

Appraising Katherine Mansfield's Father Figures in “*The Little Girl*”: A Transitivity Analysis

¹Md. Saiful Alam, ²Adelina Binti Asmawi, ³Mohib Ullah, ⁴Shafinur Nahar,
⁵Sayeeda Fatema

¹PhD student, Dept. of Language and literacy Education, The University of Malaya, Malaysia

²Assoc. Professor, Dept. of Language and Literacy Education, The University of Malaya,
Malaysia

³Assist. Professor, Dept. of ELL, International Islamic University Chittagong, Bangladesh

⁴Senior Lecturer, Dept. of ELL, University of Creative Technology Chittagong, Bangladesh

⁵Lecturer, Dept. of ELL, University of Creative Technology Chittagong, Bangladesh

²adelina@um.edu.my

DOI: <https://doi.org/10.31559/BAES2020.5.2.2>



This file is licensed under a [Creative Commons Attribution 4.0 International](https://creativecommons.org/licenses/by/4.0/)



Appraising Katherine Mansfield's Father Figures in "The Little Girl": A Transitivity Analysis

Md. Saiful Alam^a, Adelina Binti Asmawi^{*b}, Mohib Ullah^c, Shafinur Nahar^d, Sayeeda Fatema^e

¹PhD student, Dept. of Language and literacy Education, The University of Malaya, Malaysia

²Assoc. Professor, Dept. of Language and Literacy Education, The University of Malaya, Malaysia

³Assist. Professor, Dept. of ELL, International Islamic University Chittagong, Bangladesh

⁴Senior Lecturer, Dept. of ELL, University of Creative Technology Chittagong, Bangladesh

⁵Lecturer, Dept. of ELL, University of Creative Technology Chittagong, Bangladesh

Abstract:

This article explores the patterns of father figures, the father-child relationships and power imbalance depicted in Katherine Mansfield's "The Little Girl", using one tool of analysis from Systemic Functional Grammar, which is Transitivity. Examined are the ways Mansfield, as a Modernist and feminist writer, thematizes and engages herself to the theme of the fathering model and the father-child relationships typical of her time in her story. The study concentrates on *The Little Girl*, by Mansfield, which contains father figures and children as one of the central issues. The study concludes that there is a remote father syndrome in Mansfield's "The Little Girl", and that the fathering style and practice of the Old Father type makes the impossibility of healthy father-child relationships, and that the Old Father's conventional fatherhood creates a power imbalance between males and females, and finally there is an aspiration for the new type of father in the child's life.

Keywords: *Mansfield; father figure; transitivity; systemic functional grammar; parenting; power imbalance.*

1. Introduction

1.1 Background of the study

Katherine Mansfield (1888 –1923) is included in the group of modernist women writers in the era of British modernism. Together with her contemporaries, e.g., Virginia Woolf, she is viewed as an emerging feminist writer. It is also viewed that her stories explore 'the theme of the exploitation of women' (Garver, 2001). It is not surprising, therefore, that the female characters of Mansfield's works have been substantially analyzed. Aihong (2012), for instance, analyzed the presence, plight, power and position of the women in Mansfield's stories. However, beyond the feminist exploration and the predominance of women character analysis, less noticed and analyzed are the male characters in her writings. This article seeks to address this shortcoming.

1.2 Research questions and objectives

It is said that Mansfield (and Woolf) 'fought against the Victorian/Edwardian upbringings to take their writing careers to the forefront of their lives' (Tarrant-Hoskins, 2014). This pointed 'upbringing' of Mansfield is partly related to her experiences of the relationships with her parents and its tantalizing influence on her writings, which focuses on the contemporary 'problems of male parenting' and 'father-child relationships'. In this study, these two issues as the central considerations are explored. The study further incorporates throwing light on the power imbalance in relation to the aforesaid issues. As mentioned, to my best knowledge, no significant research has been carried out exploring the father (male) characters in Mansfield's fiction. In her stories especially in those within a New Zealand setting, Mansfield's temperament as a feminist writer is often found in her dominant themes of childhood, interior and exterior orientation of children in accompaniment of domineering fathers and powerless women. According to Hankin (1983), Mansfield's childhood stories reflect her 'heavy burden of

*Corresponding author

Email address: adelina@um.edu.my (Adelina Binti Asmawi)

DOI: <https://doi.org/10.31559/BAES2020.5.2.2>

resentment' to her father, mother and siblings. It is, therefore, significant to look at how Mansfield as a feminist writer with 'heavy burden of resentment' to her father portrays the father characters in her writings. To this end, in this article, the following questions were dealt with:

1. What types of father roles of her time did Mansfield portray in her "The Little Girl"?
2. How do the patterns of fathers influence the father-child relationships in the story?
3. What picture of power imbalance is reflected in the depiction of father characters in the story?

1.3 Significance of the study

Mansfield's stories have generally 'domestic spheres of homes' (Mannerhovi, 2008) as the setting in which the domination, power and behavioral aspects of father characters are an important theme, which may have a connection to her personal experiences of family life. In fact, recurrences of the father characters in more than one story and the exhibition of the thematic concerns of father-child relationships in those stories may be considered as Mansfield's one of the key literary exposures what Hankin (1983) considers as her 'psychological tensions' about her childhood experiences. Therefore, the failure to explore the father figures in Mansfield's stories oriented with certain father character patterns and father-child relationships may mean a lack of attention to a major theme that is documented in her writings. Thus, the present research finds significance in the exploration of father characters in Mansfield's stories, which will contribute to the body of literature in Mansfield studies from the perspective of an emerging feminist author and her father (male) characters. In line with the length, the current article limits its focus on only one famous short story i.e. "The Little Girl" (1912).

2. Literature review

2.1 Biographical contextualizing of the research themes

According to Achiri (2014), a writer's personal life plays an inevitable role in his/her literary works. Mansfield also believed this. Once, she wrote in a letter to the South African writer, Sarah Gertrude Millin: "... I think the only way to live as a writer is to draw upon one's real familiar life..." (Mansfield & Boddy, 1996:11).

Although it cannot be assumed that there is a one-to-one connection between her experiences and her fiction, it is, nevertheless, helpful to look at the circumstances of Mansfield's life which may have made her pay attention to father characters in her fiction. It is to be noted that Mansfield's biographical information in this chapter is primarily taken from Hankin (1983) and Alpers (1980).

Katherine Mansfield's name at birth was Kathleen Mansfield Beauchamp. She was born in Wellington, New Zealand on the 14th October 1888 in an extended settler family with additional members - grandmother and two maternal aunts. Despite this comprehensive inclusion of family members, Mansfield encountered endemic isolation in her family. Tomlin (1988) mentions: 'Her (Mansfield's) life was essentially a lonely one.' Her father, Harold Beauchamp, was a prosperous businessman and often absent from home. He along with his wife often had visits abroad and they left 'their children in the care of their grandmother' (Boddy, 1996). This parental absence in her life was alternatively compensated by and resulted in a pretty good understanding and affectionate bonding between Mansfield and her grandmother. This is why, the recurrence of grandmother character sketch is, too, found in many of Mansfield's stories. In 'New Dresses', Helen's grandmother, for example, makes up for the mental absence of her mother in Helen's life. This grandparenting back-up is often referred to as "surrogate parents" and it works out especially in the western developed countries (Bertera & Crewe, 2013; Chescheir, 1981; Morrow-Kondos, Weber, Cooper & Hesser 1997). This is a kind of healing to "distant father syndrome" a child's life.

It is assumed by the biographers that Mansfield had a gravely distant relation with her father. It is perhaps due to his father's disgusting absorbedness in business. According to Mills (cited in Hankin, 1983), '... he (Harold) scarcely remembered Katherine Mansfield as a child - too much absorbed in building up business....' Probably, father's lack of attention towards Mansfield made her inwardly disturbed and perturbed. Margaret Woodhouse (cited in Hankin, 1983:5) states that Mansfield had a bitter resentment against her father. This theme of resentment and avoidance by the daughters towards their fathers is also reflected in her stories of 'The Little Girl', 'New Dresses' and 'The Garden Party'.

