledge about her whereabouts on Sunday mornings when she is not in church, and his understanding her: “What did [Father Matthew] think she was [in church] for [on a weekday]? [Did he think that she was here for t]he weekly shopping?”; “Did Father Matthew know that [she spent her Sunday morning with the Mighty Zola at the arcade]?”; and “[by watching her as he did, w]as he trying to understand her [as her parents tried to understand her] too [at times]?” (*M* 15–16, FIT-Q). In her second refuge in chapter 3, in her bedroom, Maxine poses questions about Miss Ross’ expectations about finding Maxine distraught upstairs after a very heated exchange between Maxine and her parents about her skipping school. Miss Ross witnessed the exchange, has come to check on Maxine in her room, and finds her sitting straight up on the window seat staring outside: “What had she expected to find [Maxine doing]? [Had she expected to find her] with her face down on the bed, in floods of tears?” (*M* 19, FIT-Q).

In the development chapters, in both private and public locations, Maxine poses questions about someone’s thoughts and the thoughts of Cam and her dad. In private locations, in her bedroom and living room in chapters 11 and 22, she poses questions about someone understanding her growing suspicions and doubts about her brother, Cam’s belief in her, and Cam’s and her dad’s knowledge of Derek’s chain and St. Christopher medal. In chapter 11, even though her brother was buried in chapter 5, Maxine is convinced that someone else is buried in his grave. Recent events involving a mysterious caller who repeatedly claims to be her brother, her discovery of her brother’s chain at church, and hearing her brother’s voice at his graveside have convinced Maxine that her brother is alive. Now safely in bed after a frightening experience in the cemetery that afternoon, Maxine realizes her now pressing need to share her suspicions about Derek with someone: but “Who would understand?” (*M* 84, FIT-Q). In chapter 22, on the phone with Cam, Maxine recounts her recent visit with Mrs. Oribine and her insights about Derek’s chain and medal. Cam listens to Maxine, as he did when he first learned about the chain and, before that, the mysterious phone calls; readily believes her, but urges her to involve the police and her parents, thinking that whoever planted the chain in the church might also want to harm her. His believing Maxine about the phone calls and chain and her other confidences

puzzles her: "How was he to know she hadn't had the medal all along, hidden away in a drawer somewhere?"—he always believed her, believed everything she told him, "Why?" (*M* 150, FIT-Q). She ends her call with Cam and shortly encounters her dad in the living room. Straightaway, her dad asks her where she went that afternoon, and Maxine, turning red, suspects that he knows about Derek's chain and her visit with Mrs. Oribine. The question is: "How much did he know [from Mrs. Oribine about Derek's chain]?" (*M* 151, FIT-Q).

In a very public location in chapter 12, at the tuck shop, where Cam, his friend Loui, and other students are standing in line at lunchtime, Maxine poses a question about the game Cam believes he is playing with Sweeney. Sweeney has come to harass Cam in line, calls him names, taunts him. Cam ignores Sweeney at first and converses softly with Loui in Chinese. Then to Sweeney's remarks about Cam's ability to talk English and the odds he faces of five against two, Cam quips that he can talk better English than Sweeney and favors the odds. Maxine, watching Cam from the sidelines, worries that he is not thinking straight, that he is making things worse for himself: "What did he think he was playing at?"—this was not the same game he was used to playing with the Mighty Zola and winning (*M* 90, FIT-Q).

The same question she poses of Cam about his game and Sweeney she could pose of herself—about her situation and Derek—but does not. What did she think she was playing at this past year since her brother went missing, since he had been found and buried? She had been playing the game of avoidance and believed she was winning: spending most of her time gaming, skipping school, lying to her parents, mistrusting people who genuinely cared about her and wanted to help, pretending not to care, suppressing her anger, blaming others, and pretending to be okay.

Many questions that Maxine poses about other people's thinking are answerable—answered directly by Maxine herself—and two are unanswerable but not rhetorical in the way that her questions about her actions are. She answers questions she poses of Father Matthew, Miss Ross, her dad, and Cam. She answers two questions posed of Father Matthew, one sarcastically (she has come to church on a weekday to shop) and another suspiciously (he knows something about her gaming routine on her Sunday mornings). To her question about Miss Ross' expectations about

finding her sobbing in her room, she answers defiantly, self-knowingly, “Not Maxine Moody!” (*M* 19, PK). She answers the question about her dad’s knowledge of her brother’s chain by extension, implicitly and confidently: answering “No” to the related question as to whether Mrs. Oribine would have gone behind her back and reported their recent private conversation about her brother’s chain to her dad (*M* 151, FIT). Her answer to her question about Cam’s belief in her—his believing everything she has confided in him—has two possible answers, the second more likely than the first but terrifying to think about: that Cam had feelings for her or that Cam was pretending to be her late brother, to be his ghost, and was haunting her. Her questions of three others, St. Anthony, Father Matthew, and someone are unanswerable. She cannot know what St. Anthony is thinking about her or whether Father Matthew is genuinely trying to understand her as suggested by the look of his eyes. As for someone understanding her suspicions and doubts about her brother—that someone being Cam, in whom she plans to confide—she cannot know in advance the extent to which she will be understood, if at all.

7.3.2 A Reconfigured Thinking Pattern

7.3.2.1 Poses Questions About Reasons for Matters Involving His Mom (SAAE)

In the development chapters of *SAAE*, the selection-phase *thinking*-pattern JACK POSES QUESTIONS ABOUT REASONS FOR MATTERS INVOLVING HIS MOM is reconfigured as JACK POSES QUESTIONS ABOUT REASONS FOR MATTERS INVOLVING HIMSELF AND OTHERS. This reconfigured pattern is construed exclusively by FIT-Q structures that select Jack, Jack’s mom, other individuals, or groups of people as -er participants. In the selection chapters, Jack seeks to understand the reason for his mom’s sudden departure and change of plans. In chapter 8, exasperated by his fruitless three-day search for his mom, he turns his attention to other matters, those that do not involve his mom. For the last two-thirds of the novel, on his long trek home to Boston, Jack poses questions about the reasons for various matters involving himself and others, matters related

to a result, a dressing, a communication, an assumption, and contrasting vocalizations. All the FIT-Q structures that construe this reconfigured pattern select WH-interrogative clauses, the WH-element *why* or *how*, and the past-in-past or simple past tense.

In the selection chapters, Jack poses questions about the reasons for his mom's change of plans, her unexpected departure from their campsite, and her failure to take him along on her unplanned outing. As noted in chapter 6, Jack and his mom have come to spend the Labor Day long weekend in Acadia National Park (see Sect. 6.4). In chapter 1, finding himself alone at their campsite on Saturday morning, Jack seeks to know: "Why hadn't she woken him up?"—"Why had she taken off when they already had more things on their list than they could possibly do?" (SAAE 2, FIT-Q). In chapter 4, after briefly considering the possibility that his mom may intend to extend their stay in the park past the weekend, Jack quickly seeks to know why they would do this—"Why would they want to camp longer?"—as he has to start school on Tuesday (SAAE 34, FIT-Q). In all three FIT-Q structures that construe Jack's *reason-type* questions about situations involving his mom in the selection chapters, Jack and his mom are the only human participants selected: his mom (*she*) is selected as -er participant in the first two structures and Jack the Phenomenon (*him*) in the first; and in the second and third, Jack and his mom are co-configured as -er participant (*they*) in both primary and secondary clauses.

Jack's mom is not selected as a participant, an -er participant or otherwise, in any *reason-type* question posed by Jack in the development chapters. Although she figures in two questioning contexts, in chapters 8 and 23, she is not selected as a participant. In chapter 8, Jack himself (*he*) is selected as -er participant in the question: "Why hadn't he thought of it before?" (SAAE 67, FIT-Q). The pronoun *it*, selected as Phenomenon, refers to *the idea*—the idea of his going online to locate his mom, to leave her a message. The idea has only struck him now, so belatedly on Monday, but nothing comes of it: maddeningly, the library is closed. This is a turning point for Jack in his search for his mom. He chastens himself for being so stupid as to think that a library would be open on a holiday, throws his backpack around until the strap catches his finger and reduces him to a painful heap on the library grounds. Not until the second last

chapter, chapter 23, and the last *reason-type* FIT-Q structure selected in the novel does his mom refigure in the questioning context.

Beginning in chapter 8, Jack poses questions about reasons for matters involving himself, others, or himself and others. From chapter 8 onward, Jack is selected more often as -er participant in *reason-type* FIT-Q structures than other individuals or groups; other -er participants selected in these structures include homeless people, churchgoers, and a boy named Wyatt with whom Jack catches a ride. As Jack gets closer to home each day, he poses a different *reason-type* question about matters involving himself and others. In the selection chapters, Jack is centrally concerned about his mom's departure: his question about her taking off is the most substantive and complex *reason-type* FIT-Q structure selected in this first four chapters. In the development chapters, from chapters 10 to 23, other matters concern Jack. As shown in Table 7.4, these matters variously relate to an end result (people known to him in Boston ending up needy), the dressing of a wound (his bothering to rewrap his finger), a faulty assumption (his driver Wyatt's mistaken belief that Jack's grandmother is rich), and a strange desire to communicate with the very person who betrayed him, his friend Nina.

The matters of concern to Jack in entries 3 and 6, both relate to vocalizations: the vocalization of others (people singing) and his own inclination to vocalize (to scream). These two matters, singing and screaming, concern Jack at critical points in his journey home, first when he stops in Bucksport to spend the night at a church, then when he is stopped by authorities near Searsport. In chapter 18 on Thursday night, Jack passes a church in Bucksport. People are singing inside. He enters the church, takes a flight of stairs that leads to a balcony, and stretches out on the balcony floor. The church is filled with singing and songs. Some of the songs he knows. Two voices rise above the rest, one male, one female; and all the others blend into one. The music soon lulls him to sleep, but before drifting off he changes his destination from Jamaica Plain in Boston, his home, to York in Maine, the temporary home of Lydia, the only elephant in Maine, at York's Wild Kingdom. Two days later in chapter 23 Jack is caught emerging from a building near Searsport by the people he tried so determinedly to evade. He is seized from behind by a man he met in Bar Harbor, also named Jack (Big Jack). Jack struggles to get free of the

Table 7.4 Questions posed by Jack in *SAAE* (FIT-Q)

 Context and free thinking question

Date & Location: Tuesday, on the road back to Bar Harbor (*SAAE* 101)

[1] (FIT-Q) How had those [homeless] people [Ø: back home] ended up so needy?

Date & Location: Wednesday, at a gas station nears Ellsworth (*SAAE* 166)

[2] (PB) The man looked down—down at Jack's wrapped finger (**FIT-Q**) (why had he bothered to rewrap it?)—(**PB**) and then [Ø: the man looked] up at his face

Date & Location: Thursday, outside Safe Harbor Church (*SAAE* 180)

[3] (FIT-Q) So why [Ø: were] the [Ø: the people here in this church] singing on a—on a Thursday night?

Date & Location: Friday, at a bookstore in Searsport; on the road (*SAAE* 199, 226)

[4] (FIT-Q) Why would Wyatt think his grandmother was rich?

Date & Location: Saturday, on the road (*SAAE* 246, 252)

[5] (FIT-Q) Why would he want to call the very person who'd exposed him in the first place [Ø: Nina]?

[6] (FIT-Q) So why did he feel like screaming?

other's grip but cannot, ceases to struggle, and begins to sob. He learns from Big Jack that his mom has been located and is safe and wants to talk to him. Jack should feel happy, learning this, but does not: for some inexplicable reason he feels like screaming.

7.4 New Thinking Developments

7.4.1 Activates Knowledge About Procedures and Proceedings (HPL)

LUCKY ACTIVATES KNOWLEDGE ABOUT PROCEDURES AND PROCEEDINGS is a new *thinking*-pattern in *HPL*. Earlier in this study, I defined procedural knowledge as one's knowledge about doing things and proceeding knowledge as one's knowledge about the way things work. In eight of the novel's 23 chapters, Lucky activates procedural and proceeding knowledge about things she does at home, how people are cremated, how programs work in Hard Pan, and how some very private events unfold. Lucky's knowledge about procedures and proceedings are construed by PRK and PGK

structures. These structures select simple past, present, and future tense verbs and predominantly material and relational clauses.

7.4.1.1 Lucky's Procedural Knowledge

Lucky's knowledge about procedures is activated when she is doing things at home or meeting privately with a friend in town. In chapter 2 when she is home from work and pouring herself a drink, her procedural schema *Making sun tea* is activated. In chapters 5 and 10 when she borrows items from Brigitte and arranges to meet Lincoln about her urn first thing on Saturday and Sunday mornings, her procedural schemas *Killing bugs for specimens* and *Being cremated* are activated. The PRK structures that construe these schemas are shown in [7–9]. All three structures construe Lucky's knowledge about three-step procedures. To make sun tea, you (1) leave in the sun a jar that you (2) fill with water and (3) add tea bags to. To kill a bug for a specimen, you (1) capture the bug in a jar or box and (2) put a cotton ball in with the bug which you (3) dab some nail polish remover on. To cremate a person, you (1) take a dead person to a crematory, (2) put them in a casket-like box, and (3) subject the box to a process which turns the person's body into particles and ashes.

This last schema, *Being cremated*, is strikingly personal, and the PRK structure that construes it is strikingly complex. Lucky's mom was cremated almost two years ago to the day, and Lucky still keeps her mom's urn in the house. While the PRK structures in [7–8] span one or two sentences, the PRK structure in [9] spans four. It selects multiple human participants, six in all, some living (*Lucky*), some deceased (her mother), some specific (*Short Sammy*), and some generalized (*everyone*); and selects five of six types of processes, material (*take*), mental (*known*), relational (*are*), behavioral (*dies*), and verbal (*explained*) processes. It selects specialized words like *cremated*, *crematory*, *casket*, *particles*, and *urn*; contiguous mental clauses with opposing polarity (*had not known*, *had found out*); a projecting HT-clause and interrupting PT structure; embedded clauses; and in [9ab] conjoining *fact*-clauses, which construe facts and a non-fact (that *some people are cremated*, that *Lucky had not known about people*

being cremated until her mother died; that not everyone who dies gets buried in the ground).

- [7] (**PRK**⊕) (1) The great thing about [[[Ø: making] sun tea]] is [Ø: the fact] [[[that you don't have to boil water || and heat up the whole kitchen || to make it—]]] || (2) [[all you do]] is [[leave a jar of water with two tea bags in a sunny place]]. ||| (*HPL* 10)
- [8] (**PRK**⊕) (a) A good way [[to kill a bug [[that you need as a specimen]], || without smashing or hurting it,]] is [[to capture it in a jar or a tin box]]. ||| (b¹) You put a little cotton ball [[dabbed with nail polish remover]] in with the bug || (b²) and, presto, it dies. ||| (*HPL* 26)
- [9] (**FTK**⊕) (a) [Ø: It is] Not [Ø: a fact [[[] that everyone [[who dies]] gets buried in the ground [Ø:]]]]. ||| (b^α) [Ø: it is a fact [[that] Some people are cremated]], || (b^β) which [Ø: is a fact [[[that] Lucky had not known about || until her mother died [Ø:]]]]. ||| (**PRK**⊕) (**HT-c**^α) She [Ø: had] found out || (c^β) that [[being cremated]] is [[where they take the dead person to a place [[called a crematory]] || and put them in a box like a casket]]. ||| (d¹) The box goes through a special process << i >> || (d³) and afterward [[all that is left]] are little particles and ashes. ||| (**PT-i**) (d²¹)—Short Sammy explained this || (d²²) she recalled—(**PRK-e**) Then they put the particles and ashes into something [[called an urn]]. ||| (*HPL* 62)

7.4.1.2 Lucky's Proceeding Knowledge

Lucky's knowledge about proceedings is activated at regular intervals throughout the novel, from chapters 1 to 20. Her knowledge about the workings of local programs is activated in chapters 1, 6, and 14 while she is listening to people, examining things, or looking out a window. Her proceeding schema *Ending an anonymous group meeting*, shown in [10], is activated in chapter 1 when she hears applause and scraping chairs through the patio wall: her friend Sammy has just shared his rock-bottom story with sympathetic members of his group; and, as Lucky knows by the sound of scraping chairs, soon the meeting will end. Lucky knows

how recovery meetings work and end in Hard Pan, including Sammy's group, whose members are all recovering alcoholics: a last story is shared; the floor is scraped by chairs as group members rise; then comes the prayer that Lucky likes so much, and the meeting ends. Lucky's two other program-related schemas *Receiving free government food* and *Adopting a highway* are activated in chapters 6 and 14, respectively, when she is examining an odd-looking package of cheese and looking out the window for signs on her bus ride to school. As shown in [11–12], Lucky knows how the free food and highway adoption programs work in Hard Pan. She knows the date and frequency of free government food deliveries and the conditions that qualify local residents as free food recipients; and she knows that adopting a highway involves caring for a certain stretch of road, keeping it clean, wearing an adoption outfit, using special trash bags, and getting your name posted on a sign.

- [10] (PGK⊕) (a^α) Chairs scraped || (a^β) as everyone stood up. ||| (b^α) Now they would all say a little prayer together, || (b^β) which Lucky liked || (b^{β1}) because there was no church or synagogue or anything in Hard Pan, California, || (b^{β+2}) so the Found Object Wind Chime Museum and Visitor Center was the closest [Ø: thing] [[they got to one]]. ||| (c) That meant [[[Ø: it was] the end of the meeting || and time [[for her to disappear]]]]. ||| (HPL 5)
- [11] (PGK⊕) (a) [Ø: On] The last Saturday of the month, free Government food got delivered to the town. ||| (b^α) You only received free Government food || (b^β) if you had quite a small amount of money. ||| (c^β) If you had too much money, || (c^α) [Ø: then] they wouldn't give any food to you. ||| (d¹) Most people in Hard Pan didn't have regular jobs, || (d^{2α}) and maybe they got a check every month || (d^{2×β1}) out of having a disability || (d^{2β+2}) or being old || (d^{2β+3}) or from [Ø: being] fathers [[who didn't like children]], || (d³) but it wasn't very much. ||| (e) Most everyone in Hard Pan qualified for the free food. ||| (HPL 35–36)
- [12] (PGK⊕) (a) [Ø: It is a fact [[that] Adopting a highway]] is [[not like adopting a child]]. ||| (b^α) Lucky planned || (b^{βα}) to adopt seven or eight highways || (b^{β×β}) when she got old enough, || (b^{β×γ}) if she had time. ||| (c) [[What it means]] is [[[that you take care of this

certain stretch of road || by picking up all the litter every week]]]. ||| (d¹) Also you get an official orange vest and hard hat, and special trash bags, || (d²) plus you get a sign on the highway [[[that people can admire || as they drive past]]]. ||| (*HPL* 90)

Lucky's knowledge about two private experiences, getting jolted and treating pain, both recurring and alarming experiences, is activated in chapters 11 and 20 when Lucky is listening in at the patio wall and reflecting on an irreversible action. Her schema *Getting jolted* is activated in chapter 11 when Lucky learns that Miles's mother is not, in fact, nursing a sick friend in Florida but actually is in jail, which Lucky learns on Sunday afternoon through the patio wall from a rock-bottom story shared by Miles' own grandmother, Mrs. Prender, a recovering smoker. This jolting news about Miles activates Lucky's *Getting jolted* schema, shown in [13], a very private experience involving an unpleasant surprise, considerable discomfort, shock, panic, neglect, or the negligence of others. Lucky's schema *Killing the bug in your ear* is activated in chapter 20 when Lucky, ensconced in a desert shelter with Miles and her dog, endeavors to treat the pain in her ear. The pain comes on when she reflects on her eventful day and her irreversible action of running away. She gets down on her side, pours mineral oil in her ear, and waits for the oil to take effect. The schema related to this painful personal experience, shown in [14], is activated partly when Miles is with her in the shelter and partly when Lucky is alone. [14b] construes a proceeding related to her painful ear that Lucky does not like to think about: that if the bug in your ear is injured rather than killed, you will have to go to the hospital to get the bug removed by a doctor who uses a special tool. [14e] is the soothing part of the schema. Lucky knows from experience that you have to be still, wait for the oil to work, and let the oil kill the bug fully.

- [13] (PGK⊕) (a) Lucky had the same jolting feeling [[[as when you're in a big hurry || to pee || and you pull down your pants fast || and back up to the toilet || without looking— || but some man or boy before you has forgotten || to put the seat down]]]. ||| (b^α) So your bottom << i >> instead lands shocked on the thin rim of the toilet bowl, || (b^β) which is quite a lot colder and lower. ||| (c) Your bottom gets a

- panic of bad surprise. ||| (i), which is expecting the usual nicely shaped plastic toilet seat, (*HPL 73*)
- [14] (PGK⊕) (a) You have to be patient. ||| (b¹) The main thing is [[[if the bug is injured || instead of being killed, || it will never come out || and you will have to go to the hospital || where the doctor will use a special, horrible tool || to reach in]]]— || (b^{2α}) and Lucky did not want || (b^{2β}) to think about that special tool and [[what *it* would feel like]]. |||
- (c¹) Miles made some machine-gun noises || (c^{2α}) and limped off down the hill, || (c^{2β}) kicking sand with his one shoe. ||| (d) Lucky did not move. ||| (PGK⊕) (e) It's important [[[to wait || until the bug fully dies in the oil]]]. ||| (f^α) She didn't know || (f^{αβ}) if it was working, || (f^β) because the bug still fluttered and crashed around. ||| (*HPL 122*, italics original)

7.4.2 Dreams About Past Events (E)

SAM DREAMS ABOUT PAST EVENTS is a new *thinking*-pattern in *E*. Sam's dreams, six in all, relate to his brief but traumatic stay at a children's home and his explosive departure from the home with a man who claimed to be his grandfather. These six dreams, each identified by the title "Sam's Dream," are construed by DRM structures selected between chapters 1–2, 3–4, 10–11, 12–13, 16–17, and 20–21. These DRM structures vary in length, contain numerous elisions, select notable experiential elements, and construe past events that Sam slowly pieces together. Sam's six dreams are summarized in Table 7.5.

Sam learns about the connection between his dreams and actual events in his life when he and his grandfather visit Boldt Castle in chapter 22 and his grandfather speaks candidly to him about the past. Sam learns from his grandfather that, unknown to his grandfather at the time, Sam was delivered to a children's home by a neighbor when his mother died. His mother Julia was in fact his grandfather's daughter. His grandfather lived in Florida at the time, and as soon as he received word about his daughter's death and his grandson's situation, he came up the coast by

Table 7.5 Summary of dreamed events in *E*

DR	P	Summary of dreamed event
1	11	Event: Being sought out at the children's home Sam's grandfather arrives at the children's home, makes a ruckus, and seeks Sam in the house. He calls Sam by name and wants to know where he is.
2	29	Event: Leaving the children's home by boat Sam and his grandfather speed away from the children's home one cold night aboard his grandfather's sailboat. There are many islands in their way.
3	75	Event: Traveling away from the children's home by boat Sam and his grandfather get further away from the children's home by boat. Sam gets several good looks at the castle going up on a heart-shaped island, Boldt Castle.
4	91	Event: Leaving his own home for good Sam is carried off from his own house by a neighbor.
5	115	Event: Being sought out at the children home Sam overhears a ruckus at the children's home and his grandfather closing in on him.
6	139	Event: Being rescued and safe Sam is rescued from the icy river by his grandfather and assured he is safe.