Mansfield's father was traditionally gender biased. As per the gender expectation of the child of a customary patriarchal father of 19th century New Zealand, her father, Harold Beauchamp's expectation was directed intensely to a son. A son was, then, deemed as father's 'asset'. Therefore, very naturally, Mansfield's baby brother, who was named Leslie, was idolized by everyone in the family. Mills (cited in Hankin, 1983) states that the son was "...loved by all-the hope of and heir of Father." Mansfield was jealous of it. Many of Mansfield's stories incorporate this theme of male child preference by the father figures, and jealousy inflicted into the female child. We can see an example of a gender-biased father figure in the story 'New Dresses', who is described as "...ungenerous and obsessed with his baby son to the exclusion of Helen" (Hankin, 1983).

Behind Mansfield's estranged position to her parents were partly due to her appearance and her birth position. Mansfield was not so attractive to look as her parents' favorite Vera was. Meyers (1980) describes that in a childhood photograph Mansfield appears with a pinched mouth, pudgy face, and a severe and solemn look. According to Woods (2012), after the birth of her brother, Leslie, the family fell into two groupings: her elder sisters, Vera (1885) and Charlotte (1887) formed the top natural partnership and Jeanne (four years younger

than Mansfield) and Leslie were the other group who were always called 'the babies'. Consequently Mansfield, as Woods comments, found herself isolated in between with no particular ally of her own.

Mansfield's father was very stern and conventional disciplinarian. In his domain of middle-class patriarchal power, Daughters' own resolution or consideration was not possible "...as things were, in the little world which her father ruled" (Alpers, 1980). Her father was so autocratic that "... freedom could only come as a gift from him" (Ibid). The problem was that Mansfield was not so 'perfectly obedient' (Meyers, 1980) like her all-other sisters. She was 'anxious, strung and rebellious' (ibid). It may be assumed that because of this type of personality, nonconformity to other family members' thoughts and ideas about the ways of life and world provoked the 'parent-child alienation'(Middleton, 1966). If put in Kimber's (2016) words, it may be said that "Mansfield was a lonely child, not really fitting the pattern her parents wanted".

To conclude, we can say that Mansfield's childhood was not peaceful and perfect. Hankin (1983) states, 'Whatever her family actually thought of her, Kathleen imaginatively felt herself to be an unloved, even unwanted child. Outwardly comfortable her life might have been; but the evidence of her writing suggests that inwardly she was acutely disturbed.' Because of this autobiographical coverage of her writings, it can be said that the characters viz. Laura, Kezia and Helen symbolize Mansfield. According to McRae (2000: viii) Mansfield constantly "goes in and out of her [character's mind]."

2.2 History of father patterns and their roles in the then New Zealand

According to Chartier (1995, cited in Pahta & Jucker, 2011) "Texts and genres are historical entities that relate to and reflect historical context of production and appropriation...." As specified in the preceding chapter, we are researching the father figures in Mansfield's stories set in New Zealand. Therefore, this chapter aims to provide information, in brief, on the father patterns, the history of the development of their roles in the 19th century New Zealand, which will help approach the father characters depicted in Mansfield's writings including "The Little Girl".

The historical account of the invention and evolution of human fathers ever demonstrates a minimum of two important discernible phenomena regarding fathers. One fact is that fatherhood has always entailed 'power'. The other fact is that the biological disposition of men settled the certain parenting roles of fathers, and then marked the roles of mothers, too, but there has always been discreet reformation, excision of and supplement to the father roles from time to time. For this reason, McCann (1999) says, "Fatherhood is not some fixed role that has forever existed". Nevertheless, it is simultaneously noticeable that one or two certain qualities of fathers such as 'breadwinner' have been coming through ages ever approved and unmodified.

In the historical accounts, it is seen that in the industrial period (1760-1830) changes came in father roles in New Zealand and it was almost the same as in America, Australia and the UK. If we examine the father roles in 18th century families, we come up with the history that fathers were, then, the persons who supported, ruled and controlled the family. According to Pleck (1987), fathers were, then, viewed as the ultimate source of moral teaching in the family. Parke (1984) sates because of the gender lines of that period, fathers were viewed as the 'breadwinners' and mothers as 'homemakers'. The fathers of 18th century are often described as 'traditional father' who was 'stern disciplinarian' (Parke, 1984) and for whom 'love and affection were unacceptable emotions to reveal' (Rotundo, 1985).

But, in the beginning of the 19th century, father figures appeared to have done the corresponding 'doings' and 'actions' in New Zealand, America and in Europe. The roles of the fathers in this period were reduced to mainly two: (a) Breadwinner and (b) Provider. In this period, it was seen that fathers were no more able to work simultaneously at home and at work. Therefore, in the view of McCann (1999) "fathering became a part time activity".

As fathers of this period were busier outside home, children were not getting them as much as they needed. Consequently, the kids and the father had a mental distance. However, the dominant feature of the father was not yet gone as Pittman (1994) reminds, "Fathering is the most masculine thing a man can do." So, the kids were traditionally disciplined in the way the father wanted in his created domain of male power.

So, in short, the fathers, in the 19th century New Zealand were busy outside for earning, mentally distant, traditionally dominant, and stern disciplinarian. According to Selveira (2013:14) "Mansfield frequently evoked her parents in her work." In Chapter 7, many analogies, in terms of the above father roles, are found with the father roles depicted in Mansfield's stories.

2.3 A brief overview of father types

An overview of the types of fathers can provide a basis of understanding and identification of different patterns of fathers and their distinctive attributes which can be taken beyond to the direction of appraising father types depicted in the writings of Mansfield.

Studies reveal that there are different types of fathers. Blankenhorn (1995) studied the issue and came up with seven main father patterns incorporating different characteristics. Of them, the two major types are (A) The Old Father and (B) The New Father which are discussed below in brief:

(A) The Old Father

According to Blankenhorn (1995, cited in Stibbe, 2012), the old category of father pattern is 'The Old Father' who is also called the 'traditional father' or 'old fashioned father'. The key characteristics of the old father is his

job of 'the earner of a living' which was, as noted in the Chapter 2, the invariably true to the 19th century New Zealand fathers, too. The Old Father set up the rules for the kids which they stick to and punished them as a consequence of any misdeeds. It was also the fathering style in Mansfield's time. The Old Father did not have emotional interest with kids and he did not like to be open or verbal in his love and affection to their kids. He was too busy and interested in his work outside home to give time, effort and even money on kids. The Old father was "physically absent and emotionally unavailable" (ibid) and used to become "a part-time influence on his children"(ibid). "He funded his family but kept distance. At his worst, he became an abuser of power within the home. Instead of loving his wife and children with tenderness and intimacy, he acted as if he was a tyrant and engaged in control and manipulation"(ibid).

It is particularly significant to note that this Old Version of Father (The Old Father) existed in almost all known and popular cultures in different periods. However, since early 19th century, this version of fatherhood started receiving serious disapproval especially from the feminist writers and philosophers including Katherine Mansfield, who personally experienced and was pained by The Old Father model. Thus, "The Old Father succeeded in pouring paraffin on the fire of the feminist critique of fatherhood" (ibid). Like other critics of The Old Father model, Mansfield's depiction of father characters may have sprung from an intention of characterizing The Old Father as out-modeled.

(B) The New Father

In characteristics, The New father is a total contrast to The Old Father. The New Father embodies some positive qualities which typify an ideal type to children and even to wives. He is "deeply involved" in wife's life and friendly and "nurturing ...to his children" (Blankenhorn 1995, cited in Stibbe, 2012). The New father "...expresses his vulnerability and ... wears his heart on his sleeve" (ibid). He behaves like a "companion and colleague" with his wife by relinquishing "his power and control of The Old Father" (ibid) over her. For Blankenhorn (1995), "The New Father is the cultural ideal." Many articulate that the characteristics of the New Father make what we call Good Father. Marcus (cited in Mancini, 2010) states that a good father will spend quality time with their children and unconditional love. Stibbe (2012) explains, "Whether they (children) are three, thirteen or thirty, a good dad will always want to spend, show tender, intimate and holy affection". He must make sure of a sheltering care where his children strongly seek mental protection. In this regard, once Sigmund Freud said, "I cannot think of any need in childhood as strong as the need of a father's protection" (cited in Johnson, 1988:162).

3. Previous transitivity studies and rationale of the current study

Some previous research has shown that making the choices of verbs which Halliday terms 'Transitivity' can reveal the true types and nature of both male and female characters in literary texts in terms of how they are depicted as they "do" and "act". Halliday's (1971) classic transitivity analysis of William Golding's "The Inheritors" paved the path of character analysis by the application of systemic functional tool of grammar. In this study, Halliday shows the main character is self-affected and ineffectual and therefore helpless as the transitivity the character chooses is goalless. Following Halliday, a good many study on transitivity have been carried to investigate not only characters (Azar & Yazdchi, 2012; Hubbard,1999;) in literary texts but also other as aspects such as "gender" (Gallardo, 2006), "women struggle" (song, 2013), "personality aspect" (Nguyen, 2012), "news discourse" (Li, 2011), "social actors" (Machin & Mayr, 2013), "children's telicity" (Wagner, 2010) and so on.

This study extends the tool of transitivity into the exploration some different themes namely "father-child relationship", "power imbalance" and "father types". Furthermore, most of the previous research analyzed the Processes and Participants as the Transitivity components. Although this study follows suit of the previous methods, its novelty lies in the fact that, it analyzes all three components of the Transitivity. They are Processes, Participants and Circumstances. Thematically, it also takes in the socio-linguistic, and feministic perspectives in the study as the integration and investigation of the meaning made across clauses used by the characters including the fathers.

4. Theoretical background

The present research was carried out in the light of 'Transitivity' system which is a part of Systemic Functional Grammar (SFG) developed by Halliday. The discussion of this section concerning Transitivity was drawn from Halliday's (2004) *"Introduction to Functional Linguistics"*:

Transitivity system

Systemic Functional Grammar (SFG) is centrally concerned with the meaning of language in practical use. SFG breaks down the meanings into three - Ideational Meaning, Interpersonal Meaning and Textual Meaning. Meanings in SFG are, otherwise, described as 'Metafunction' as well.

Ideational Metafunction works on getting the meaning of our experiences of the ongoing world. According to Gerot & Wignell (1994:12) "Ideational meaning is the meanings of phenomena - about things, about goings and circumstances surrounding these happenings and doings".

Now, coming straight to the point, the system through which the Ideational meaning is realized and revealed is called 'Transitivity'. Halliday (2004) introduces Transitivity as one of the chief grammatical systems. In 1985, he stated Transitivity as the Processes or experiences of all phenomena and anything that can be expressed by a verb.

Thus, being a part of SFG, transitivity system is the particular system which segregates the 'phenomena' of the real world into three which are detected in the "Clause as Representation". Matthiessen & Halliday (1997) mention the following components of Transitivity grammar system:

1. Participants,
2. Processes and
3. Circumstances

These three components are recognized in a specific question about the clause -*Who (Participants) does What (processes) to Whom (participants) in What Circumstances (circumstances)?*

Although every clause can be broken down into three components (Participants, Processes, and Circumstances), different clauses encode different experiences of the real world. Halliday (2004) identifies six types of verbs which he terms 'Processes'. According to Halliday (2004) these six Processes represent different human experiences through physical and physiological actions (Material and Behavioral), through thinking and speaking actions (Mental and Verbal) and through identifying and signaling (existence) actions (Relational and Existential). Therefore, the Processes that encode the experiences of the real world are as below:

1. Material
2. Mental
3. Verbal
4. Behavioral
5. Relational
6. Experiential

1. The Material Process and Its Participants:

Material Process shows the experiences of material or physical 'doings' or 'actions' of the outside world. That is to say, Material Processes construe the material world of outside activities i.e. 'doings'. Material Processes take their Participants as below:

- a. Actor = doer
- b. Goal = affected
- c. Range = not affected
- d. Beneficiary = for / to

Table (1): Example of Material Process

The teacher	beat	the student
Actor	Process: Material	Goal

The available Material Processes are analyzed in this study to explore the characters' world of 'doing'.

2. Mental Process and Its Participants

How we think and feel about things and what's going on in the inner world of mind are pictured by the Mental Process because it includes the inner activities like thinking, liking, wanting, knowing, perceiving etc. Ezzina (2016) further divides Mental Processes into four subgroups. They are:

- Perception (i.e. see, hear, feel etc.)
- Cognition (i.e. know, understand, believe etc.)
- Affection (i.e. like, love etc.)
- Desire (i.e. want, hope, wish etc.)

The Participants in Mental Process:

'Senser' = in the role of doer

'Phenomenon' = which is known, liked, wanted, perceived, thought etc.

Table (2): Example of Mental Process

I	know	the place
Senser	Process: Mental	Phenomenon

The Mental Processes found the Transitivity results are analyzed to explore the characters' world of 'thinking'.

3. The Relational Process and Its Participants

Relational Process refers to the verbs of that type which are used to define and identify the objects as we know or what experience we have about them. In this sense, Relational Process is a very important process to give information and ideas about different phenomena of the real world. Halliday (1994:119) states that Relational Processes are of two types:

• **Attributive Relational Process:**

In this mode of Relational Process, Participants involve in a descriptive process by attributing some certain quality to itself. It characterizes or assigns membership of a class. The Participants are -

Carrier = the thing being described

Attribute = description

Copular verbs such as 'to be', to seem, 'to become', 'to appear' 'to grow' 'to get' etc. are used as the Relational Attributive Process.

Table (3): Example of Attributive Relational Process

My teacher	is	knowledgeable
Carrier	Process: Attributive Relational	Attribute

• **B. Identifying Relational Process:**

In Identifying Relational Process, Participants involve in a process of definition by identifying it with something else we already know. This type of Relational Process decodes known meaning and encodes new meaning to identify and equate things. Verb 'to be' is the Relational Identifying Process. The Participants are-

Identified = the thing being identified

Identifier = the new identity

Table (4): Example of Identifying Relational Process

Dhaka	is	the capital of Bangladesh
Identified	Process: Identifying Relational	Identifier

The Relational Processes are analyzed to explore how the characters identify and recognize each other.

4. Verbal Process and Its Participants

Like Material and Mental Processes, the Verbal Process also refers to the verb of 'doing' type. However, it is a verbal doing of 'saying' such as 'say' 'tell' 'order' etc. By the Verbal Process, the language users or interlocutors bring their inside out. The Participants involved in the Verbal Process are-

Sayer = doer

Receiver = to whom something is said

Verbiage = the thing being said

Table (5): Example of Verbal Process

Saif	said,	"I am happy"
Sayer	Process: Verbal	Verbiage

The available Sayers and Receivers and Verbiages are analyzed in this study to find out what the characters bring their inside out.

5. Behavioral Process and Its Participants

The behavioral version of the Mental Process and Material Process is often characterized as Behavioral Process. It might seem to be a Mental Process and a Material Process too. Behavioral Process, therefore, refers to some verbs by the action of which one's conscious physiological and psychological behavior is displayed. Quite often, there is only one Participant in the Behavioral Process:

Behaver = doer

Table (6): Example of Behavioral Process

She	was laughing
Behaver	Process: Behavioral

The available Behavioral Processes are analyzed which will provide a picture of the diversity of behavior exposed by characters in this study.

6. Existential Process and Its Participants

We gain knowledge and start believing that everything in the outside and inside world of us exists or does not exist. The verbs that we use to describe the existence of anything are 'Existential Process'. The typical organization of the Existential clauses appears as "There + verb to be" which follows a Participant called 'Existent'.

Table (7): Example of Existential Process

There	is	good news
Process: Existential		Existent

In this research the analysis of the Existential Processes shows what certain things exist or do not exist in the inside and outside worlds of the characters.

7. An overview of Circumstances

Post (2008) (cited in Noor et al, 2015) states, "circumstances describe background information for Processes within the clause, such as time, place and manner".

Circumstances are basically the adverbials. Adverbials and prepositional phrases can posit themselves in several places in a clause and circumstantially function to provide information about the Processes such as locating the Process in time and place, suggesting the manner of the occurring of the Processes, stating the cause of the Process itself. But the functions performed by the Circumstances are not limited to only time, place, manner, and cause; they do more functions than these four which are, as a whole, shown in the table below:

Table (8): Types of Circumstances and examples

Type of Circumstances	Answers the questions	Examples
EXTENT	How long? How far? How many times?	for two hours For two miles five times a week
LOCATION	Where? When?	In the yard After dinner
CONTINGENCY	If what?	In case of rain In spite of rain In the absence of fine weather
CAUSE	Why?	Because of the rain
ACCOMPANNIMENT	What for? With whom? And who else? But not who?	For a rest with a friend as well as Henry instead of Michael
ROLE	What as?	as a clown
MANNER	How?	by car
MEANS	What with?	with a stick
QUALITY	How?	quietly
COMPARISION	What like?	like a trooper
ANGLE	According to whom?	to Marry according to Luke

(From Butt et al. *Functional Grammar: An Explorer's Guide*. 2000:65)

In this research, available Circumstances are also necessarily analyzed in order to describe what the characters do in what time, in what place, in what manner, in what extent etc.