Note: DR dream number, P page number

boat to collect Sam. His grandfather arrived at the home with custody papers and a reconciliatory note from his daughter written just before she died. He caused a ruckus at the home when the person in charge refused to release his grandson to him that very moment: he charged up the stairs, went in and out of rooms until he found Sam, scooped him up, and took him away. They went by boat to the place his grandfather had arranged for them to live. They did not have far to go that night, but the night was stormy—misty and dark; they got off course and hit some rocks and the boat went under. The little wooden boat that his grandfather made him many years ago, which he had brought with him from the children's home and clung to in the water that stormy night, saved Sam from drowning. Somehow his grandfather found him in the water, took hold of him, and got him to shore. They went the rest of the way by train.

Sam and his grandfather Mack figure prominently in Sam's six dreams. Sam is selected as the prominent -er participant in the DRM structures that construe his second, third, and fourth dreams. Sam (*he*) is selected

as Doer, Senser, Behaver, and Sayer in one or more of these structures (*he couldn't catch, he put up, he covered; he saw, he wanted to stay, he wanted to look; he was breathing, he looked up; he whispered*). In DRM structure 4, he is selected as Behaver twice by name (*Sam looked back, Sam shivered*) and, as shown in Table 7.6, is recoverable as Senser in all three DRM structures, 2–4. Sam's grandfather is selected as the prominent -er participant in the DRM structures that construe Sam's first and last dreams. Mack (*someone*) is selected as Doer in DRM structure 1 (*someone was banging*) and, as shown in Table 7.7, is recoverable as Doer and Sayer in DRM structures 1 and 6. Sam and Mack, together with Night Cat, all who figure prominently in Sam's dreams, are recoverable as Doer or Carrier (*they, all of them*) in DRM structures 2 and 6, shown in Table 7.8.

Table 7.6 Recovered experiential elements in three dreams in *E*

DRM	Dream excerpt
2	High up over his head, [∅: he saw] a number, [∅: the number] eleven.
3	[∅: He heard] Footsteps. Whose footsteps [∅: did he hear]? [∅: Were they] His own [∅: footsteps]?
4	Goodbye, old house [∅: , he thought]. Goodbye, river [∅: , he thought]. Goodbye, big fish [∅: , he thought].

Note: DRM dream structure

Table 7.7 Recovered experiential elements in two dreams in *E*

DRM	Dream excerpt
1	[∅: Someone was] Banging them open. [∅: Someone was] Banging them closed. [∅: Someone's] Footsteps [∅: were] coming after him.
6	And then Mack [∅: appeared]. "I've got you. You're safe[∅: ,]" [∅: he said].

Table 7.8 Recovered experiential elements in two dreams in *E*

DRM	Dream excerpt
2	[∅: They were] Going so fast he couldn't catch his breath. [∅: They were] Skimming over the water, spray on his face, in his eyes.
6	[∅: All of them were] Safe.

DRM structures 2–4, which select Sam as the prominent -er participant, select a notable set of participants other than Sam which includes the castle he often visited with his mom, his past homes, a memorable scarf, and parts of himself. The castle and second home selected in DRM structures 3 and 4 are the same castle and home that figure prominently in the new seeing pattern SEES EDIFICES FROM THE OUTSIDE AND IN, examined earlier. In Sam's third dream, aboard his grandfather's boat, he spots the island and castle he used to visit with his mother, Boldt Castle. Sam learns in chapter 22 that his grandfather worked on that island and helped to build the castle; that Sam came to the island quite often to visit his grandfather and followed his grandfather around, tramping loudly up and down stairs. In his dream, he sees "a castle surrounded by trees, with more towers than he could count. Roofs, tall and round, met the sky, windows reflecting water," and in front "a rosy stone wall" (E 75, DRM). Sam's past homes and a stranger's scarf figure in his fourth dream. Here he is carried along by a man with a scarf—looks back at his house—looks ahead at that terrible house, the children's home where the man is taking him. The scarf has bits of red in it but is mostly black; and that terrible house ahead is numbered eleven.

Parts of himself figure prominently in his second dream. DRM structure 2 selects his various body parts as circumstantial elements or Goal. His face, eyes, ears, head, and mouth are selected as participants in circumstances of place or means (*on his face, in his eyes, in his ears, over his head; through his mouth*); and as the dream ends, his arms and face are selected as Goal. This second dream ends with Sam shielding himself, raising his arms and covering his face, both protecting himself and refusing to see what has appeared to him in the dark water and sky, someone's house and the number 11.

DRM structures 1, 5, and 6 construe explosive and restorative past events that, when explained by his grandfather and two loving friends, help Sam to move forward in his life, whole, happier, and safe. DRM structures 1 and 5 construe the explosive row between his grandfather and the person in charge at the children's home. Twice Sam dreams about this row. In one of these dreams, Sam's grandfather moves noisily through the house, looking for Sam; and in another people are angry, shouting angrily at each other, "yelling" and "screaming," a man and a woman (*M*

115, DRM). Sam learns late in the novel that his grandfather is the man in this recurring dream, that he had the right to take his grandson away with him that night and started a row when someone intervened. DRM structure 6 construes Sam's recovery from the water that night by his grandfather when their boat strikes the rocks and leaves them stranded in the water. The appearance and disappearance of people and things in this dream and the dream's proximity to chapters 20–22 are striking and significant. In chapters 20–22 Sam pieces together key events in his life from private conversations with Anima (chapter 20), Onji (chapter 21), and his grandfather (chapter 22). By the end of chapter 22, Sam feels newly connected to people in his life and comes to understand the significance of the number eleven. In Sam's last dream, between chapters 20 and 21, freighters appear and disappear; rocks appear—Sam is alone in the water—then all at once his grandfather and cat appear. All are together again and safe, safe in the water, then safely on land; and his troubling dreams about the past subside.

7.5 Looking Back and Ahead

This chapter focused broadly on the thinking experiences of all ten focalizing characters and narrowly on the augmented, reconfigured, and emergent *thinking*-patterns that constitute each of four distinctive focalizations. In the next part of this study, Part III, I examine focalizing characters' understandings about themselves, others, and their personal experiences.

Part III

Personal Development and Understandings

8

Understandings About Self

8.1 Orientation

Part II focused on the perceptual and psychological developments of focalizing characters. In chapters 4, 5 and 6, I examined the patterned ways that focalizing characters see, hear, emote, and think in their fictional worlds. I showed that some of these patterns develop by augmentation (e.g., Hears vocalizations, *BTT*; Meets eyes, *GGH*; Is hopeful about finding his mother, *SAAE*; Engages in complex thinking, *HPL*); some develop by reconfiguration (e.g., Hears the sounds of battle, *M*; Sees an unchanged wintertime scene, *FOLC*; Hates three older boys who figure in her ongoing battle, *M*; Poses questions about reasons for matters involving his mom, *SAAE*); and some develop by emergence (e.g., Hears ringing phones, people on the line, and people ending their calls, *GA*; Looks in all directions, *E*; Experiences mixed emotions about her brother's harp and harp playing, *YG*; Dreams about past events, *E*).

Part III focuses on the social-psychological development of focalizing characters. In chapters 8, 9 and 10, I examine the patterned ways that focalizing characters understand themselves and others and retrospective meanings available to them holistically about their personal fictional

world experiences. Focalizing characters' perceptions of themselves and others, their self- and other-oriented thinking, develop by the principles of continuation, augmentation, reconfiguration, and emergence, while their potential understandings about their personal experiences, the focus of chapter 10, are reflected by integrative statements which draw extensively on material presented in chapters 4, 5, 6, 7, this chapter, and chapter 9.

This chapter focuses on focalizing characters' developing perceptions of themselves, their self-oriented thinking. Six dimensions of self-oriented thinking were delineated in chapter 2 of this study. In this chapter, I examine focalizing characters' self-oriented thinking in five novels in terms of all but one dimension, feats. In the novels *HPL*, *YG*, *GGH*, *GA*, and *BTT*, I examine the perceptions of Yolonda and Gilly in terms of their efficacy and the perceptions of Lucky, Frances, and Jess in terms of their identifications, qualities, abilities, or failings. Lucky's and Yolonda's perceptions of themselves develop by the principle of augmentation, Gilly's and Frances' by reconfiguration, and Jess's by emergence. Self-oriented thinking is construed by PK and other knowledge structures and a wide range of thinking structures including CM, HT, PT, PAS, FIT, and FDT structures; MN and GOT structures; psychologically oriented elements; past-oriented structures; and IE, RUM, and DRM structures. Self-oriented thinking that focuses on the dimension of efficacy may be exclusively construed by thinking structures or partly construed by the focalizing character's doing and speech (i.e., material and verbal clauses).

8.2 Augmented Self-Oriented Thinking Patterns

8.2.1 Perceives Herself as a (Practicing) Scientist (HPL)

LUCKY PERCEIVES HERSELF AS A (PRACTICING) SCIENTIST is an augmented self-oriented *thinking-pattern* in *HPL*. Lucky lives her life as a scientist. She stocks her backpack with science supplies, is always on the lookout for scientific specimens, and seeks to explain her world in scientific terms. In the selection chapters, Lucky travels about with her science supplies,

thinks about her fellow scientific adventurer, and offers scientific explanations as to why people are as they are. In the development chapters, Lucky's thinking about her life as a scientist expands to include her scientific aspirations, her scientific understandings about animal adaptation, and scientific details about a specimen in her collection that will make her famous. Science—scientific methods and theories—and scientists like Charles Darwin figure prominently in Lucky's life, and late in the novel Lucky identifies herself as a scientist.

In the selection chapters, Lucky identifies herself indirectly as a scientist and offers scientific explanations as to why her friend Lincoln is able to create such intricate knots and why she is colored the way she is. In chapters 1 and 4, though not explicitly identifying herself as a scientist, she approaches her world nonetheless as though she were a scientist. She ventures out in the world prepared to make scientific discoveries. “[Her] dog [HMS Beagle]—who [in fact] was neither a ship nor a beagle—got her name because of always being with Lucky on *her* scientific adventures” (*HPL* 8, FTK, PAS, italics original). In chapter 4, off to meet her friend Lincoln on the highway, she takes along her science supplies and looks for scientific specimens while waiting for Lincoln to arrive. She understands her friend Lincoln in scientific terms, his special ability to tie knots: “When he was about seven, Lincoln’s brain had begun squeezing out a powerful knot-tying secretion that went through his capillaries and made his hands want to tie knots” (*HPL* 17, PK). Likewise, she turns to science to explain her own distinctive coloring, the uniform coloring of her hair, eyebrows, skin, and eyes: “on the day before her birth, the color enzymes were sorting themselves in big vats. Unfortunately, Lucky decided to be born a little ahead of schedule, and the enzymes weren’t quite finished sorting—there was only one color-vat ready and the color in that vat was sandy-mushroom”—and in she went, born too soon; and out she came, all one color (*HPL* 19, RUM).

In the development chapters, Lucky explicitly identifies herself as a scientist and aspires to be a famous scientist like Charles Darwin. In chapter 21, while looking at the moon, Lucky “was sure, both as a scientist and as a girl-speck looking for her Higher Power,” that life on Earth would be different with a different moon orbiting Earth—with a moon that was further away from or was closer to Earth or a “punny moon . . . that would

have totally messed up the oceans and the tides" (*HPL* 127, PAT, FIT). In chapter 15, Lucky ruminates about the similarities between herself and Charles Darwin, whom she is learning about at school. "The totally amazing thing about Charles Darwin was how much he and Lucky were alike": she too, if both hands were occupied, would pop an intriguing third specimen in her mouth to keep it from getting away, as Darwin reputedly did when collecting interesting beetle specimens (*HPL* 92, PK). Darwin's scientific adventures and discoveries made him famous around the world, and Lucky's scientific adventures and discoveries in *Hard Pan* will do likewise for her. Lucky figures in chapter 7 that "if Brigitte realized that one day Lucky would become a world-famous scientist like Charles Darwin, she would stop missing France all the time. She would have the extreme glory of being a world-famous scientist's Guardian" (*HPL* 43, FIT). Her impressive collection of specimens, when put on display at the *Hard Pan* museum, will bring her fame; it will draw people to *Hard Pan* from all over the world and especially France, so Brigitte can have people to talk to in French and feel at home in *Hard Pan* as Lucky's guardian.

Lucky learns about evolutionary theory at school and twice in the development chapters uses this theoretical framework as a real scientist would to explain why animals, snakes and burros, look and behave as they do. In chapter 8, learning that a snake is trapped in the dryer, Lucky activates a fact about snakes before trying to remove it: "One amazing true fact she had read was that snakes actually started out as creatures with legs but evolved to not having legs because they could move around better without them" (*HPL* 51, FTK). In chapter 15, Lucky explains to Miles on their ride home from school how perfectly adapted burros are to desert life and storms. A storm is on its way, and Miles is concerned about the wild burro Chesterfield and her new baby. Lucky explains: "Burros help each other. They stand head to tail with another burro and each one's tail swishes the flies from the other's face. In a dust storm they all stay close together. Besides, they have long thick eyelashes to protect their eyes. Chesterfield is totally adapted to her desert habitat" (*HPL* 95–96).

Throughout the development chapters, Lucky practices being a scientist in her day-to-day activities. She takes the stance of a scientist, poses scientific questions, collects specimens for detailed scientific examination,

and publishes her findings in a scientific way. Whereas her guardian is desperate in chapter 8 to be rid of the snake in the dryer and beseeches Lucky to help her to kill it, Lucky is cool-headed, has a scientific interest in snakes, is curious about the species of snake they are dealing with, and asks Brigitte a series of questions to determine the proper course of action: “What kind of snake is it?” “What does it look like?” “What color [is it]?” “What shape is its head?” (*HPL* 51). Lucky figures out a way to free the snake, watches it curiously as it glides away and returns to its natural habitat, observes its “long, thin, reddish, legless, rattleless body,” and identifies it to herself as a “red racer, the kind of snake that eats rats and even fights rattlesnakes” (*HPL* 53–54, DS, HT). As noted in the fourth chapter of this study Lucky is remarkably observant. She makes careful observations of the specimens in her collection and writes descriptive scientific reports about their appearance, behavior, and interactions with other creatures. In chapter 7, she measures her giant tarantula hawk wasp from tip to tip and notes its enormous wings which enable it to zoom through the air and dive-bomb at people. In her written report about this specimen, she gives a fairly detailed account of its predator–prey relationship with its namesake, the tarantula spider, writing that the paralyzed body of the tarantula spider, when it is stung by the tarantula hawk wasp, serves as an incubator, nursery, and food source for the tarantula hawk wasp’s newly hatched young.

Whether Lucky is measuring, sorting, or making notes about specimens, writing detailed scientific descriptions about the life–death struggles of desert creatures, or freeing a captive snake, her actions are typically rational, methodical, coordinated, and exact—all actions of a scientist. Nowhere are her scientist actions better illustrated than in chapter 18 when she prepares to remove a cholla burr from Miles’s foot. The burr is comparable in size to a golf ball, and a dozen of its needles are rooted deeply in Miles’ heel. “She knew very well from the time *she* had stepped on one that you could not pulled it out with your fingers. Plus she knew that it burned like fire underneath your skin” (*HPL* 113, HT, italics original). If she had the right tool, a pair of pliers or something with teeth, a fork or comb, none of which she has brought along to the desert, she would have the burr out in no time at all; or “if she made a very clumsy glove by folding the dishcloth over and over on itself, the cholla’s steel-

hard needles would plunge right through the cloth and get stuck in her hand" (*HPL* 113–114, PAS). Nor will her toothbrush work, its bristles too soft. Then she sees the grinder, Brigitte's parsley grinder, which she has brought with her as a keepsake. She has a break-through idea, seizes the spoked half of the grinder in one hand, and uses it as a lever to pry the burr off Miles' foot.

8.2.2 Can Control Personal Situations (YG)

YOLONDA CAN CONTROL PERSONAL SITUATIONS is an augmented self-oriented *thinking*-pattern in *YG*. Throughout the novel, Yolonda perceives herself as efficacious. In the selection and development chapters, she takes deliberate and appropriate action in a range of personal situations to produce favorable outcomes for herself and her brother, Andrew. She knows this about herself, that she "could exert a certain amount of control" in personal situations, as she does early in the novel when she secures optimal seating for herself in her new classroom (*YG* 25, PK). In the selection chapters, Yolonda controls school situations involving bullies who have targeted her personally. In the development chapters, the situations she controls expand to include retributive and restorative situations involving her brother, a vexing situation involving her new friend Shirley, and several situations involving her and her brother at the music festival they attend in Chicago. Yolonda's efficacious actions throughout the novel include mental, physical, and verbal actions.

In the selection chapters, Yolonda ruminates about her successful management of bullying situations in Chicago and shows herself to be equally successful at managing similar situations in Grand River. Yolonda, who is big and heavy, gets taunted about her weight and size. Kids at her school in Chicago called her names and baited her about being big, and kids at her new school in Grand River do likewise. In chapter 2, a boy named Danny calls her a whale and charges her with breaking things on the school bus, the bus seat and floor. In chapter 3, a trio of fifth-grade boys makes a jingle out of her name and tries to provoke her after school on route to the public library—Yolonda, *Yoh-lon-daah*, *big as a Honda*. Yolonda controlled such situations in Chicago by free displays of physical

and verbal force, which the atmosphere of Chicago—the freedom of the street—gave her license to do: “Yolonda could unleash her sharp tongue and use her powerful arms, her great size, to scare off any abuse” (YG 13, PK). Grand River is different; here the atmosphere and rules are different. Yolonda has to be careful, clever, act discreetly, coyly. She controls her situation with the three boys in chapter 3 by pranking them. She encounters them on the street, marches silently toward them, stops suddenly on the sidewalk, looks up, stares thoughtfully at the sky, and opens her mouth in wonder. The boys take the bait, stop harassing her with their jingle, look up at the sky, try to see what wondrous thing is there, and are done in by her cleverness. She is quick to make a saucy remark about their looking out for flying saucers, “yell[s] gleefully, ‘*Gotcha! Gotcha, dumb nerdwiks,*’” dismisses the boys, and heads straight to the library (YG 32).

She controls her situation with Danny in chapter 2 calmly and confidently and shows remarkable self-control. Yolonda encounters Danny, *Danny-longlegs*, on the school bus every day. He harasses her routinely; and Yolonda, expecting this, “steeled herself for the ride” (YG 13, COE). Today, as soon as she has boarded the bus, the harassment begins. Yolonda controls this situation with Danny with an impressive set of moves. She stays calm on the bus and bides her time (first move), uses imagery to strength her resolve (second move), pins Danny down and mesmerizes him calmly (third move), and goes her way (end move). Danny begins by calling her a whale and warning her about taking a seat and damaging it because of her weight. Yolonda simply stays put at the front of the bus, elects to stand, refrains from saying something nasty in return, continues to review her homework, and “made her silence a brick wall” (YG 13, PAS). Danny does not let up, calls her a whale again twice, warns her about damaging the floor where she is standing, and gets kids laughing. Whales, thrice invoked, surface in Yolonda’s mind and peer furtively about like her: “*Their big gray heads were slapped by little waves, their small eyes peering*” (YG 15, IE, italics original). She calmly makes her way along the aisle until she is side by side with Danny, talks calmly to him about whales, then “lifted her solid right foot and brought it squarely and gently down over Danny-longlegs’ huge running shoe” (YG 16, COE). Danny’s face goes blank from her talk about whales: what remarkable mammals

they are, how they sing to each other through miles of water, how their beautiful singing is appreciated by people; “she knew she was mesmerizing him” (YG 16, HT). She gets kids laughing at him now, then lets him go, and goes her way, her whales now slipping beneath the water, “*lifting their tails high above the water like a signal. Deep in the ocean, their voices sent out a high swelling cry, sharing their message of victory for a hundred miles*” (YG 15, 17, IE, italics original).

In the development chapters, Yolonda controls a situation with bullies at the skateboarding park, Asphalt Hill, in much the same way she handled bullies in Chicago, with force. Three bullies at Asphalt Hill called the Dudes, Rom Foster and his buddies Chimp and Leaky, target Andrew in chapter 7, take his harmonica, and squash it on the asphalt. Yolonda learns about Andrew's bullying at the end of chapter 8 and in chapter 9, arrives at Asphalt Hill with her brother, stands him back a ways to keep him safe, then marches off to confront the Dudes, clenching and unclenching her fists. The Dudes are perched on a wall like vultures high up the hill. She takes each Dude on in turn, then takes them on as a group, first with physical force, then threats. She yanks the leader Rom from the wall by his feet; catches Chimp in midair and knocks him off balance; holds her ground and neutralizes Leaky by threatening to squash him like an ant—“*Nobody gonna mess with Yolonda unless they want their head busted*” (YG 95, FIT, italics original). With Rom still on the ground and Yolonda's heavy hand on his back, and with the other dudes neatly subdued, Yolonda calls Rom out for ruining her brother's harmonica and delivers her threats: to mess with her brother is to mess with her. If Rom and his buddies persist in bullying Andrew, go after his friends, or come after her, she will summon her friends from Chicago, Cool Breeze and his Hundred Gang. She will fight back and hard. Her brother's personal situations are symbiotically hers.

In the development chapters, from chapters 5 to 12, Yolonda controls situations involving her new friend Shirley and Shirley's endless pursuits to be taught to turn ropes for double Dutch, to be taught by someone like Yolonda, an expert from Chicago. When she first meets Shirley in chapter 2, Yolonda impresses her with her talk about double Dutch, how hard it is to turn two ropes, that the partners turning the ropes must be in sync, that turning ropes like that is an art. Yolonda gives the impression

that she has mastered the art when in fact she has not. Simply telling Shirley the truth would put an end to her endless pestering, but she withholds the truth and puts Shirley off. She tells her in chapter 5 that she should first learn to make a cake from scratch (Yolonda will teach her); she tells her in chapter 10 that she has come at a bad time and at any rate will need a regulation size rope, two of them (not the raggedy rope she has); and she tells her in chapter 11 that turning ropes is a waste of time (“No dumb-body here jumps good enough to practice for”) (YG 125). In chapter 11, she makes it clear to Shirley that she will not teach her to turn ropes today or any day, barking at her aggressively: “No ropes. No turning. No double Dutch” (YG 124). She barks this at Shirley on Saturday at home, and on Monday at school in chapter 12 she puts an end to all talk about ropes and double Dutch for good. In the school cafeteria, she “turned on her teacher voice, all authority and fact,” and tells Shirley outright that she is too small to turn ropes for double Dutch; she needs to be of a regulation size herself to turn regulation size ropes; and even if she were bigger than she is, taller and stronger, Yolonda is doubtful that a white person like her and a black person like Yolonda could connect the way they needed to as partners to pull it off (YG 141, COE).