5. Research method

The research design, source of data, data sampling, research instruments, data analyzing procedure etc. used in this study are as below:

The present study is a combination of both quantitative and qualitative. As reported by Arikunto (1993), descriptive research describes a phenomenon. More specifically, the research used the Content Analysis Method which is " a detailed and systematic examination of the contents of a particular body of materials for the purpose of identifying patterns, themes, or biases" (Leedy and Ormrod, 2001: 155). The materials of content analysis study might include books, newspapers, journals, articles etc. The phenomena connected with this research are the 'patterns of fathers', the 'nature of father-child relationships' and 'power imbalance' in the family depicted in Mansfield's "The Little Girl". These phenomena have been explored by describing and analyzing the Transitivity components located in the language used in the cited story.

One of Mansfield's short stories i.e. "The Little Girl" was selected which served the purpose of the required data of the research. The text was accessed from the printed version of the book titled '*Katherine Mansfield, Selected Stories, New Edition*, edited by Angela Smith, in 2008. The data are comprised of the available clauses from the above cited text of a short story genre type.

A table adapted from Yiemkuntitavorn (2005) was used to parse the clauses in order to categorize different *Process* types, identify the functions of *Participants*, and recognize the *Circumstances*.

The data were processed and analyzed in the following stages:

1. Halliday (2004:20) states that compositional hierarchy of English in SFG starts from a clause. Accordingly, a purposive sampling technique was employed in order to take out the preferred clauses of the text for the Transitivity analysis.

2. The clauses were then parsed in the data sheet into Transitivity elements i.e., Processes, Participants and Circumstances.
3. Occasionally some clauses were found with omitted subjects. In some clause complexes,
4. the subjects were realized in the preceding clauses. In the non-fine clauses, the omitted subjects were understood in the following clauses. For the sake of identifying the omitted Participants and discovering their functions, omitted subjects and often the finites were included while parsing the clauses.
5. 4. Next, in the Ideational level, the whole number of the types of Processes (**Verbs**) appeared in the data sheet. The roles of the Participants (**Nominal groups**) in the clauses were identified and simultaneously the Circumstances (**Adverbials**) were located and categorized.
6. Next, the figures of all the Processes employed in the clauses were calculated to get the high and low Process frequency. The distribution of Participants in the roles of Goals, Actors, Sensers, Behavers, Phenomenon, Identifiers, and Identifieds were also calculated.
7. Taken into account, all the calculations of the language features revealed by Transitivity were then critically interpreted for a deeper comprehension of the issues of this research.

Research Limit:

Due to word limit, this study focuses on and is limited to only Transitivity Analysis to explore the Ideational meaning as the expression of the themes of father characters, father-daughter relationships and power imbalance in Mansfield's in the short story. Therefore, further studies are suggested in the exploration of Interpersonal meaning in the same aspect to discover the overleaping functional tool of making language meaning in literary texts. To add, this article limits itself to the "particularization" of the father figure in a single short story by Mansfield, and thus leaves a further research scope for a multi-story transitivity analysis of a set of father figures to generalize the findings of this study.

6. Transitivity results

The results of the Processes are presented according to their frequency and percentage shown in Tables and Figures. The results of the Participants including Actors, Goals, Beneficiaries, Ranges, Sensers, Phenomenon, Sayers, Receivers, Behavers, Existent, Carriers, Identifiers, and Identifieds are presented according to examples, frequency and percentage in the Tables and Figures as and where applicable.

• **Transitivity results of the clauses of "The Little Girl":**

Character: Kezia's father

Clauses and Process Types:

A total 60 clauses which concern Kezia's father were singled out. The clauses Kezia's father participates in contain the highest number of Material Processes which is 65. The second highest number of Processes is Mental which is 22 and there are approximately the same number of Relational Processes which is 19. The rest three Processes are very few - Verbal = 9, Behavioral =3, Existential = 1. The distribution of the Processes of 110 clauses is shown in the table below:

Table (9): Frequency & Types of Clauses and Processes

Number of clauses Kezia's father participates in	110
Types of clauses	Simplexes: 31
	Clause complexes: 29
	Hypotactically related clauses: 18
	Hypotactically related projected clauses:1
	Paratactically related clauses :38
	Independent clauses: 22
Types of processes	Material: 65
	Mental: 22
	Verbal: 9
	Behavioral: 3
	Relational: 19
	Existential: 1

The frequency and percentage of the Processes can be found in the figure(1) below:

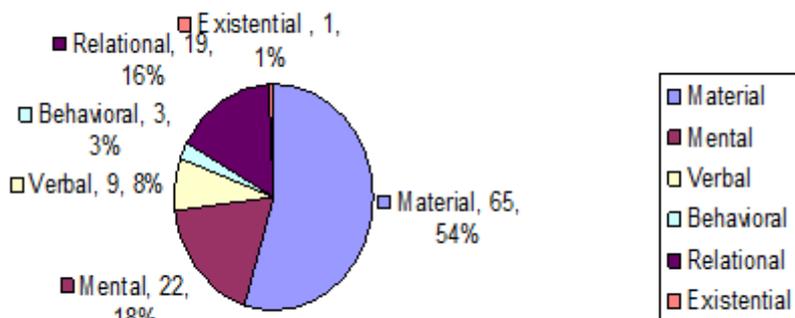


Figure (1): The frequency and percentage of the Processes of the clauses concerning Kezia's father

Participant Functions:

Actors:

In the clauses in question, the dominating Processes were Material so the dominating Participants were 'Actors' and 'Goals'. There were 47 Actors and 35 Goals. The Actors are shown in the table below:

Table (10): Types and examples of Actors

Actors	Examples
Human Actors (including the Meronymic Actors)	'Kezia's father', 'Kezia', 'Kezia's grandmother', 'they', 'Kezia's mother', 'Kezia's hands', 'Kezia's father's hand'
Object Actors	'the ruler', 'what', 'the paper', and 'a red color'
Dominating Actors	Kezia's father 24 times, Kezia 15 times, Kezia's mother 3 times

The frequency and percentage of the Actors can be found in the Figure (2):

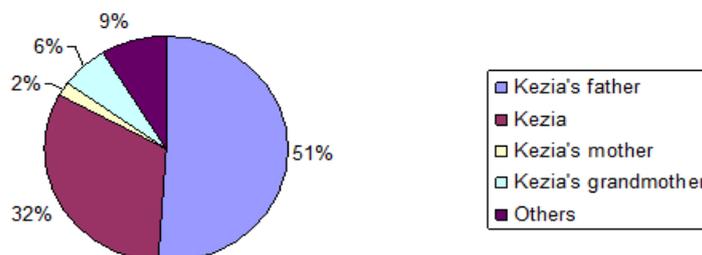


Figure (2): The frequency and percentage of the Actors of the clauses concerning Kezia's father

Goals:

35 goals were found in the clauses. The Goals are shown in the table below:

Table (11): Types and Examples of Goals

Goals	Examples
Human Actors (including the Meronymic Actors)	'Kezia', Kezia's Father
Object Goals	Cigar', 'The Paper' 'The Candles', 'Them (Clothes)', 'The Damned Thing', 'That', 'father's Great Speech', 'Pincushion', 'A Silent Tattoo', 'Little Notes', 'My Tea Cup', 'Father's Boots', 'My Slippers', 'It (Newspaper)', 'My Tea', 'Which', and 'A Perfunctory Kiss'.
Dominating Goals	Kezia 14 times, Kezia's father 9 times,

The frequency and percentage of the Goals can be found in the Figure (3):

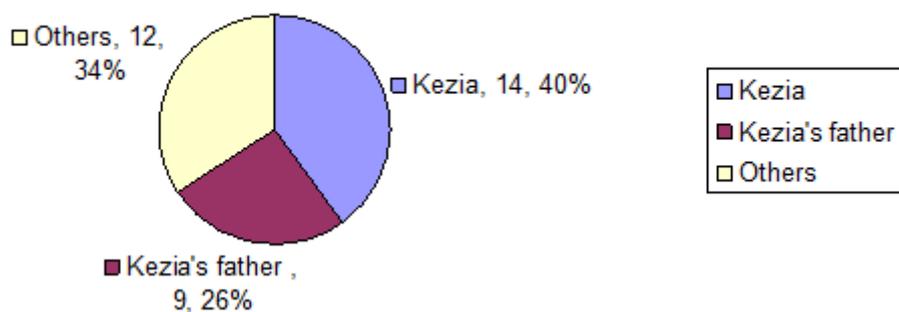


Figure (3): The frequency and percentage of the Goals of the clauses concerning Kezia's father

Beneficiaries:

There were found three Beneficiaries in the Participant Analysis of the Material Processes. Kezia is the Beneficiary in 1 Process and her father is in 2. The percentage of the Beneficiaries can be found in the Figure-4 below:

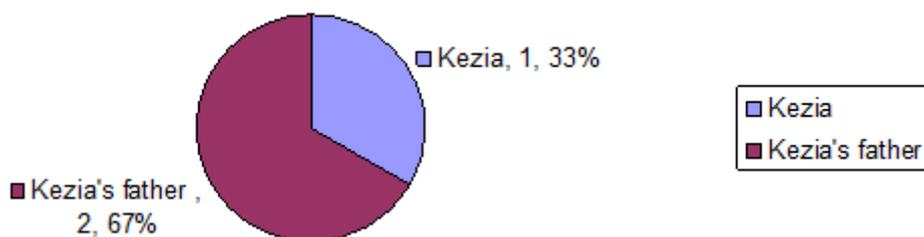


Figure (4): The frequency and percentage of the Beneficiaries of the clauses concerning Kezia's father

Sensors:

The third highest Process was the 'Mental Process' so the participant, 'Sensors', was also the third highest in number which is 17. The Sensors are shown in the table below:

Table (12): Examples of Sensors

Sensors	Examples
Sensors	Kezia, Kezia's father and God
Dominating Sensors	Kezia 11 times, Kezia's father 5 times, God 1 time

The frequency and percentage of the Sensors can be found in the Figure (5):



Figure (5): The frequency and percentage of the Sensors of the clauses concerning Kezia's father

Phenomena:

There were found 17 'Phenomena' in the Participant analysis. The Phenomena are shown in the table below:

Table (13): Examples of Phenomena

Phenomena	Examples
Direct Phenomena	Kezia's father, Kezia, 'Mother', 'A Slit' 'The Noise Buggy'
Hypotactically related clauses acting as Phenomena which were further analyzed.	1. 'That ... instant', 2. 'That... silk', 3. 'While he ... envelop', 4. 'While... voice'.
Omitted Phenomena	'the incident of father's beating Kezia on her palms' and 'the answer to the question "Have you been a good girl to-day?"'.
Dominating Phenomenon	Kezia's father 11 times, Kezia 4 times

The frequency and percentage of the Phenomena can be found in the Figure (6):

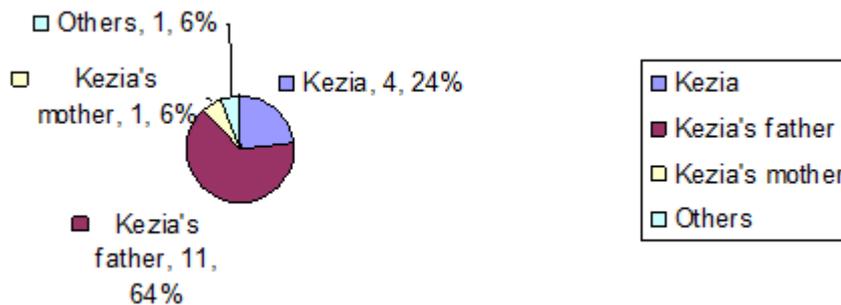


Figure (6): The frequency and percentage of the Phenomena of the clauses concerning Kezia's father

Carriers:

There were found 7 Carriers in the Relational Processes. The Carriers are shown in the table below:

Table (14): Examples of Carriers

Carriers	Examples
Carriers	'Kezia's father', 'Kezia', 'Mr. Macdonald' and 'That'
Dominating Carriers	'Kezia's father' 5 times, 'Kezia' 1 time

The frequency and percentage of the Carriers can be found in the Figure (7):

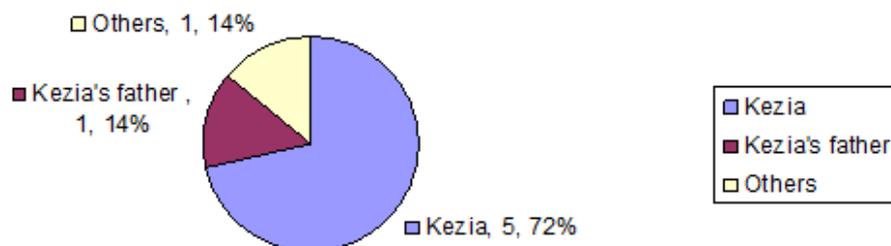


Figure (7): The frequency and percentage of the Carriers of the clauses concerning Kezia's father

Identifieds:

There were found 12 Identifieds. The Identifieds are shown in the table below:

Table (15): Examples of Identifieds

Identifieds	Examples
Identifieds	'Kezia, 'It', 'It' (The Cushion), Father's Birthday', 'My Papers', 'Thinking about Him', and 'The Matter'
Dominating Identifieds	Kezia 4 times

The frequency and the percentage of the Identifieds can be found in the Figure (8):



Figure (8): Frequency and percentage of the Identified of the clauses concerning Kezia's father

Identifiers:

The Identifiers were found 9 in numbers in the Relational Processes. The Identifiers are shown in the table below:

Table (16): Examples of Identifiers

Identifiers	Examples
Identifiers	'Keiza', 'Kezia's father', 'What (The things)', 'The glad sense of relief', 'Your birth day (Father's birth day)', and 'Thinking about a giant'
Dominating Identifiers	Kezia 4 times

The frequency and percentage of the Identifiers can be found in the Figure (9).

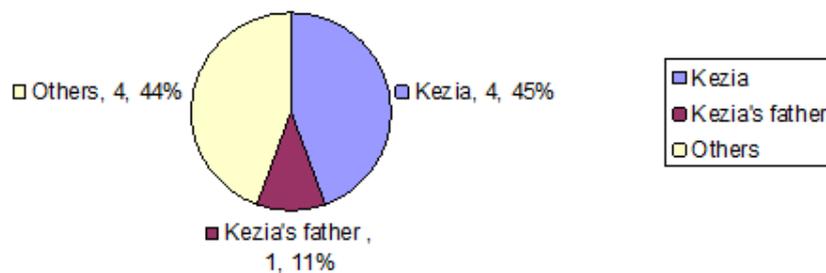


Figure (9): The frequency and percentage of the Identifiers of the clauses concerning Kezia's father

Behavers: Only one Behaver was found in the Participant analysis. The Behaver was Kezia's father.

Existent: Only one Existent which is 'Different sorts of fathers' was found.

Circumstances:

In the transitivity analysis of the clauses Kezia's father takes part in, there were found 54 Circumstances. The examples, frequency and percentage of the Circumstances are shown in the table below:

Table (17): Categories, examples and percentage of Circumstances

Circumstances	Examples	Frequency	Percentage (%)
Location (Temporal & Spatial)	everyday, before the little girl, against my legs, beside her, into the fire place, on the floor, along the passage to the big bed room, in his arms, beside her bed, into her check, behind her back, next time, down on her little, pink palms, aside, under the bed clothes, into the room, up to the nursery, to and fro, on the coach, on one of the best sofa pillows, down to the drawing room, on the new pew ledge, on the back of an envelop, in the same pew, in church, in your pocket, not up your sleeve, back to the table, on the brink of suicide, to doctor, today, outside, to the girl, over them, by the time, down, down long the road, into the nursery, to business.	41	72
Manner	carefully, in a stupefied manner, so soundly, over the clergymen, so loudly, in a loud clear voice, in a way,	7	13
Extent	once and for all, always, never	3	5
Cause	for a present	1	2
Means	with the stump of a blue pencil	1	2
Comparison	like an old lady's	1	2

Accompaniment	with a ruler in his hand	1	2
Angle	to the little girl	1	2
Role	-	0	0
Contingency	-	0	0
Quality	-	0	0

• **Transitivity results of the clauses of "The Little Girl"**

Character: Macdonald

Clauses and Process Types:

A total of 10 clauses which concern the father character, Macdonald, were taken from the story "The Little Girl". Almost all the Processes Macdonald participates in are the Material Process, the number of which is 9 while he participates only in one Behavioral Process with no more participation in the rest of the Processes. The following table shows the clause categories and the distribution of the Processes.