In chapters 8 and 9, Yolonda controls another situation involving her brother that arises from his encounter with the Dudes in chapter 7, when they snatch his harmonica at Asphalt Hill and wreck it in front of him. The harmonica turns up in the flowerbed at the end of chapter 7; and in chapter 8, alarmed by the change in her brother, Yolonda resolves to get her brother a new harmonica: “Andrew needed his harmonica. He wasn’t the same Andrew without it” (YG 80, HT, FIT). Yolonda’s mother, on the other hand, does not see the need, is not convinced that having a harmonica is a good thing for Andrew, so Yolonda resolves to do this on her own: to replace her brother’s harmonica and “bring Andrew back” (YG 85, FIT).

Replacing her brother’s harmonica is no easy task but Yolonda succeeds. She raises the money she needs, goes to the mall herself by bus, shops around, goes by foot to a specialty store where she finds the same make and model as Andrew’s original harmonica, convinces the clerk to lower his price, pays a deposit, raises the rest of the money she needs, and returns to the store with her brother to complete the sale. Yolonda

returns to the store in chapter 9 on Monday afternoon after dealing with the Dudes at Asphalt Hill. "Now began the second part of her plan to reunite the loosened pieces of her brother" (*YG* 99, FIT). She and Andrew arrive at Stellar Musical Instruments store straight from Asphalt Hill. Andrew knows why he is there, why Yolonda brought him. The clerk promptly produces the item he has held for Yolonda since Saturday and offers it to her brother, who hesitates, who hesitates so long that Yolonda quickly loses patience with him, takes the harmonica herself, trusts it in his hands, and tells him to play for the clerk, a condition of the sale. Still Andrew hesitates, and finally Yolonda explodes with a barrage of angry words aimed at the boys who did this to Andrew. Then, all at once, Andrew starts to play. Yolonda is relieved, pays the balanced owed on the harmonica, and takes her brother home.

Near the end of the novel, at the Blues Festival in Chicago in chapters 16 and 17, Yolonda controls two situations involving her and her brother, both of which she controls with ideas and words. In chapter 15 on Saturday evening, Yolonda comes up with a plan to get her brother discovered by a famous musician at the festival, to get him backstage: the two of them will pretend to be lost. On Sunday evening in chapter 16, she times it just right, pretends to take Andrew to the bathroom, leaves the park with him, sits him down on a bench, and tells him what she plans to do. They need to be together on this: she has sensed his uneasiness and cannot have him panicking. She controls this situation by telling him they are seated on a lucky bench and playing a game. They will pretend to be lost to get backstage, and everything Yolonda will do will be part of the game.

This is the first situation she controls on Sunday evening at the festival. Her situation with Andrew backstage in chapter 17 is the second. In chapter 17, Yolonda and Andrew are seated backstage. There are lots of people milling about but no famous musicians. One guy there "looked like a big-time musician, but Yolonda didn't know him from Adam" (*YG* 191, PAS, CM). He is a white guy, dressed like a cowboy. "Where was Koko Taylor? Little Willie Littlefield? Where was B. B. King? Yolonda found herself irritated by the cowboy musician's whiteness. Where was someone who would be turned on by Andrew's specialness" (*YG* 192, FIT-Q, PAT). How can the cowboy know that Andrew is a genius with-

out Yolonda telling him so; she has to control the cowboy's perception of her brother straight-off, so she tells him straight-out that "My little brother is a child prodigy"—"He needs to study. He needs a teacher for a genius"—"I need to talk to somebody who can listen to [him play]"—"There's a lot of stuff he needs to learn, and he needs the best kind of teacher to show him"—(YG 195). The situation ends well for Yolonda and Andrew. B. B. King suddenly appears backstage, learns from the cowboy that Andrew is a genius, and agrees to listen to him play.

At an earlier point in chapter 17, before she encounters the cowboy, when she and Andrew are first seated backstage and "[her] big plan had moved into place," Yolonda thinks triumphantly about her ability to manage such challenging situations (YG 191, FIT). She has managed to get her and her brother backstage. "She thought, I can do anything. I can look out for my baby brother. I can dance and fight. I bet I can even turn double Dutch ropes with Shirley-whirley. Why not?" (YG 191, PK, FDT, FIT-Q).

8.3 Reconfigured Self-Oriented Thinking Patterns

8.3.1 Thinks She Can Turn Things Around for Herself on Her Own (GGH)

In the development chapters of *GGH*, the selection-phase self-oriented *thinking*-pattern GILLY THINKS SHE CAN TURN THINGS AROUND FOR HERSELF ON HER OWN, which focuses on Gilly's efficacy, is augmented in the first five development chapters and then reconfigured as GILLY CONCEDES THAT SHE CANNOT MANAGE SOME SITUATIONS ON HER OWN. At the start of the novel, Gilly is determined to turn things around for herself: to get herself removed from foster care for good and be reunited with her birth mother—her goal. She has partly achieved this goal already, having effectuated her move to Thompson Park, and will achieve it fully, having forced her case worker to declare her unfit as a foster child and to return her to her real mother. In the selection chapters, Gilly makes nasty first

impressions at her new foster home and school: is contrary, provocative, volatile, and frightening. In the development chapters, she reveals the expansiveness of her nastiness, lies to people, uses people, and schemes. From chapters 1 to 8, Gilly perceives herself as a powerful individual who can manage her own affairs and turn things around for herself by her own design. Her perception of herself changes by chapter 12, when she is forced to leave Thompson Park against her will and concedes that she can better manage some situations with help from others.

Gilly reveals her gruesome self straight-off in Thompson Park, first at her new foster home in chapters 1 and 2 and then at her new school in chapter 3. She is gruesome, "Gruesome Gilly," "too clever [to tangle with]," and "too hard to manage" (*GGH* 3, PK). In her case, worker's car at the start of chapter 1 she envisions her forthcoming success in Thompson Park, "sailing around the living room of the foster home on her right foot like an ice skater. With her uplifted left foot, she was showing the next foster mother square in the mouth" (*GGH* 2, IE). Gilly gets her new situation in hand straight-off and quickly assures herself that "she was well on the way [to achieving her goal]" (*GGH* 6, FIT). By the evening of her first day in Thompson Park at the end of chapter 2, Gilly has conveyed to her new housemates that she is loud and discordant (bangs out two different tunes simultaneously on the piano), contrary (refuses to lend a hand), and quarrelsome (argues about words and intentions). By the next afternoon, halfway through her first day at school, Gilly has conveyed to her new teacher, schoolmates, and principal that she is intrusive (interrupts a playground game), dangerous (draws blood on the playground), insolent (tilts her head sassily when meeting with the principal), and threatening (smiles menacingly). By the end of chapter 3, after her first run-in with her new principal Mr. Evans, Gilly is energized by the trouble she has managed to cause in less than a day: "Give her a week, boy. A week and she'd have the whole cussed place in an uproar" (*GGH*, 25, FIT)

By the end of the selection chapters, Gilly is confident that she is in command of her new situation in Thompson Park and has two critical people in hand, her new principal Mr. Evans and her new foster mother Trotter. She must have these two people in hand and overpower them to achieve her goal, to turn them against her and so turn things around.

Overpowering the one, Mr. Evans, whom she made waffle on her first day at school, will be relatively easy for Gilly, a straightforward matter, and will not require much thought; but to overpower the other, Trotter, who argued with her and did not back down from her in the kitchen in chapter 2, Gilly will have to be clever, strategic, indirect. Observing the frightening effect that her gruesome faces and violent shaking head have on her new foster brother William Ernest, she decides to take advantage of this weakness, W.E., to overpower Trotter, telling herself that “[p]ower over the boy was sure to be power over Trotter in the long run” (*GGH* 14, PAS).

Gilly expects to make progress toward her goal within a week or two of arriving in Thompson Park but does not expect to achieve her goal as soon as that. From early September, when she arrives in Thompson Park, through the third and fourth weeks of October in chapters 5 and 7, she uses calculated smiles and persuasive writing to move things along for herself. She uses calculated smiles to keep certain people from figuring out what she is thinking about and planning, people like Trotter and Agnes Stokes, a girl from school who tries to befriend her. To keep Trotter from figuring out how Gilly plans to use W.E. in one of her schemes, she “gave her the 300-watt smile that she had designed especially for melting the hearts of foster parents”; and twice to give the impression that she cares about Agnes, when in fact she is tuning her out and barely can tolerate her, Gilly “paused to give a generous smile” and “[put] on her celebrity-in-a-parade face, staring glassy-eyed far into the crowd, blanking out everything within close range” (*GGH* 48, 46, 43, COE). In chapter 7, the fourth week of October, she writes to her birth mother in California about her desperate situation in Thompson Park. She has had her mother’s address for six weeks or more but only writes to her now, sending her persuasive lies about the people she has been forced to live with: Trotter (a religious fanatic, derelict, and task master), W.E. (a retard), and Mr. Randolph (one of Trotter’s weird friends).

For the first two months of her stay in Thompson Park, Gilly is certain that she can turn things around for herself and do so on her own. In early September, in chapter 4, when she receives a postcard from her mother Courtney, Gilly envisions her escape from Thompson Park and her joyous reunion with her mother. Trotter is busy fussing over W.E. or

Mr. Randolph and does not notice Gilly creeping downstairs and leaving the house. Gilly hits the road with her suitcase, some stolen money, and food. In a few days, having arrived in California by hitching rides, Gilly greets her mother in the doorway of her house—“[a]nd Courtney would throw her arms around her and kiss her all over her face and never let her go” (*GGH* 29, IE). Also in early September, in chapter 5, she looks ahead to the knockout blow he will deliver in coming weeks at school to her new teacher Miss Harris, a climactic move in her plan to get herself removed from Thompson Park and foster care. She delivered such a blow to her teacher in Hollywood Gardens, “of stopping work just when the teacher had become convinced that she had a bloody genius on her hands” (*GGH* 53, RUM). Gilly had a great start at her new school in Hollywood Gardens, was a conscientious student, and earned the highest score on the national aptitude tests of any student in the school's history. Then, all at once, she stopped working. Everyone was dumbfounded, blamed her foster mother; and so ended her stay in Hollywood Gardens. So too would her coming knockout blow end her stay in Thompson Park: “She would work madly until she had not only caught up with but passed [her classmates], and then she'd skid to a total halt. That kind of technique drove teachers wild”—when bright students like Gilly refused to achieve. She would exasperate Miss Harris and Trotter, whom everyone would blame—and Gilly would be driven from Thompson Park (*GGH* 44, FIT).

By the third and fourth weeks of October, in chapter 7, when things have not worked out for her at school, Gilly pursues two money-making schemes at home to fund her getaway by bus to California. Both schemes relate to the mother lode of cash that Gilly expects to find among Mr. Randolph's books. Her first scheme involves accomplices, Agnes and W.E., whom she masterfully brings onboard. Agnes is always pestering her to invite her over and do things with her; Gilly simply calls her on the phone, invites her over, and engages her as lookout in her secret plot. Gilly brings W.E. onboard as her *reach* after careful grooming. She sits shoulder-to-shoulder with him before supper while he watches his favorite TV program *Sesame Street*, gives him a sisterly smile whenever he glances at her, and lets him fetch Mr. Randolph for supper. After supper, she takes him out to the back porch, teaches him to fly a paper airplane,

retrieves the plane for him from the yard, speaks to him reassuringly, shows patience and commitment, and pats him gently on the shoulder. Early in chapter 7, when Trotter and Mr. Randolph are out shopping, Gilly enters Mr. Randolph's house with her accomplices, posts her look-out Agnes at the back door and positions W.E. high up on her shoulders to extend her reach.

Her second scheme involves dust and dusting. To conduct a more thorough search of Mr. Randolph's books, "[s]he would go on a campaign, dusting first this house [Trotter's] and then the other [Mr. Randolph's]" (*GGH* 66, FIT). She devises her second scheme on the heels of the first, on the same day in chapter 7, convinced that one more go at those books will yield her the funds she needs to make her getaway. Soon she has swept the dust from Trotter's house, offered her services to Mr. Randolph, arrives next door with her handy stepladder and dusting supplies, and gains easy entry into Mr. Randolph's house with a compelling explanation about helping Trotter by helping him. She moves Mr. Randolph out of the way, dusts the windows over his desk and the picture over his couch, moves her ladder into place by calculated degrees, and begins to dust his upper shelf of books, removing each book in turn, wiping it carefully with her dusting rag, dusting the shelf space in front and behind each book removed, and putting each book back, all stealthily.

Gilly fails to turn things around for herself in Thompson Park. After nine long weeks of being disagreeable, misleading people, and scheming she has failed to exasperate the two people she needed to exasperate and turn against her to secure her release from foster care—Trotter and Miss Harris. Neither falls neatly in line. Trotter will not let her go, even after Gilly has repeatedly opposed her, has stolen from her and run away. Miss Harris should have summarily rejected her after that angry, racist card she left for her on her desk, but her teacher has come to respect Gilly and admires her. When Trotter rescues Gilly from the police station at the end of chapter 8; when she pleads with Gilly to come home with her and Gilly agrees; from that point on Gilly stops acting gruesomely and stops scheming her way out of Thompson Park. In chapter 11, however, after things have gone well for her for about a month, Gilly learns that she cannot stay where she is but must go to live with her grandmother, Nonnie, in Virginia permanently. On her last night at Trotter's in chapter 12, she

awakens in the night and begins to cry; does know why she is crying or for whom; “Maybe [she was crying] for all the craziness she had tried so hard to manage and was never quite able to” (*GGH* 127, PAS). Here the pattern GILLY THINKS SHE CAN TURN THINGS AROUND FOR HER ON HER OWN is reconfigured as GILLY CONCEDES THAT SHE CANNOT MANAGE SOME SITUATIONS ON HER OWN. Gilly has tried to turn things around for herself in Thompson Park; tried to manage this difficult situation of being a foster child and being in foster care for so long on her own, and failed.

In chapters 14 and 15, now living in Virginia, Gilly reaches out to loved ones back in Thompson Park to help her to manage her crazy new situations, living with Nonnie, and her long-awaited reunion with Courtney. Throughout December, she corresponds with Trotter, W.E., and Miss Harris, and from the Dulles Airport just before Christmas calls Trotter for support from a payphone after meeting Courtney for the first time. Courtney is nothing like Gilly envisioned her. She is short and plump, has long stringy hair, and speaks sharply to Nonnie, whom she has not seen for many years. Gilly reaches out to Trotter by phone, begs her to take her back. Trotter speaks to her calmly, tells her that life is tough, that good things in life do not come easily, that things will work out for her in time—for her mother, Nonnie, and her—like they did in Thompson Park for her and Trotter and W.E. Gilly's conversation with Trotter helps. Gilly quickly recovers herself, returns to the lobby where Nonnie and her mother are waiting for her, apologizes for the delay, and is ready to go home.

8.3.2 Perceives Herself as a Disappointing Child (GA)

In the development chapters of *GA*, the selection-phase self-oriented *thinking*-pattern FRANCES PERCEIVES HERSELF AS A DISAPPOINTING CHILD is augmented, then reconfigured as FRANCES PERCEIVES HERSELF AS TAKING SHAPE. For Frances, there are two groups of children in the world: those who are perfect and those who are not. A perfect child like her younger brother Everett “never lost his temper or got upset,” “was cheerful and agreeable,” was good to have around, never fought with his mother, and never disappointed her (*GA* 9, 19, PK). The perfect student, like any

of the perfect ninth-grade students in her mother's English class, "was probably not only hardworking and talented and bright but also flexible and even-tempered," submitted excellent work, earned A's, pleased her teacher and parents, and never disappointed them (*GA* 26, HT). Frances does not belong to this first group of children. In the selection chapters, Frances perceives herself as a disappointing child. Her perceptions of herself relate to her identification as the child whose mother prefers to be away from rather than with her; her negative qualities including her negativity, lack of ambition, limited intelligence, volatile temper, and moodiness; and her failure to be musical. In the development chapters, Frances continues to perceive herself as a disappointing child with a volatile temper and other negative qualities; and in chapter 10, after breaking a window at her own house, she also perceives herself as a troublemaker and bad person. By the end the novel, however, after several transformative conversations with her Aunt Blue and several attempts to conduct herself differently with people, Frances perceives herself as a work in progress.

In the selection chapters, Frances perceives herself as a disappointing child, a disappointment to her mother. She has many disappointing qualities, many more negative than positive qualities. Although she is "relatively smart" and possibly talented academically, she is "not ambitious"—"was the kind of student her mother would dislike [to have in her class]," an "underachiever"—"Her mother hated the idea of talent going down the drain" (*GA* 25, PK). Instead of talking to her mother, Frances complains to her: she complains about her situation in Whitman, her hometown, feeling trapped, never going anywhere, and she complains about the day camp she will attend again this year in a couple of weeks, with its spiders and mosquitoes. She is not like her brother who is smarter than her and "would never disappoint [their mother]" (*GA* 26, FIT). Unlike Everett, Frances gets upset, loses her temper, is moody, and does not get on well with their mother and aunt. Frances says terrible things to people at times, especially to her mother—"[s]ometimes, she felt as if a small and terrible person lived inside her and spoke with an ugly voice and had only ugly things to say" (*GA* 4, PAS). She has failings too. She has failed to master the clarinet, an instrument she has had and been trying to master since she was five, a gift from her late father who owned a music store. Although she has been playing the clarinet for six years now and practices

often, she “still wasn't very good”—“her fingers were stiff” (*GA* 23, PK). Her music teacher has repeatedly told her to shift her focus while playing, to focus on the music and not her fingers, and by doing so, “[t]he sound of the clarinet would seem to come toward her from every direction” (*GA* 27, RUM). Frances has tried to get inside the music but failed: “[she] seemed to be permanently locked outside it, without a key” (*GA* 27, PK).

Early in the development chapters, Frances continues to perceive herself as hot-tempered, and in chapters 4 and 5 she perceives herself in a way she did not in the selection chapters, as contrary. In response to her mother's comment about a written list of summer projects she is preparing for Frances, Frances makes a list of her own, a mental list, which includes a project that will help her to control her temper. In chapter 6, when she speaks to her aunt about her mother's upcoming trip to Oregon, Frances thinks that “[p]robably her mother's idea of a vacation began with leaving Frances behind,” owing largely to Frances's temper, her very “foul temper: Why would anyone want to bring [someone like that] along on a trip?” (*GA* 65, FIT, PK, FIT-Q). In chapter 4, before her mother leaves for Oregon with Everett, her mother is busily getting the house in order while Frances and her best friend Agnes are lounging about in Frances's bedroom, doing nothing to help. Passing Frances's doorway again, her mother asks if she has put away her laundry, which of course she has not: anybody can see that her laundry is still on top of her dresser and her dirty clothes still strewn about the floor. Frances, still lying on her bed, occupies herself by “pulling pieces of synthetic fuzz from her bedspread, which her mother had specifically asked her not to do” (*GA* 33, REC). Here in her bedroom in chapter 4 and in the kitchen in chapter 5, Frances consciously acts contrary with her mother. In chapter 5, her mother is making “one of Frances' favorite meals,” lasagna, and “Frances made a mental note not to eat it” (*GA* 47, PK, PAS).

In the development chapters, Frances's perception of herself as a disappointing child becomes more encompassing. She identifies herself first as the kind of person her mother does not like being around, then as a troublemaker and a bad person.

Until she learns from her Aunt Blue in chapter 10, the real reason her mother had to get away for the summer, Frances seriously believes that her mother pursued her trip to Oregon to get away from her, her

disappointing child. Her mother is away from her for less than a week and already sounds happier. In chapter 6, when her mother calls from Oregon, Frances hears her mother's voice for the first time in days. As she listens to her mother talk about Everett missing her and a surprisingly interesting museum she and Everett visited that afternoon, "[i]t struck Frances that her mother sounded cheerful. Being away from Frances had probably made her happier already" (*GA* 68, PAS, FIT).

In chapters 7 and 10, Frances causes serious trouble for herself and others and in chapter 10 identifies herself as a troublemaker. At the camp in chapter 7, she hurls a rock at a boy named Chip who is bothering her and will not let up and hits him in the head. In chapter 10, learning that the stranger who is renting her house for the summer is not a stranger at all but Agnes' cousin, Frances feels so angry and betrayed that she fires on her own garage with stones and breaks some windows. Hiding out at the golf course an hour later, she is calm again, thinks about her mother and aunt, and wonders what they will do when they hear about the broken windows and other things she has done: she "had stolen a key from Mrs. McGuire [Agnes' mother], insulted Agnes, shattered the windows in her own garage, and run three miles in the heat to end up trespassing on private land," all in the last hour (*GA* 132, FIT). "Who would want to come home to a daughter who was such a troublemaker? A daughter who would actually vandalize her own house?" (*GA* 131, FIT-Q). How will Frances explain to her aunt what she has done—"What would Frances tell her?" (*GA* 132, FIT-Q).

Later in chapter 10, Frances feels sick about the things she has done and can only tell her aunt what she believes to be true about herself, which explains her actions—that she is bad. Frances and her aunt have come to sit by a stream in the middle of the night to speak freely to each other in the darkness. Given an opening, Frances tells her aunt, "I'm a bad person. I do bad things. I'm mean to people. Sometimes I can hardly keep track of who I am" (*GA* 138).

This late-night conversation at the end of chapter 10 is one of two transformative conversations between Frances and her aunt that cause Frances to think differently about herself. From this first conversation, Frances learns from her aunt how to make amends, how to make things right between her and Agnes again, by communicating, by really talking

to Agnes, and, if necessary, apologizing to her. Her aunt tells her that apologizing is an important life skill and gives Frances some practice, pretending to be Agnes. In their second conversation in chapter 12, Frances learns that her mother's need to get away this summer had nothing to do with her. Her aunt tells her candidly, "She didn't leave because of you"—"She left because she's Anna-Louise Cressen, and she wants everything to fit and make perfect sense. But sometimes things just don't make sense"—like Frances' father dying unexpectedly and leaving her mother alone—"People die, and the people they leave behind are lonely" (*GA* 161). It never occurred to Frances before, that her mother is lonely and trying to figure things out for herself; and her aunt suggests that Frances speaks to her mother about the things she is going through, to be calm, to listen to her with an open mind.

Between her two conversations with her aunt in chapters 10 and 12, Frances takes transformative action on her own initiative to atone for the things she has done, the trouble she has caused her aunt, her mother, and others. She apologizes to George, the man renting her house, and mows the lawn for him. She writes friendlier letters to her mother and tries to sound friendlier on the phone when her mother calls. She spends a whole afternoon bringing order to her aunt's house: fills 26 garbage bags with old papers and junk, moves her aunt's old computer parts to the basement, and cleans the kitchen. She dresses the dining room table for supper with silverware, matching plates, and napkins and an arrangement of flowers. And during supper that night she promises her aunt that she will not get into any more trouble.

In chapter 15, the last chapter in the novel, Frances' changed perception of herself is reflected in an angel she makes in the grass. Frances made such an angel in chapter 9 with Agnes and watched her shape disappear as the grass sprang back into place. Now in chapter 15, before lying down in the grass and making her second angel, she recalls a conversation she had with the librarian around the same time that she made her first angel with Agnes. The librarian spoke to her about religion and its purpose, how it gives life a shape, helps to shape people's lives. Frances, now lying in the soft grass with her aunt sitting beside her in the dark, finds new meaning in the librarian's words, thinks that "[m]aybe the things she loved most

weren't meant to be permanent," that everything in life, including her, is unfinished and impermanent, is just taking shape (*GA* 195, *FIT*).

8.4 A New Self-Oriented Thinking Pattern

8.4.1 Fails to Measure Up (*BTT*)

JESS FAILS TO MEASURE UP is a new self-oriented *thinking*-pattern in *BTT*. In the development chapters, from chapters 4 to 13, Jess perceives himself as insufficient. The word *insufficient* is his own: it is selected as Doer (*insufficiencities*) in a TK structure in chapter 4 when he and Leslie are ensconced in their newly built castle in Terabithia and are talking about their enemies, real and imagined. In chapter 4, and throughout the development chapters, Jess perceives himself as insufficient, not measuring up in terms of his identifications, abilities, and qualities: he has failed as a runner, falls short as an artist, fumbles to express himself, and is dumb and cowardly.

In chapter 4, the first development chapter, despite his positive outlook in the selection chapters that he will distinguish himself as the fastest runner at school this year, Jess fails to achieve this goal. In the selection chapters, he trains doggedly all summer to prepare himself for the upcoming races at school. Early each morning, he sprints back and forth in the field behind his house and pushes himself to the limit even when his body begs him to quit. He endures the daily complaints of his body, determined to succeed; he is tough, gritty—"no one had more grit than he" (*BTT* 3, *PK*). "He figured if he worked at it—and Lord, had he worked—he could be the fastest runner in the fifth grade when school opened up. He had to be the fastest—not one of the fastest or next to the fastest, but the fastest" (*BTT* 2, *GOT*). Running comes naturally to people like Leslie but not to people like Jess. Leslie, a born runner, is "beautiful" to watch, "beautiful" and "graceful" (*BTT* 28, 93, *PK*). "[Jess] had never learned to run properly": "his arms and legs flew out every which way" (*BTT* 3, *PK*, *SAS*). The school races get underway on Tuesday in chapter 3 and are finished on Friday in chapter 4. Leslie

competes in the races too, beats Jess in the first heat and every heat after that, beats everyone she competes against through the week. At the end of the week it is clear to Jess, having lost repeatedly to Leslie, that he has failed as a runner: he “knew now that he would never be the best runner of the fourth and fifth grades” and gives up running (*BTT* 29, PK).

Throughout the novel, for as much as Jess is captivated by drawing and draws whenever he can at home or at school, he perceives himself as not measuring up as an artist. In the selection chapters, he ruminates about his early aspirations to be an artist. He aspired to be an artist in first grade but promptly abandoned the plan when his father got upset at the thought of his only son being artsy, an artist type, “some kind of a —” (*BTT* 12, RUM). At that point, Jess went underground and has drawn in secret ever since. He hides his works in progress and finished works under his pillow and only shows the most comical ones to his sister May Belle. He hides his drawings from classmates, as in chapter 3, and dreads to be caught and rebuked by his teachers, who regard his time spent drawing as wasteful—“The devil of it was that none of his regular teachers ever liked his drawings. When they'd catch him scribbling, they'd screech about waste—wasted time, wasted paper, wasted ability” (*BTT* 12, RUM). The only teacher Jess has dared to show a drawing to in recent years is Miss Edmonds, who was quick to recognize and comment on his artistic talents when she became his teacher in fourth grade. That was a year ago. Now Jess is in fifth grade, and still he continues to draw in secret and only dares to show his drawings to his little sister, who always responds favorably to them.

Despite the overwhelming negative response to Jess' drawings over the years, Jess cannot stop himself from drawing, for his need to draw is deeply rooted inside him. In the development chapters 4 and 5, he cannot help picturing the characters in Leslie's stories and wondering how he could capture them as images on paper with an ordinary pencil, colored pencils, crayons, or paint—the ghost emerging from thick fog in *Hamlet* and the great whale Moby Dick, whose shimmering body is set so sharply in his imagination against the dark waters of the sea. In chapter 10 when he and Miss Edmonds visit the National Gallery in Washington, he experiences an altered state of mind as he passes from room to room and beholds such a remarkable collection of paintings. He feels transported

to the pine grove in Terabithia by “the huge vaulted [rooms of] marble, the cool splashing of the fountain, the green [plants] growing all around”; feels intoxicated by the paintings, “drunk with color and form and hugeness” (*BTT* 99, 100, DS, PAT). Jess would like to experience the same sensation with his own art but does not. His works do not measure up. In chapter 4, although he “yearned to reach out and capture the quivering life around him,” as true artists do, he cannot (*BTT* 40, DM). In chapter 6 “nothing he drew was good enough”—nothing comes of the book of drawings he plans to give Leslie for Christmas: he “end[ed] up scrawling across the half-finished page [of each drawing] and poking it into the stove to burn up” (*BTT* 58, PAS, RN).

In the development chapters, apart from perceiving himself as not measuring up as an artist or runner, as not being able to create tenable works of art or run swiftly and easily, Jess perceives himself as not measuring up in terms of expressing himself, processing information, and acting courageously. While Leslie writes exceptionally well, has an impressive command of language, and speaks so regally as the Queen of Terabithia, as she demonstrates in chapters 4 and 9, Jess has difficulty speaking in ordinary situations—“He could hardly manage English, much less the poetic language of a king” (*BTT* 40, PK). Jess readily admits to himself in chapters 6 and 7 that he is slow to realize things, that he cannot afford the television set he is resolved to get Leslie for Christmas and that he simply has to offer to help Leslie with the repairs she and her dad are making to their house to spend time with her over the holidays. In these two chapters, he thinks of himself as “stupid” because he is slow to figure things out (*BTT* 59, 68, FIT, FIT-Q); and in chapter 11 when he has the belated thought of inviting Leslie on his outing with Miss Edmonds or in chapter 13 is at a loss as to how to honor Leslie when she is dead, he thinks of himself as “dumb” (*BTT* 106, FIT) and a “*dumb dodo*” (*BTT* 119, FDT, italics original), admitting to himself and Leslie, whom he calls upon in spirit, that he often overlooks other people’s feelings, is short-sighted, and needs to be told how to act in certain situations.

Jess is most bothered by his lack of courage, his perception of himself as cowardly and fearful. In chapter 10, while milking Miss Bessie the family cow, he “wondered idly if cows were ever scared—really scared [the way he was]” (*BTT* 95, CM). In chapter 4, he compares himself to a

cowardly bird and chastens himself for being scared of things that could trap and swallow him up. Afraid to look Leslie in the eye during a sing-along in music class, Jess compares himself to a “yellow-bellied sapsucker” (*BTT* 31, FIT). In English class, while listening to his teacher Mrs. Myers reading aloud a striking first composition by Leslie Burke on the topic of scuba diving, Jess panics. As Leslie recounts a personal diving experience with vivid detail and goes deeper and deeper underwater in her composition, Jess goes under water with her in his imagination and begins to panic, imagining something going terribly wrong—“Suppose you went under and your mask filled all up with water and you couldn't get to the top in time?” At the alarming thought of running out of air underwater and slowly drowning, he starts to choke, sweat, and tremble—“Lord, he was such a coward!” (*BTT* 34, FIT-Q, FIT). He is also scared of the dark and silent woods behind Leslie's house—“[d]ark places, where it was almost like being under water” and a “stillness that had always frightened him” (*BTT* 39, 46, FIT, MN). In chapter 10, to allay his fears about the increasingly dangerous level and flow of water in the creek that he and Leslie would have to cross to get to Terabithia, he engages in an imaginary conversation with a doctor about his guts. He will ask for a transplant: “No, Doc, I got me a perfectly good heart. What I need is a *gut* transplant. How 'bout it?” (*BTT* 96, IE, italics original).

8.5 Looking Back and Ahead

This chapter focused on the development of self-oriented thinking in five novels. Focalizing characters' perceptions of themselves in these novels develop by continuation, augmentation, reconfiguration, and emergence. In *GA*, Frances continues to perceive herself as a disappointing child until the end of the novel, when her perceptions of herself shift; in *YG*, *GGH*, and *HPL*, Yolonda's and Gilly's perceptions of themselves as efficacious and Lucky's perception of herself as a scientist expand; and in *BTT* Jess, who does not perceive himself as failing to measure up in the selection chapters, does so in the development chapters. In chapter 9, I examine the development of focalizing characters' perceptions of others, their other-oriented thinking.

9

Understandings About Others

9.1 Orientation

This chapter focuses on other-oriented thinking, focalizing characters' developing perceptions of fictional world others, chiefly family members and friends. As delineated in chapter 2 of this study, other-oriented thinking involves eight dimensions, two more dimensions than self-oriented thinking. In this chapter, I examine focalizing characters' other-oriented thinking in four novels in terms of all but two dimensions, feats and efficacy. In the novels *TOO*, *M*, *GGH*, and *BTT*, I examine Aref's perceptions of his grandfather, Maxine's perceptions of her parents, Gilly's perceptions of her birth and foster mothers, and Jess' perceptions of his friend. Aref's perceptions of his grandfather develop by the principle of augmentation, Maxine's and Gilly's perceptions of their parents and mothers by reconfiguration, and Jess' perception of his friend by emergence. Other-oriented thinking is construed by a wider range of focalizing structures than self-oriented thinking and is broader in scope. Focalizing characters' perceptions of others are construed by PK, CK, and FK structures; PB, PAT, CM, DM, HT, PT, PAS, and FIT structures; psychologically oriented elements; RUM and IE structures; and DS, MN, and

REC structures. Other-oriented thinking may be exclusively construed by thinking structures or partly construed by the focalizing or another character's speech (i.e., verbal clauses).

9.2 An Augmented Other-Oriented Thinking Pattern

9.2.1 Perceives His Grandfather as Knowledgeable and Adventurous (TOO)

AREF PERCEIVES HIS GRANDFATHER AS KNOWLEDGEABLE AND ADVENTUROUS is an augmented other-oriented *thinking*-pattern in *TOO*. Aref's grandfather, whom Aref calls Sidi in Arabic, is an integral part of Aref's life. Sidi, like Aref, has always lived in Muscat and treasures his homeland, Muscat and Oman. He ran a sandal store in downtown Muscat for many years, which he recently sold, and is now retired. He lives close to Aref, visits him often, does things with him, takes him on outings, has long conversations with him, and helps him to understand things. Throughout the novel, Aref's thinking focuses often and expansively on his grandfather, his special qualities, conduct, abilities, and identifications. In Aref's long rumination in chapter 1 about important people and things in his life, he identifies Sidi as his grandfather. He thinks about Sidi in chapters 1 and 7 although he is not physically with him until chapter 10, the last selection chapter, when Sidi pulls into the driveway and whisks him off to the beach. In the selection chapters, Aref perceives his grandfather as knowledgeable and adventurous. In the development chapters, before he leaves for the United States where he and his parents will live for the next three years, Aref spends a great deal of time with his grandfather in and around Muscat and thinks about him expansively: his grandfather is not only knowledgeable and adventurous but wise, colorful, and eccentric.

In the selection chapters, Aref perceives his grandfather as knowledgeable and adventurous. Sidi is knowledgeable about local geography and the scientific study of rocks. "Sidi specialized in geographical information" (*TOO* 8–9, PK). Aref's notebook contains a list of geographical facts

about Oman which he recorded during a conversation with his grandfather. “Sultanate Facts”: only two sultanates exist in the world today; a sultanate is ruled by a sultan; sultans are not kings, prime ministers, or presidents; the sultan in Oman does not appear in public very often; and Oman is home to thousands of immigrants—“One fourth of the people now living in Oman started out in other countries. They came to Oman to work, or to find a safe place to call home” (*TOO* 9–10, notebook entry). Sidi also knows about the rocks and precious stones found in Oman: he “knew the real names of rocks and stones and said it was because he had always lived in view of the Hajar Mountains” (*TOO* 66, PK).

Sidi is adventurous. He seeks to experience the world in exciting, surprising, provocative, and insightful ways. For as far back as Aref can remember, “[he] and his grandfather had been looking inside and under things,” “checking out new streets, shops, and cafes,” and “wandering the beaches” (*TOO* 64, RUM). Aref’s notebook contains a list of adventurous experiences Sidi plans to have with Aref someday. “Someday Soon”: they will visit special places in Oman—a special island, mountain, lighthouse, and fort; they will travel to the summit of the highest mountain in Oman, pretend to be soldiers from the distant past, watch kite surfing, and behold the world through a magical light that makes things shimmer (*TOO* 64–66, notebook entry).

In the development chapters, Aref’s perceptions of his grandfather as knowledgeable and adventurous expand. In each quarter of the novel from chapters 11 to 32, while Aref spends time with his grandfather at the beach, at their campsite in the desert, and at his grandfather’s house at two different times, Sidi shares his knowledge with Aref about life in Oman, in effect teaching Aref about the geography, biology, and history of their homeland. At the beach in chapters 11 and 12, Sidi teaches Aref an interesting geographical fact about the Oman coastline and recounts how people long ago used candles mounted on turtles for outdoor lighting long before there was electricity. At their campsite in chapters 18 and 21, Sidi talks to Aref about the desert, desert people, falcons, and falcon care. He tells Aref that deserts like theirs are not dead as many people think but alive and changing. Aref looks out at the desert and mountains and spots camels in the distance, a caravan. Sidi directs Aref’s eyes to the

first camel and rider and explains the significance of that particular camel and its load; points out the saddlebag and explains: “They’re carrying their pans and food and water in there. Their blankets. It’s their suitcase, all wrapped up. Everything they need, so they can camp at night. He’s sitting on his traveling suitcase” (*TOO* 150). On their second day at the campsite, Aref and Sidi meet a man with a falcon. The man is a falconer, whose giant falcon is perched on his shoulder. Sidi knows about falcons and their care. He tells Aref that falcons are the fastest flyers in the world, and that ailing falcons are cared for in a special falcon hospital located in Abu Dhabi which has 200 air-conditioned rooms for their feathered patients. At Sidi’s house, in chapter 32, Aref is astonished as his grandfather’s breadth of knowledge, and wonders: “How did Sidi know so many things?” (*TOO* 262, *FIT-Q*).

Sidi shares his personal knowledge with Aref, his personal history and stories. In chapter 15, Aref looks out his bedroom window at the familiar sight of sailboats and the water tower and thinks about Oman, his grandfather, and his grandfather’s personal experiences. “Sidi’s memory was very deep” (*TOO* 123, *PK*). Sidi has told him stories about growing up in Oman in the days before proper roads, electricity, electric lights, and generators. In chapter 32, Aref learns about Sidi’s long journey to the turtle beach by horseback when he was young and how Sidi watched the turtles come out of the ocean and onto the beach at night, all night.

Sidi is adventurous in and beyond his house, outdoors and indoors. His outdoor adventures in chapters 11–13, 17–21, and 30 take Aref to the beach, to an oasis in the desert, and miles from shore on the Gulf of Oman aboard a fisherman’s boat. Indoors, Sidi sends Aref searching through the house for hidden things, hidden treasures. In chapter 29, he hides one of Aref’s going-away presents in a bucket in his house and sends him searching for it. “[Sidi] had done this all of Aref’s life. Sometimes, Sidi hid new socks under a pillow. He hid a book about seaweed or Moray eels or a ticket to a movie. Sidi had even made treasure hunts with things as little as cherry tomatoes” (*TOO* 233, *CK*).

In the development chapters, Aref also perceives his grandfather as eccentric and colorful. His grandfather is eccentric, silly, says silly things to Aref and others. He makes silly remarks about his body and appearance, gives silly explanations, greetings, and messages, has silly things to say

about the people and things he sees in and around Muscat, and engages Aref in silly, playful talk. He compares his body to ancient structures like the pyramids and sphinx. He calls himself James Bond when he dons his sunglasses. On route to the desert campsite in chapter 17, he stops at a roadside shop to say hello to his friend Mohammed, who happens not to be at his shop that day, and sends him a silly greeting and message by way of the clerk: “Well, tell him my two feet stopped to wish his foot well” (*TOO* 142). Driving home from the campsite in chapter 23, he gives a silly explanation for declining an old woman’s invitation for him and Aref to join her for lunch. “‘Thank you,’ Sidi said, ‘but my boy here has to get to America and I am going to drive him. This jeep grows fins and swims when it needs to’” (*TOO* 195).

Sidi has silly, eccentric things to say about the people and things he and Aref see at the beach and in the desert. Walking along the beach in chapter 11, Sidi and Aref see fishermen coming and going from the dock in their small wooden boats and waving at them. Some of these fishermen are pulling nets of shining sardines behind them. Sidi turns to Aref and says, “Aren’t you glad you aren’t a sardine? The sardines have a scary time when those fishermen with their fancy nets get out there! Peace to all sardines!” (*TOO* 103). In chapter 17, many miles from the city Sidi and Aref spot an abandoned truck in a field. Aref wonders how it got there, and Sidi replies that the truck driver must have gone off in search of gemstones, got lost, and never made it back to his truck.

On their first night camping out in the desert at The Night of a Thousand Stars camp in chapter 19, Sidi engages Aref in silly and playful talk about desert people like the Bedouins. Their campsite lives up to its reputation: Sidi and Aref look up at a sky filled with stars and spot the Milky Way and one of the planets. Soon they retire to their camel hair tent and cozy beds, light a lantern, and talk. Sidi suggests that he and Aref become Bedouins when Aref returns from Michigan, change their lives entirely, and learn to play the guitar. Aref suggests that they change their name, cook their meals over an open fire, and travel by camel.

Sidi is silly and colorful. Aref acknowledges that Sidi is silly and tells him so. In chapter 29, Aref asks Sidi why he cannot accompany him to Michigan. Sidi, “stubborn and silly,” tells Aref obtusely that he is a wingless falcon that must stay by the nest and protect the frankincense

trees and date palms (*TOO* 232, PK). Aref tells him straight-out in chapters 23 and 37 that he is silly, and in the second instance laughs. Sidi has colorful ideas, uses colorful words, and engages Aref in colorful conversations:

Talking with Sidi felt like a sky of floating words. You could say anything. Words blended together like paint on paper when you brushed a streak of watercolor orange onto a page, blew on it and thin rivers of color spread out, touching other colors to make a new one. Blue and red to purple, yellow and blue to green, drip and slide and shiver and BING, a new color. Just the way the sea looked, off in the distance, now, shimmering like a full paintbox of deepest greens and blues. (*TOO* 199–200, PAS, FIT, SAS)

Finally, Aref perceives his grandfather as wise. In the last quarter of the novel from chapter 29 onward, Sidi shares his wisdom with Aref, shares his understandings about being and beings, what Aref regards as his grandfather's "philosophies" (*TOO* 230, CM). Sidi possesses wisdom about human relationships, people's relationships to their homes and others. In chapter 29, he tells Aref that houses smile, dream, lament, and cry. "What makes a house smile is—people. When they come in and out. When people talk and laugh together, the house is having a good dream"—and houses may lament and cry, looking neglected, waiting for people to return, and are joyful when they do (*TOO* 230–231). In chapter 32, Sidi speaks to Aref about the usefulness of jigsaw puzzles, like the one they have been working for some time now of a turtle: puzzles help people to develop patience. In chapter 37, when he and Aref are sitting on the patio on Aref's last evening in Oman, Sidi connects the feeling of love with animals, first butterflies, then turtles and cranes, then all of the animals in the world together. He speaks of love as butterflies and a single butterfly, "the surprise of them. The beauty. We feel cheered when we see one"—love is "all the animals mixed together" (*TOO* 294, 297).

Aref and his grandfather have been like butterflies all week, fluttering about Muscat and Oman together on their various adventures. As butterflies, and as real animals themselves, they embody love, are interconnected, and are part of the earth and sky. On Sidi's roof in chapter 33, camping out under the stars on Aref's last night in Oman, they are "like

birds wrapped in their own wings” and merge with each other and the sky and “everything under it” (*TOO* 271–272, PAS). Sidi is many things to Aref, knowledgeable, colorful, wise, eccentric, adventurous and of paramount importance to Aref, as he acknowledges in chapter 32 when he wishes to tell Sidi, that “you [grandfather] are the king of my heart forever” (*TOO* 259, HT).

9.3 Reconfigured Other-Oriented Thinking Patterns

9.3.1 Perceives Her Mother and Father as Failing Her (M)

In the development chapters of *M*, the other-oriented *thinking*-pattern MAXINE PERCEIVES HER MOTHER AND FATHER AS FAILING HER is reconfigured as MAXINE PERCEIVES HER MOTHER AND FATHER AS ATTENTIVE AND COMMITTED PARENTS, DIFFERENT THAN THEY HAVE BEEN FOR THE PAST YEAR. Maxine’s perceptions of her mother and father focus first on their failure as parents, Maxine’s expectations of how her parents should treat her. In the selection chapters, Maxine perceives both of her parents as failing her—failing to love her, failing to treat her affectionately during the many difficult months before and after her brother Derek’s body is recovered from London and brought home to be buried, and failing to acknowledge her living presence in the house. In the development chapters, Maxine’s perceptions of her parents as failing her expand to include her parents’ failing to include her, failing to listen to her, failing to make her feel wanted and cared for, and failing to understand her. From chapters 4–23 her parents shut her out, forget she is there, accuse her of things, and rant at her. In chapter 24, when Maxine visits a therapist with her parents, her perceptions of her mom and dad shift, and for the remainder of the novel she perceives her parents in terms of their positive qualities and their commitment to her.

In all three selection chapters, Maxine thinks about her parents’ failings, thinks that her mother and father have individually and collectively failed her as parents and are failing her now. For the past ten months

while her brother Derek has been missing, her parents have neglected her. They have spent their holiday time solely looking for Derek; left Maxine with relatives or neighbors and traveled to places such as London and Birmingham looking for Derek, pursuing new leads about his possible whereabouts. Ruminating about her parents in chapter 1, Maxine notes that in the past ten months finding her brother Derek has become her parents' sole occupation—"Derek became their whole life, all they thought about," "[e]verything was Derek"; and "that was when Maxine realized that her parents hadn't any room in their thoughts, in their hearts ... for her"—"[t]hey didn't care about her" (*M* 11–12, RUM).

Back in real time in chapters 2 and 3 her parents turn inward, lose sight of her, and fail to express their love for her even with gestures. In chapter 2, both of her parents lose sight of her in the living room after confronting her about missing school and lying to them about her whereabouts that day—her mother is sobbing—her father is comforting her—and Maxine, standing there invisibly alone, asserts to herself that "[her parents] didn't love her," that they only loved Derek, and that "[s] he might as well not exist" (*M* 18, FIT). Maxine does not want to hurt or upset her parents, so in chapter 3 she goes to school every day without fail for the next three weeks. One morning, while finishing breakfast, she watches her mother giving goodbye to Derek, whose picture stands on the hallway table. Her mother repeats this simple routine every morning before leaving for work: she manages to smile and passes a kiss from her lips and her fingertips to Derek's face. Maxine's own goodbye that morning, given by her mother only a moment ago, is silent and slight—"a small wave," "just a fleeting gesture with her hand. Hardly worth the bother really" (*M* 26, PAS, FIT). Today and every day her mother's "real goodbye" and "real attention" are for Derek (*M* 26, MN). Her mother gestures that way to Derek every day, smiling and passing him a kiss, and there is "more love in that simple gesture than she had displayed to Maxine for so long" (*M* 27, PK).