Table (18): Frequency & Types of Clauses and Processes

Number of clauses Macdonald participates in	10
Types of clauses	Simplexes: 2
	Clause Complexes: 3
	Hypotactically related clauses in direct speech: 1
	Paratactically related projected clauses :4
	Paratactically related clause(s) :1
Types of Processes	Material: 9
	Mental: 0
	Verbal: 0
	Behavioral: 1
	Relational: 0
	Existential: 0

The frequency and percentage of the Processes can be found in the Figure (9):

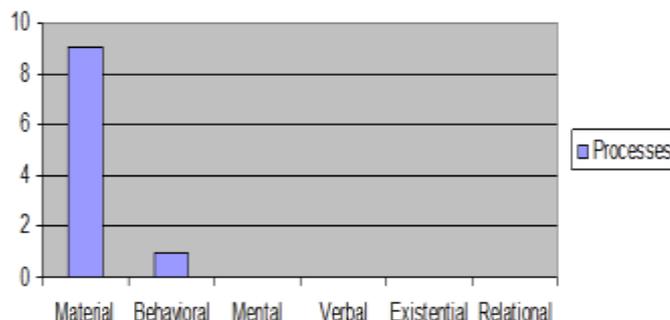


Figure (11): The frequency and percentage of the Processes of the clauses concerning Macdonald

Participant Functions:

Actors:

As the dominating Processes were Material, the dominating participants were 'Actors' and 'Goals'. There were 9 Actors and 5 Goals. The Actors are shown in the table below:

Table (19): Examples of Actors

Actors	Examples
Actors	'They' (the kids), 'the Boys', 'The Little Girls' 'The Father', 'He', 'he', 'They' (Kids), 'They(kids)' and 'the Macdonalds'
Dominating Actors	'The kids' 5 times, 'Macdonald' 4 times

The frequency and percentage of the Actors can be found in the Figure (12):

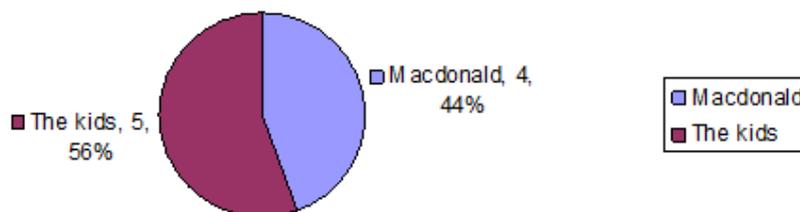


Figure (12): The frequency and percentage of the Actors of the clauses concerning Macdonald

Goals:

As stated above, there were 5 Goals in the Material Processes. The Goals are shown in the table below:

Table (19): Examples of Goals

Goals	Examples
Goals	'The Hose', 'those' (the Kids) and 'Tag'
Dominating Goals	'the hose' 3 times, the Kids 1 time

The frequency and percentage of the Goals can be found in the Figure (13):

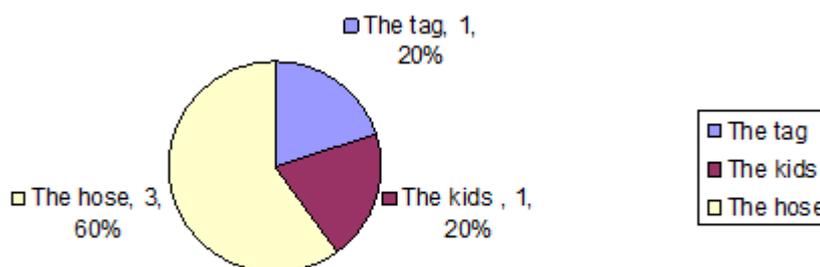


Figure (13): Frequency and percentage of the Goals of the clauses concerning Macdonald

Behavers:

As stated above, there was only one Behavioral Process. So, there was only one Behaver which is 'They' (inclusive of Macdonald).

Circumstances:

There were found 8 Circumstances. The examples, frequency and percentage of the Circumstances are shown in the table below:

Table (21): Categories, examples and percentage of Circumstances

Circumstantial Element	Examples	Frequency	Percentage (%)
Location (Temporal & Spatial)	On him, On him, To his coat tails, On his shoulders, Round the Flower beds, in the Evening, and in the next door -house	7	87
Manner	With laughter	1	13

7. Discussion

Discussion on Kezia's father in the story, 'The Little Girl':

The Little Girl (1912) by Mansfield is a story about Kezia's, feelings about her father. Her father is very fearful for her. Therefore, she avoids him as far as possible. Her father leaves home early in the morning. Before going to work, he gives her a perfunctory kiss and Kezia responds by saying good bye. On returning home, her father approaches her as a stern disciplinarian typifying 19th century New Zealand fathers of business class. Once, Kezia made a pincushion as a birth day gift for him. Mistakenly, she makes scraps of her father's speech note to stuff the case. This makes her father furious and he whips her in a disciplinary fashion Mansfield herself went through. Since that incidence, Kezia gets scared every time she encounters her father. In one evening, Kezia looks through the fence hole and sees Macdonald, a father of five kids, was playing with them in the garden. She attentively and

curiously observes the happiness of the kids in the charming care of their father. One night, Kezia's mother and grandmother were away. She had a nightmare and cried out. Her father appeared there and pacified her and slept beside her. Kezia realized that her father actually does not have time to be a Macdonald.

As noted, earlier, Relational Transitivity is used to identify and define anything / anybody on the basis of experience we have about them. Through the Relational Transitivity which is the third highest Transitivity (19%), Kezia and her father identify each other. The Attributes and Identifiers trace Kezia's father as 'fearful' and 'avoidable'. According to Hankin (1983), 'from the outset, he is established as an 'awesome' personage.' The story opens with a description of Kezia's father as being 'fearful', which takes Kezia mentally far away from her father. The little child, Kezia, feels safe and relieved as long as her father is not home, which is a significant impression of an apparent 'psychological gap' between them. Because of 'fearful' fatherhood, Kezia does not have recognizable access to fatherly care, love and affection. The attributes of the Relational Transitivity such as 'big' and 'giant' articulates and installs the father as a huge physical power that ultimately drives and locates the child 'under bedclothes' and leaves her adrift. His 'big hands' probably symbolically represent the father figure as the 'big male power' which determines women to be dependable and weaker in the house. The father character is 'giant-like' in Kezia's eyes. This power probably makes the father into a 'less ruminative' Traditional Old father who, according to Hubbell (1927), is 'missing' the rational needs and value of a child's life. By Relational Transitivity, Kezia's father negatively identifies Kezia. To him, Kezia is like 'a little brown owl' and he considers her look to be ominous. It is, as stated earlier, analogous with Mansfield's life because she was the victim of her parents' favoritism because of her look and appearance.

Based on the results of the Material Transitivity (54%), it can be assumed that the father figure in the story *The Little Girl* is more of a worldly father who is predominantly engaged in tangible physical actions. The father is very 'busy' as the Actor (53%). Every morning he is out to business and returns in the evening. Before going to business in the morning, his physical action is to give Kezia a *perfunctory* kiss. It suggests that this is his steadfast habit and actually there is no real interest, attention or feeling for Kezia. Thus, a habitual demonstration of 'lack of enough attention' or care of the father towards Kezia is found. When in the evening, he returns home, he does some actions with peevish mood. Kezia is summoned not for making up morning's insincere kiss with loving, passionate and thoughtful conversation with her but for pulling off his boots. Thus, the occasion on which her father's mental presence is required, he can be found materially engaged in getting services from her, which is, as stated in the literature review, the traditional female obligation or their traditionally assumed female sacrifice and powerlessness.