In the development chapters, Maxine's perceptions of her parents' failings expand. Maxine thinks more expansively about the ways her parents are failing her in just over a third of the development chapters, in chapters 5, 7–9, 13–14, and 17, and her thinking is largely the result of heated encounters with her parents in the living room of her house.

In chapters 5, 8, and 13, Maxine thinks that her parents are failing her in terms of acknowledging her, making time for her, including her, and wanting her around. Both parents fail her in chapters 5 and 8, fail to acknowledge her presence in the room, fail to make time for her, and at one time or another shut her out. In chapter 5, while her parents busily prepare the house for their first visit with a medium, and between her ruminations about the time she spent consoling her mother after Derek's funeral and the time she has spent in church over the past two months, Maxine notes that "[her parents] had forgotten she was there" and reasons that with Derek dead, "[m]aybe now [her parents] would have time for her" (*M* 40, 37, MN, FIT). In chapter 8, Maxine has an intimate conversation with her father about her mother. She learns that her mother, since the séance the other night, has started to feel Derek's spirit in the house. Her father, whose face looks vacant, admits that their session with the medium was a mistake. At that moment, Maxine feels united with her father, that they are "together again," "that he too knew the feeling she had been experiencing for so long ... being shut out because of the memory of Derek" (*M* 58, CM). In chapter 13, in a heated encounter with her parents and teacher one evening, her mother alone fails to make her feel wanted. Her mother hotly denies the charge that her belief in spirits—her *spiritualism* as her husband has called it—is unhealthy, and is hurting the family and especially Maxine. Here, Maxine enters the conversation, jumps to her feet, and redoubles the point, telling her mother that her preoccupation with Derek has taken over her life—"It has, Mum, I might as well not be here!" (*M* 100).

Her parents at different times each fail to understand her, accuse her of falseness and disloyalty to the family, and seem to blame her for Derek's running away. In chapters 9 and 17, her father implies that she is lying to him about the phone calls she received from a person claiming to be Derek as well as lying to him about the statue in the church that smashed to the floor on its own and nearly killed her. She has finally found the courage to confide in her father about the phone calls, and her father responds by accusing her of contriving the calls to get attention. Maxine wants to cry. "It was so unfair. She had only wanted to protect her mum, and now, as usual, she was getting the blame for everything [she tried to do to help their family]" (*M* 71, FIT, MN). As for the statue falling on

its own, her father rejects this account and intimates that *she* caused the statue to fall, that it was all her fault.

In chapters 13 and 14, her mother fails to understand why Maxine is worried about her and went to her teachers about her, and makes Maxine wonder if her mother actually blames her for driving Derek away. In chapter 13, in the same heated encounter with her parents and teacher discussed above, her mother accuses her of betraying the family, of talking to teachers behind her back about private family matters, then rants at her and her father about cornering her and ganging up on her this evening. Maxine rants back at her mother and runs to her room in tears. Moments later, in chapter 14, Maxine recalls the day that her brother ran away. She was there with him in the kitchen that day, that morning, eating breakfast with him. It was an ordinary day, “[a]n ordinary breakfast, or so it had seemed at the time. Yet [Derek had] been shouting at her, calling her names. She had tried to punch him and she’d fallen off the stool. Mum had comforted her, been annoyed at Derek” (*M* 102, REC). Her mother had shouted at him—she was sick of his behavior; and Derek had shouted back, that nobody ever listened to him. That was it. “Derek had grabbed his rucksack and gone. That was the last [Maxine] had ever seen of him. His last look at her had been an angry glare. Her last gesture had been to stick out her tongue at him in defiance” (*M* 102, REC). Maxine had been there that day, been bullied by Derek, retaliated, made trouble for him with their mother, and defied him. Was that it? Did her mother blame her for driving Derek away? “[D]id she blame Maxine?”; and if she did, “[t]hat would account for a lot of things” (*M* 103, FIT-Q).

Her parents fail her in other ways too, are too self-involved and refuse to listen to her. In chapters 6–23, her mother has so fixed her sights on Derek’s spirit and spiritualists like Mrs. Oribine that she has utterly lost sight of her flesh-and-blood daughter and cannot understand why Maxine is worried about her. Maxine says some harsh and hurtful things to her mother to try to get through to her, to get her mother to look at her and to listen to her, but nothing she says gets through. Neither parent listens to her. In chapter 7, a few days after the séance, all her mother can talk about is Derek’s spirit watching and being with her; and even while Maxine is shouting at her—“There’s no one here, Mum. I’m here! I’m the only one who’s here!”—her mother hardly listens to her and goes

right on talking about Derek (*M* 53). Her father refuses to listen to her about the phone calls in chapter 9. She protests, but still “[h]e wouldn’t listen”—he and her mother refuse to listen to anything that is troubling her—why? (*M* 71, MN, FIT-Q). Derek had said this as well, charging his mother, “No one ever listens!” — “Why don’t any of you ever listen to me?” — “[H]ow often had Maxine thought that too?” (*M* 102, REC, FIT-Q). And in chapter 9, when her father shuts down their conversation about the phone calls, she wants to know, “Why wouldn’t they ever listen?” (*M* 71, FIT-Q).

At various points in the development chapters, Maxine begins to think differently about her parents, individually and collectively. Maxine and her father share experiences in chapters 8 and 14: both are shut out by her mother when Derek’s spirit enters the house; and when her mother has gone to bed and her teacher is gone, her father stays up with her in the living room, sits with her, and finishes watching the movie they had started to watch earlier that evening. In chapter 9, though only for a moment, Maxine thinks of her father as trustworthy and sensible and is ready to confide in him about the phone calls. Maxine begins to think differently about her mother later in the novel. In chapter 19, she admits to Cam in the arcade that her mother is not willfully neglectful of her as a parent but is in a delicate state, “on the verge of a nervous breakdown” (*M* 131). In chapter 20, Maxine observes a dramatic change in her mother when she comes to see her one night in her room. Her mother, in high spirits from her recent session with Mrs. Oribine, strikes her as robust, happy, sympathetic, and genuinely regretful; she has come to apologize for neglecting Maxine. She sits down at the edge of the bed, strokes Maxine’s hair, and admits to forsaking Maxine, having been so wrapped up in her own problems for so long that she had failed to recognize that Maxine had problems of her own.

In chapter 13, Maxine observes a collective change in her parents. Watching a movie together one evening, her parents strike her as being more like they were in the old days before Derek went missing. Watching movies as a family “had been one of Maxine’s favorite family get-togethers” (*M* 96, FK). Today’s movie is a bore, but her parents’ interactions, their friendly banter and laughter, make the movie worth watching. “And suddenly they were all laughing, just as they used to in the old days,” and

"Maxine didn't want to lose this feeling" (*M* 97, DM). But she cannot hold on to this feeling of unity and reconciliation with her parents. Her parents soon fail her again, and again; and her perception of them as failing her persists. "Nothing was ever going to change" (*M* 40, FIT). Her hopeful thought in chapter 17 about her mother caring about her, worried about her safety, "only lasted for a second," and as hopeful as she is in chapter 8 about her restored relationship with her father, "[a]ll Maxine's hopes evaporated" (*M* 58, PAS). And in chapter 9, when her father claps his hands over his ears and tries to shut her out, she vows never to confide in him again.

Maxine's perception of her parents as failing her persists until the last four chapters in the novel. In chapter 24, with professional help, Maxine breaks through to her parents and perceives them differently than she has for the past year, now in a lasting way. In chapter 24, Maxine and her parents meet with a professional therapist, Dr. Rice, who in her first meeting with Maxine's parents the night before invited them to meet with her again tonight as a family. Maxine has come prepared to dislike Dr. Rice but immediately warms to her and is amazed by her forthright remark to her parents that if they wanted to make it through this difficult time in their lives they would have to involve Maxine. At Dr. Rice's request and with her parents fully attentive, Maxine begins to speak. She speaks about the day that Derek ran away, the day that his body was found, and the intervening days and weeks and months that all of them waited for word about Derek. She speaks freely about her experiences this past year, speaks falteringly at first, then courageously, "determined not to cry" (*M* 167, PAT). She acknowledges the pain that her parents experienced losing Derek but cannot hold back what she has started to say, about her not understanding why losing Derek stopped her parents from loving her.

Her mother and father listen attentively to her, hear the difficult question she asks, and do not interrupt her. Maxine goes on to say that she felt unwanted, pushed out, that her parents sent her away to stay with people, that all her parents cared about, thought about, and talked about was Derek, and that they seemed to blame her for losing Derek.

Her parents are attentive, listen closely to her, and when she has said all that she had wanted to say, they respond to her each in turn as loving and committed parents. Neither blames her for driving Derek away. They blame themselves. Her mother got after Derek in the kitchen that morn-

ing and gave him a row instead of listening to him: he had wanted to talk to her and tell her something important. She calls Maxine her “poor wee girl,” admits to her that she never did listen, and says, “Never think we don’t love you” (*M* 168–169). Her father failed to listen to Derek too, and got angry at him for making trouble at school when he expressly advised him to fight his bully back. For the first time since Derek went missing her father is forthcoming about his feelings, telling her how hard it was for him emotionally not knowing what had happened to Derek, where he was, and whether he was safe or not, telling her how hard it was to see her mother so desolate, and admitting that he actually felt relief that Derek was dead and their lives could be normal again. Her father tells her decisively that she is the most important person in his life and he could not go on if he lost her too.

Her parents’ words and actions in chapter 24 in Dr. Rice’s office transform Maxine’s perceptions of her parents as failing her. Nowhere else in the novel are her parents as attentive to Maxine as they are here, as forthcoming about their experiences of losing Derek, and as committed to supporting Maxine now and moving forward. Her mother has wanted to speak about her own feelings of guilt for a long time and does so here. Twice her father hugs her and admits to failing Maxine, for not paying attention to her calls for help and for shutting her out. Her parents value and love her. “Everything was going to be all right. Mum was going to be all right. Maxine knew it would take time, but they would get there. As long as she knew they really did love her” (*M* 170, FIT, HT).

In the last chapter of the novel, chapter 27, Maxine perceives her parents as being different than they were in all preceding chapters including chapter 24. Derek is happily home, is remarkably healthy after being on his own for more than a year; is back hanging out with his best friend Cam and attending school, and, thanks to Cam’s father and others who got Sweeney expelled, is no longer bullied. Maxine’s family is intact again and cohesive; her brother is home; her parents are different. “[Her mother] looked so different now. The glow had come back into her cheeks, and the brightness to her eyes” (*M* 188, MN, DS). “Her dad was so different now too” (*M* 189, MN). Gone are the parents who neglected her previously, who shut her out and seemed to blame her, who failed to listen to her, and failed to make her feel loved.

9.3.2 Perceives Her Mothers as Flawless and Flawed (GGH)

GILLY PERCEIVES HER MOTHERS AS FLAWLESS AND FLAWED is a reconfigured other-oriented *thinking*-pattern in *GGH* focused on her birth and foster mothers identifications and qualities. In the selection chapters, Gilly perceives her birth mother as flawless and her new foster mother as flawed. In the development chapters, this *thinking*-pattern is reconfigured and partly reversed as GILLY PERCEIVES HER BIRTH MOTHER AS UNMOTHERLY AND FLAWED AND HER FOSTER MOTHER TROTTER AS MOTHERLY, SPACIOUS, AND HAPPY.

Well before she arrives at her new foster home in Thompson Park in chapter 1, Gilly already perceives her birth mother as flawless, beautiful and loving. Her perception is solely derived from a picture of her mother which she has carried around with her from home to home for the past eight years. In chapter 2, alone in her new room, Gilly removes the picture from her suitcase and looks at it affirmingly. Her mother is flawlessly beautiful—has happy eyes, perfect teeth and hair, and celebrity good looks: her mother's happy eyes “laughed up at her as they always did,” “[her] glossy black hair hung in gentle waves without a hair astray, “[even her] teeth were gorgeous”—“[s]he looked as though she was the star of some TV show” (*GGH* 9, DS, PAS). Her mother is beautiful and loving: her mother's picture is lovingly inscribed—“For my beautiful Galadriel, I will always love you.’ See—right there,” Gilly tells herself. “She wrote that to me” (*GGH* 9, FIT, HT). In chapter 4, the first development chapter, Gilly receives a postcard from her mother that is lovingly signed “All my love, Courtney” (*GGH* 28). She reads the card privately in her room, repeats her mother's loving words in her head, and starts to cry. “She didn't mean to, but it was so unfair. She hadn't even seen her mother since she was three years old. Her beautiful mother who missed her so much and sent her all her love” (*GGH* 28, PAS, FIT, MN).

For the longest time, Gilly has envisioned Courtney as her perfect mother, “a goddess in [a] perpetual [state of] perfection”—“Beautiful smiling Courtney of the perfect teeth and lovely hair” (*GGH* 108, 135, FIT). The fact is, that for all the time Gilly has been in foster care Courtney has shown no interest in her, has taken no action to be with

her, even when Gilly writes to her from Thompson Park in chapter 7, telling her about her desperate situation at her new foster home and asking her to help her out with bus fare to California. Courtney is Gilly's mother and in Gilly's mind should feel Gilly's desperation and come for her or at least send her money so Gilly can go to her. That Courtney does not come for her nor send her money but sends Gilly's grandmother to take charge of her shatters Gilly, shatters her lifelong perception of Courtney as perfect, the *perfect* mother.

Courtney is not perfect—not flawless but flawed—and likely will never be the mother Gilly wants her to be. This becomes clear to Gilly when she meets her mother for the first time in chapter 15. Courtney is not at all as Gilly has pictured her. She is supposed to be tall and willowy and gorgeous but is no taller than Gilly's grandmother, is plump, and has the same dull and stringy hair as Agnes Stokes only darker. She refers to Gilly as “the kid” (*GGH* 146), has no intention of staying in Virginia any longer than a few days, and has made no arrangements for Gilly to travel home with her to California after Christmas. Nor has Courtney come to visit Gilly because she wanted to: she was paid to come by Gilly's grandmother. It is a very difficult moment for Gilly, meeting her birth mother and having to face the irrefutable fact that everything she has believed about Courtney is suddenly a lie, and because of that lie she “had thrown away her whole life” (*GGH* 146, FIT).

In the selection chapters, Gilly perceives her new foster mother Trotter as grievously flawed. Trotter is “gross,” grossly “fat,” has a “huge hippopotamus” and a “mammoth hip” (*GGH* 6, PT; 10, 13, 15, COE, FIT; 4, SAS-COE). Gilly identifies Trotter as an “imbecile” and a “religious fanatic” (*GGH* 13, 19, FIT). Trotter is “fluff-brained,” believes that William Ernest has been left in her care by God, and will not allow Gilly to curse in her house, to take the Lord's name in vain (*GGH* 13, FIT). Gilly perceives Trotter as “self-righteous” and identifies her as “the devil” (*GGH* 15, 19, FIT). All in all, Trotter is anything but motherly, and Gilly refuses to submit to her. She will ardently resist her and get herself removed from Trotter's self-righteous home and from foster care for good.

But Trotter is hard to resist, despite Gilly's efforts. In the development chapters, two months into her stay at Trotter's, Gilly gives way, softened by Trotter's words and actions. She accepts Trotter's invitation to sit down

at the kitchen table and visit with her after school one day and does not flee the room when Trotter makes her the focus of their visit, acknowledging how well she is getting on at Thompson Park, praising her intelligence, calling her a “special kind of person,” and thanking her for being a friend to William Ernest (*GGH* 70). Trotter might have abandoned Gilly the day of her botched getaway, but within a half-hour of being called by the police she arrives at the police station hastily dressed, out of money, out of breath, and desperate to take Gilly home. Trotter fights for Gilly, first against the police, refusing to let them keep her overnight, then against Miss Ellis, who comes to take Gilly away the next afternoon. In chapter 8, Gilly, arriving home from school, hears a ruckus in the living room, “heard the sounds of battle,” Trotter and Miss Ellis clashing over her (*GGH* 93, PM-COE). Trotter, “bellowing like an old cow deprived of its calf” (*GGH* 93, COE, PAS), refuses to let Gilly go. She stands up to Miss Ellis, cuts her off in midsentence, and exclaims, “I need [Gilly]”—“I ain’t giving her up. Never!” (*GGH* 94). In all the years that Gilly has been in foster care she has never been fought for like this. Listening from the hallway, she is greatly moved by Trotter’s words and most of all by Trotter’s heartfelt admission to Miss Ellis, that “I like to die [sic] when I found [Gilly] gone” (*GGH* 95). From chapter 8 onward, Gilly stops resisting Trotter. She does not wipe away the kiss Trotter plants on her forehead for teaching William Ernest how to defend himself in chapter 9. Nor does she stop Trotter’s motherly hand in “its healing journey around and up and down her back,” as Trotter sits with her at her bedside in chapter 12 and tries to comfort her on their last night together (*GGH* 128, SAS-COE).

At the end of November, when her stay in Thompson Park has come to an end, Gilly perceives Trotter very differently than she did when she first came to live with her in September. In the weeks that follow her failed getaway, Gilly softens toward Trotter, allows Trotter to mother her, stops thinking of Trotter as fat, gross, stupid, fanatical, and the like, and comes to understand that life has not been easy for her. On the evening of her getaway in chapter 8, Gilly learns that Trotter had a husband. Trotter talks about him at supper that night. His name was Melvin. It has never occurred to Gilly that Trotter might have had a husband and planned to have children with him. Melvin has been dead for a long time now, and

Trotter does not talk about him much. But tonight she mentions his ties, still hanging in her room. She explains that Melvin liked colorful neckties and bought a new one every week toward the end of his life and wore it to cheer himself up. Gilly finds dozens of his neckties in Trotter's closet when she comes to fetch one for Mr. Randolph to wear for his upcoming visit with his son.

The next day, in chapter 10, when Gilly overhears the heated exchange between Trotter and Miss Ellis, she also learns that being a foster mother has not been easy for Trotter. While Trotter is highly valued by the agency that employs her, regarded as “one of [their] most capable foster parents,” she does not regard herself as a foster mother (*GGH* 93). Miss Ellis warns her about the danger of this, forgetting that she *is* a foster mother, and advises her not to confuse her own needs with the needs of others nor to let her foster children “tear [her] to pieces” (*GGH* 94). No doubt Trotter was advised of this before but cannot help caring deeply about the children who come to live with her. She invests herself in them and cannot but invest even more of herself when things go wrong for them, as they have for Gilly. “Gilly’s whole body was engulfed in a great aching,” hearing Trotter fight so passionately for her with Miss Ellis, and in Gilly’s great aching for Trotter is her recognition that Trotter’s need to be a real mother is as great as her own need to be a real child (*GGH* 95, SAS-COE).

The longer Gilly stays with Trotter the more acutely she *sees* her. In September, when Gilly arrives at Trotter’s house, she beholds the figure of a “huge hippopotamus of a woman” standing in the doorway (*GGH* 4, SAS-COE). By mid-October, this figure has ceased to exist. For the rest of her stay in Thompson Park whenever she and Trotter are together, Gilly beholds Trotter as spacious. Trotter has ceased to appear to Gilly as fat, as “the *fat* woman” (*GGH* 10, 15, 30, COE, italics added), and is now “the *huge* woman” or “the *big* woman” who visits with her after school, takes her advice when she is sick, and is grateful to her for spending time with William Ernest (*GGH* 70, 111, 101, COE, italics added). Gilly sees the whole of Trotter’s body as spacious, her “frame,” head, and hands (*GGH* 111, COE). She is visiting with Trotter in the kitchen when Trotter rouses “her great hulk” from the kitchen table (*GGH* 70, COE), and she returns to the kitchen table at supper to see Trotter throw back

her “massive head” and laugh at the outrageous tie Gilly has chosen for Mr. Randolph (*GGH* 81, COE). She is sitting with Trotter on the sofa, actually pinned under her, when Trotter starts rocking her “huge trunk” back and forth on the sofa, struggling to turn herself over (*GGH* 112, COE), and she is lying in bed when Trotter places her “big warm hands” on Gilly to help her fall asleep on one of the most difficult nights of her life (*GGH* 128, SAS-COE).

Somebody like Trotter, whose husband got sick and died, whose physical size makes getting around a lot harder for her than for most people; who has never had children of her own; who invests so much of herself in other people's children and hurts so deeply when they leave her; such a person would have to be unhappy. Yet Trotter is not. When Gilly's vision of Courtney is shattered at the airport that day, and Gilly rushes off to call Trotter from a payphone, she demands to know how Trotter could possibly be happy when nothing but bad things have happened to her. *Bad* is Gilly's word. *Tough* is Trotter's. For Trotter believes that nothing turns out the way it is supposed to because “‘life ain't supposed to be nothing, 'cept maybe tough’” (*GGH* 147). But, of course, Gilly has learned this from her own experience. Life is tough, but nothing, according to Trotter makes a person “‘*happy* like doing good on a tough job’” (*GGH* 148, italics added).

9.4 A New Other-Oriented Thinking Pattern

9.4.1 Perceives His Friend Leslie as His Opposite (BTT)

JESS PERCEIVES HIS FRIEND LESLIE AS HIS OPPOSITE, AS POSSESSING QUALITIES AND ABILITIES HE DOES NOT POSSESS HIMSELF is a new other-oriented *thinking-pattern* in *BTT*. In the first development chapter, chapter 4, when Jess befriends Leslie, he pays attention to her in ways he did not in the selection chapters, before they were friends. He attends to her closely in class, hangs around with her at recess, sits with her on the school bus, and creates a make-believe world with her in the woods behind her house. In chapters 4, 5–8, through the fall, winter, and spring, he spends a great deal of time with her at home and at school and gets to know her well. Not long into their friendship it becomes clear to Jess that Leslie

possesses qualities and abilities that he does not. She is smart, studious, knowledgeable, worldly, articulate, daring, and courageous.

Jess perceives Leslie as smart, knowledgeable, and worldly. “All the Burkes were smart”—Bill and Judy, Leslie’s parents, and Leslie too, who at nine is the youngest student in Jess’ fifth-grade class, a full year younger than Jess and his classmates, but excels in all her subjects (*BTT* 69, RUM). Leslie is knowledgeable and worldly, largely on account of her parents but also from her own initiatives. From her personal reading, her travels and conversations with her parents, and being read to as a child, she has learned about philosophers like Socrates, is familiar with classic works of literature like *Moby Dick* and *Hamlet*, knows about classical music, conservation efforts, and politics; and from reading the Narnia books she knows how magical kingdoms work—“how the animals and the trees must be protected and how a ruler must behave” (*BTT* 40, CM). She has lived most of her life in a city, “[has] been to Washington thousands of times,” visited all the popular landmarks, the White House, the Lincoln Memorial, and the Smithsonian museums, and knows how to handle situations like Jess’ in chapter 10, when Miss Edmonds insists on paying for his lunch in Washington and Jess is not sure *how much* or *what* he should order or *how* he should thank her for her generosity (*BTT* 107, IE).