Material Transitivity also reveals that Kezia is 'affected' most by the physical actions as she is the most frequent Goals (40%). Kezia is physically affected by the 'cruel actions' of her father. He whips on her hand with ruler. This action is pertaining to the action of the Old Father as described in the literature. The violent punitive actions of the father point to the 'impossibility' of a mental communion and of sustaining a good father-daughter relationship.

Mental Transitivity features that Kezia's mental feelings were stronger (65%) than her father (29%). Kezia loves her father but he cannot understand that. Her father is sensed (64%) as the Phenomenon twice as much as Kezia is done (24%). This asserts that Kezia remains on the periphery of father's mental world and he is uninvolved in the attempts of the New Father to understand his child. Kezia makes her father's lecture sheet into scraps mistakenly. She tries her best to explain that it is all for making his birth day present but her father does not listen to her, which is 'an affirmed essence' of traditional Old Father's stereotypical non-acquiescent behavior and which is a picture of 19th century females with no means or power of any type.

The Verbiages in Laura's Verbal Transitivity represent her venerable image in the face of her stern father. She stutters only when she faces her father. It depicts her father with a specificity of 'active patriarch' and 'fearful fathering'. Kezia's supplication for condoning her does not touch the heart of her father. She screams and says, 'no, no' when her father approaches to punish her but he assumes the 'father of (punitive) action' and whips on her hands. Neither the mother nor the grandmother can save Kezia from the father's punishment, which suggests their powerlessness in the world of father. As stated earlier, Mansfield had a problem of stuttering, which Hankin (1983) counts as Mansfield's re-examination of her childhood problem in the character of Kezia.

To sum up, Kezia is saddled with a traditional 19th century father of Old Model. He is worldly absorbed and mentally uninvolved in Kezia's life. He performs most basic function of the stern disciplinarian father and takes punitive actions on his child and who exercises his unchallenging male power on females.

Discussion on Macdonald in the story, "The Little Girl":

Although he appears in the short story, "The Little Girl", for a short time, it transpires that Macdonald takes sufficient interest in his children as a New Father. Transitivity results show that as a father Macdonald is pre-eminently engaged in material actions and deeds (90%). These material actions are, however, done more by the kids (Actors = 56%) than by the father (Actors=44%). As noted in theory, Material Transitivity construes the material world of outside activities and anybody can do anything. Macdonald's engagement in the 'deeds' occurring in the material world might primarily point to his traditional business but in deeper sense Macdonald's Material Transitivity points to his 'untraditional' dimension of fathering activities. His actions do not affect the kids negatively at all. The goals of the actions are the predominantly the tools of games (80%). This notably indicates that Macdonald's "actions" are of recreating and sporting type, which is instrumental in children's

progress towards mental development. He arranges a cheerful pastime in the garden for his kids, which he initiates and simultaneously partakes in but he essentially wants his kids to engage themselves intensely and more actively (56%) in the actions of playing. Macdonald's 'deeds' include 'playing' tag, 'running' round and round the flower bed in the garden, 'turning' and 'grabbing' the hose, 'tickling' the kid. Through these actions, he infuses a stream of delectation into his kids. In comparison, Macdonald's relationship with his children is 'opposite' to the father model of 19th century New Zealand as discovered the discussion part of father types in this study.

The Material Transitivity of Macdonald also shows that his body limbs become the Circumstances (location) of the actions. He is so awfully 'approachable and accessible' that even one or two of the kid's 'hang' *on his coat tails*, one climbs *on his shoulder*. All the same, he does not turn to them with a rude voice or with chagrin. The locations of the Material Transitivity indicate that it is palpable that Macdonald is a 'caring, friendly and smiling' father. He possesses his kids sturdily 'in his mind' and therefore he can hold them 'allover his body'. This may be regarded as a shifting form the age-old accepted fathering tradition like Kezia's father. Unlike Kezia's father, Macdonald does not have red eyes and a 'fearful look'. Kezia watches the stream of 'happy communion' that has descended upon a father-kid 'union' in the garden. Kezia hears their 'laughter' very intently and watches the father pouring the stream of pleasure on his kids. The garden becomes a place of immense pleasure by the 'mutual exchange' of love and affection between the father and the kids while Kezia's father has made the house a place where she can not expect the affection Macdonald shows to his kids.

Furthermore, in the Material Transitivity results, it is noticeable that the Actors in two clauses are 'two little girls' and 'The boys' who take part in the play in accompaniment with their father, Macdonald. This inclusion of sons and daughters by Macdonald in the play is potential of a New Father who 'repudiates gender biasness' or 'favoritism'.

There was found one Behavioral Transitivity in the clauses concerning Macdonald. As noted in in the theory, Behavioral Transitivity refers to the action displaying one's conscious physiological and psychological behavior. The Behavioral Transitivity of Macdonald states that the kids were exploded into laughter which may be considered as the conscious disclosure of their pleasure and ecstasy expressed through the physiological action of 'laughing'. This suggests that the father created an animated atmosphere in the garden where there is 'no interior inquietude' in the kids, as Kezia has, about their father-but rather there is enormous unrestrained enthusiastic laughter revealed through their glad, laughing demeanor which is ensured by the 'infallible deftness' of the father to make the kids mentally happy and grow up in endearment and affection. Such a loving, caring and friendly father's 'availability' in her neighborhood is discovered by Kezia when she looks through the small hole in the fence and finds Macdonald just opposite to her own authoritarian, disciplinarian and rude father. Kezia wonders why her father can't be a Macdonald.

Thus, the inclusion of the father figure, Macdonald, in *The Little Girl* may be reckoned as a dexterous enthusiasm and feminist urge of Mansfield to rethink the fathering patterns of her time by juxtaposing two contrasting father figures - Kezia's father and Macdonald - of whom the first is noticeable as mentally uninvolved in his child's life and the latter as an indissoluble component in his kids' everyday life.

8. Conclusion

This study aims to explore the patterns of fathers, father-child relationships and the issue of power imbalance depicted in Mansfield's "The Little Girl". The study unveils a biographical introduction of Mansfield which highlighted her childhood experience of her own parents and family. As discussed in earlier, Mansfield's childhood was not perfect or peaceful. Her life was lonely because of her parent's physical and mental absence. It created parent-child alienation. She was the victim of her parents' favoritism and she resented her father. She was unloved and unwanted. Mansfield accounts all this experience of her life through father and daughter characters in her writings such as *New Dresses*, *The Little Girl* and *The Garden Party* etc. As discussed in the subsequent two sections of this article the fathers of the 19th century New Zealand played the roles of breadwinners, providers. They were very busy outside home and became part-time fathers. They traditionally disciplined their children in very strict ways. This general picture of father roles of Mansfield's time is often reflected in the father characters of her stories. It has also been discussed that the father roles of Mansfield's time are analogous with what sociology calls the Old or Traditional Father whose characteristics include business absorption, mental inactiveness, and sternness, physical absence at day time and mental unavailability at night time. In contrast, the New Father or Good Father is deeply involved, and nurturing. He shows his feelings to children. He is called as 'cultural ideal' for children and wife. Based on the results of the Transitivity patterns and the discussion on the father characters in terms of those results, this article concludes in three points:

- **Remote father syndrome:**

Based on the discussion part, the first concluding point of this study is that there is a 'remote father syndrome' in the Mansfield's "The Little Girl". The daughter namely Kezi is endowed with a mentally remote father. She experiences a Old Father. There runs a psychological tension and distance between the father and the daughter. Kezia is mentally remote from her father and is physically punished and her father follows suit of a traditional father's stern parenting styles making father-daughter relationship worsen and often unhappy. Kezia hides herself under bedclothes to avoid her fearful father.

• **Search for the New type of father:**

Being unable to conform to the traditional stern fathering patterns and because of suffering from the lack of love, care and attention, she pays attention to the New type of father like Macdonald. Kezia discovers Macdonald and she wishes her father metamorphosed into a Macdonald.

• **Power imbalance**

The old-fashioned father exhibits his retention of power ever existing with the idea of fatherhood. The father in the story is the single wage earner. This makes him tyrant. The father has a male voice dominance which wants his women to have restrained reticence. The women and daughter are all dependent on him. The father figure is the decision maker in all affairs. Women are economically powerless. They are culturally in weak positions in the family. Kezia's mother is at her husbands' service keeping herself in subservient position. Women figures' powerless position and inability can't save their child, Kezia, from husband's physical punishment, too.