Leslie is studious—eager to learn from her teachers, mindful of her school work, and cooperative—unlike Jess who is not keen about school, thinks more about drawing than school work, and gets in trouble with his teachers. None of Jess’ classmates, if studious, is as studious as Leslie. Leslie sits quietly at her desk and does her work without being prodded. She does not chew gum, as many of her classmates do, and never whispers to her neighbors. She is never taken to task, like Jess and other students are, for being off-task, for being caught up in a daydream like Jess when she should be listening attentively to the teacher or completing an assignment. Her school work is always beautifully done.

She is articulate. In Terabithia, in chapters 4 and 7, she speaks like a queen, using elegant and erudite words and phrases like *sacred*, *fared*, *tidings*, *lines of communication*, *beloved homeland*, *beloved kingdom*, and *sorrow*. In the pine grove in chapter 9, she gazes at the dark green canopy overhead, summons the spirits of the grove, and says, ““We are come on

behalf of our beloved kingdom which lies even now under the spell of some evil, unknown force. Give us, we beseech thee, wisdom to discern this evil, and power to overcome it” (*BTT* 91). In chapter 7 during the winter, after a month's absence from Terabithia, Leslie and Jess return to their magical world, not to Terabithia proper but to the borderlands, where Leslie imagines they are still at war. Jess is unsure if he remembers how to be king, whereas Leslie slips easily into her role as queen and speaks to Jess, her king, as articulately and regally as she did a month earlier: they have been away from their kingdom for many years and “have not had tidings of our beloved homeland for many a full moon”—“How do you suppose the kingdom has fared in our absence?”—Jess is impressed by her command of words: “How was that for regular queen talk,” he thinks and wishes he could match it” (*BTT* 70, FIT, HT). Moments later they have crossed the creek and are back in Terabithia, where she calls on the spirits for protection: “Now grant protection to Terabithia, to all its people, and to us its rulers” (*BTT* 71).

Smart, knowledgeable, worldly, and articulate, Leslie can also tell a good story and write vividly about her experiences. Leslie reads a lot, has read all the Narnia books, and in Terabithia tells Jess stories that he has never heard before. She tells him a ghostly story about a tortured prince who lived in a shadowy castle in Denmark and “a wonderful story about a whale and a crazy sea captain who was bent on killing it” (*BTT* 43, RE). She writes vividly about her personal experiences. Her composition on scuba diving, based on her own experience, contains vivid details. Writing and writers are an important part of her life and always have been. Her parents are both published writers; her mother is a novelist, and her father writes about politics. Her parents spend a great deal time writing at home, and Leslie surely follows suit. As Jess listens to Leslie's composition being read aloud to the class by his teacher, he is captured by “the power of Leslie's words,” which draw him under the water with her (*BTT* 33, MN).

Most impressive of all, Leslie is daring and courageous, two interrelated qualities that Jess yearns to possess himself but does not. Leslie, at eight years of age or younger, two or more years younger than Jess is now, dared to go scuba diving for the first time and then took it up as a hobby, an activity that terrifies Jess. Fear or cowardliness does not stop Leslie as it does Jess from crossing the creek in the spring in chapter 9.

On Easter Monday, after many rainy days, the creek behind Leslie's house "was an awesome sight. Like in *The Ten Commandments* on TV when the water came rushing into the dry path Moses had made and swept all the Egyptians away, the long dry bed of the creek was a roaring eight-foot-wide sea, sweeping before it great branches of trees, logs, and trash, swirling them about like so many Egyptian chariots, the hungry waters licking and sometimes leaping the banks" (*BTT* 88, PAS, DS). The raging water makes Jess's stomach go cold. He wants to go home, but Leslie says they can make it. She gets a good running start, swings across the creek with her puppy, lands safely on the other side, and swings the rope back so Jess can cross. Over the next few days, each time they return to the creek, "[f]or Jess the fear of the crossing rose with the height of the creek. Leslie never seemed to hesitate" (*BTT* 90, PAS). Jess can hardly sleep on Wednesday night, "listening to the horrid rain and knowing that no matter how high the creek came, Leslie would still want to cross it" (*BTT* 93, PB, COE, HT).

9.5 Looking Back and Ahead

This chapter focused on the development of other-oriented thinking in four novels. Focalizing characters' perceptions of others in these novels, their perceptions of family members and friends, develop by augmentation, reconfiguration, and emergence. In *TOO*, Aref's perceptions of his grandfather expand; in *M* and *GGH*, Maxine's perceptions of her mother and father and Gilly's perceptions of her birth and foster mothers shift; and in *BTT* Jess, who does not perceive his new neighbor and classmate Leslie as being his opposite in the selection chapters does so in the development chapters. In chapter 10, I examine the retrospective understandings available to focalizing characters about their specific fictional world experiences.

10

Understanding Personal Experiences

10.1 Orientation

Chapters 8 and 9 focused on focalizing characters' developing perceptions of themselves and others. This chapter focuses on the meanings available to focalizing characters retrospectively about their fictional world experiences. All ten focalizing characters examined in this study struggle to overcome significant personal problems and while doing so think about their personal situations, failings, efficacy, qualities, interpersonal relationships, and actions. Statements of personal understanding may be formulated for all ten focalizations. These statements, all similarly structured, reflect the goal-oriented actions and sensory, emoting, and cognitive experiences of each focalizing character. Each statement begins with a *purpose-type* enhancement clause which reflects the focalizing character's problem and goal; each employs the personal reference pronouns *you* and *your*; and each consists of 3–5 parts inclusive of the onset clause. In this chapter, I present in short and expanded forms the personal meanings available to four focalizing characters about their fictional world experiences, the experiences of Aref, Moonta, Lucky, and Jess in the novels *TOO*, *FOLC*, *HPL*, and *BTT*. I begin the chapter with

a brief examination of the statement of personal understanding which encapsulates his fictional world experiences. I examine this same statement at length later in the chapter.

10.2 Statements of Personal Understanding: An Illustrative Case

The statement of personal understanding available retrospectively to the focalizing character Jess Aarons in *BTT* may be formulated in short as: To be a best friend, you have to go out on a limb with your friend, be companionable, and recognize that friends have minds of their own. This short statement consists of four parts: (1) being a best friend, (2) going out on a limb with your friend, (3) being companionable, and (4) recognizing that friends have minds of their own.

As in all short and expanded statements of personal understanding, this statement for Jess centrally reflects meanings construed by a variety of focalizing structures and to some degree material and verbal clauses (i.e., characters' actions and speech). The first part of the statement reflects Jess' experiences from the selection chapters and derives largely from his goal-oriented thinking, his thinking about himself and his home life, and his loneliness. The parts that follow reflect Jess' experiences in the selection and development chapters construed exclusively, predominantly, or eclectically by focalizing structures, self- or other-oriented thinking, material clauses, or verbal clauses. The second part of the statement derives predominantly from Jess' cognitive experiences and speech, the third his actions, and the fourth his self- and other-oriented thinking.

The significance of Jess' fictional world experiences, reflected in the statement of his personal understanding, is evident to him formatively chapter by chapter and available to him summatively for the novel as a whole. Formatively, from chapters 1 to 13, from August to April, Jess thinks about friends, friendship, being a friend, and being a best friend; about challenging situations encountered by Leslie at the start of the school year before and while they are friends; about things he and Leslie do together as friends at home and at school that help to build their

special relationship; and about Leslie's uniqueness, worldliness, and independent spirit from the time he meets her in chapter 2 to the time he loses her in the last quarter of the novel. If Jess were to reflect on his experiences summatively as a whole, his personal understanding of his experience with Leslie, having and losing her as his best friend, could closely resemble the statement offered above.

10.3 Four Statements of Personal Understanding

10.3.1 Aref's Personal Experience (*TOO*)

Statement of Understanding

To remember your homeland and be remembered while you are gone, you have to visit notable places, spend time with your people, and record significant things about your homeland that you can replay in your temporary home in another land.

Aref's personal experiences in *TOO* center on his memorable last week in Oman which he spends with his grandfather in and around Muscat registering details about his homeland. Aref's understanding about his memory-making experience consists of four parts: (1) remembering your homeland and being remembered while you are gone, (2) visiting notable places, (3) spending time with your people, and (4) recording significant things about your homeland that you can replay while you are away.

Remembering Your Homeland and Being Remembered While You Are Gone Aref will be 12 years old when he returns to Oman with his parents three years from now. Three years is a long time to be away from the people, places, and things that he knows so well and loves. Aref's parents, both professors at the University of Muscat, have enrolled in a doctoral program at Michigan State University in Ann Arbor and will not return home to Muscat until they have finished their degrees.

Aref thinks of Oman as “his only, number one, super-duper, authentic, absolutely personal place” (*TOO* 19, RUM). He knows how people pray, how people move in the streets, and how their prayers fill the city with pride and peace. He knows the sidewalk where he took his first steps, the machines that built the new hotels by the beach, and the beach birds. He loves the marketplace. He loves it when the shopkeepers call to him by name, “*Marhaba, Aref! Tylee shouf! Come see what we have today!*” (*TOO* 20, EM). He “loved the clicking sounds of shoes and animal hooves on the old cobbled streets” and “the buzzing and hammering from smoky shops and garages” (*TOO* 19-20, EM, PAS). He loves his school.

He knows his house outside and in. The exterior of his house is buttery yellow. His driveway is smooth and slanted, and “[t]ufts of green and golden grasses grew up in neat, tall bunches along the sides of the house” (*TOO* 30, DS). When he and his mother enter the house in chapter 3, he compares its coolness and silence to “a deep-breath welcoming them back” (*TOO* 31, PAS). He knows many details about his living room:

He knew the long golden sofas, the blue rugs with swirling red edges, the coffee table, the bookshelves. A string of golden bells hung from one wall. He had rattled them all his life. He knew the small orange tree in the corner of the dining room that was laden with bitter tiny oranges you weren't really supposed to eat. (*TOO* 31, CM, DS, REC, MN)

In the selection chapters, Aref thinks about his life in Oman and losing it by leaving. He fears that he will forget Oman and be forgotten by the people and things that matter most to him. His life has been happy and peaceful: “That is what my life in Oman has been so far, he thought. And now it will be all shaken up” (*TOO* 59, PT, FIT). His parents have not agreed to leave him with his grandfather, and his grandfather cannot be persuaded to stay with him in Michigan. Three years is a long time be away from his home and homeland and in chapter 3, he fears that he will forget all that he has learned about Oman and being Omani. “What if he forgot everything he had already learned, by leaving? Three years of being gone were not short. Not short at all. Anything could happen” (*TOO* 30, FIT-Q, FIT). He asks his best friend Diram if he will remember him

three years from now and likewise wonders if his cat, whom he will billet with his cousins, and the old donkey in the marketplace, who has always recognized him, will remember him.

Visiting Notable Places Aref visits many notable places in and around Muscat before leaving Oman at the end of the novel. In chapter 11, his grandfather, Sidi, spirits him away for a series of adventures over the next five days that take him at various times to the fertile waters of the Gulf of Oman and a long stretch of beach lined by fancy new hotels, to the nesting grounds of the great sea turtle, to downtown Muscat, and inland to the desert and a desert retreat.

On their travels in and around Muscat, Aref and Sidi stop at a number of notable shops or stands to buy nuts or seeds or fruit. On their outings to the beach and desert, they stop to buy roasted almonds from the Nut-Man at Sim-Sim Nuts store, stop to buy tangerines and pumpkin seeds at a sloping roadside shop, and stop to buy a couple of yellow melons from an ancient-looking woman selling her wares on a wooden wagon parked in front of her house.

In downtown Muscat, they stop in front of or take special note of personally significant buildings in their city. They stop in front of Sidi's old sandal shop, a historic landmark of sorts, and Aref looks thoughtfully at the shop, remembering it well: "There is was. Sidi's funny old shop with the green and white awning and rows of brown sandals lined up on shelves behind the window. Aref knew how it smelled inside—smoky rich, like cut tanned leather"—"Aref and his dad had gone with Sidi on the last day to say goodbye to the chairs and shelves and rulers for measuring feet and the candy bowl" (*TOO* 214, SAS, DS, CM, REC).

On his last two days in Oman, Aref visits Sidi's house and spends the night with him. For Aref, no other house in Muscat apart from his own is more notable than Sidi's. Built in an older part of the city, Sidi's old-fashioned house is tidy, roomy, welcoming, and happy, filled with happy songs and voices. Aref loves many things about Sidi's house: the golden knob and antique lantern on the living room table, the red wooden stool in the kitchen, and the soft blue blanket folded neatly on his bed. Yellow

curtains, hung by Aref's late grandmother, adorn the living room windows; and above the front door is a splash of blue tiles, like a wave.

Spending Time with Your People During his last week in Oman, before he and his grandfather head off on their adventures, Aref spends time with his friends and a neighbor. In chapter 3, he spends time with his best male friend Diram and best female friend Sulima each in turn, who visit him at home one after the other. Diram, his best friend since kindergarten, visits him first, exchanges goodbyes, and gives him a parting gift, a T-shirt with a picture of himself and his best friend Aref on the front. Sulima visits him next, drops by with her father, who works with Aref's father at the university. Sulima gives Aref a parting gift as well, a blue box for his pencils, with the name of their country on the lid and a wave scrolled across the bottom. Diram shares Aref's keen interest in sports and Sulima his keen interest in rocks. Aref did not expect to be given gifts by his friends and reciprocates, giving gifts of his own: two special stones from his collection, a turquoise stone for Diram and a chunk of pure white limestone for Sulima. In chapter 8, Aref stops to visit his 100-year-old neighbor Ummi Salwa, who saw him on his bike and signaled him over. She is happy to see him but surprised that he is still at home, reaches into her housecoat pocket, and gives him a gift of fruit and chocolates before blessing him. Aref thanks his generous old neighbor, takes her hand, kisses it, will remember her while he is away, and looks forward to seeing her when he is home again.

In the desert and gulf in chapters 21 and 30, Aref also spends time with a man named Jamal, a falconer, and Sidi's friend Moussa, a fisherman. At their desert retreat, in chapter 21, Aref meets the falconer Jamal and his falcon Fil-Fil whom he has brought to the desert to train. Jamal has trained many birds in his life and of all the birds he has known Fil-Fil is the smartest and fastest. Aref watches Fil-Fil fly up, fly off, and return to Jamal on command, then takes a turn at launching Fil-Fil from his own arm which Jamal equips with a leather landing pad like his own. Fil-Fil springs into the air and gives a memorable show, soaring, dipping, swooping, and circling the sky twice before landing cleanly on Aref's outstretched arm. In chapter 30, Sidi's friend Moussa takes him and Aref

fishing in his fishing boat out on the gulf. A fisherman by trade, who usually fishes alone, Moussa is grateful for the company today. He has many things to share with his guests about the Gulf of Oman, about its creatures, water travel, water sports, and ancient mariners like Sinbad. Moussa points across the gulf to India, too distant to see, asks if Aref has been to that amazing land, and talks about the amazing people, animals, shops, and clanging bells. He sings for his guests, “old Arabic fishing songs, with curly notes and repeated refrains—songs about waiting and watching and being out in the water under the giant sky” (*TOO* 248-249, COE). He teaches Aref how to use a fishing pole and helps him to land a good-sized fish which Moussa himself would keep but which Aref throws back, wishing it longevity. Before returning to shore, he and Sidi fish for sardines and catch an unusual stone in their net. “It was an old lumpy gray stone that looked a little like a person sitting down, hunched over” (*TOO* 256, PAS). Sidi gives the stone to Aref as a gift and urges him to ask the stone what it knows, then to guard what it tells him.

During his last days in Oman, Aref spends most of his time with his grandfather, the king of his heart. Aref spends time with Sidi at Sidi’s house, on Sidi’s roof, in a tent, in a boat, in Aref’s room, on Aref’s patio, and at the beach and nesting grounds. He spends many hours with Sidi traveling about in his jeep. He works on a jigsaw puzzle with Sidi at Sidi’s house and plays cards and dominoes with him. He reminisces with Sidi about the time they spent together in the past. In chapter 13, at the beach, Aref recalls a message he wrote with Sidi one time in Arabic and English which they placed in a bottle and tossed into the ocean. In chapter 17, Sidi reminds Aref about their visit to The Night of the Thousand Stars camp several years ago and the baby camel that licked Aref’s head and would not let up. Aref reminisces that the baby camel had sand in its eyes and mistook Aref for its father.

Recording Significant Things About Your Homeland In his travels in and around Muscat with Sidi and once on his own at home, Aref memorizes significant views of his homeland. Sidi has taught him to view his world in a special way: to sight things in the distance, to look at them closely beside you, then to look at them again at a distance behind you. Sidi views the world this special way himself in chapter 12, when he and Aref

are walking along the beach: he stops and looks back at the things they have passed and saw close up. "Sidi said it was important to get all the different views" (*TOO* 108, PK). In chapters 5, 19, and 25, Aref memorizes a view of his moonlit house and views of the sky and countryside at twilight, at night, and in daylight. In chapter 19, at his desert retreat, he registers views of the sun and stars: "Aref stared at the sinking sun with a softly hypnotized feeling," then stares at the Milky Way stretching across the nighttime sky "like a massive white sparkling ribbon" (*TOO* 154, 158, PB, EM, PAS). In chapter 25, he registers countryside views on his travels with Sidi, views of his homeland's "cliffs and hillsides," its "[c]raggy caves and purple flowering bushes," and its "[m]ounds and curves and dips and sudden views of the sea" (*TOO* 211, DS). In chapter 5, he stands alone at night in his yard "to memorize what his house looked like under the moon" (*TOO* 55, PAS).

Aref goes much further than just registering or memorizing significant things about Oman that he can later replay to remind himself of home: he records significant things about his homeland in a personal notebook. Four new notebook entries, written while his memories are fresh, relate to his recent beach, desert, and gulf adventures with Sidi. One new entry focuses on the marketplace in downtown Muscat and the distinctive wares that people can buy there. Another entry focuses on important Omani landmarks and adventurous things you can visit and see. Two other entries focus on Omani birds: frigates, cormorants, petrels, little ringed plovers, skylarks and pipits, red-rumped swallows, Indian rollers, flamingoes, and others.

10.3.2 Moonta's Personal Experience (FOLC)

Statement of Understanding

To learn to skate in iffy times, you have to take charge of your learning, learn from others, compromise, and keep on.

Moonta's personal experiences in *FOLC* center on learning to skate. His understanding about his learning to skate experience consists of five

parts: (1) learning to skate in iffy times, (2) taking charge of your learning, (3) learning from others, (4) compromising, and (5) keeping on.

Learning to Skate in Iffy Times Nothing is more important to Moonta in the first nine chapters of *FOLC* than his learning to skate. The novel opens with Moonta sitting outside on his front steps thinking about his problem. He is ten years old and is now in the big room at school, and he has not learned to skate; and if the weather does not cooperate soon, another winter will pass before he has learned, or he may never learn. His new skates, given to him by his father four years ago, sit prominently on his bed shelf still unused and remind him of his father's big hope that he will learn to skate. When Moonta hears from his neighbor that colder weather is on the way, all he can think about is learning to skate. The next day, looking out his attic window, he thinks about the generations of children who learned to skate on the very ditches where he too will learn to skate. He places a pan of water on the windowsill and leaves it there overnight to see if ice will form. Before and after school on Friday, when a good layer of ice has formed on the school field ditches, he takes his first turn skating and is still determined to learn to skate after falling through the ice. Only when Moonta has mastered skating with a skating chair does he cease to think about learning to skate.

Until chapter 8, Moonta is doubtful that he will learn to skate this year, not because he doubts that he *can* skate, but because he cannot be certain that the weather will cooperate. It certainly is not skating weather on Monday when the novel opens with Moonta sitting outside in the fog. Wednesday is cold, but only intermittently cold, and the ice that forms overnight is not stable enough for Moonta to skate on. Weather conditions improve nearer the weekend, but while some ice is safe to skate on, other ice is not, and the sprinkling of snow that falls Thursday night and covers everything does not allow Moonta to determine which ice is safe. Moonta has good skating weather and good layers of ice on the village ditches and canal on Friday night, but he cannot take advantage of it because of his fall in the draught ditch. Even as he heads for the canal on Saturday morning in chapter 9, he has no guarantee that the ice will not have melted before he has learned to skate.

Moonta also doubts that his parents understand how important it is to him that he learns to skate this winter and wonders if they are not trying to make it harder for him to become a skater. After all, his father confiscates his skates, does not personally teach Moonta to skate, goes skating without him, and makes him a very *iffy* promise that he can skate out to the New Church's Pipe tomorrow evening with him and his mother if there is still ice and if he has learned to skate without his skating chair. Neither his father nor his mother thinks much about Lees' prophesies. His father argues that Lees is a seamstress not a prophet and spends most of her time inside her house operating a sewing machine, and his mother implies that Lees is stringing him along for gifts of fish. His mother's remark about the changeability of the weather at this time of year, that one cold night and bits of ice here and there will not get Moonta skating, fill Moonta with alarm and uncertainty. Even worse is his mother's insistence that he should stay at home on Friday evening bundled up in bed after his delivery home by his father's apprentice, who fished him out of a ditch. Moonta lies there worried and wonders if all will be well for him in the morning, if his parents will keep their word about letting him return to the ditches to continue learning to skate. And what would he do if he got sick, "got pneumonia or even a cold? The thought was awful"—"it would be exactly as it had been four winters ago. Everybody out on the ice and Aunt Cora sitting on a chair below the bed, reading a book to him" (*FOLC* 110-111, FIT-Q, PAS, MN, FIT).

Taking Charge of Your Learning It is to Moonta that learning to skate matters, so it is up to him to make his learning happen. First, he must get his skates back. His skates are taken from him on Monday night, and by Wednesday afternoon, he has searched for them in the main rooms of his house, his grandpa's barn, his father's carpentry shop, and finally the attic. Not finding them, he gives his attention to other skating matters. Rather than speculating about the weather and relying too heavily on Lees, Moonta conducts an ice study. On Thursday, he spends the night in the attic with his pan of water on the windowsill and the window open to sense for himself the coming or not coming of ice-making weather. Early the next morning while his parents are asleep, he sneaks out of the house,

dons his skates, and makes his first attempt skating on a roadside ditch before his classmates can see that he is just a beginner.

Moonta takes it upon himself to call on people who can help him to learn and does not abandon his goal when at certain times his mother withdraws her support. He calls on Lees and offers her gifts of fish and turf to secure skating weather for the next few days. He calls on his grandpa, fishes for information about his missing skates, borrows an old pan from him for his ice studies, then scoops up his broom on his way to the school so he can test the thickness of ice in a ditch. Getting his mother's support is crucial, for he needs her permission to conduct his ice study, to visit his grandpa, to check out the ditches, and to practice skating. He obtains her permission by reasoning, by explaining things to her so she will understand. To get her permission to sleep in the attic, for example, he explains that he can be nearer the freezing when it happens if he is upstairs directly under the roof and sky. But try as he may, not all of his explanations make sense to his mother. She fails to follow his logic when he argues on Thursday afternoon that she should let him check out the ditches at school because school is out for the day and he would much rather go looking for nothing for the rest of the afternoon than to do nothing. It is not one of Moonta's best explanations, but he wins his mother over at any rate. But say what he will at other times, he cannot win his mother over. When he is recovering from his fall in the draught ditch, for example, nothing he can say will persuade his mother to let him go back to the school field that evening and practice skating.