References

- Achiri, S. (2014). The Transcendental Selves of Women Characters in Katherine Mansfield's "At the Bay": The Case of Linda. *International Journal of Applied Linguistics and English Literature*, 3(6): 98-101, <https://doi.org/10.7575/aiac.ijalel.v.3n.6p.98>.
- REN, A. (2012). Women Characters in Katherine Mansfield's Short Stories. *Studies in Literature and Language*, 5(3): 101-107.
- Alpers, A. (1980). *The Life of Katherine Mansfield*. New York: Viking Press.
- Arikunto, S. (1993). *Prosedur penelitian: Suatu pendekatan praktik*. Rineka cipta.
- Azar, A. S., & Yazdchi, N. S. (2012). A Stylistic Analysis of "Maria" in "Clay": The Character in James Joyce's Short Story'. *Journal of Basic and Applied Scientific Research*, 2(2): 1050-1055.
- Blankenhorn, D. (1995). *Fatherless America: Confronting our most urgent social problem*. HarperCollins Publishers, 1000 Keystone Industrial Park, Scranton, PA 18512.
- Boddy, G., & Mansfield, K. (1988). *Katherine Mansfield: The woman and the writer*. Penguin Group USA.
- Bertera, E. M., & Crewe, S. E. (2013). Parenthood in the twenty-first century: African American grandparents as surrogate parents. *Journal of Human Behavior in the Social Environment*, 23(2): 178-192, <https://doi.org/10.1080/10911359.2013.747348>.
- Butt, D., Fahey, R., Feez, S., Spinks, S., & Yallop, C. (2000). *Using functional grammar: An explorer's guide*.
- Carter, R., & Stockwell, P. (2008). *The language and literature reader*. Routledge.
- Chescheir, M. W. (1981). The use of the elderly as surrogate parents: A clinical perspective. *Journal of Gerontological Social Work*, 3(1): 3-15, https://doi.org/10.1300/j083v03n01_02.
- Ezzina, R. (2015). Transitivity analysis of «The Crying lot of 49» by Thomas Pynchon. *International Journal of Humanities and Cultural Studies*, 2(3): 283-292.
- Gallardo, B. C. (2006, July). *Analysis of a literary work using systemic-functional grammar*. In 33rd International Systemic Functional Congress (pp. 735-762).
- Garver, L. (2001). The Political Katherine Mansfield. *Modernism/modernity*, 8(2): 225-243.
- Gerot, L., & Wignell, P. (1994). *Making sense of functional grammar: An introductory workbook*. Queensland: Antipodean Educational Enterprises.
- Halliday, M.A.K. (2004). *An Introduction to Functional Grammar*. London: Hodder Education.
- Halliday, M.A.K. (1994). *An Introduction to Functional Grammar*. London: Edward Arnold
- Halliday, M.A.K. (1985). *An introduction to functional grammar*. London: Edward Arnold.
- Halliday, M. A. K. (1971). *Linguistic Function and Literary Style: An Inquiry into the Language of William Golding's The Inheritors*. In Chatman, S. (Ed.), *Literary*
- Halliday, M. A. K. (1971). *Linguistic function and literary style: An inquiry into the language of William Golding's The Inheritors*. In *Literary style: A symposium* (Vol. 330). London: Oxford University Press.
- Hankin, C. A. (1983). *Middleton Murry and the Theme of Childhood*. In Katherine Mansfield and Her Confessional Stories (pp. 78-84). Palgrave Macmillan, London.
- Hubbard, E. H. (1999). Love, war and lexicogrammar: Transitivity and characterisation in the Moor's Last Sigh. *Journal of Literary Studies*, 15(3-4): 355-376, <https://doi.org/10.1080/02564719908530236>.
- Hubbell, G. S. (1927). *Katherine Mansfield and Kezia*. *The Sewanee Review*, 35(3), 325-335.
- Johnson, M. M. (1988). *Strong mothers, weak wives: The search for gender equality*. University of California Press.
- Kimber, G. (2016). *Katherine Mansfield-The Early Years*. Edinburgh University Press.

26. Kimber, G. (2013). *Katherine Mansfield and the (Post) colonial*. Edinburgh University Press.
27. Leedy, P. D. & Ormrod, J. (2001). *Practical research: Planning and design*.
28. Li, J. (2011). Collision of language in news discourse: a functional–cognitive perspective on transitivity. *Critical Discourse Studies*, 8(3): 203-219, <https://doi.org/10.1080/17405904.2011.586231>.
29. Machin, D., & Mayr, A. (2013). Personalising crime and crime-fighting in factual television: An analysis of social actors and transitivity in language and images. *Critical Discourse Studies*, 10(4): 356-372, <https://doi.org/10.1080/17405904.2013.813771>.
30. Mansfield, K. (1924). *Something Childish and Other Stories*. Wisehouse.
31. Mansfield, K., & Boddy, G. (1996). *Katherine Mansfield: A "do You Remember" Life: Four Stories*. Victoria University Press.
32. Mannerhovi, E. (2008). *The Garden as Feminine Space in Katherine Mansfield's Short Stories* (Master's thesis).
33. Matthiessen, C. M. & Halliday, M. A. K. (1997). *Halliday's introduction to functional grammar*. Routledge.
34. McCann, R. (1999). Father, families and the future: Fatherhood in an historical context. *Perspectives on fathering*, 41-49.
35. McRae, J. (2000). *The garden party and other stories*. Penguin.
36. Meyers, J. (1980). *Katherine Mansfield*. London: New Directions.
37. Middleton, B. L. S. (1966). *Alienation in the life and works of Katherine Mansfield* (Doctoral dissertation).
38. Morrow-Kondos, D., Weber, J. A., Cooper, K., & Hesser, J. L. (1997). Becoming parents again: Grandparents raising grandchildren. *Journal of Gerontological Social Work*, 28(1-2): 35-46.
39. Nguyen, T. H. (2012). *Transitivity analysis of heroic mother by Hoa Pham*.
40. Noor, M., Ali, M., Muhabat, F., & Kazemian, B. (2015). Systemic functional linguistics mood analysis of the last address of the holy prophet (pbuh). *International Journal of Language and Linguistics. Special Issue: Critical Discourse Analysis, Rhetoric, and Grammatical Metaphor in Political and Advertisement Discourses*, 3(5-1): 1-9.
41. Pahta, P., & Jucker, A. H. (Eds.). (2011). *Communicating early English manuscripts*. Cambridge University Press.
42. Parke, R. D. (1984). *Parent-Child Play: Descriptions and Implications*. Ed. by Kevin B. MacDonald
43. Pittman, F. S. (1994). *Man enough: Fathers, sons, and the search for masculinity*. Penguin.
44. Pleck, E. H. (1987). *Domestic tyranny: The making of social policy against family violence from colonial times to the present (p. 6588)*. New York: Oxford University Press.
45. Rotundo, E. A. (1985). American fatherhood: A historical perspective. *American Behavioral Scientist*, 29(1): 7-23, <https://doi.org/10.1177/000276485029001003>.
46. Silveira, M. D. S. (2013). *Aspects of imagery in the work of Katherine Mansfield*.
47. Song, Z. (2013). Transitivity Analysis of a Rose for Emily. *Theory & Practice in Language Studies*, 3(12), <https://doi.org/10.4304/tpls.3.12.2291-2295>.
48. Stibbe, M. (2012). *I Am Your Father: What Every Heart Needs to Know*. Monarch Books.
49. Tarrant-Hoskins, N. A. (2014). *Katherine Mansfield among the Moderns: Her Impact on Virginia Woolf, DH Lawrence, and Aldous Huxley*.
50. Tomalin, C. (1988). *Katherine Mansfield: a secret life*. Penguin UK.
51. Wagner, L. (2010). Inferring meaning from syntactic structures in acquisition: The case of transitivity and telicity. *Language and cognitive processes*, 25(10): 1354-1379, <https://doi.org/10.1080/01690960903488375>.
52. Woods, J. (2012). *Katherine Mansfield, 1888-1923*. *Kōtare: New Zealand Notes & Queries*, 7(1), <https://doi.org/10.26686/knznq.v7i1.776>.
53. Yiemkuntitavorn, S. (2005). *Thai transitivity: a functional grammar analysis* (Doctoral dissertation, University of Tasmania).