"But, Mother," he pointed out reasonably, "I'm three times bigger than those little beginners, and—" He stopped at once. It wasn't the right thing to say. Instead he said, "Mother, you didn't come. You said you would, but instead the headmaster came. And you weren't sure he didn't have the right to forbid me to skate on the beginners' ditches, and Grandpa wasn't home. . . . Anyway, the headmaster told me right on Main Street that it was all right for me to skate on the beginners' ditches. He said I might since I'm a true beginner, because I was sick that winter."

"Now I say you mayn't," Mother said shortly.

"But, Mother," he argued indignantly, "you didn't come and the other mothers didn't care—they just cared about their own children. They didn't care I'd been sick and had to learn. And . . . and they all blamed me for all their little children falling and tumbling, and they told me to get off that ditch. But you didn't come." (*FOLC* 101)

Learning from Others By conversing with his mother and his aunt and seeing his headmaster skate around the canal with his skating chair, Moonta learns that he has rights as a skater, that people follow certain protocols when skating on the canal, and that a skating chair can boost your speed and confidence as a beginning skater, all of which have a positive impact on Moonta and help him to learn to skate. From his mother, he learns that he is entitled to skate where the younger children skate because of his special circumstances. From his aunt, he learns the importance of paying the people who sweep the ice and keep it free of snow. From his headmaster, he learns a simple, yet extremely effective method of getting his bearings as a skater without having to throw himself forward and backward and wildly twirling his arms trying to stay upright.

Compromising Moonta learns to skate by making compromises with his parents. He serves his time after falling in the draught ditch and bides his time for the first part of the weekend, imagining himself skating, picturing his destination far out the canal, and waiting for his mother to finish her work before taking him to the canal with his skating chair. He agrees to stay back with his mother on Saturday while his father and grandpa make the Eleven Town's Tour and agrees to practice skating with a chair so he, his mother, and his father all can go skating together by moonlight.

Keeping On Moonta does not lose hope that he will learn to skate this winter. He does not lose hope when his father takes away his skates or when he sees other children skating more skillfully or making better progress than he is. Nor does he lose hope when he smashes to the ice not just once but many times. His hands may nearly freeze, his body may

get soaked and be covered with bumps and bruises, and his nose may bleed, but Moonta keeps on, and by Saturday afternoon he has learned to skate. Gliding home on Saturday night high up on his father's shoulders, Moonta rings out his achievement like the great clock of Harlem:

*The tower clock of Harlem,
It rings out thus,
It rings out thus,
With a bom-bam
And a bom-bam,
And a boom-booma bam, bam.
The tower clock, Mother.
It rings out thus,
It rings out thus:
It's Moonta, it's Moonta.
It's Father and Grandpa.
It's all of us, and all of us.* (FOLC 224, italics original)

10.3.3 Lucky's Personal Experience (HPL)

Statement of Understanding

To weave together the complicated strands of your life, you have to gather all the things you need to survive and go into the desert where your higher power will find you.

Lucky's personal experiences in *HPL* center on the complicated strands of her life and her desire to weave these strands together to form a secure knot. Lucky's understanding about her weaving together experience consists of three parts: (1) weaving together the complicated strands of your life, (2) gathering all the things you need to survive, and (3) going into the desert where your higher power will find you.

Weaving Together the Complicated Strands of Your Life Lucky's life is complicated. In chapter 10, when she goes to town to talk to her friend Lincoln about one of the complications in her life, Lucky compares the

complication to a strand in a multi-stranded knot. Lincoln, a knot enthusiast, has made a special knot for Lucky and gives it to her when they meet. It is a ten-stranded round knot, large, complicated, and colorful. If only Lucky had Lincoln's special knot-tying brain secretions which, she believes, gave him a special way of seeing, she would take all the complicated strands in her life and make a beautiful ten-strand round knot.

Lucky arranges to meet Lincoln in chapter 10 to talk to him about her urn. The urn contains her mother's remains and is one of three particularly complicated strands in Lucky's life. Lucky has kept the urn in her room for two years. She recalls having felt scared and excited opening it for the first time, lying down with it on her bed, curling up with it, and holding it "like a child hugs a doll or [like] a mother holds a child" (*HPL* 65, PAS). Two years ago, when she received the urn at her mother's memorial service, she was told to throw her mother's remains into the desert, but she did not. She held onto them, not understanding how throwing away her mother's remains could bring her mother nearer to her. The strange man who gave Lucky the urn two years ago is another complicated strand in her life. In her conversation with Lincoln in chapter 10, Lucky learns that the man she saw wearing sunglasses and a suit at her mother's service was in fact her father—a father she has never known—who should have introduced himself at the time but did not. A third complicated strand is Lucky's relationship with Brigitte, her father's first wife. Brigitte has been Lucky's guardian for the past two years but did not agree to stay with Lucky indefinitely. Brigitte is ill suited to desert life and longs to be with her family in France.

Gathering All the Things You Need to Survive Lucky's backpack holds everything Lucky needs to survive in the desert: food, water, a survival blanket, science and writing supplies, reading material, toiletries, and her special ten-strand knot, a recent gift from Lincoln. Lucky conducts routine inventories of her survival kit backpack and takes her backpack with her when she goes to work in town, visits friends, and attends school. Before running away in chapter 16, she conducts an especially thorough inventory of her backpack and also packs her mother's urn, extra food, a towel, and toilet paper. Among her food supplies is a box of Jell-O, which

she puts in a Ziploc bag to ward off ants. Finally, to prevent sand from getting in her mouth and hair, she wears a dust mask and drapes a wet dishtowel over her head.

Going into the Desert Where Your Higher Power Will Find You Distressed by her mother's urn, the sudden revelation about her father, and her guardian's imminent departure for France, Lucky figures that by running away to the desert she will take control of her unraveling life. Consequently, in chapter 17, Lucky, now elegantly dressed, takes her inventoried backpack and enters the desert. It is tough going, running away in a dust storm, the air thick and brown with dust. Lucky's backpack seems so heavy, but she centers it on her back and presses on, following the rutted road so she will not get lost. The strength and grittiness of the wind is hard to bear and all at once causes her to lose her balance, fall, and get squashed by her backpack. Battered, dispirited, abandoned by her dog, but not defeated, Lucky plows on, focusing on the moment, "putting one foot in front of the other without thinking what would happen later" (*HPL* 108, CM). At last taking shelter in an old miner's dugout, she waits out the storm, knowing that her desperate situation will connect her with her higher power.

Lucky never conducts the fearless and searching moral inventory of herself that is required by people who want to find their higher power, but she does conduct an inventory of sorts, both searching and fearless, while holed up in the desert. When the weather clears in late evening and Lucky hears a convoy of vehicles bumping up the road approaching her dugout, she faces the hard facts of her situation, leaves the dugout, sits down on a rock in the moonlight, and stares out at the desert, thinking about her future. It seems certain now that Lucky will have to make a new life for herself. That her leaving Hard Pan and her permanent separation from Brigitte seem inevitable now, Lucky does not deny to herself that her future looks bleak.

Maybe they would think she'd kidnapped Miles, and send her to a special school in L.A. for bad kids, and if they did she would become a bad kid.

She saw herself in a room full of beds like in a jail, each bed with a bad kid in it. They would take away her specimen boxes and her survival kit. Instead of being a ward with her own private personal Guardian, she would become a Ward of the State. And you can't sit on the State's lap and the State doesn't hug you before bed. Probably she would die of sadness, Lucky thought, seeing herself under a gray sheet, her face turned to the wall. (*HPL* 128, FIT, IE, FTK, PT)

Lucky's thinking about her future as people are shouting and laboring up the slope to her camp has an inventory-like quality. In Lucky's new life as a ward of the state, she has been charged with kidnapping, been stripped of her backpack, been sent to live with bad kids, and does not get hugged at bedtime. But no sooner do these thoughts take shape than she is driven to do something unexpected. If the whole town has come for her—everybody she cares about, Brigitte and all Lucky's friends—it makes sense that Lucky should turn this whole running-away project of hers into a memorial service for her mother. It is then that Lucky finds her higher power and tosses her mother's ashes into the wind.

Suddenly a breeze came, a little afterthought of the storm as if, Lucky thought, some Higher Power was paying attention and knew what was needed. She walked to the edge of the ring of people and flung the remains of her mother up into the air, and everyone watched, singing, as the breeze lifted and carried them out into the great waiting desert. (*HPL* 130, SAS, PAS, PT, COE)

10.3.4 Jess's Personal Experience (BTT)

Statement of Understanding

To be a best friend, you have to go out on a limb with your friend, be companionable, and recognize that friends have minds of their own.

Jess's personal experiences in *BTT* center on his friendship with his new neighbor and classmate, Leslie Burke. Jess' understanding of his and Leslie's friendship experience consists of four parts: (1) being a best

friend, (2) going out on a limb with your friend, (3) being companionable, and (4) recognizing that friends have minds of their own.

Being a Best Friend In the first two chapters of *BTT*, Jess spends most of his time alone—practicing running, doing chores, or drawing in his room. During this time, none of his thoughts center on friendship, a friend, or a best friend; rather, his thoughts center on running, drawing, family concerns, home and school routines, and his special connection with his music teacher. When he thinks about the past and the future, no friends come to mind. Once in chapter 1 while training for the upcoming racing event at school, he thinks about an older boy he beat in a race last year but does not recall that he and the boy were friends. While helping his mother around the house, doing his farm chores, or drawing, Jess gives no thought to friends—friends he has hung around with during the summer or talked to by phone, or friends he has not seen since school let out and is looking forward to hanging around with again when school reconvenes.

Jess is as lonely at school as he is at home. In chapter 3, with the new school year underway, Jess has no happy reunions with boys in his class nor with boys in lower grades. He does, however, have an *unhappy* encounter with Gary Fulcher, first about drawing, then about running, but does not identify Gary as his friend, past or present. Jess may have been friends once with a classmate who lived on the farm next to his. The friend's surname may have been Perkins. While no friends come to mind at the end of chapter 1 as Jess looks out across the field at the old Perkins place and thinks about the families that have lived there over the years, it strikes him later on, looking back towards the house and the U-Haul parked in the driveway, that something big—"the biggest thing in his life" (*BTT* 8, CM)—is about to happen with a family living next door. Is he thinking that he might make a friend again?

A boy Jess' age should have at least one good friend. Ideally, Jess and his friend would live on adjacent farms and be in the same class at school. On their summer holidays, they would do things together—ride around on their bikes, go exploring, track animals, climb trees, make things, get

together with other boys, and have sleepovers.¹ Jess' sisters Brenda and Ellie are only a few years older than Jess and spend time with friends, even go shopping with them in town. If Jess were not so tied to the farm, he might go to the city for the day to see a movie with his friend or swim at a public pool, if he learned to swim. If his family were not so desperate for money, he might also have some fun with his friend at the county fair.

Going Out on a Limb with Your Friend Jess knows next to nothing about Leslie Burke, having only met her in passing in chapter 1, yet in chapter 3, he goes out on a limb for her by inviting her to run in the fifth-grade race on the first day of school. This race was started a few years back by a group of third-grade boys at Lark Creek Elementary, was appropriated by older boys, and now is an annual event. Inviting Leslie, a girl, to participate in what has always been an *all-boy* event is a bold and risky move on Jess' part. Not only does Jess' invitation challenge a school tradition, it also challenges the authority of his rival Gary Fulcher, this year's self-appointed overseer of the event who gives Jess grief for challenging him. Moreover, whether Leslie accepts the invitation or not, Jess risks being perceived by everyone present as either fancying Leslie or being more like a girl than a boy. Several weeks later, Jess goes out on a limb for her again when she has a nasty encounter with the school bully Janice Avery. Unknowingly, Leslie has taken Janice's seat on the school bus. Janice confronts her, and Jess puts himself in harm's way by racing to the back of the bus, sitting staunchly with Leslie on Janice's seat, telling her to go back with him to their usual seats, and looking straight at Janice while telling Leslie that there is not enough room for both her and Janice on the back seat.

In the first two months of school, Jess also goes out on a limb *with* Leslie. During their first music class of the year, exultantly singing one of his favorite songs, Jess looks Leslie in the eye and smiles at her, a remarkable gesture on Jess' part, for if not for Leslie he may well have defeated

¹The information presented in this paragraph about Jess' possible friendships is based on my understandings of American boys roughly Jess' age who lived in rural areas in the late 1970s, the year *BTT* was published.

all the boys he ran against that week and won the title of fastest runner in his school. More remarkably, this is the second time Jess has smiled at Leslie in music class; and soon he is smiling at her again, for the third time, suppressing a belief he has held for some time that friends “weren’t worth [the] trouble,” and telling himself, “What the heck? There wasn’t any reason he couldn’t. What was he scared of anyhow?” (*BTT* 76, 31, *FIT-Q*, *FIT*). A week later, he agrees to hang around with Leslie after school. He does not check in with his mother first, who always has work for him to do. Nor can he be certain that May Belle will remember to tell their mother where he is, tell her accurately, or tell her discreetly, ensuring that his older sisters do not find out that he is hanging around with a girl. He follows Leslie into the woods behind her house, not knowing what she has in mind for them to do. A month later, he helps Leslie write a bogus love note to Janice Avery, then helps her plant it in Janice’s desk. But it is not until the spring that Jess goes furthest out on a limb with Leslie when he swings across the creek, even though he is terrified to fall in the water.

Being Companionable Jess solidifies a friendship with Leslie by being companionable. He starts hanging around with Leslie after school in mid-September and by October is chumming around with her at recess, not caring who sees them together. Throughout the fall and again in the spring, on weekends and holidays, they play or just hang out in the woods behind Leslie’s house. Jess visits Leslie frequently at her house during the winter and helps her and her dad to renovate their living room. Jess also keeps secrets with Leslie. He promises not to tell anybody about Terabithia and also keeps the details of the Janice Avery affair a secret between them. He is resolute and trustworthy and a thoughtful friend to Leslie, giving her a gift at Christmas time, a puppy. He is also playful. He sports with Leslie’s new puppy, imitating it by romping around on all fours and finally flopping to the ground with his tongue lolling out. He imagines an ordinary stretch of woods as a magical kingdom, plays the king of these lands, builds a castle out of scrap wood, fights giants, and plays along with Leslie as she calls upon the trees—the Spirits of the grove—to save their lands from a devastating flood.

Recognizing that Friends Have Minds of Their Own Certain things that Leslie says and does, which distinguish her from others, draw strong reactions from Jess, for they underscore certain fundamental differences between them. These differences become apparent to Jess early in September but do not prevent him from getting to know Leslie and becoming friends with her. He learns that Leslie does not appear to be concerned about what other people think and has an unusual hobby. She dresses casually on the first day of school, never wears a dress, and on the second week of school admits to the class that her family does not own a television set. This admission draws hissings and rumblings of disbelief and contempt from classmates and from Jess an inner scream, imploring her too late not to admit such things to classmates. The topic she chooses for her first writing assignment, an alternative to the one assigned, is her favorite pastime, scuba diving, not the typical pastime of a country girl. Not only is Jess afraid of the water and panics imagining himself underwater when Leslie's composition is read aloud, but if he were not so afraid of being teased by his classmates, he would have written about his favorite pastime, drawing, produced a better piece of writing, and been proud of his achievement.

Leslie has different religious beliefs than Jess, but this only becomes apparent to Jess when Leslie attends church with him in the spring. The Aaronses are Christians and until a few years ago when Jess' mother had a falling out with their minister were regular churchgoers; now they attend church only once a year on Easter Sunday. When Leslie learns from Jess that he and his family will attend the upcoming service this Easter, she tells him that she would like to tag along. She finds the service exhilarating, superior to movies, and talks about her experience afterward with Jess and May Belle. May Belle is distressed by Leslie's lack of fear and her talk about Jesus' death as a story, and she tells her, "It's because we're all vile sinners God made Jesus die," and "You gotta believe the Bible," "Cause if you don't . . . God'll damn you to hell when you die" (*BTT* 84-85). To Leslie, it is "really interesting," "a beautiful story," this "Jesus thing," as beautiful as the story of Aslan in the Narnia books or the story of Abraham Lincoln or Socrates (*BTT* 84). Jess too is alarmed by Leslie's carefree response to the service, and her comments draw a

strong reaction from him. He feels as though Leslie is challenging his beliefs, beliefs that are deeply rooted in him. Her voice and words make him feel hot and trapped.

Leslie's parents are very different than Jess', and as Jess continues to visit Leslie at her house through the winter he makes a connection between the nature of her home life and her differences from other children. Leslie's parents are city people, who according to Leslie have moved to the country to reassess their value structure. Mr. and Mrs. Burke, whom Leslie calls by their first names, Judy and Bill, are both successful writers. They do very well for themselves writing but do not appear to be rich; they certainly do not struggle to provide for their family, unlike Jess' parents who are always short of money and give so much of themselves to a piece of land that gives so little back. The Burkes wear fancier jeans than are sold at the local store, own a stereo and stacks of records, and drive a fancy European car. While working on the house, Leslie and her dad listen to music or poetry, or sing, all activities Jess would never do with *his* parents working on the family farm. The Burkes are smart people but not in the usual way of being able to fix things around the house or grow things in a farm field or garden; they are smart in other ways. They converse about worldly things and include Leslie in their conversations. They place few restrictions on the things Leslie may do and speak freely to Leslie to help her to understand their thinking. At the Aarons house, Jess is not often privy to his parents' conversations; arguments between his parents and his older sisters are common; and he is not encouraged to pursue his interest in drawing.

Leslie's preference for dressing casually at school, her lack of concern about what her classmates think about her, her pleasurable experience at church on Easter Sunday, and her interest in understanding her parents all demonstrate to Jess that Leslie has a mind of her own. That Jess recognizes and accepts this is reflected in his carefree attitude about being seen with Leslie at school, his shared enthusiasm for Terabithia, his interest in helping Leslie and her dad to renovate their house, and his commitment to Leslie and their friendship despite certain tensions. One of these tensions is Leslie's belief about Christianity. Another is her eagerness to cross the creek in the spring when the water is high and turbulent, and to do it alone. Here again, Leslie demonstrates to Jess that she has a mind of her

own. She should not have risked crossing the creek when Jess was away in the city on an outing, but she did; and his reaction to her death is intense. First, he is angry at himself for not asking Leslie along on his outing, then he is angry at Leslie. She knew that crossing the creek alone would be a dangerous move and crossed it anyway. As far as Jess is concerned, “[s]he went swinging on that rope just to show him that she was no coward” and “was probably somewhere right now laughing at him” (*BTT* 114, FIT). He is so angry at her that he snaps, hits May Belle, the person he cares most about in his family, then races to the creek, and tosses away the gift Leslie gave him for Christmas.

Jess's anger towards Leslie begins to subside, and he begins to appreciate what Leslie has done for him. On his first day back at school after the break, his teacher Mrs. Myers conveys to him privately how truly sorry she is, how fond she was of Leslie, and how grateful she will always be for the opportunity of teaching such an exceptional student as Leslie. Jess stops being angry and listens. Mrs. Myers speaks to him about his grief and grieving and her own loss of a loved one, that she understands his pain, and recognizes how hard it must be for him to lose his best friend. She speaks to him kindly, encourages him to let himself grieve, to cry for Leslie if he wants to, and to treasure her memory. Jess has a lot to be grateful for himself, having been friends with such an unusual person as Leslie. He thinks about his life before she came, before they were friends, and is grateful to her for helping him to be a better person. “He thought about it all day, how before Leslie came, he had been a nothing—a stupid, weird little kid who drew funny pictures and chased around a cow field trying to act big—trying to hide a whole mob of foolish little fears running riot inside his gut”—“[i]t was Leslie who had taken him from the cow pasture into Terabithia and turned him into a king” and “tried to push back the walls of his mind and make him see beyond to the shining world—huge and terrible and beautiful and very fragile” (*BTT* 126, PK, FIT).

10.4 Looking Back and Ahead

This chapter focused on the retrospective meanings available to four focalizing characters about their fictional world experiences. These meanings were presented as short and expanded statements of personal understanding that reflect the perceptual and psychological experiences of each focalizing character. Aref, Moonta, Lucky, and Jess develop personal understandings about the challenges of leaving home, learning to skate, uniting things in life, and being a friend. At the end of each novel, these understandings are available retrospectively to each focalizing character.

In chapter 11, Part IV, I conclude this study of character focalization in children's novels with a discussion of the study's contributions to various fields and the prospective application of character focalization as a heuristic for exploring other fictional worlds and the personal development of other fictional world individuals.

Part IV

Character Focalization in and Beyond Children's Novels

11

Character Focalization in and Beyond Children's Novels

11.1 Orientation

This final chapter in my study of character focalization in ten contemporary realistic children's novels has a fourfold focus. First, I return to the research questions I posed at the start of the study and respond to them directly. I provide a summary of my main findings and identify particularly notable findings related to focalizing characters' seeing, hearing, emoting, and cognitive experiences. Second, I discuss the contributions this study makes to the fields of narrative studies, children's literature scholarship, and stylistics. Third, I examine middle school applications of the concept of *character focalization* and the heuristic framework I used to explore the focalizations in this study. Finally, I suggest some lines of inquiry researchers may pursue that will expand our understandings about character focalization in and beyond contemporary realistic third-person children's novels.

11.2 Study Findings and Contributions

11.2.1 Summary of Findings

This study addressed two overarching questions about character focalization selection and development in ten children's novels: How is character focalization structured, and what personal meanings are represented by individual focalizations? I answered these questions using a conceptual framework derived from Rimmon-Kenan's (2002) conceptual model of focalization, the resources of systemic-functional linguistics, concepts commonly used in stylistic inquiry (e.g., free indirect thought, scene, setting, action), and ten novels written for children ages 9–12. In terms of the first question, I found that character focalization is a novel-length aggregate structure consisting of sets of clause-, sentence-, or paragraph-length structures that construe the perceptual and psychological experiences of one fictional world individual. For the ten novels examined, I found that perceptually and psychologically oriented structures in and beyond the first chapters select and develop one character in each novel as a prominent sensory perceiver, emoter, and thinker, and construe the development of this character's sensory and emoting experiences and thinking. In terms of my second question, I found that individual focalizations reflect the development of distinctive personal sets of *sensory*-, *emoting*-, and *thinking*-patterns. These patterns or *focalized* reflect the personally and socially meaningful fictional world experiences of each focalizing character.

11.2.2 Focalization Selection and Development

11.2.2.1 The Selection and Development of the Focalizer

One character in each novel examined is selected and developed as a focalizing character in and beyond the selection chapters. These characters are selected continuously as prominent sensory perceivers,

emoters, and thinkers in their fictional worlds. These characters are repeatedly selected as -er participants in behavioral and attributive clause structures (PB, EB, PAT structures), mental clause structures (PM, EM, DM, CM structures), and mental projection structures (HT, PT structures); and their perceptual and psychological experiences and developing understandings about themselves and others are construed by a wide range of focalizing structures including those listed above as well as ascriptive and descriptive seeing structures (SAS, PAS, DS structures); free-thinking and mental-noting structures (FIT, FDT, MN, structures); knowledge structures (PK, CK, TK, SK, NK, FTK, PRK, PGK structures); past-oriented structures (RE, RD, FB, RC, RA, REC structures); and imagined event, deliberation, rumination, and dream structures (IE, DEL, RUM, DRM structures).

11.2.2.2 The Selection and Development of the Focalized

Just as Jess and the others are selected and developed as focalizing characters, so too are their focalized selected and developed. A significant finding in this study is that the focalized represents patterns of sensory, emotive, and cognitive experiences that develop according to one or more principles. *Seeing-, hearing-, emoting-, and thinking-*patterns develop in all ten novels by the principles of continuation, augmentation, and reconfiguration, and new patterns emerge in the development chapters. Focalizing characters, sight people and things in front or behind them, are observant, see edifices outside and in, or meet eyes with new people in their lives. They hear sudden, alarming, sharp, or rhythmical sounds; hear ringing phones and bells, music, vocalizations, and battle sounds; or are called. They experience unique sets of emotions and varying degrees of intense counterpointed emotions about people or important events; experience sadness, solemnity, loneliness, and excitement; or emote about the living, dead, lost, and forsaken. They think about their personal problems and goals, think about themselves and others, activate particular knowledge, recall cer-

tain events from the distant past, engage in conceptual thinking, pose questions about their complicated personal situations and interpersonal relationships, or explain goings-on. This study offers a refined understanding of the concept of *focalized*. While *focalized* as it is currently understood in contemporary narrative theory does indeed represent the *perceived* (i.e., instantiations or the totality of a fictional world individual's perceptual and psychological experiences), it more delicately represents the developing patterns of a focalizing character's perceptual and psychological experiences and the character's potential retrospective understandings about a significant personal experience.

11.2.3 Notable Findings

11.2.3.1 Focalizing Characters' Remarkable Sensory and Emoting Experiences

While all *seeing*- and *hearing*-patterns that develop or emerge in the development chapters of the novels examined in this study construe personally significant fictional world experiences and contribute to individual focalizations, several of these patterns in whole or in part strike me as more remarkable than others. The pattern LOOKS IN MANY DIRECTIONS, which emerges in the development chapters of five novels is a remarkable *seeing*-pattern. In *E*, *FOLC*, *GGH*, *SAAE*, and *TOO* Sam, Moonta, Gilly, Jack, and Aref all look in many directions while moving about in their fictional worlds. As shown in Table 11.1, each of these focalizing characters engages in all or all but one type of looking behavior: frontward (looks *at*, *ahead*, *over*, *across*, *toward*, *off*), backward (looks *back*, *behind*), upward

Table 11.1 Directional looking: Five focalizing characters

Pattern	Sam	Moonta	Gilly	Jack	Aref
Looks frontward	✓	✓	✓	✓	✓
Looks backward	✓	✓	✓	–	✓
Looks upward	✓	✓	✓	✓	✓
Looks downward	✓	✓	✓	✓	✓
Looks outward	✓	✓	✓	✓	✓
Looks inward	✓	✓	✓	✓	–

(looks *up*), downward (looks *down*), outward (looks *out*), and inward looking (looks *in, into, inside*). The pattern LOOKS IN MANY DIRECTIONS is construed exclusively by PB structures.

Within the pattern LOOKS IN MANY DIRECTIONS Sam's, Moonta's, Gilly's, and Jack's *looking up* and *looking down* experiences are particularly significant. Gilly looks up and down at people in Thompson Park whom she is now accustomed to, has accepted in her life, and has come to care about. Moonta looks down at his skating feet, looks up at both banks of a school field ditch, looks up at his skating chair on a canal boat, and looks up at the one member of his family he does not wish to be like. His looking up and looking down experiences on his village canal and ditches correspond to his holding or not holding onto something, tangible or abstract, that will help him to achieve his personal goal. Jack looks up and down at significant people, his hand, mirrors, a bridge, and a sign. He looks up at his grandmother who is waiting for him at the end of the novel and looks up and down at the supportive man Big Jack whom he encounters twice in the novel. He looks up at a towering sign in front of Fort Knox, looks up at mirrors in a convenience store, looks down at his bruised and bandaged hand, and looks down at an old rusty bridge. Sam looks up at the ladder he has leaned against his building, looks up from the castle he has made with his friend and recently painted, and looks up to see sunlight coming through the window in his grandfather's wood-working shop. He looks down at his cat who has always been with him, looks down at an old newspaper picture of a boy he resembles, and looks down at his own muddy footprints on his grandfather's bed.

The patterns JESS IS CALLED, MOONTA SEES CHANGED WINTERTIME SCENES, and LUCKY IS OBSERVANT are other remarkable *hearing-* or *seeing-* patterns that develop in three novels. In *BTT* before he and Leslie are friends, Jess is repeatedly called to be attentive and obedient. But as his friendship with Leslie develops, he is called (by his new friend Leslie) differently than the way he is used to being called (by other characters), which helps Jess think differently about himself. In *FOLC*, the wintertime scene beholden to Moonta in the selection chapters is strikingly bleak, sparsely populated, static, and unresolved, while the wintertime scenes he beholds in the development chapters are strikingly variable, wondrous, teeming with life, limitless, and vivid. Midway through *HPL*,

Lucky is instructed by Sammy to look out his window, to really look and to see what Hard Pan is and is not; and remarkably, for the first time in the novel Lucky's desert home—the foothills and mountains and expansive desert—comes into view.

Seeing-patterns that develop in four novels have metaphorical or instructive meanings that the focalizing characters could use retrospectively to enhance their understandings about their personal experiences on one hand and to appreciate their ability to see and the importance of seeing in their lives on the other. These patterns were explored in Part II or elsewhere (see Philpot 2010). In *HPL*, Lucky is observant and attends to ordinary and extraordinary things in her world, and in *GGH*, Gilly meets eyes with people she aims to control or discredit. In *FOLC* and *BTT*, Moonta and Jess see and do not see: Moonta sees and does not see beyond certain points, and Jess sees and ceases to see his best friend Leslie.

By contemplating the metaphorical or instructive value of their seeing, Moonta, Jess, Lucky, and Gilly could come to understand that people's seeing is often tentative, unexpected, obstructed, incomplete, evocative, and memorable; that the centering and decentering of people in one's visual field recurs throughout a lifetime; that being observant in a complex world leads to complex observations, explanations, and understandings; and that meeting eyes with the intention of getting along can help make you less isolated. Although Moonta, Jess, Lucky, and Gilly do not contemplate the metaphorical or instructive value of their seeing experiences, if they did they might come to appreciate the complexities of seeing, the extent to which they depend on their eyes to understand their worlds, and the fluid nature of their visual fields.

All ten focalizing characters examined in this study are remarkably responsive emotionally, and I am struck by the range and distinctiveness of their emoting experiences. Thirty-six categories of emotions are represented by these experiences, an astonishing number of emotions for just ten children's novels. Each focalizing character experiences between 10 and 25 different emotions, and all experience new emotions in the development phase of their focalizations. All ten focalizing characters experience fear, and all are motivated by fear to improve their personal situations rather than being paralyzed by it. All but one focalizing character experi-

ences anger (Aref), and all but two experience anxiety (Frances, Aref), sadness (Sam, Jack), and unpleasure (Jack, Sam).

11.2.3.2 Focalizing Characters' Remarkable Thinking

The fictional world experiences of all ten focalizing characters are substantively cognitive experiences. In the selection and development chapters of all ten novels, focalizing characters think about their personal situations, personal identifications, strengths or failings, troubling events, significant people in their lives, and the things they do to achieve a personal goal. Each character's thoughts and thinking development is unique and personally significant. I am struck by this uniqueness and significance and the range of the *thinking*-patterns that develop and emerge. Moreover, I am struck by the number of thinking structures that construe Jess' and the others' individual thinking throughout the novels and the range of categories of thinking represented by projecting and non-projecting mental clauses and free-thinking structures.

Thinking Structure Selection

Thinking structures selected in the ten novels construe astonishingly varied and distinctive thoughts and represent some surprising categories of thinking that include *Analogizing*, *Insisting*, *Reproving*, *Defying*, *Opposing*, *Negating*, *Doubting*, *Daring*, *Inconveniencing*, and *Commending*. A surprising finding in this study is that thinking structures in all ten novels commonly function to select a thinker and thought but function uniquely as well. This may not be surprising for systemic-functional or other linguists but will be surprising for others, I suspect. PAT structures, for example, construe doubt and degrees of certainty; PT and HT structures select idea-clauses that construe complete or partially formed ideas and select projecting clauses that function as anchoring structures for FDT and FIT structures; PAS structures select a prominent fictional world individual's head, mind, or brain as the site or locus of thinking;

and FIT structures construe more categories and a greater range of thinking than any other thinking structure. In all ten novels, the selection of multiple thinking structures within and across paragraphs is common; and while PAS and FIT structures are commonly selected in the selection and development chapters of all ten novels, neither PAS nor FIT structures are exclusively preferred.

Thinking Development

Moonta's imaginative thinking in *FOLC* and Lucky's thinking in *HPL* are notable. In the development chapters of *FOLC*, Moonta engages in imaginative thinking to encourage himself to persevere and believe that he will achieve his goal. The imaginative thinking structures selected in this novel not only construe Moonta's subconscious need to engage his imagination in order to raise his spirits but also connect his past and present thoughts about skating and not skating (see Philpot 2010). In *HPL*, Lucky routinely engages in complex thinking and readily accesses her worldly knowledge to enrich and understand her fictional world experiences. Lucky thinks about units of meaning, qualities, dispositions, and portents and routinely activates her knowledge about facts, procedures, and proceedings.

Remarkably, in the selection and development chapters of nine of the ten novels, focalizing characters pose silent questions about their fictional worlds and personal experiences. In Part II, I examined *thinking*-patterns construed by FIT-Q structures in two novels. In *M*, Maxine poses questions about her current and possible future actions as well as her recurring and intended actions. She also poses questions, both answerable and not, about other people's thinking—the thinking of her adversary and allies. In *SAAE*, Jack poses questions about his and his mom's coordinated and uncoordinated moves.

Moonta, Jess, Gilly, Sam, Frances, Aref, and Yolonda also pose silent questions about their fictional worlds and personal experiences. Moonta's questions relate to personal skating matters on and off the ice and typically reflect his concern or alarm about people and things in or absent from view. Jess' and Gilly's questions relate largely to their personal situations

and interpersonal relationships. Jess poses questions about the behavior of his dad and behaviors of his homeroom teacher and classmates. Gilly poses questions about newcomers in her life, people's treatment of her in the past, and her situation with her mother. Jess, Gilly, and Sam all pose questions about their evolving situations at home, their emoting experiences, and their own behavior. Sam's questions largely focus on the past, his personal history. Frances' questions mainly relate to her temperament, her best friend, family members, her situations at summer camp, and her mother's summer retreat. Aref poses questions about his cat, his states of being, essences, packing and forgetting things, Michigan, and the people and things he sees on his travels in and around Muscat; and Yolonda's questions largely focus on the meaning of words, the makings of genius, sounds and smells, food, future actions, and purposes.

FDT structures selected in the development phase of Gilly's focalization in *GGH* construe not only Gilly's thoughts about an astonishing range of topics but also a restructuring of the way Gilly thinks about herself, people in her life, everyday events, and her place in the world. They construe Gilly's thoughts about herself, her foster mother, her foster brother, and members of her birth family. They also construe her thoughts about unexpected moves in her life, past and present relationships, original intentions, and unexpected outcomes. Striking structural differences between the FDT structures selected in beginning and end chapters in the novel represent a shift from static to transformative thinking. Concurrent with this shift is the perceptible decline and ultimate discontinuation of Gilly's insistence that she can control people and outcomes (see Philpot 2010).

While I am not surprised that the focalizing characters examined in this study develop their perceptions of significant people in their fictional worlds, I am surprised that five of the ten expand or reconfigure their perceptions of primary caregivers. As shown in Part III, Maxine's perceptions of her mother and father in *M* and Gilly's perceptions of her birth and foster mothers in *GGH* are reconfigured in the development phase of their focalizations. Likewise, in *BTT* Jess' perceptions of his parents are reconfigured in the development phase of his focalization; and in *FOLC* and *HPL*, Moonta's perceptions of his parents and Lucky's perceptions of her guardian become more expansive.

In *HPL*, Lucky makes mental notes about her late mother's failings, the differences between her late mother and her current guardian, and the differences between her guardian and herself, and can only conclude that she and Brigitte are compatible despite their striking differences. By the end of *FOLC*, Moonta perceives his parents as multidimensional individuals (see Philpot 2010). In *M*, Maxine's perception of her mother and father as failing her changes when her parents seek professional help to address their ongoing grief and include Maxine in a transformative conversation about her late brother. In *GGH*, Gilly's perceptions of her birth mother become more authentic, more grounded and realistic, when Gilly meets her birth mother at the end of the novel; and despite Gilly's best efforts to resist her new foster mother and not to soften toward her, she softens nonetheless, and by the time she leaves Thompson Park in November, the fat, dim-witted, meddling, and obnoxious foster mother she met in September has become a spacious and loving mother to her. In *BTT*, Jess struggles to understand his parents. He does not really know what to make of them and does not know why it bothers him to try to figure them out. He knows they struggle to make the farm a success but never seem to be pleased to have him around. His mom yells at him all the time, and his dad is rarely home. At the end of the novel when his mom is greatly relieved to have him safely at home and his dad spends time with him as he grieves for Leslie, Jess senses that his parents do in fact love him and care about his well-being (see Philpot 2010).

11.2.4 Study Contributions to Three Fields of Scholarly Inquiry

This study makes important contributions to the fields of narrative studies, children's literature scholarship, and stylistics. To the first two fields, this study offers new understandings about the concept and role of *character focalization* in contemporary realistic third-person novels written for children ages 9–12. To the third, it offers a descriptive catalog of perceptually and psychologically oriented structures that construe the personal experiences of focalizing characters.

This study defined *character focalization* as a novel-length structure that focuses on the perceptions of a fictional world individual. This study demonstrated that the focalization of a fictional world individual is integral to a novel's design: it spans the full length of a novel, from beginning to end, and proceeds with minimal interruption. The heuristic framework I used in this study to examine the focalizations of ten fictional world children delineates three facets of fiction world perceptions: a perceptual facet, psychological facet, and social-psychological facet. The framework also includes key narratological terminology (*focalizer*, *focalized*, *focalizing character*) and definitions for the words *perception* and *perceive*.

This study demonstrates the methodological value of a systemic-functional approach for the examination of fictional worlds and fictional world meanings. In my effort to produce a detailed account of character focalization in ten children's novels, I made extensive use of systemic-functional resources, chiefly TRANSITIVITY, MOOD, CONJUNCTION, THEME SELECTION, and CLAUSE-COMPLEXING. TRANSITIVITY resources were an indispensable analytic and descriptive tool in this study. They enabled me to identify different types of fictional world experiences (e.g., material, mental, behavioral), distinguish between mental and behavioral representations of perceptual and psychological experiences, distinguish between perceptually and cognitively oriented behavioral experiences, and identify a unique thinking structure in one of the novels (i.e., schematic thinking). Descriptive mental clause resources enabled me to identify perceived phenomena and different types of mental experiences, and motivated me to explore categories of emoting experiences and thinking represented by mental clauses. The resources of MOOD, CONJUNCTION, THEME SELECTION, and CLAUSE-COMPLEXING enabled me to identify questioning-type and imaginative thinking and patterns in paratactic and hypotactic mental projection and free-thinking structures. These resources also enabled me to catalog ascriptive structures that construe the sensory experiences and thinking of fictional world individuals.

11.3 Applications and Future Research

11.3.1 Applications: Character Focalization and Personal Development

11.3.1.1 Instructional Value in Middle School Education

The heuristic framework and resources used in this study to examine the focalizations and personal experiences of ten fictional world children can be used by middle school students and teachers to explore the focalizations and personal experiences of one or more of these ten fictional world children or other fictional world children. Until now, middle school students and teachers have not had a framework or resources to explore children's personal development in fictional worlds in sustained, substantive, and personally enriching ways. Commercial reading and language arts programs and popular instructional practices such as personal response, literature circles, and book clubs do not provide such explorations. None of the theoretical perspectives described by Beach (1993), Beach et al. (2016), and other teacher educators focus in any sustained or substantive way on the perceptions and personal experiences of fictional world children. No existing framework helps middle school students to examine substantively, holistically, and comparatively the seeing, hearing, emoting, and cognitive experiences of fictional world children.

11.3.1.2 Personal Development in Middle Grades

Personal development is an important educational outcome for students of all ages in all grades. Many states have developed educational curricula that address students' personal and social needs in early, middle, and secondary grades. My home state Pennsylvania's personal development curriculum, *Standards for Student Interpersonal Skills, Grades PreK-12* (2012), for example, includes topics such as setting goals, managing emotions, maintaining relationships, managing interpersonal conflicts, and making decisions. Many interpersonal skills or competencies required of middle school students may be grounded, explained, understood, and

acquired through substantive and focused explorations by students and teachers of the personal experiences of focalizing characters in contemporary realistic third-person novels written for children ages 9–12, competencies such as *describe* the effect of goal setting on self and others (grades 4–5), *assess* factors that influence emotional self-management and impact relationships at home, school, and community (grades 6–8), *analyze* various types of conflict and determine appropriate resolutions (grades 6–8), and *recognize* that there are consequences for every decision which are the responsibility of the decision maker (grades 4–5).

11.3.1.3 Accessing Personal Meanings in Novels with Focalizing Characters

To access personal meanings in a novel with a focalizing character, middle-grade students will need to inquire about the personal experiences of the individual they identify in the selection chapters as the focalizing character. Such an inquiry will focus on the selection and development of the focalizing character and her perceptions. The first questions posed in such an inquiry would relate to the selection of a focalizing character: Who is the focalizing character? How do I know this? Students would then explore this character's experiences and perceptions. Through personal writing and class discussion, students might explore the following questions: How does this character perceive herself at the start of the novel? What or whom does she see in the selection chapters, and how do these people or things relate to her thinking? How does the focalizing character perceive others? What does she think about her personal situation? What problem does she think about? What goal does she set for herself? What past events does she recall, and why are her recollections important? What silent questions does she ask? How and why does she use her imagination? What is remarkable about the way she thinks? What emotions does she experience in the selection chapters? What new emotions does she experience thereafter, and how do these emotions relate to her actions? How do her perceptions of herself and others expand or change beyond the selection chapters?

11.3.1.4 Learning Through Character Focalization

Middle-grade students can learn a great deal about themselves and others by exploring the focalizations of fictional children like Jess Aarons, Sam Mackenzie, Moonta Riemersma, Frances Cressen, Gilly Hopkins, Lucky Trimble, Maxine Moody, Jack Martel, Aref Al-Amri, or Yolonda Blue. As this study has shown, these ten fictional children are remarkable individuals whose acuity, resourcefulness, courage, and resolve help them to overcome personal problems, establish or strengthen interpersonal relationships, gain insights about themselves and others, develop independence, and persevere.

Jess's, Sam's, Moonta's, Frances's, Gilly's, Lucky's, Maxine's, Jack's, Aref's, and Yolonda's development as observant, emotionally responsive, and cognitively engaged individuals will interest middle-grade students, who themselves are developing new observational skills, emotional intelligence, and the ability to think in increasingly complex ways. Middle-grade students will care to know why fictional children like Jess, Yolonda, and others feel and think as they do: they will care to know why a person feels shame, loneliness, grief, resentment, rage, sympathy, fear, or love; why a person experiences so many emotions while acquiring a new skill; why it takes a person so long to stop thinking about missed opportunities in the distant past; why a person's memory of her mother should be distorted or hard to recall; why a person questions his identity and so values his homeland; and why people explain things to themselves, affirm or assert themselves, imagine pleasurable outcomes, have secret thoughts, or think differently about themselves and others. The concept of *character focalization* and heuristic framework used in this study make it possible for middle school students to explore the personal experiences of one or two or a host of fictional children selected and developed as focalizing characters and so enrich their personal understandings about the world.

11.3.2 Future Research

This study focused on the selection and development of focalizing characters and their focalized in ten contemporary realistic third-person novels written for children ages 9–12. Research is needed to determine whether character focalization, as defined and modeled in this study, is selected and developed in different types of novels. Future research studies could focus on other children's novel genres and contemporary realistic novels written for other age groups. Our understandings about character focalization can also be advanced by research initiatives that examine points of contact between focalizations and beliefs about children and childhood and the personal development of the developed person in the Bildungsroman.

11.3.2.1 Character Focalization in Other Children's Novel Genres

Future research studies might focus on the selection and development of character focalization in third-person historical, fantasy, period, and series novels also written for children ages 9–12. Is character focalization selected and developed in, say, the historical novel *Number the Stars* (Lowry 1989), the fantasy novel *The Storm Makers* (Smith 2014), the period novel *The World Beneath: A Novel* (Warman 2014), or a series of novels such as the *Sea of Trolls* Trilogy (Farmer 2004–2009)? If indeed character focalization is selected and developed in these genres, what *seeing-*, *hearing-*, *emoting-*, and *thinking-*patterns develop and emerge, and how do these patterns compare to those in contemporary realistic children's novels?

11.3.2.2 Character Focalization in Contemporary Realistic Novels Written for Other Age Groups

Future research studies could focus on the selection and development of character focalization in contemporary realistic first-person novels written for children ages 9–12 and in contemporary realistic first- and third-

person novels written for adolescents and adults. Is character focalization selected and developed in contemporary realistic third-person novels written for adolescents (ages 13–17), young adults (ages 18–22), and adults (ages 23 and older)? If it is, what *seeing-*, *hearing-*, *emoting-*, and *thinking-* patterns develop and emerge in these novels, and how do these patterns compare to those in contemporary realistic children's novels? Is character focalization selected and developed in contemporary realistic first-person novels written for children, adolescents, young adults, and adults? Is it selected and developed in contemporary realistic third- or first-person translated novels, novels originally written in French, German, Spanish, Russian, or other languages? If it is, how well preserved is the translated focalization?

11.3.2.3 Interfaces: Character Focalization and Beliefs About Children and Childhood

New insights about the workings of ideology in children's novels can be developed through investigations that use the concept of *character focalization* defined and modeled in this study and focus on the interface of individual focalizations and cultural beliefs about children and childhood. These investigations might focus on specific beliefs about children and childhood and individual focalizations in part or in whole. What beliefs about children and childhood are reflected collectively and uniquely by individual focalizations, by particular *seeing-*, *hearing-*, *emoting-*, or *thinking-* patterns that develop or emerge, and by the short and expanded statements of personal understanding available retrospectively to focalizing characters? What beliefs about children and childhood are reflected by the focalizations selected and developed in a greater number of children's novels than the number examined here?

11.3.2.4 **Insights: Character Focalization and the Bildungsroman**

New insights into the Bildungsroman, the novel of personal development (Martini 1991), may also be developed through investigations that use the concept of *character focalization* defined and modeled in this study. These investigations may show that the personal development of the Bildungsroman protagonist is achieved in whole or in part by the selection and development of a focalizing character and focalized.

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